

French pre-eminence in translation theory at this time reflected the centrality of the French language and culture following the decline of Latin. It was therefore natural that French translators should be concerned about the effect the translation was likely to have on their prospective audience. The difference between their approach and Luther's was that while his translations aimed to instruct TL readers, French translators wished to give their readers pleasure. This was also a corollary of the different textual modes involved: the French were mainly interested in translating literary (and more particularly, poetic) texts, while Luther's concern lay with religious texts.

George Chapman, the great English translator of Homer, essentially reiterated Dolet's views and followed Cicero and Horace in criticising word-for-word translation of literary texts. In his *Seaven Bookes of the Iliad* (1598), Chapman states:

"The worth of a skillful and worthy translator is to observe the sentences, figures and formes of speech proposed in his author, his true sense of height, and to adorne them with figures and formes of oration fitted to the original in the same tongue to which they were translated."

(reproduced in T.R. Steiner 1975:8)

Chapman's statement reflects what in the Renaissance was probably the most similar position to the classical rhetoricians. It was John Dryden who, in the 17th century, first categorized the translation process in England. He divided translations into three basic types. At one extreme he placed *metaphrase* – literal, word-for-word, line-by-line translation. At the other extreme, *imitation* – where the translator uses the ST as a kind of pattern, but departs from it at will, confined, that is, neither by word nor sense. In between there is *paraphrase* – which means rendering the true sense of the original in an acceptable English (i.e. target language) form. Paraphrase is

"translation with latitude, whether the author is kept in view by the translator so as never to be lost, but his words are not so strictly followed as his sense, and that too is admitted to be amplified, but not altered."

Dryden himself actually favoured a mid-way approach between metaphrase and paraphrase for his own translations. The issue, as Dryden saw it, was still, therefore, finding a balance between a "faithful" and a "free" translation. But he strongly emphasised the moral duty of the translator to his contemporary reader: the purpose of the writer is to be read and the function of the translator is to make the spirit of a text clear and plain to the TL reader. Once again the potential reader is seen as being an important component of the act of translation and it is the "spirit" or sense of the ST which is translated.

Dryden's point that a translation should be TL-oriented seems to echo the words of

John Denham, who in 1656 had stated that "if Virgil must needs speak English, it were fit he should speak not only as a man of this Nation, but as a man of this age" (T.R. Steiner 1975:65). This became the hallmark of the French libertine way of translating known as "*les belles infidèles*". The desire of French translators to elevate the style of the original text to suit the good taste of their age led them to take infinite liberties with the ST. By exerting what George Steiner has called their "mimetic freedom" (1975:262), they produced a TT that had precious little in common with the ST.

While acknowledging his debt to Dryden, a century later Alexander Fraser Tytler criticised the trend towards producing translations that he felt were too free. They went far beyond paraphrase as Dryden envisaged the term. In his *Essay on the Principles of Translation* (1907), the first systematic study in English of translation, Tytler wrote:

"A good translation is one in which the merit of the original work is so completely transfused into another language as to be as distinctly apprehended and as strongly felt by a native of the country to which that language belongs as it is by those who speak the language of the original work."

He formulates three principles for making or judging a translation and reiterates the need for the translator to have a perfect knowledge of the original, as well as a competent acquaintance with the subject-matter.

- 1 the translation should give a complete transcript of the idea of the original work;
- 2 the style and manner of writing should be of the same character with that of the original;
- 3 the translation should have all the ease of the original composition.

What is still at issue, therefore, is how the translator can strike a balance between word and sense: strict literalness, which may at times obscure the sense, on the one hand; and an over-free rendering, which can distort the meaning or the intention of the writer, on the other. Both Dryden and Tytler seem to imply that the ideal solution would be to translate both form and content without one impinging on the other but, as they themselves found, this is rather a difficult principle to put into practice. They also stress the importance of making the TT readily-accessible to TL readers. The translator's task is therefore not an easy one since he must be loyal not only to the "truth" of the ST, by conveying its meaning correctly, but also to the "beauty" of both ST and TT, by rendering the stylistic qualities. In other words, a translation must be *belle* without being *infidèle*.

The advent of Romanticism brought with it the assertion of individualism, of national languages and cultures, and of the freedom of the creative force. All this was to leave its mark on translation. The translator was seen as a creative genius in his own right. He was in

touch with the spirit of the original text and at the same time was in a position to enrich the literature and the language into which he was translating by reference to the SL. Moreover, the tenets of aestheticism that had gained ground in the previous age gave way to a new relativism in tastes and with it came criticism of the excesses of the *belles infidèles*.

Goethe's discussion of translation in the light of a hierarchy of aesthetic values is indicative of changing attitudes. He identified three types of literary translation. The first "acquaints us with foreign countries from our own vantage point" as TT readers and is best rendered in plain, modest prose, so that the foreign culture of the SL will enter the TL culture imperceptibly. The second Goethe calls "parodistic" and cites the French *belles infidèles* tradition of translating: "the translator supposedly wants to enter into the spirit of the foreign land, but in fact only tries to appropriate this spirit and reconstruct it in his national one". This means that he absorbs the sense of the ST and then rephrases it in a manner which is in conformity with the prevailing tastes of the target language and culture; the ST thus loses its identity completely since a "new" text is created. The third and highest form of translation attempts "to make the translation identical with the original so that the one is not accepted instead of, but actually takes the place of, the other". This involves a kind of "nationalising" of the SL into the TL to produce a symbiosis or fusion between the two languages. Translations of this third type into German played a crucial role in the development of Germany's language and literature.

Victorian England reflected the growth in national pride that was evident all over Europe at that time. Besides, Victorian culture considered itself central and authoritative in relation to other cultures, including the French. Translation was therefore no longer seen as a means of enriching one's own culture but rather as leading the TL reader closer to the ST. The primacy of the ST was stressed and the translator's task was confined to serving the original work. This view restricted the translator's role, which was reduced almost to that of a technician. The translator was to focus on the SL author and text, and lead the TL reader to appreciate the ST through the translation itself. Thus, the translator was to efface himself from the translation in an attempt to be faithful to the original text while guiding the reactions of the TL readers.

Matthew Arnold states this quite explicitly in his essay *On Translating Homer* and adds that a translation should affect the TL reader in the same way as the ST may be supposed to have affected its original readers. While conceding that no one can know how Homer affected the Greeks, Arnold advises the TL reader to place his trust in scholars who know Greek and have an appreciation of poetry. They alone are in a position to say whether the translation has the same effect as the original. His advice to translators is as follows (1914:247):

"Let not the translator, then, trust to his notions of what the ancient Greeks would have thought of him; he will lose himself in the vague. Let him not trust to what the ordinary English reader thinks of him; he will be taking the blind for his guide. Let him not trust to his own judgement of his own work; he may be misled by individual caprices. Let him ask how his work affects those who both know Greek and can appreciate poetry."

Arnold himself favoured a direct, simple and noble style for translating Homer and would often sacrifice verbal accuracy for aesthetic effect.

The "free/faithful" debate continued into the 20th century with drastic standpoints being taken by scholars such as Benjamin (1968), who recommended literal translation of syntax as well as words:

"The sentence is a wall blocking out the language of the original, while word for word translation is the arcade."

Fidelity to syntax

"proves that words, not propositions, are the translator's true raw material. The proposition, the sentence-unit is a wall around the idiom of the original: fidelity to the word, literalness of felt verbal meaning, is the colonnade through which the original can be seen."

Groce went so far as to deem translation an "impossible undertaking" especially as regards poetry where form and content are inextricably fused. He maintained that any speech act is unique and unrepeatable even within the same language let alone across languages. This view is very reminiscent of Dante's statement in the *Convivio*: "*nulla cosa per legame musaico armonizzata si può de la sua loquela in altra trasmutare, senza rompere tutta sua dolcezza e armonia*". Gentile's reply to Croce in the course of their polemic on the impossibility of translation was, however, that: "... *tradurre, in verità, è la condizione di ogni pensare e di ogni apprendere*". And this is very much akin to George Steiner's view that: "inside or between languages, human communication equals translation" (1975:47).

The recurring issues throughout the ages seem therefore to revolve around the two classical polarities: should the translator favour the SL content and form, and thus adopt a SL-oriented approach; or should the translator favour the TL reader by adapting the ST form to TL conventions, and thus adopt a TL-oriented approach? This dichotomy places the translator in quite a dilemma. As George Steiner has aptly stated (1975:235):

"the craft of the translator is ... deeply ambivalent: it is exercised in a radical tension between impulses to facsimile and impulses to appropriate recreation."

## 1.2. A Modern Approach to Translation

In recent times there has come the greater realisation that these approaches to translation are not mutually exclusive. Translation is not a choice of which of the two approaches are appropriate in *all* circumstances. Either may be applicable depending on where one's translation priorities lie as regards a particular text with the SL author, with the message or with the TL reader. Much therefore depends on the type of text that is to be translated and its underlying purpose. Nowadays the bulk of translation is not of literary or religious texts but of technical manuals, scientific papers, documents and advertisements. An acceptable translation theory will need to take account of a wide variety of text-types.

Developments in linguistics in the 20th century, especially the work of Nida (1964, 1969, 1974), shifted the focus of translation theory to the effect achieved by means of different translation strategies. Nida himself proposed two basic orientations. One aims at formal equivalence, that is, the closest possible match of form and content between SL and TL; translation is seen as being SL-oriented in that it is centred on the ST and aims to give the TL reader a close understanding of the SL context. The other aims at dynamic equivalence, based on the principle of equivalence of effect on the TT reader: the TT should reproduce the same effect on the TL reader as the ST had on the original readers. In a later formulation of his theory, Nida envisaged the process of translating as "reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style" (1974:12). The *closest* natural equivalent because communication can never be absolutely perfect, not even within the same language. *Natural* equivalent because the TL version should not sound stilted, like "translationese" or a "third language".

There is a drawback in divorcing style from meaning, however, as we shall see later, since style is often part of meaning (see Chapter 4). Nevertheless Nida's approach has made a significant contribution to translation studies as it deals with text in context and takes into account its pragmatic effect on the receivers of the translated message. It emphasises the importance of dealing with the text as a whole, in its entirety, as a text, with all its components contributing to its overall meaning in a kind of web of relationships. This goes beyond the word/sense dichotomy because it concerns the meaning of individual items not in isolation but as part of the broader context of text, situation and culture.

An approach that is similar to Nida's in many respects has been proposed more recently by Newmark (1981, 1988, 1991), who distinguishes between semantic translation and communicative translation. "Semantic translation attempts to render, as closely as the

semantic and syntactic structures of the second language allow, the exact contextual meaning of the original" (1981:39). This conforms more closely than Nida's formal equivalence to a common translation strategy applicable to a variety of text-types. Newmark's communicative translation resembles Nida's dynamic equivalence in that it "attempts to produce on its readers an effect as close as possible to that obtained on the readers of the original" (1981:39). The term chosen by Newmark for his second type of translation, communicative translation, is rather unfortunate, however, and may lead to misunderstanding since all translation is in a sense communication.

What emerges from these proposals is that there is no *one* single way to approach all kinds of texts and there cannot be any one absolute and all-embracing translation methodology. Although the ultimate objective of a translation theory is the elaboration of prescriptive rules for the translator, there cannot be a fixed scheme which is applicable to all texts. Translation methodology consists in following general principles rather than rigid steps (Bassnett McGuire 1980:11) and translation theory should be flexible enough to deal with all text-types and functions. (For a fuller discussion of this concept see Chapter 2).

## 1.3. Future Trends

Recent research on text-types and function has also led to developments in the field of machine translation (MT). Work done in text linguistics, discourse analysis, artificial intelligence and computational linguistics has contributed greatly to devising rules for both the analysis of SL texts and their synthesis in the TL. Machine translation obviously differs from human translation in that the rules and the knowledge underlying the process have to be made explicit with the precision required by computer programs. The greatest obstacle to achieving an accurate MT is ambiguity, whether grammatical or lexical. Research into MT is thus deeply concerned with devising rules that will enable a computer to disambiguate the ST and generate a coherent TT. In other words, MT needs to simulate human verbal behaviour as regards text comprehension and text production. Although much has already been accomplished along these lines, the translation task is made easier for the computer by the nature of texts selected. At present it is mainly informative and denotative texts written in a straightforward and neutral style that are ideal candidates for MT: technical documents, reports, manuals, routine commercial correspondence, standard agreements, and so on.

Human intervention is an important component of MT. The human translator pre-edits texts to be fed into the computer in order to sift out any ambiguities and to simplify syntax

and lexis. This is done with the linguistic features of the TL in mind to favour the literal translation the computer produces. A well-prepared ST, devoid of jargon and "fuzziness", is a prerequisite for a good translation into the TL. But this, after all, is true not only of MT but also of human translation. Much technical, scientific and legal translation would in general benefit from careful pre-editing. The resulting texts would be more meaningful and misunderstanding would be reduced to a minimum.

The raw MT version may then be post-edited by a human translator depending on who the user is likely to be. At times no human intervention is required at the post-editing stage since the rough translation may be acceptable to the user as it is, without any post-editing. A user who is an expert in the field of discourse of the TT may simply need to scan the text for information and will have no problem interpreting the meaning despite the "errors" in syntax and lexis. The advantage to the user is the low cost and ultra-rapid delivery.

At other times the machine-translated text is partially post-edited to eliminate the errors that are likely to convey an incorrect message. This is done on texts that are destined for a short life, such as documents for meetings, for instance. Since the emphasis is on the message content than on the form, little attention is paid to style. It is only when MT is used as a starting-point for producing top-quality translations that radical post-editing is carried out. The raw MT serves as a first draft, which is then revised with regard not only to content but also to style. This last procedure still comes under the heading of MT.

Machine-translation is of great utility if we consider the volume of translation work that goes on in the world. Official figures of the EEC for 1988 are roughly a million pages translated by the European Commission translation service alone. This is hardly surprising if we consider the topic areas covered. The translation staff working in Brussels deal with such topics as external relations, economic affairs, competition, social affairs, agriculture, transport development, information, the environment, research, fisheries, regional policy, budget and financial control, customs, while those in Luxembourg handle statistics, health and safety, scientific and industrial innovation, credit and investments, coal and steel, Euratom safeguards, contract notices (EEC publication, *Translation is Communication*, No. IX/2328/88-EN).

An area that is enjoying tremendous success among professional translators today and that is destined to further developments in the future is machine-aided translation (MAT). MAT refers to translations that are generated by a human translator with the aid of a computer. Linguistic data, such as specialised terminology, bilingual dictionaries and the like, are stored in data banks and can be called up for consultation during the actual translation process at the touch of a computer key. Among the on-line computer aids which aspiring translators should become familiar with are the following:

- accelerated dictionary look-up (computerised dictionaries)
- easily activated text-related glossaries
- concordance information to promote terminological consistency.

Even the general public is already fairly familiar with computerised pocket bilingual dictionaries and pocket translators. There are also interactive MT systems that allow the translator to select options from the possible range of translations generated by the computer. If no satisfactory versions are offered, the human translator can keyboard in a suitable translation and, if necessary, follow this up by updating the system's dictionary.

MT must not be seen as constituting a threat to future translators – unless, of course, they are unable to produce a better translation than the computer! The types of texts that are suitable for MT are generally different from those allotted to the human translator. Apart from the obvious case of literary works, other discourse genres such as speeches, legal documents and advertising copy can seldom be translated efficiently by computers. This means that there will always be a certain amount of material that will require "traditional" human intervention. Nevertheless, translators who wish to be efficient and up-to-date will need to familiarise themselves with the software available (computerised dictionaries, glossaries, concordances, and so on), whatever type of texts they are dealing with.

A further point to bear in mind is that computers cannot translate alone. MT still depends heavily on human translators, but a new kind of professional, one who knows how computers work. Translators need to possess high-grade intuitive skills not only in the pre-editing phase in order to enhance the machine-translatable quality of the ST, but also in post-editing the raw MT text efficiently and economically. Whether the TT has been produced by a machine, a machine and human translator, or a translator alone, it needs to fulfill the basic requirement of containing the same informational content as the ST. The ultimate decision on its acceptability, for the time-being at least, still rests with the human translator.

## Selected Reading

- Arnold, M. 1914. "On translating Homer, Lecture 1", in *Essays by Matthew Arnold*. London: Oxford University Press.
- Bassnet McGuire, S. 1980. *Translation Studies*. London: Methuen.
- Benjamin, W. 1962. "Il compito del traduttore". *Angelus Novus*. Torino: Einaudi.
- Benjamin, W. 1968. "The task of the translator". *Delos*, 2.
- Cattaneo, A. 1990. "Tecniche traduttive nell'Umanesimo inglese. L'Enicida in Gran Bretagna da Lydgate a Surrey", in *Quaderni del Centro di Linguistica dell'Università Cattolica*. Brescia: La Scuola.
- Croce, B. 1922. *Aesthetics*. London: P. Owen.
- Croce, B. 1913. *Breviario di estetica*. Bari: Laterza.
- Devoto, G. 1969. *La traduzione*. Vicenza: Neri Pozza.
- Dryden, J. 1926. "Preface to Ovid's epistles", in W.P. Ker (Ed.), *Essays of John Dryden*. Oxford: Clarendon Press.
- Dryden, J. 1962. *Of dramatic poetry*, G. Watson (Ed.). London: Dent.
- du Bellay, J. 1948. *La défense et illustration de la langue françoise*, Henri Chamard (Ed.). Paris: Didier.
- Folena, G. 1973. "Volgarizzare" e "Tradurre": idea e terminologia della traduzione dal Medio Evo italiano e romanzo all'Umanesimo europeo", in *La Traduzione - Saggi e Studi*.
- Fox, J. 1984. "Computer-assisted vocabulary learning". *ELT Journal*, 38.1.
- Gentile, G. 1920. "Il diritto e il torto delle traduzioni". *Rivista di Cultura*, 1.
- Goethe, J.W. von 1968. "Three types of translation". *Delos*, 1.
- Lawson, V. 1982. *Practical Experience of Machine Translation*. Amsterdam: North Holland.
- Lawson, V. (Ed.) 1985. "Tools for the trade", in *Translating and the Computer*, 5. London: Aslib.
- Locke, W.N. and A.D. Booth. (Eds.) 1955. *Machine Translation of Languages*. New York: Wiley.
- Luther, M. 1983. "Epistola del Dottor Martin Luther sull'arte del tradurre e sulla intercessione dei santi", in *Lieder e Prose*. Milano: Mondadori.
- Mathiessen, F.O. 1931. *Translation. An Elizabethan Art*. Cambridge, Mass.: Harvard University Press.
- Mounin, G. 1963. *Les problèmes théoriques de la traduction*. Paris: Gallimard.
- Mounin, G. 1965. *Teoria e storia della traduzione*. Torino: Einaudi.
- Newmark, P. 1981. *Approaches to Translation*. Oxford: Pergamon Press.
- Newmark, P. 1988. *A Textbook of Translation*. London: Prentice Hall.
- Newmark, P. 1991. *About Translation*. Clevedon: Multilingual Matters Series, 74.
- Nida, E.A. 1964. *Toward a Science of Translating*. Leiden: Brill.
- Nida, E.A. 1974. "Translation" in T. Sebeok (Ed.), *Current Trends in Linguistics*, vol. 12. The Hague: Mouton.
- Nida, E.A. 1976. "A Framework for the Analysis and Evaluation of Theories of Translation", in British, R.W. (Ed.), *Translation: Applications and Research*. New York: Gardner Press.
- Nida, E.A. and Taber, C. 1969. *The Theory and Practice of Translation*. Leiden: Brill.
- Nirenburg, S. (Ed.) 1987. *Machine Translation. Theoretical and Methodological Issues*. Cambridge: Cambridge University Press.
- Nocera Avila, C. 1981. "L'Essay on the Principles of Translation di A.F. Tyler, Lord Woodhouselee: summa setecentesca del tradurre", *Le ragioni critiche*, 35-6: 5-6.
- Picken, C. (Ed.), 1986. *Translating and the Computer*, 7. London: Aslib.
- Pigot, I.M. 1989. "Document preparation and post-editing for machine translation", in *Proceedings of the Conference on "Le nuove professioni per il traduttore e l'interprete"*. Milan: A.I.T.I.
- Savory, T. 1968. *The Art of Translation*. London: Jonathan Cape.
- Snell, B.M. 1979. *Translating and the Computer*. Amsterdam: North-Holland.
- Steiner, G. 1975. *After Babel: Aspects of Language and Translation*. Oxford: Oxford University Press.
- Steiner, T.R. 1975. *English Translation Theory 1650-1800*. Assen: Van Gorcum.
- Tyler, A. 1907. *Essay on the Principles of Translation*. London: Dent.
- Van Slype, G., J.F. Guinet, Seitz, F. and Benjiam, E. 1983. *Better Translation for Better Communication*. Oxford: Pergamon Press.

## CHAPTER 2

### **Language Functions and Translation**

- 2.1. Language Functions
- 2.2. Microfunctions and Macrofunctions
- 2.3. Language Functions and Text  
Types / Discourse Genres
- 2.4. Translation Strategies
- 2.5. Rhetorical Functions

Translating entails analysis of a text according to the rules governing the SL and syntax 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 inferring 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):

ADDRESSER	CONTEXT	ADDRESSEE
	MESSAGE	
	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	CONATIVE
EMOTIVE	POETIC
	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, Morificazione, 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 passionato del come probabilmente devono nascere e svilupparsi nelle più umili condizioni le prime irrequietudini pel benessere; e quale perturbazione debba arrecare in una famiglia la vissuta sino allora relativamente felice, la vaga bramosia dell'ignoto, l'accorgersi che non si sia bene, o che si potrebbe star meglio.*

*Il movente dell'attività umana che produce la fumana 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).

Possiedi una bicicletta  
o un motorino?

DA OGGI PUOI  
TUTELARTI !!!

E' a tua disposizione  
una rimessa coperta in  
VIA ORTI, 16 - MILANO

Vieni a trovarci o telefona  
per informazioni al numero

**55.01.52**

## 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 probabilmente .....proprio 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 sia 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 SAVE THE OZONE LAYER

CITIZENS CAMPAIGN

### CFCs AND OZONE

We need our ozone layer as it protects us and all other life-forms from deadly ultra-violet (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 riporante 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 advanced 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 del 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 ornata 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 Pontchartrain, dove i coccodrilli dormono sotto le acque palustri. Vidi i suoi occhi di cartia 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'«invisibilità che fa configgere 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 ché 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 rende 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 profeta 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 Nascimbene,  
"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 droplets 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 (c.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 aspira 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 «super-vapore» (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 «super-vapore».

—Tenete il ferro sospeso in posizione orizzontale, lontano dai tessuti da stirare. Premete ripetutamente il tasto del super-vapore 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 ridurre la produzione di vapore mediante la manopola di regolazione del vapore 4.

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

Per la stiratura a vapore, procedere 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, tenete lo 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 respassed; 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 unstoppably 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 prossimamente 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 fulfill 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 sentì 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 proverbi, gli skanovisti, gli "sfattatori" 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",  
*Corrina 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 sregie 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, countering 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 dirlo 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 *instructional 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 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
AK	3% 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%
FL	1.41%	17%	MI	1.5% to \$700	18%
GA	1.5% to \$500	18%	CO, GA, ID, IN, NH,	1% over \$700	12%
IA, NE, NM, VT	1% over \$500	12%	OK, UT, WY	1.7%	20.4%
IL	1.5% to \$500	18%	AZ, DE, IL, NV	1.75%	21%
IN	1.25% over \$500	15%	All other States of Residence	1.8%	21.6%
AK	1.5% to \$1,000	18%		1.5%	18%
	78% over \$1,000	10.5%			

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.

## Selected Reading

- Arcaini, E. 1984. "La comparazione interlinguistica come traduzione dell'intenzione comunicativa", in *Diacronia, Sincronia e Cultura. Saggi linguistici in onore di Luigi Heilmann*. Brescia: La Scuola.
- Austin, J.L. 1962. *How to do Things with Words*. London: Oxford University Press.
- Bolinger, D. 1975. *Aspects of Language*. New York: Harcourt Brace Jovanovich.
- Buhler, K. 1934. *Sprachtheorie*. Jena: Fischer.
- Crystal, D. and Davy, D. 1969. *Investigating English Style*. London: Longman.
- George, S.E. 1990. *Getting Things Done in Naples: Action, Language and Context in Discourse Description*. Bologna: CLEUP.
- Halliday, M.A.K. 1973. *Explorations in the Functions of Language*. London: Edward Arnold.
- Halliday, M.A.K. 1978. *Language as Social Semiotic*. London: Edward Arnold.
- Halliday, M.A.K. 1985. *An Introduction to Functional Grammar*. London: Edward Arnold.
- Jakobson, R. 1960. "Closing Statement: Linguistics and Poetics", in Sebeok T.A. (Ed.), *Style in Language*. Cambridge, Mass.: M.I.T. Press. Pp.350-377.
- Kaplan, R.B. 1972. *The Anatomy of Rhetoric: Prolegomena to a Functional Theory of Rhetoric*. Philadelphia: The Center for Curriculum Development.
- Kelly, L. 1979. *The True Interpreter*. Oxford: Basil Blackwell.
- Leech, G.N. 1986. *The Principles of Pragmatics*. London: Longman.
- Levinson, S. 1983. *Pragmatics*. Cambridge: Cambridge University Press.
- Munby, J. 1978. *Communicative Syllabus Design*. Cambridge: Cambridge University Press.
- Newmark, P. 1981. *Approaches to Translation*. Oxford: Pergamon Press.
- Newmark, P. 1988. *A Textbook of Translation*. London: Prentice Hall.
- Newmark, P. 1991. *About Translation*. Clevedon: Multilingual Matters Series, 74.
- Nida, E.A. 1964. *Toward a Science of Translating*. Leiden: Brill.
- Nida, E.A. 1974. "Translation", in T. Sebeok (Ed.), *Current Trends in Linguistics*, vol. 12. The Hague: Mouton.
- Nida, E.A. 1975. *Language Structure and Translation*. Stanford: Stanford University Press.
- Nida, E.A. 1979. *Componential Analysis of Meaning*. The Hague: Mouton.
- Nida, E.A. and Taber, C. 1969. *The Theory and Practice of Translation*. Leiden: Brill.
- Nida, E.A. and Reyburn, W.D. 1981. *Meaning Across Cultures*. New York: Orbis.
- Quirk, R. 1962. *The Use of English*. London: Longman.
- Quirk, R. and Stein, G. 1990. *English in Use*. London: Longman.



- Searle, J.R. 1969. *Speech Acts: An Essay in the Philosophy of Language*. New York: Cambridge University Press.
- Searle, J.R. 1969. "A classification of illocutionary acts". *Language in Society*, 5.
- Swales, J.M. 1990. *Genre Analysis*. New York: Cambridge University Press.
- Wierlich, E. 1983. *A Text Grammar of English*. Heidelberg: Quelle und Meyer.
- Widdowson, H.G. 1978. *Teaching Language as Communication*. Oxford: Oxford University Press.
- Wilkins, D.A. 1976. *Notional Syllabuses*. Oxford: Oxford University Press.

## 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 pugno.*

*Ha ferrato un pugno.*

Initially, the term context was used exclusively to refer to the words and sentences that "go with" a text, "co-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 *At*: 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 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 inerronpere 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 Patricia. – I funerali avranno luogo il giorno 5 luglio ore 11, chiesa Santa Maria del Paradiso. – Vinerate, 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 Dionira 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 Vigiliani 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 piazzetta la, scaldarsi alla stufa e difendersi dalla notte. La nonna sedeva in cucina poteva ritornare là, scaldarsi alla stufa e difendersi dalla notte. La nonna sedeva in cucina con Dionira e rammentavano 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 Dionira 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 Vigiliani, 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 Dionira 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

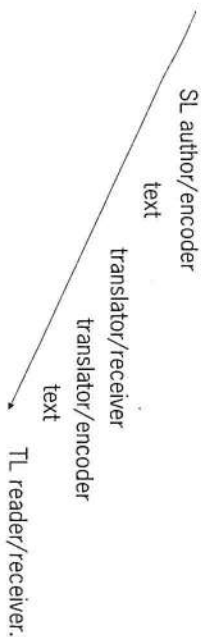
widely different cultures provided Nida (1964, 1969, 1974) with a multitude of interesting insights into interlingual cultural problems. For instance, how can an expression like God the father be made meaningful in a community where deities are all female? Or, how can Lamb of God be translated meaningfully 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 Ghirò 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 «tracchetta» 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 feticchero dal collo lungo e dei porcospinti 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?*
- *Pronta. 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 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 Stevens 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 realising 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 riteneva 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 greca e 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 express 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 re-placing 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.





**Cards**

**MODULO DI RICHIESTA PER DIVENTARE TITOLARE DELLA CARTA AMERICAN EXPRESS VALIDA IN ITALIA E ALL'ESTERO**

INFORMAZIONI: Con la presente richiesta si prega di indicare il nome della Carta American Express, valida in Italia e all'estero, alle condizioni del vigente Regolamento Overseas e SERVIZIO CLIENTI. Per informazioni e per ricevere il modulo di richiesta, scrivere a: American Express, Ufficio Clienti, Via Broletto, 15, 00186 Roma, Tel. (06) 475961. Per il servizio Clienti e la Carta Supplementare per un componente del mio nucleo familiare, scrivere a: American Express, Ufficio Clienti, Via Broletto, 15, 00186 Roma, Tel. (06) 475961.

**I MIEI DATI PERSONALI (CARTA PERSONALE BASE)**

Nome \_\_\_\_\_ Cognome \_\_\_\_\_ Nazionalità\* \_\_\_\_\_  
 Indirizzo \_\_\_\_\_ Cap \_\_\_\_\_ Località \_\_\_\_\_  
 Tel. ufficio ( ) \_\_\_\_\_ Tel. casa ( ) \_\_\_\_\_ Fax\* (sever) con prefisso di American Express per ulteriori informazioni, presso l'ufficiale della Carta  
 Comune di nascita \_\_\_\_\_ Data di nascita \_\_\_\_\_ Cod. Fiscale \_\_\_\_\_  
 Nome della mia banca \_\_\_\_\_ Località \_\_\_\_\_  
 Agenzia \_\_\_\_\_ N° Conto \_\_\_\_\_ Addebito diretto  Sì  No  
La richiesta di addebito diretto in conto e partecipazione con firma da parte di American Express è un'operazione italiana.

Datore di lavoro \_\_\_\_\_ Indirizzo \_\_\_\_\_  
 Cap \_\_\_\_\_ Alloggio in base chiusa:  cedola stipendio  Dichiarazione del reddito con eventuale  
 Qualifica \_\_\_\_\_ ricevuta di pagamento effettuato

**LA CARTA SUPPLEMENTARE PER UN MIO FAMILIARE**  
 Desidero ricevere la Carta Supplementare per il seguente componente del mio nucleo familiare:

Nome \_\_\_\_\_ Cognome \_\_\_\_\_ Grado di parentela \_\_\_\_\_  
 Comune di nascita \_\_\_\_\_ Data di nascita \_\_\_\_\_ Cod. Fiscale \_\_\_\_\_

**LE DUE FIRME INDISPENSABILI PER LA VALIDITÀ DEL MODULO**  
 Ho letto attentamente il regolamento generale sul retro e firmo due volte accanto alle X, per esteso e in modo leggibile.

LA MIA FIRMA X \_\_\_\_\_ LA FIRMA DEL MIO FAMILIARE X \_\_\_\_\_  
Il sottoscritto dichiara di sottoporre spontaneamente la firma per prima in via art. 1311 e 1312 Cod. Civ. e sottoporre il modulo di richiesta della Carta Supplementare alla Carta Supplementare per un componente del mio nucleo familiare, in conformità con l'art. 14 del Regolamento. La presente richiesta è valida per un periodo di 12 mesi dalla data di sottoscrizione della presente richiesta. Per informazioni e per ricevere il modulo di richiesta, scrivere a: American Express, Ufficio Clienti, Via Broletto, 15, 00186 Roma, Tel. (06) 475961. Per il servizio Clienti e la Carta Supplementare per un componente del mio nucleo familiare, scrivere a: American Express, Ufficio Clienti, Via Broletto, 15, 00186 Roma, Tel. (06) 475961.

LA MIA FIRMA X \_\_\_\_\_ LA FIRMA DEL MIO FAMILIARE X \_\_\_\_\_  
 DATA \_\_\_\_\_

**IL SOCIO PRESENTATORE**  
 \*Se non italiano, o italiano nato all'estero, allegare certificato di residenza in Italia e indicare lo Stato di nascita al posto del Comune.

**DATI DEL TITOLARE PRESENTATORE**  
 Ho proposto \_\_\_\_\_  
 senza alcuna responsabilità. Le suggeriamo di compilare questo parte prima di consegnare il Modulo alla persona che vuole segnalare, in modo che i dati del richiedente ci giungano in via assolutamente riservata.  
 Il mio nome è (scrivere a stampatello): \_\_\_\_\_ Cognome e nome \_\_\_\_\_  
 Indirizzo \_\_\_\_\_ Tel. ( ) \_\_\_\_\_ Cap \_\_\_\_\_ Città \_\_\_\_\_

Questo Modulo prevede premi scolarmente per l'emissione di Carta Personale Base. \_\_\_\_\_  
 FIRMA: \_\_\_\_\_ N° della Carta American Express \_\_\_\_\_  
 Desidero ricevere:  PIATTINO DA SCRIVANIA  BILIONO DA CONSERVARE  
 73  PER ALTRI PREMI

Weather.

Cloud, bright spells. Chance of showers in south-west. Winds E or SE, moderate to fresh. Outlook: fresh south-easterly air-stream will persist. Misty start, cloudy with long sunny periods.

Tempo previsto.

Sulla Sicilia e la Sardegna molto nuvoloso. Su tutte le altre regioni generalmente poco nuvoloso. Temperatura in lieve diminuzione. Mari generalmente mossi. Veniti da est-sud-est: moderati sulle regioni meridionali, deboli sulle altre zone.

Then there are what are called transactional registers, like those of buying and selling.

"Can I have a pound of oranges please?"

"Yes, anything else?"

"No, that's all, thanks".

"That'll be 65p."

"Thanks".

"Thank you, madam".

At the other extreme there is spontaneous conversation, although even this is still not completely free. It is characterised by certain features which enable participants to orientate themselves to what is happening, make predictions and subconscious guesses about what is going on so as to make sense of the interaction and adapt their discourse to the registral restrictions of field, tenor and mode.

This is what the translator must do *consciously*. Identifying the register of a text is an essential part of discourse processing and provides a framework for ST analysis. As reader of the ST, the translator reconstructs the context through an analysis of what has taken place (field), who has participated (tenor), and what medium has been chosen (mode). Together the three variables provide the basic conditions for communication to take place and by identifying them in the ST the translator will be able to relay the intended message appropriately in the TL.

Register is according to Halliday one of two broad categories of language variation and is *user-related*. The other category, broadly defined as *dialect*, comprises the *user-related* varieties of language.

### 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, licensee, practice, practise.

-l - -ll: traveling - travelling; woollen - 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 Bloomingdale's 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 accommodations is always plural, whereas in BrE it is always singular.

It *Com'era la sistemazione?*

AmE What were the accommodations like?

BrE What was the accommodation 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 am, while AmE prefers a colon, 11:15 am. 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-Pigmaliione 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. They'll 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, *Pymalion*)

LA FIORAIA. Oh, sciuur, 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 sciuur. 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 fu niente, sciocca? Per chi mi hai preso?

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

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 allora perché metteva giù quel che me diseva? Come faccio a sapere che trascrive giusto? Mi facci vedere cosa l'è che a scritti 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, sciuur, non facci una denuncia conter de me per una paroletta così. Lei...

IL GENTILUOMO. Denuncia! Io non faccio nessuna denuncia.

(Bernard Shaw, *Pymalion*, 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 *oltracielo*.

Giù 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'"oltracielo", cui il nostro sguardo arriva soltanto con l'aiuto dei telescopi, non è più il remoto sogno di Jules Verne.

(Giulio Nascimbene,  
"Il biglietto per l'oltracielo",  
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.

ARIEL (*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.

Hark, now I hear them, ding dong bell.  
(*Burden*) Ding dong.

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*)

Nyanti 'a lu mare  
giace lu pale iujo,  
L'ossa so' addventate de curralo,  
Il' huocchie so' d'luje smeralde...  
E li spoglie murale, tutte nzieme  
se sono trasformate:  
mò è na statula de marmole  
prigiate, sculpiate e cecelate!  
Li ninge de l'oceano suncarranno

campone a morto ogni ora!

VOCI SPARSE

Din, don, dan!

ARIELE

Li ssteme?

FERDINANDO

Sì, li ssteme! Din, don, dan!

Chist' è suono ca parla 'e papà mio...

nun è nu suono unamo,

vène da ll'alto,

è cosa ultraterrena.

PROSPERO (*a Miranda*)

Guardanno addò lu ditto mio te neegna,

che vide tu lla bascio?

MIRANDA

Che d'è, nu spirero?

Cumme se guarda attorno!

Tène nu bell' aspetto,

è cumme fosse unamo,

ma credo ch'è nu spirero.

(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.

## Selected Reading

- Anderson, L. 1990. "Differences between spoken and written language: a review of research in the 80's". *Lingua e Nuova Didattica*, 1-2.
- Arcaini, E. 1988. "Epistemologia dei linguaggi settoriali", in Cigada, S. (Ed.), *Il linguaggio delle scienze e il suo insegnamento*. Brescia: La Scuola. Pp.: 29-44.
- Balboni, P. 1984. "La traduzione delle microlingue" in Cigada, S. (Ed.), *La traduzione nell'insegnamento delle lingue straniere*. Brescia: La Scuola.
- Bassnett McGuire, S. 1980. *Translation Studies*. London: Methuen.
- Beccaria, G.L. 1973. *I linguaggi settoriali in Italia*. Milano: Bompiani.
- Bollettieri Bosinelli, R.M. (Ed.) 1986. *U.S. Presidential Election 1984. An Interdisciplinary Approach to the Analysis of Political Discourse*. Bologna: Piagora.
- Boothman, D. 1983. "Problems of translating political Italian". *Incorporated Linguist*, 24-4.
- Brook, G.L. 1973. *Varieties of English*. London: Macmillan.
- Bussi Parmigiani, G.E. 1988. *L'arte bastarda: analisi del linguaggio della pubblicità televisiva inglese*. Bologna: Patron.
- Cecioni, C.G. 1984. "Lo studio del linguaggio giuridico inglese", in *Proceedings of the Conference on L'insegnamento delle Lingue Straniere nella Facoltà di Scienze Politiche*. Roma.
- Cigada, S. (Ed.). 1988. *Il linguaggio delle scienze e il suo insegnamento*. Brescia: La Scuola.
- Coates, J. 1983. *The Semantics of the Modal Auxiliaries*. London: Croom Helm.
- Conti Camaiora, L. 1979. "English translations of Italian *dovere*", in *Rassegna italiana di linguistica applicata*, 1, 2.
- Crystal, D. and Davy, D. 1969. *Investigating English Style*. London: Longman.
- Firth, J.R. 1957. *Papers in Linguistics 1934-1951*. London: Oxford University Press.
- Firth, J.R. 1968. "Linguistics and Translation", in Palmer, F.R. (Ed.), *J.R. Firth 1952-1959. Selected Papers*. London: Longman.
- Firth, J.R. 1970. *The Tongues of Men and Speech*. London: Oxford University Press.
- Ghadessy, M. (Ed.). 1988. *Registers of Written English*. London: Pinter.
- Giglioli, P.P. 1972. *Language and Social Context*. Harmondsworth: Penguin.
- Goody, E.N. (Ed.). 1978. *Questions and Politeness: Strategies in Social Interaction*. Cambridge: Cambridge University Press.
- Gumperz, J.J. and Hymes, D. (Eds.) 1972. *Directions in Sociolinguistics: The Ethnography of Communication*. New York: Holt, Rhinehart and Winston.
- Halliday, M.A.K. and Hasan, R. 1976. *Cohesion in English*. London: Longman.

- Halliday, M.A.K. 1985. *An Introduction to Functional Grammar*. London: Edward Arnold.
- Halliday, M.A.K. and Hasan, R. 1985. *Language, Context and Text: Aspects of Language in a Socio-Semiotic Perspective*. Victoria: Deakin University Press.
- Halliday, M.A.K., McIntosh, A. and Stevens, P. 1964. *The Linguistic Sciences and Language Teaching*. London: Longman.
- Hasan, R. 1985. *Linguistics, Language, and Verbal Art*. Victoria: Deakin University Press.
- Hymes, D. 1972(a). "Models of interaction of language and social life", in Gumperz, J.J. and Hymes, D. (Eds.), *Directions in Sociolinguistics: The Ethnography of Communication*. New York: Holt, Rhinehart and Winston.
- Hymes, D. 1972(b). "On communicative competence", in Pride, J.B. and Holmes, J. (Eds.), *Sociolinguistics*. Harmondsworth: Penguin.
- Ibba, M. 1988. *L'inglese della medicina*. Milano: Vita e Pensiero.
- Joos, M. 1961. *The Five Clocks*. New York: Harcourt, Brace and World.
- Jottini, L. 1988. *A Language and Cultural Island in Modern American Society. The Amish*. Milano: Giuffrè.
- Kress, G. 1985. *Linguistic Processes in Sociocultural Practice*. Victoria: Deakin University Press.
- Labov, W. 1972. *Sociolinguistic Patterns*. Philadelphia: University of Philadelphia Press.
- Lado, R. 1957. *Language Across Cultures: Applied Linguistics for Language Teachers*. Ann Arbor: University of Michigan Press.
- Leech, G.N. 1971. *Meaning and the English Verb*. London: Longman.
- Lyons, J. 1968. *An Introduction to Theoretical Linguistics*. Cambridge: Cambridge University Press.
- Lyons, J. 1981(a). *Language, Meaning and Context*. London: Fontana Paperbacks.
- Lyons, J. 1981(b). *Language and Linguistics: An Introduction*. Cambridge: Cambridge University Press.
- Maher, J. 1986. "English for medical purposes". *Language Teaching*, 19.2:112-145.
- Malinowski, B. 1923. "The problem of meaning in primitive languages", Supplement 1 in Ogden, C.K. and Richards, I.A., *The Meaning of Meaning*. London: Kegan Paul.
- Martino, G. de. 1968. *La tradizione attraverso le culture*. Napoli: Federico e Ardia.
- Nida, E.A. 1964. *Toward a Science of Translating*. Leiden: Brill.
- Nida, E.A. 1975. *Language Structure and Translation*. Stanford: Stanford University Press.
- Nida, E.A. 1979. *Componential Analysis of Meaning*. The Hague: Mouton.
- Nida, E.A. and Taber, C. 1969. *The Theory and Practice of Translation*. Leiden: Brill.
- Nida, E.A. and Reyburn, W.D. 1981. *Meaning Across Cultures*. New York: Orbis.

- O'Donnell, W.R. and Todd, L. 1980. *Variety in Contemporary English*. London: Allen and Unwin.
- Palmer, F.R. 1979. *Modality and the English Modals*. London: Longman.
- Pinchuk, I. 1977. *Scientific and Technical Translation*. London: Andre Deutsch.
- Porcelli, G. 1990. "Dalla lingua comune alle microlingue", in *Le lingue di specializzazione e il loro insegnamento*. Milano: Vita e Pensiero, 1-71.
- Pride, J.B. and Holmes, J. (Eds.). *Sociolinguistics*. Harmondsworth: Penguin.
- Roncaglia, R., Gagliardelli, G. and Miller, D. 1984. *Analisi linguistica e comunicazione scientifica*. Bologna: Piagora.
- Rossini Favretti, R. 1980. *Il discorso e il potere*. Bologna: Patron.
- Rossini Favretti, R. and Bondi Paganelli, M. 1988. *Il testo psicologico: approccio alla tradizione e alla lettura in lingua inglese*. Bologna: Piagora.
- Sapir, E. 1921. *Language*. New York: Harcourt Brace.
- Sapir, E. 1970. *Culture, Language and Personality: Selected Essays*, Mandelbaum, D.G. (Ed.). Berkeley, Cal.: University of California Press.
- Saussure, F. de. 1983. *Course in General Linguistics (Cours de Linguistique Generale)*, Bally, C. and Sechehaye, A. with Riedlinger, A. (Eds.), English trans. Harris, R. London: Duckworth.
- Scarcella, R. and Brunak, J. 1981. "On speaking politely in a second language". *International Journal of Sociology of Language*, 27.
- Sebeok, T.A. (Ed.) 1986. *Encyclopedic Dictionary of Semiotics*. Berlin/New York/Amsterdam: Mouton de Gruyter.
- Steiner, G. 1975. *After Babel: Aspects of Language and Translation*. Oxford: Oxford University Press.
- Stern, H.H. 1983. *Fundamental Concepts of Language Teaching*. Oxford: Oxford University Press.
- Valdes, J.M. (Ed.) 1986. *Culture Bound*. New York: Cambridge University Press.
- Werlich, E. 1983. *A Text Grammar of English*. Heidelberg: Quelle and Meyer.
- Widdowson, H.G. 1979. *Explorations in Applied Linguistics*. Oxford: Oxford University Press.
- Whorf, B.L. 1973. *Language Thought and Reality. Selected Writings*, Carroll, J.B. (Ed.). Cambridge, Mass.: M.I.T. Press.
- Zagrebelsky, M.T. 1986. "The EFL teacher as a cross-cultural interpreter". *Perspectives*, 11.1.
- Zanini, P., Maruotti, R.A. and Ulrich, M. 1991. *L'Articolo Medico-Scientifico in Inglese*. Torino: UTET.

## 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



Stylistics is the linguistic study of style. It refers to motivated choice made by language users to communicate a message in a certain way. Stylistic choice is therefore limited to those aspects of language which concern alternative ways of rendering content. Each and every linguistic feature (grammar, lexis, phonology, graphology) and how they are put together (coherence and cohesion, paragraphing, sentence structure) contribute to style and to the overall message of the text.

This means that translators need to pay particular attention to the stylistic effects of the ST since they are the direct result of the intentions of the text producer. Unlike register, where choice is restricted by appropriateness to the situation, and dialect, where language varies according to a language user's personality and socio-geographic background, style entails a conscious choice among a number of possible and appropriate alternatives.

The following sections offer guidelines on translating both individual and conventional aspects of style and stress the fundamental way in which stylistic choices affect the message to be conveyed from ST to TT.

#### 4.1. Stylistics and Discourse Genres

Stylistic choice is a major component of literary texts where writers exploit the options made available by language to create a highly personalised text. Form and content are closely intertwined in the production of meaning, and writers can play with language to create original texts. We have seen that the form a message takes can vary according to the situation or the participants in a speech event. In stylistic variation form is an intrinsic part of the message since form itself is used to enhance the content. Translating the meaning of stylistically-marked texts therefore entails paying attention to form just as much as to content. This is why the translator needs to be sensitive to stylistic nuances in the ST. The translator's task is to interpret the purpose of the SL message correctly, to identify the stylistic constituents activated by the writer in fusing form and content, and then to recre-

ate not only the message but also the stylistic effect appropriately for a readership in the target language and culture at various levels – lexical, syntactic, graphological, phonological.

The fusion of form and content is not an exclusively literary phenomenon. Creative use of language is to be found in a host of other discourse genres, notable among them are, of course, advertisements. Phonological features such as rhyme, rhythm and sound-symbolism play a prominent role in the persuasive message of advertising, as do metaphors, puns and word associations.

*Le portatili Olivetti danno i numeri.*

The cleanest sweep of all. Now you only need one broom to cope with every cleaning chore.

The discourse of economics and journalism also abounds in such devices as alliteration, simile, metaphor and metonymy.

*E quando l'onda lunga del crollo di Wall Street dell'ottobre '87 è penetrata sul mercato italiano, le ripercussioni ci sono state. E gravi. I Fondi sono apparsi come uno strumento repentinamente invecchiato, chiuso in se stesso, senza domani.*

(*Essei*, n. 5, luglio 1989)

For the venturesome, the place to be within the bond market has been junk bonds, which last year were among the market's poorest performers. After staging an explosive rally, these high-yield, high-risk corporate bonds are likely to end the year as the market starts.

(*The Wall Street Journal*,  
October 22, 1991)

*Alle chiare, ordinate sale del museo accedono sempre più numerosi i visitatori, soprattutto i ragazzi della zona; toccano con mano fatti e cose che sembrano perduti per sempre, sepolti dal consumismo, dall'appiattimento della cultura televisiva e dal superficiale accavalarsi della nostra vita moderna.*

(*L'Espresso*, 7 luglio 1991)

As Secretary of State James Baker took off last weekend for what he called his final swing to nail down arrangements for the gathering that will at last bring Arabs and Israelis face to face, those two sides were anxiously bumping and jostling each other.

(*Time*, October 21, 1991)

Let us now look more closely at these and other stylistic features and the problems they pose translators. Grammatical and lexical features and their stylistic effects will be discussed in Chapters 6 and 7 respectively.

## 4.2. Figurative Language

Among the stylistic options writers have at their disposal to express their message is that of choosing to use either literal or figurative language. Figurative language refers to that large part of language whose meaning is not literal but based on images of things seen and actions experienced. It is important for translators to recognise the difference between literal and figurative speech and to discover what effect figurative language has on the text. Translators also need to evaluate how consistently, how much and what type of figurative language is used as well as what function it is fulfilling. All these factors interact with the function and genre of the ST to determine how the ST is to be translated into the TL: whether, that is, a translator will maintain the same degree of imagery or will opt for literal alternatives.

Metaphor and simile are the most widely recognised figurative expressions encountered in translations as they are commonly used in a wide range of discourse genres: advertising, newspaper reports, economics, as well as in literary contexts.

Simile demonstrates an explicit resemblance between two more or less similar things and is introduced by a word such as *like*, *as*, or *such*.

*Il bosco muore e la sua fine, soprattutto nella Selva Nera, è avvolta da un alone tragico e eroico, come quella di un re in un poema epico.*

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

The wood is dying, and its death, especially in the Black Forest is enveloped by a tragic and heroic aura, like the death of a king in an epic poem.

In the case of metaphor, unlike objects are identified with each other for the purpose of emphasizing one or more aspects of resemblance between them *without* the use of the explicit markers.

*Al capezzale del Grande Bosco che muore.*

At the dying bedside of the Great Forest.

Writers generally have a twofold purpose in choosing to make use of metaphor: a referential and a pragmatic one. Referential, because metaphor can describe a concept, person, object, state, action, and so on, more succinctly and comprehensively; pragmatic, because it enhances communication by arousing readers' interests and appealing to their emotions above the literal level.

*Con quattro chilometri si può unire l'aeroporto di Linate, che oggi ha una utenza di venticinque-trenta mila passeggeri al giorno, al resto della città, mettendo fine ai disagi della gente e alle lotte campanilistiche che hanno sempre visto affrontarsi i tassisti di Milano e quelli di Peschiera Borromeo per la spartizione del mercato.*

(*Follow Me*, 20 giugno 1991)

With four more kilometers Linate airport, which today serves 25-30,000 passengers a day, can be linked up with the city, thus putting an end to travellers' inconvenience and to conflicts of interests such as those that have pitted Milanese taxi drivers against those from Peschiera Borromeo for a share of the passenger market.

The metaphor in this example gives a clearer idea of what issues are actually at stake in extending the underground from the city centre to Linate Airport; its function is thus referential. The following metaphor does not stop at describing vividly and concisely what impact and significance the discovery of DNA, the "secret of life", was to have on mankind, but also creates interest and involvement in the reader.

*A cogliere la mela del biblico albero della conoscenza furono, il 25 aprile 1953, le mani di un bizzarro fisico inglese convertito alla ricerca biologica, Francis Crick, e di un giovane indisciplinato americano, zoologo pentito, James Watson: entrambi estrosi outsiders della biologia molecolare e invadenti ospiti di quell'austero tempio della scienza che erano (e sono) i laboratori dell'Università di Cambridge.*

*Il frutto proibito lo scodellarono sulle pagine di Nature, la più prestigiosa rivista scientifica del mondo...*

("Non diciamo sciocchezze" di Franco Pratico, *La Repubblica*, 26 maggio 1987).

The hands which, on the 25th April 1953, picked the apple from the Biblical tree of knowledge, belonged to a rather eccentric English physicist, a convert to biological research, Francis Crick, and to a young undisciplined American, a repentant biologist, James Watson, both brilliant outsiders in molecular biology and undesired guests in that austere temple of science which the laboratories of the University of Cambridge were and still are.

The forbidden fruit was dished up in the pages of *Nature*, the most prestigious scientific journal in the world ...

The type of discourse genre that the ST belongs to influences the way metaphor is translated in the TT. The referential purpose is generally the dominant feature in informative texts such as textbooks, leaflets, research reports, news articles, while the pragmatic purpose is dominant in expressive and vocative texts such as literature, advertisements. Thus, it would be less important for the translator to try to maintain the figures of speech in the former discourse genres than in the latter.

The function that the metaphor is carrying out in a particular text is not the only factor to influence the way it is translated. Translation also depends on the type and structure of the metaphor. Although there are various typologies of metaphor, the distinction they all have in common is that of the *original metaphor* at one extreme and the *dead metaphor* at the other. In between is a fuzzy area of what Bolinger has called "*faded*" metaphors. Dead metaphors may be treated more or less as idiomatic expressions as the image they evoke has become so familiar and fossilized that they are no longer thought of as figurative.

*Il Governo fu costretto a prendere dei provvedimenti per contenere l'inflazione.*

The Government was obliged to take steps to curb inflation.

Original metaphors contribute prominently to the meaning and effect of the ST and therefore constitute more of a problem for translator. The transatability of original metaphors depends very much on the degree to which they are bound to the SL culture and alien to the TL culture. Compare the following examples: the metaphors used in the first are not culture-specific and therefore do not raise problems in translation, while the second one needs to be translated with some kind of pragmatic equivalent:

Charles ... was like a city struck out of a quiet sky by an atom bomb. All lay razed; all principle, all future, all honourable intent. Yet he survived, he lay in the sweetest possession of his life, the last man alive, infinitely isolated ... but already the radio-activity of guilt crept, crept through his nerves and veins.

(John Fowles,  
*The French Lieutenant's Woman*)

*Charles ... era come una città colpita a ciel sereno da una bomba atomica. Ogni cosa era rasa al suolo: ogni principio, ogni futuro, ogni fede, ogni intenzione onorevole. Tuttavia egli sopravviveva, era padrone della cosa più dolce della sua vita, l'ultimo superstite, infinitamente isolato ... e già la radioattività del rimorso s'insinuava tra nervi e vene.*

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

... *la signora Capitano che parlava sempre in punta di forchetta ...*

(Giovanni Verga,  
*Mastro don Gesualdo*)

... *the Captain's lady who always talked in such a mincing fashion ...*

(translation by D.H. Lawrence)

... *the captain's wife, who always used the finest expressions...*

(translation by Mary A. Craig)

Difficulty in translating metaphor therefore arises when there is no one-to-one equivalence between SL and TL in the structural elements of a figure of speech. Metaphors and similes are made up of three elements: the tenor, the object or idea being described, the ground, the common element, and the vehicle, what the tenor is compared to. A simile expresses all three elements explicitly:

He's as strong as an ox.  
*È forte come un toro.*

metaphor generally omits the ground, which the reader or hearer is called upon to supply.

He's a mole.  
*È una talpa.*

If the elements of the metaphor or simile are culture-specific, they cannot always be translated figuratively.

We have put aside a tidy little sum for a rainy day.  
*Abbiamo risparmiato una bella sommetta per i tempi difficili.*

Translators are thus faced with the choice of rendering the ST simile or metaphor by means of a pragmatic equivalent in the TL, which can at times also be similar at a formal level in the two languages. Alternatively, they may resort to paraphrase and provide the literal meaning alone. Whichever the strategy selected, the translator's major concern is to preserve the meaning intended by the SL author.

It is, of course, important for translators to identify what feature is being foregrounded by a particular metaphor, since it is this that has to be conveyed in the TT. The following are obviously not satisfactory translation equivalents since they foreground different features.

She looked like a drowned rat.  
*Aveva l'aspetto di un pulcino bagnato.*

A literal rendering in Italian would be a more appropriate translation of the English:

*Era bagnata fradicia.*

Whether metaphors can, or indeed should, be translated rather than rendered literally also depends, as we said earlier, on discourse genre and the function the figurative language is performing (referential or pragmatic). The consistency with which they are used in a particular text should also be a factor to take into account. Metaphors tend to have a cumulative effect within the text, and it is this that has to be translated. In the following example the resemblance between movie-going and religion is conjured up and sustained by a series of metaphors over several lines of text.

Gradually movie-going altered from relaxation to ritual. In the big cities, you went to massive picture palaces, floating through incense-laden air to the strains of organ music, to worship at the Cathedral of Light. You paid homage to your favourite star; you dutifully communed with the fan magazines. You wore the clothes they wore in the movies; you bought the furniture you saw on the screen. You joined a congregation composed of every strata of society. And you shared your adulation with Shanghai, Sydney and Santiago. For your favourite pastime had become the most powerful cultural influence in the world – exceeding even that of the Press. The silent film was not only a vigorous popular art; it was a universal language – Esperanto for the eyes.

(Kevin Brownlow,  
*Hollywood, The Pioneers*)

It would be extremely difficult for translators to maintain the pragmatic equivalence in the TT without recreating this stylistic effect. Consider how the translator has dealt with extended metaphor in the following example:

*Una galleria si annunziò con un lungo avvertimento della macchina, il treno vi si immerse scandendo il suo ritmo, suscitando il tanfo d'un vecchio fumo di vecchie vaporiere. Pareva che il treno corresse con una scarpa rotta, con un battito alterno più forte; l'immagine che venne in mente all'uomo tarchiato fu quella delle scarpe rotte. Lo doveva pensare anche lei, ed egli si sentì avvolto in quei pensieri elementari, in quella ignoranza elementare, in quella eterna infanzia. Il vagone era piombato nel buio, non si accese nessuna luce, un buio fragoroso...*

(Corrado Alvaro,  
*I giocattoli rotti*)

The approach of a tunnel was announced by a long blast from the engine, and the train dived into it beating its rhythm, giving off the musty smell of old smoke from old locomotives. It seemed as if the train were running with one shoe broken, with one beat stronger than the other; the image that came to the stocky man's mind was that of the broken shoes. She must think so too, and he felt himself enveloped in those elemental thoughts, in that elemental ignorance, in that eternal childhood. The car was plunged in darkness, no light was lit, and the darkness was filled with noise...

(Corrado Alvaro,  
*The Broken Toys*,  
translated by Robert A. Hall)

A pitfall translators need to look out for when translating extended metaphor is that of mixing metaphors since the result is an unintentionally humorous effect. A classic example in English is: I smell a rat, I see it floating in the air, but I will nip it in the bud (i.e. I suspect evil, and I can already see the beginnings of it but I will take action to suppress it).

4.2.2. Another kind of metaphor which tends to crop up in a number of discourse genres is *personification*, a figure of speech by which an abstraction or inanimate object is endowed with personality.

American architecture has spent the past few years in the dumps, fretful and feckless.

4.2.3. A figure of speech which is particularly difficult to translate is *syllipsis*. Since syllipsis entails using a word in a metaphorical and literal sense at one and the same time, it poses the problem of finding equivalent collocational forms that can function in both these ways simultaneously. Collocation, as we shall see more fully in Chapter 7, refers to the possibility of words occurring together: a close relationship is a possible collocation while \*a tight relationship is not; Italian has *un rapporto stretto* and not \**un rapporto vicino*. There are therefore restrictions in any language on which combinations are possible and which are not. In rendering You have broken my heart and my best china vase, translators will have to select a verb in Italian that means break and that can collocate with both heart and vase. *Infrangere* can co-occur with *cuore* but not with *vaso di porcellana*. A possible translation which preserves pragmatic equivalence might be to replace *vaso di porcellana*

with something which conveys similar connotations ('delicate' and 'precious') to those embodied in my best china vase:

*Mi hai infanto il cuore e la vetrata di cristallo.*

The translator's main concern, of course, is to maintain the humorous effect that is intended by the use of syllepsis.

4.2.4. *Metonymy*, that is the naming of a person, institution or human characteristic by some object or quality which is clearly associated with it, occurs fairly frequently in both English and Italian. Nonetheless it is not always possible to translate metonyms as such because they may either be unknown in the TL or have different connotations. The connotative meaning of The City and Carnaby Street would be understood by Italians and that of *Il Vaticano* by the English. But the connotations of Sandringham are rather less transparent and more culture-specific. Similarly, *Il Quirinale* used to denote the President of the Italian Republic or *La Farnesina* to refer to the Italian Foreign Ministry would be fairly meaningless to an English target audience. Literal rendering of such metonyms would be the most effective solution in informative and vocative texts. In expressive texts, however, more attention should be paid to preserving stylistic effects and the "flavour" of the ST, which might mean using an appositive phrase like: La Farnesina, the Italian Foreign Ministry.

*Si fa troppa politica tra i magistrati  
è questa l'accusa di fondo del Quirinale.*

The veteran Christian Democrat swore in his five-party coalition before President Francesco Cossiga at the Quirinale Palace.

4.2.5. *Puns* are notoriously difficult to translate since they exploit the potentials of homophones and homographs for serious or humorous purposes. In other words, they simultaneously activate different meanings of a word that sounds or looks the same:

Baskin - Robbins didn't get to be America's favorite ice cream store overnight. We did it one 31-derful treat at a time.


*Le pagine gialle – un volume di affari.*

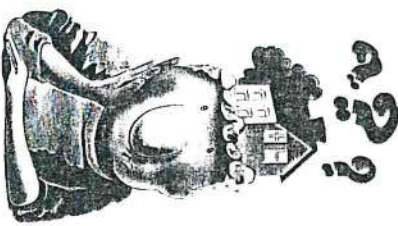
Homophones and homographs in one language rarely have equivalents in another, and therefore constitute major stumbling blocks for translators. Puns figure quite prominently in such widely differing discourse genres as novels, plays, poetry, advertisements, jokes, after-dinner speeches, and so on, which are major candidates for translation.

*Per un canarino il miglio non è un'unità di misura.  
Fuggi, your thirst for health.*

A possible way to handle puns is to look for some kind of figurative language in the TL that can serve the same communicative purpose.

Two-thirds of the world is covered by water. The rest by Swissair.  
*Due terzi del mondo sono coperti da acqua. Il resto è coperto da Swissair.*





**Ma cosa ti sei  
messo in testa!**

Vi aspettiamo nella nostra  
filiale di Milano  
Via Piofì de Bianchi, 8/10  
Tel. 02/7490944

### 4.3. Phonology

For some types of discourse, like literature, journalism and advertising, phonological features also come into play. Phonology may often be an intrinsic part of the meaning of a text. This is true not only for interpreting but also for translating. Text-producers can exploit the sounds of language to reinforce their message and evoke a particular effect in their listeners or readers.

The term phonology refers to the encoding of meaning in sound. The sounds of language can be divided into two groups: segmental (or individual) sounds and suprasegmental sounds. The segmentals are comprised of consonants and vowels.

*Alliteration* refers to the close repetition of consonant sounds at the beginning of accented syllables, as in many idiomatic phrases:

safe and sound; *sano e salvo*

Pay a little now,  
Live a lot later.

often it is used for emphasis:

**Sugar Free**, Low, Lite 'n Luscious is 97% fat free.

*Assonance* refers to the close repetition of vowel sounds, usually as the stressed syllables, without the rhyming of consonants:

hard and fast

Nothing is so beautiful as spring -

When weeds, in wheels, shoot long and lovely and lush.

*Onomatopoeia* is the mutual reinforcement of sense by sound and sound by sense; it tends to be culture-specific.

cock-a-doodle-doo  
*chicchirichi*

Sometimes one finds not simply a group of words with parallel sounds but a whole text pervaded by a particular sound or sounds, which build up the atmosphere.

The crowd grew thicker. On the free benches people sat huddled together like dark grapes clustered on a stalk. There was a lively hum of conversation. The big black buzzards flew screeching overhead, swooping down when they saw something to pick up, or scurrying away from the passers-by. As twilight descended they swarmed, it seemed from all parts of the town, towards the church tower; they circled heavily about it and hoarsely crying, squabbling, and jangling, settled themselves to roost. And again bootblacks begged me to have my shoes cleaned, newsboys pressed dank papers upon me, beggars whined their plaintive demand for alms.

(W. Somerset Maugham, *The Bum*)

These or similar sound effects need to be conveyed in the TT if the text is to be as effective in the TL as it was in the SL, or some kind of compensatory strategy needs to be found.

*Rhythm* and *stress*, the suprasegmentals, are features of the entire utterance rather than of any individual sound. All language is rhythmical and almost everyone responds to rhythm. Some rhythms soothe, some excite while others arouse emotional responses. When analysing the rhythm of a text, the most important factor to be considered is how effective it is in heightening or adding to the overall meaning: it is this that will condition the translation process.

Below she saw the villages and the woods of the weald, and the train running bravely, a galling little thing, running with all the importance of the world over the water meadows and into the gap in the downs, waving its white steam, yet all the while so little.

(D.H. Lawrence, *The Rainbow*)

Although phonology is a significant feature in a range of discourse genres it is principally to be encountered in literary language. It has been said that poetry is the most difficult genre to translate and that full equivalence at all language levels is an impossibility. Consider the strategies the Italian translator, Enzo Giachino, has used in rendering the full effect of the poem *Give me the splendid silent sun* by Walt Whitman:

Give me the splendid silent sun  
 Give me the splendid silent sun with all his beams full-dazzling.  
 Give me juicy autumnal fruit ripe and red from the orchard,  
 Give me a field where the unnow'd grass grows,  
 Give me an arbor, give me the trellis'd grape,  
 Give me fresh corn and wheat, give me serene-moving animals teaching content,  
 Give me nights perfectly quiet as on high plateaus west of the Mississippi, and I looking up  
 at the stars.

Give me odorous at sunrise a garden of beautiful flowers where I can walk undisturb'd,  
 Give me for marriage a sweet-breath'd woman of whom I should never tire,  
 Give me a perfect child, give me away aside from the noise of the world a rural domestic life,  
 Give me to warble spontaneous songs reclusé by myself, for my own ears only,  
 Give me solitude, give me nature, give me again O Nature your primal sanities!  
 These demanding to have them, (tired with ceaseless excitement, and rack'd by the war-strife.)  
 These to procure incessantly asking, rising in cries from my heart,  
 While yet incessantly asking still I adhere to my city,  
 Day upon day, and year upon year O city, walking your streets,  
 Where you hold me enchain'd a certain time refusing to give me up,  
 Yet giving to make me glutted, enrich'd of soul, you give me forever faces:  
 (O I see what I sought to escape, confronting, reversing my cries,  
 I see my own soul trampling down what it ask'd for.)

*Datemi il fulgido sole silente*

*Datemi il fulgido sole silente, con tutti i suoi raggi in pieno splendore,  
 Datemi il frutto maturo d'autunno, così succoso e rosso nel pomario,  
 Datemi il prato ove cresce l'erba che non fu falciata,  
 Datemi il pergolato, datemi il grappolo pendulo dal graticcio,  
 Datemi il mais e grano novello, e animali che muovono sereni e insegnano contento,  
 Datemi notti pienamente tranquille, come sugli alti pianori a Ovest del Mississippi, donde  
 possa guardare le stelle.*

*Datemi un giardino all'aurora balsamico, ricco di splendidi fiori, dove aggrarmi non disturbato,  
 Datemi in sposa una donna dal fiato soave, di cui non debba stancarmi mai,  
 Datemi un bimbo perfetto e, lungi dal rumore del mondo, una domestica vita rurale,  
 Datemi di gorgheggiare solingo liberi cani, soltanto per i miei orecchi,  
 Datemi la solitudine, datemi la Natura, e tu ridammi, Natura, la tua sanità primitiva.  
 Queste cose per averle chiedendo (stanco dell'eccitamento che non ha tregua, torturato  
 dalle battaglie della guerra),  
 Senza posa chiedendo per ottenerle, con gridi che dal cuore mi sgorgano,  
 Mentre continuo a chiederle, resto tuttavia attaccato alla mia città,  
 Un giorno dopo l'altro, un anno dopo l'altro, o città, camminando per le tue strade,  
 Dove tu incantando mi tieni per un certo tempo, rifiutando di rilasarmi,  
 Mentre intanto mi dai da saziami, arricchire l'anima mia, mi dai sempre facce,  
 (Oh, vedo che cosa cercavo fuggire, e allora affronto, rimango i miei gridi,  
 E vedo l'anima mia calpestare tutto ciò che prima chiedeva.)*

Poets and writers can use or manipulate the sounds of language to reinforce their theme, evoke a certain impression or convey a certain message more effectively. If translators wish to specialise in literary translating then familiarity with stylistic features, including phonology, is a must.

#### 4.4. Graphology

Meaning can also be encoded in visual symbols as writers can exploit the written medium to enhance their message. They can, for instance, alter the conventional patterns made by the words on a printed page: paragraph division in prose, line division in poetry, punctuation, italicization, spelling, capitalization, type size and type style.

At times, the visual element is actually fundamental to understanding and interpreting meaning, as the following poem illustrates.

she loves me  
 she loves me not  
 she loves  
 she loves me  
 she  
 she loves  
 she  
 she

Emmett Williams

The theme of this poem can only be understood once the visual pattern has been deciphered. If we fill in the missing words from the daisy-stripping game "she loves me/she loves me not" some kind of picture begins to emerge. Since there are an even number of lines (eight) we learn that the answer the poet received was "she loves me not". An analysis of the principle by which the poet has chosen to delete words gives us a further clue to the theme. Each subsequent repetition of the base lines of the poem is diminished by one word – like the plucking of the daisy leaves.

she loves me  
 she loves me  
 she loves (me)  
 she loves me (not)  
 she (loves me)  
 she loves (me) (not)  
 she (loves me) (not)  
 she (loves me) (not)

We could also interpret this as the lover becoming progressively more at a loss for words. Italian conventions and syntax make this poem difficult to translate without loss of effect. The Italian equivalent of the daisy-stripping game is *mi ama/ non mi ama*. This differs from the English in not having a specific personal subject pronoun and in being shorter (two and three words instead of three and four). The solution of specifying the personal pronoun *lei* would have an undesired emphatic effect. Another problem is posed by word order:

*lei mi ama*  
*lei non mi ama*  
*lei mi ama*  
*lei non mi ama*  
*lei non mi ama*  
*lei non mi ama*

The key word *ama* has disappeared from the poem much too early on, leaving a rather meaningless residue:

*lei mi ama*  
*lei non mi ama*  
*lei (ama)*  
*lei (mi ama)*  
*lei non (mi ama)*  
*(lei mi ama)*  
*lei (non mi ama)*

A further possibility is to change the word order to resemble the English: *lei ama me*. The drawback here is that *me* is given end focus and is placed in contrast with a putative someone else: *lei ama me e non Giovanni*.

Consider how the visual element contributes to overall textual meaning in the following well-known example from Lewis Carroll's *Alice in Wonderland* and how the translator has attempted to maintain the same effect in Italian.

«Mine is a long and a sad tale!» said the Mouse, turning to Alice, and sighing.  
 «It is a long tail, certainly, said Alice, looking down with wonder at the Mouse's tail. «but why do you call it sad?» And she kept on puzzling about it while the Mouse was speaking, so that her idea of the tale was something like this: –

«Fury said to a mouse, That he met in the house,  
 "Let us both go to law: I will prosecute you. – Come, I'll take no denial; We must have a trial: For really this morning I've nothing to do."  
 Said the mouse to the cat, "Such a trial, dear Sir, With no jury or judge, would be wasting our breath."  
 "I'll be judge, I'll be jury," Said cunning old Fury: "I'll try the whole cause, and condemn you to death."»

«La mia non è una di quelle storie senza capo né coda: è lunga e triste» disse il Topo con un sospiro, volgendosi verso Alice.  
 «Lo so che la coda è lunga» disse Alice, la quale non aveva capito bene. «Ma perché poi è triste?» E continuò a porsi questa domanda, mentre il topo parlava. Così non capì quasi niente del suo racconto, del quale le restarono impresse soltanto alcune parole:

«Fido disse a un topolino che trovò nello stanzino: "Sei chiamato in tribunale per aver agito male. Presto! E non ti rifiutare, che non ho nulla da fare"»  
 Disse il topo: "Mio signore! non avrà nessun valore, un processo celebrato senza Giudice e Giurato."  
 «Bene, il Gatto dice non io" disse il cane. "E finì io anche il teste ed il Giurato. Con tutto e asse-  
 mano, Giustamente condanna, in sarai deco- piano."»

«Fido disse a un topolino che trovò nello stanzino: "Sei chiamato in tribunale per aver agito male. Presto! E non ti rifiutare, che non ho nulla da fare"»  
 Disse il topo: "Mio signore! non avrà nessun valore, un processo celebrato senza Giudice e Giurato."  
 «Bene, il Gatto dice non io" disse il cane. "E finì io anche il teste ed il Giurato. Con tutto e asse-  
 mano, Giustamente condanna, in sarai deco- piano."»

«Fido disse a un topolino che trovò nello stanzino: "Sei chiamato in tribunale per aver agito male. Presto! E non ti rifiutare, che non ho nulla da fare"»  
 Disse il topo: "Mio signore! non avrà nessun valore, un processo celebrato senza Giudice e Giurato."  
 «Bene, il Gatto dice non io" disse il cane. "E finì io anche il teste ed il Giurato. Con tutto e asse-  
 mano, Giustamente condanna, in sarai deco- piano."»

«Fido disse a un topolino che trovò nello stanzino: "Sei chiamato in tribunale per aver agito male. Presto! E non ti rifiutare, che non ho nulla da fare"»  
 Disse il topo: "Mio signore! non avrà nessun valore, un processo celebrato senza Giudice e Giurato."  
 «Bene, il Gatto dice non io" disse il cane. "E finì io anche il teste ed il Giurato. Con tutto e asse-  
 mano, Giustamente condanna, in sarai deco- piano."»

«Fido disse a un topolino che trovò nello stanzino: "Sei chiamato in tribunale per aver agito male. Presto! E non ti rifiutare, che non ho nulla da fare"»  
 Disse il topo: "Mio signore! non avrà nessun valore, un processo celebrato senza Giudice e Giurato."  
 «Bene, il Gatto dice non io" disse il cane. "E finì io anche il teste ed il Giurato. Con tutto e asse-  
 mano, Giustamente condanna, in sarai deco- piano."»

Graphological effects can also be used to evoke a character's style of speech in dialogue. In the following text graphology renders the speech patterns of a Japanese person speaking English, especially the / and r sounds in free variation. The whole extract is, besides, based on the interplay of graphological and phonological features. A translation into Italian would need to create the same effect:

There is a knock at the door. "Ting," says a voice. "Cling cling," says the train. "Who?" says William. "You," says a voice. "What is it?" asks William. "A visit," says the voice. William goes and opens the door. The little oriental who met him stands there, in shortie pyjamas. "Bill Ting, your counsellor," he says. "You must close hindow. Water coming through floor into my loom downstairs." "I'm sorry," says William. "Also, offprint of article for loo to read. For English opinion ..."  
 "Ring," goes the telephone. "Ting," says a voice down the wire. "Lain still come in."  
 "Leave me alone," says William. ... He stands in the puddle, he feels in a muddle. Somewhere below the typewriter clatters. He gets into bed, he puts down his head. The typewriter reaches the end of a line: "Ping," it says. He starts to weep, he goes to sleep.

(Malcolm Bradbury, *Composition*)

The stylistic effect a writer or poet wishes to convey may therefore be partially or wholly based on the way the text is presented. In other words, the verbal meaning of a text is reinforced and emphasized by means of the visual element.

#### 4.5. Individual and Conventional Style

One aspect of style, therefore, refers to the author's individual choice of language. Ideas or concepts may be expressed in a number of ways and writers exercise a choice in determining how their message is to be formulated. In theory, the choice is limitless: writers can play with features of language at will to produce original texts. In practice, however, each discourse genre embodies certain principles and conventions that tend to restrict the writer's choice. Writers therefore confine their individual stylistic choices to those available within the genre. Even literary texts, where the author's freedom is virtually boundless may present stylistic conventions related, for instance, to period and micro-genre.

Since genres are "conventionalised forms of texts" (Kress 1985:19), they are closely connected to culture. Thus, the style that characterises a particular genre may differ from

one language to another. Works of criticism in Italian, for instance, tend to be rather more elaborate both syntactically and lexically than their English counterparts. Consider the following Italian and English translations of a text by Walter Benjamin originally written in German:

*...bisogna richiamare l'attenzione sul fatto che certi concetti di relazione conservano tutto il loro significato, anzi forse il loro significato migliore, se non sono riferiti a priori esclusivamente all'uomo.*

*...it might be pointed out that certain concepts are best grasped if they are not associated, a priori, exclusively with man,*

The translator needs to take both the individual and conventional aspects of style into account when reformulating the ST message in the TT and also to decide which of the two should take priority in that particular text if a choice needs to be made.

#### 4.6. Nominal and Verbal Style

In Chapter 3 we discussed language variation in relation to the context of situation and we saw that a text's level of formality is largely dictated by the type of communicative event and the status of the participants. There is nonetheless a certain amount of room for personal choice and, on occasions, a text-producer deliberately uses different degrees of formality for stylistic effects. These stylistic variations need to be reflected in the TT.

In the field of technical and scientific discourse, for instance, formal style is characterised by a greater use of abstract noun forms derived from verbs than is generally to be found in everyday English, a phenomenon known as *nominalisation*. These abstract nouns usually have an -ion ending or they may be gerunds ending in -ing or infinitives. The difference between a form in -ing and the infinitive is that the former has more of an iterative meaning while the latter tends to foreground the singulative aspect of the action or event. All these abstract forms are likely to be followed by a weak verb such as be, bring about, effect, imply, occur.



The utilization of recently-introduced techniques has brought about a change in hospital procedure.

This has obvious advantages for translators whose native tongue is Italian as a large number of abstract nouns are Latin derivatives. Excessive use of abstract nouns, which generally means polysyllabic words, may however make the text seem heavy, complex and verbose. This is not acceptable in English scientific and technical texts with an informative function since clarity of expression is paramount.

... and the findings have led to increased understanding of the likely modes of transmission as well as the identification of persons at risk for infection.

By substituting some of the more cumbersome abstract nouns with verbs, that is by opting for a verbal style instead of a nominal one, translators can make their English text lighter, clearer and more concise.

... and from the findings we understand better how the infection is transmitted and how to identify persons at risk.

Although the degree of formality does shift slightly towards a more neutral level, the overall tenor of the text does not undergo any major changes.

A further reason for switching to verbalisation is that the frequent use of nominal forms instead of verbal ones tends to produce unnecessarily long sentences, which makes the pace of the prose dull and sluggish and can even lead to tortuous and convoluted syntax. A change from noun to verb style usually improves the overall effect of the sentence structure, making it more direct and specific.

Last but not least as far as stylistic choice is concerned, the use of nominal forms foregrounds the staticity of an action, while verbalisation highlights the dynamic aspect. Compare the following examples:

The utilization of recently-introduced techniques has brought about a change in hospital procedure.

Hospital procedure has changed since recent techniques were introduced.

Nominalisation is not restricted to scientific and technical discourse. Other discourse genres written in a formal tenor display similar characteristics in English.

The attractions of London are considerable. A variety of goods can be bought at extremely reasonable prices in the many large shops. Clothes and records are notable among the many bargains to be found. London's museums provide another focus of interest. The Science, Natural History, and Geographical Museums are grouped together in such a way that, with the benefit of their excellent catering facilities, an entire day may be devoted to their investigation. A beautiful city at any time, London is at its best in Autumn. While in the many parks, trees are shedding their leaves, people can be found just strolling at leisure or merely seated, observing the human traffic. Scarcely credible in the tameness or the squirrels which can be coaxed to eat even from people's hands. Evening and night-time activities are major attractions of the city. Cinemas are plentiful and relatively inexpensive while a visit to the theatre may be yet easier on the pocket. Discos cater for the needs of those who wish to prolong their evening. The closure of pubs at half past eleven is, however, to be regretted for this makes it difficult for the thirsty to alleviate their needs.

Neutral and informal English texts, on the other hand, contain far more verbal forms.

London's absolutely super: There are lots of lovely big shops and you can buy everything you want. All sorts of things are cheap, such as clothes and records for instance. There are lots of terrific museums too - the Science Museum, the Natural History Museum and the Geographical Museum are all together in one place which makes it really easy to go round them all in one day and of course they all have cafeterias so you can get a sandwich and a cup of coffee whenever you want.

It's quite beautiful too - particularly now it's Autumn and all the leaves have started falling off the trees. There are parks everywhere and you go for walks in them or just sit down and enjoy watching all the people going by. There are squirrels which come and eat right out of your hand! You wouldn't believe how tame they are! There are so many things to do in the evening and at night. I've never seen so many cinemas - they aren't too expensive and sometimes the theatres are even cheaper. And after the cinema you can go to a disco and dance until the small hours. The only trouble is that the pubs all close at 11.00 so you can't get a drink late at night if you're thirsty.

In contrast, Italian is characterised by a more nominal style than English across various levels of formality.

*Restò inoltre scoperto il problema della salvaguardia dei depositi bancari esposti al pericolo di volatilizzarsi a fronte della gran massa di perdite che ormai schiacciava i principali Istituti di credito.*

(Valerio Castronovo, "E nacque l'IRI",  
*Ulisse 2000*, n. 74, maggio 1990)

There was also another problem to be solved: how to protect bank deposits from the risk of disappearing into thin air as a result of the overwhelming losses which were threatening to bring down the three main banks.

Translating texts from Italian into English therefore gives rise to stylistic issues. How far should the style of the original be modified to cater for TL conventions? It is normally preferable to verbalise Italian ST nominal style in the English TT when the tenor of discourse is neutral or informal.

*La fine della Sessione è prevista per le sei.*  
The Session is due to end at six o'clock.

*Perché tanta fortuna intorno a questo libro?*  
Why did this book become so successful?

When the tenor of the Italian ST is formal, nominal forms are used in the English TT provided that textual comprehension is not compromised.

*Costatazione amichevole di incidente – denuncia di sinistro*  
*Non costituisce riconoscimento di responsabilità, ma un rilevamento delle identità delle persone e dei fatti per una più rapida definizione.*

Agreed statement of facts on motor vehicle accident  
Does NOT constitute an admission of liability, but a summary of identities and of the facts which will speed up the settlement of claims.

Any stylistic variation in the ST that is due to a deliberate choice on the part of the writer (a change in tenor) has to be carried over into the TT. In the following text, for instance, the writer wishes to foreground Michele's inability to write and to distinguish between the linguistic forms that express different tenors of discourse:

Londra, 8 dicembre '70

*Cara mamma,  
Per motivi che non mi sarebbe facile spiegare per lettera, ho rinunciato a venire a Roma, dopo qualche attimo di indecisione. Quando Osvaldo mi ha telefonato che il papà era morto, sono andato a vedere che aerei c'erano, ma poi non sono partito. So che avete detto a tutti i parenti che avevo la polmonite. Bene.*

*Ti ringrazio dei vestiti e dei soldi. La persona che me li ha portati, questo nipote della signora Peroni, non mi ha dato notizie di voi perché non vi conosceva, ma invece mi ha dato qualche notizia di Osvaldo e mi ha restituito il mio orologio, che mi ero scordato nella tasca di Osvaldo quel giorno all'aeroporto essendo andato in fretta a fare una doccia. Ditegli che lo ringrazio. Non gli scrivo direttamente per mancanza di tempo.*

*Lascio Londra e vado nel Sussex. Vado in casa d'un professore di glottologia. Devo lavare i piatti, accendere la caldaia dei termosifoni e portare a spasso dei cani. Per ora ho rinunciato a frequentare quella scuola di scultura. Preferisco i cani e i piatti.*

*Mi dispiace di non avervi fatto le gabbie per i tuoi conigli, ma quando ritorno te le farò. Bacio te e le mie sorelle.*

Michele.

(Natalia Ginzburg, *Caro Michele*)

#### 4.7. Personal and Impersonal Style

Another option open to language users concerns personal and impersonal style. This may be either use-related, conditioned, that is by the field, tenor and mode of discourse, or user-related, a choice exercised by the text-producer. Discerning which of these is applicable in a specific ST is important for selecting the appropriate translation strategies.

If impersonal style depends on registral restrictions, translators will opt for equivalent conventional forms in the TL genre. Newspaper reports as well as scientific, technical, economic and legal discourse all contain varying degrees of impersonal language.

*Il III comma dell'articolo 121 del Progetto Informale di negoziato adottato dalla III Conferenza delle Nazioni Unite sul diritto del mare, in una formulazione rimasta immutata attraverso le varie redazioni del Progetto, dispone: "Rocks which cannot sustain human habitation or economic life of their own shall have no exclusive zone or continental shelf". Tale norma, negando ad alcune categorie di isole una propria area di esclusiva giurisdizionale, (useremo d'ora in poi questo termine per riferirci alla zona economica esclusiva ed alla piattaforma continentale e, più in generale, alla aree sottoposte al potere dello Stato costiere oltre i limiti del mare territoriale), introduce una deroga al regime giuridico dagli spazi marini intorno alle isole, regime caratterizzato dalla assimilazione, in linea di principio, dei territori insulari a quelli continentali.*

*È nostra intenzione sia individuare la reale portata della norma in parola, sia stabilire se ed in che senso essa abbia inciso o sia idonea ad incidere sul diritto internazionale generale.*

Art. 121 paragraph 3 of the Informal Negotiating Text adopted by the Third United Nations Conference on the Law of the sea states, in words that have remained unchanged throughout the Text's various draftings: "Rocks which cannot sustain human habitation or economic life of their own shall have no exclusive zone or continental shelf." In denying certain categories of islands their own area of exclusive jurisdiction (a term which will be used henceforth in the present study to mean the exclusive economic zone and the continental shelf as well as, more generally, the areas falling within the coastal State's jurisdiction beyond the limits of the territorial sea) the said rule introduces a derogation from the legal régime of marine spaces surrounding islands. According to such a régime islands and the mainland are in line of principle to be treated alike.

The present study aims at both singling out the actual scope of the rule under discussion and establishing whether and to what extent it has had or is liable to have an impact on general international law.

If, on the other hand, the choice between personal and impersonal forms is dictated not so much by contextual constraints as by the text-producer's preferences, translators need to assess the extent to which they can and should be reproduced in the TT.

Some British and American scientific style manuals, for instance, advocate that authors use we and the active voice (and thus a more personal tone) in scientific articles whenever the passive is likely to give rise to ambiguity, which the surrounding context does not help to clarify. Since the ultimate concern of translators is to maximise readability of informative texts, they will also need to be alert to suggestions such as these.

Approximately 200 surgical procedures are routinely carried out on an outpatient basis.

It might not be clear to the reader exactly who carried out the procedures, whether it was the authors of the research paper or some other team. A less ambiguous text could be obtained thus:

We routinely carry out approximately 200 surgical procedures on an outpatient basis.

#### 4.8. Translating Style and Content

Stylistic variation is a component of a whole range of discourse areas and becomes more important as one moves from scientific discourse to literary prose and to poetry. Differences between literary and other kinds of discourse are not rigid: overlapping stylistic features are to be found in texts pertaining to literature, commerce, science and industry. Form is an integral part of expressive texts, like works of literature, and in a different way, of vocative texts, such as advertisements. It is of less significance in informative texts: scientific articles, technical reports, information leaflets.

How vital is it, therefore, to reproduce the ST form and style in the TT and to what extent is the translator justified in modifying the ST style in the TT in the interests of safeguarding clarity of content? The ideal solution would be to preserve both style and content in each and every text, but very much depends on discourse genre and the effects a ST writer wishes to achieve by means of stylistic variation and deviance. The extent to which stylistic variation is a fundamental component of the writer's message is the yardstick for deciding the extent to which it needs to be translated. When the form of the ST is closely bound to SL conventions, the best procedure with informative texts is to render the content according to TL norms. The ST style is thus adapted to enhance the content. Compare the

two different closures to letters cited below:

*Augurandole un piacevole soggiorno e scusandoci per eventuali disagi, Le porgo i miei più cordiali saluti.*

I wish you a pleasant stay and apologise for any inconvenience caused by the work which is in progress.

Yours sincerely,

This is also the procedure to adopt when the text has a vocative function. Since vocative texts are reader-oriented, translators should aim to make the TT as naturally-sounding as possible to the TL audience.

#### *Constatazione amichevole di incidente automobilistico*

*Denuncia di sinistro  
non irritianoci  
siamo cortesi  
restiamo calmi*

← *vedere le istruzioni a tergo*

#### European Accident Statement

don't get angry  
be polite  
keep calm  
← see directions for use

In expressive texts, where there is maximum fusion of form and content, translators should attempt to maintain the "flavour" of the original. This entails paying attention to stylistic features and accounting for them in the TT.

In a hole in the ground there lived a hobbit. Not a nasty, dirty, wet hole, filled with the ends of worms and an oozy smell, not yet a dry, bare, sandy hole with nothing in it to sit down on or to eat: it was a hobbit-hole, and that means comfort.

It had a perfectly round door like a porthole, painted green, with a shiny yellow brass knob in the exact middle. The door opened on to a tube-shaped hall like a tunnel: a very comfortable tunnel without smoke, with panelled walls, and floors tiled and carpeted, provided with polished chairs, and lots and lots of pegs for hats and coats – the hobbit was fond of visitors. The tunnel wound on and on, going fairly but not quite straight into the side of the hill – The Hill, as all people for many miles round called it – and many little round doors opened out of it, first on one side and then on another.

(J.R.R. Tolkien, *The Hobbit*)

*In una caverna sotto terra viveva uno hobbit. Non era una caverna brutta, sporca, umida, piena di resti di vermi e di trasudato fetido, e neanche una caverna arida, spoglia, sabbiosa, con dentro niente per sedersi o da mangiare: era una caverna hobbit, cioè comodissima. Aveva una porta perfettamente rotonda come un oblio, dipinta di verde, con un lucido pomello d'ottone proprio nel mezzo. La porta si apriva su un ingresso a forma di tubo, come un tunnel: un tunnel molto confortevole, senza fumo, con pareti foderate di legno e pavimento di piastrelle ricoperto di tappeti, fornito di sedie lucidate, e di un gran numero di arredi taccapani per cappelli e cappotti: lo hobbit amava molto ricevere visite. Il tunnel si snodava, inoltrandosi profondamente anche se non in linea retta nel fianco della collina (o meglio la Collina, come era chiamata da tutta la gente per molte miglia all'intorno) e molte porticine rotonde si aprivano su di esso, prima da una parte e poi dall'altra.*

(J.R.R. Tolkien, *Lo Hobbit*,  
translated by Elena Jeronimidis Conte)

A few light taps upon the pane made him turn to the window. It had begun to snow again. He watched sleepily the flakes, silver and dark, falling obliquely against the lamplight. The time had come for him to set out on his journey westward. Yes, the newspapers were right: snow was general all over Ireland. It was falling on every part of the dark central plain, on the treeless hills, falling softly upon the Bog of Allen and, further westward, softly falling into the dark mutinous Shannon waves. It was falling, too upon every part of the lonely churchyard on the hill where Michael Furey lay buried. It lay thickly drifted on the crooked crosses and headstones, on the spears of the little gate, on the barren thorns. His soul swooned slowly as he heard the snow falling faintly through the universe and faintly falling, like the descent on their last end, upon all the living and the dead.

(James Joyce, *The Dead*)

*Un battere leggero sui vetri lo fece voltare verso la finestra. Aveva ripreso a nevicare. Assonato guardava i fiocchi neri e argentei cadere di sbieco contro il lampione. Era venuto il momento di mettersi in viaggio verso l'ovest. I giornali dicevano il vero: c'era neve dappertutto in Irlanda. Neve cadeva su ogni punto dell'oscura pianura centrale, sulle colline senz'alberi; cadeva lieve sulle paludi di Allen e più a occidente cadeva lieve sulle fosche onde rabbiose dello Shannon. E anche là, su ogni angolo del cimitero deserto in cima alla collina dov'era sepolto Michael Furey. S'ammucchiava alta sulle croci contorte, sulle tombe, sulle punte del cancello e sui roveti spogli. E l'anima gli svani lenta mentre udiva la neve cadere stancamente su tutto l'universo, stancamente cadere come scendesse la loro ultima ora, su tutti i vivi e i morti.*

(James Joyce, *I morti*,

translated by Franca Cancogni)

Whatever the text-type, however, the translator's prime task is to distinguish between writers' conscious stylistic choices and stylistic features that pertain to a specific genre. They also need to be alert to the subtle stylistic devices that writers often use to manipulate meaning and the pragmatic effect their text has on the readers. All these aspects of style will need to find their rightful place in the TT.

## Selected reading

- Beaugrande, R. de. 1978. *Factors in a Theory of Poetic Translating*. Assen: van Gorcum.
- Bolinger, D. 1976. "Meaning and memory". *Forum Linguisticum*, 1.
- Bollettieri Bosinelli, R.M. 1987. "Joyce e la traduzione: rifacimenti italiani di *Finnegans Wake*". *Lingua e Stile*, 22.4.
- Bollettieri Bosinelli, R.M. 1988. *Quando parlano le metafore. Viaggio nella pubblicità televisiva americana*. Bologna: CLEUP.
- Carter, R. and Burton, D. (Eds.) 1982. *Literary Text and Language Study*. London: Edward Arnold.
- Chatman, S. (Ed.) 1971. *Literary Style: A Symposium*. London and New York: Oxford University Press.
- Ciliberti, A. 1990. "Instructions for use: A macro-textual and stylistic analysis", in Halliday, M.A.K., Gibbons, J. and Nicholas, H. (Eds.), *Learning, keeping and using language*. Amsterdam: John Benjamins.
- Cluysenaar, A. 1976. *Introduction to Literary Stylistics*. London: Batsford.
- Cummings, M. and Simmons, R. 1983. *The Language of Literature*. Oxford: Pergamon Press.
- Dagut, M. 1976. "Can 'Metaphor' be translated?". Babel, 12.
- Dodds, J.M. 1985. *The Theory and Practice of Text Analysis and Translation Criticism*. Udine: Campanotto Editore.
- Duff, A. 1980. "Professional Language or Jargon". *Incorporated Linguist*, 19.4.
- Enkvist, N.E. 1973. *Linguistic Stylistics*. The Hague: Mouton.
- Enkvist, N.E. 1978. "Stylistics and Text Linguistics", in Dressler, W. (Ed.), *Current Trends in Textlinguistics*. Berlin: Gruyter.
- Freeman, D.C. (Ed.) 1970. *Linguistics and Literary Style*. New York: Holt, Rinehart and Winston.
- Holmes, J.S., Lambert, J. and Van den Broeck, R. (Eds.) 1978. *Literature and Translation: New Perspectives in Literary Studies*. Leuven: Acco.
- Hough, G. 1969. *Style and Stylistics*. London: Routledge and Kegan Paul.
- Kress, G. 1985. *Linguistic Processes in Sociocultural Practice*. Victoria: Deakin University Press.
- Lakoff, G. and Johnson, M. 1980. *Metaphors We Live By*. Chicago: University of Chicago Press.
- Leech, G.N. and Short, M.H. 1981. *Style in Fiction*. London: Longman.
- Levin, S. 1977. *The Semantics of Metaphor*. Baltimore: Hopkins University Press.
- Ortony, A. (Ed.) 1979. *Metaphor and Thought*. Cambridge: Cambridge University Press.
- Popovic, A. 1976. *A Dictionary for the Analysis of Literary Translation*. Edmonton: University of Alberta.

- Quirk, R. 1982. *Style and Communication in the English Language*. London: Edward Arnold.
- Ringbom, H. (Ed.) 1975. *Style and Text: Studies Presented to Nils-Erik Enkvist*. Stockholm: Skriptor.
- Sacks, S. 1979. *On Metaphor*. Chicago: University of Chicago Press.
- Scarpa, F. 1989. *La traduzione della metafora*. Roma: Bulzoni.
- Schogt, H.G. 1988. *Linguistics, Literary Analysis, and Literary Translation*. Toronto: University of Toronto.
- Sebeok, T.A. (Ed.) 1960. *Style in Language*. Cambridge, Mass.: M.I.T.
- Turner, G.W. 1973. *Stylistics*. Harmondsworth: Penguin.
- Ullmann, S. 1973. *Meaning and Style*. Oxford: Blackwell.
- Van den Broeck, R. 1981. "The limits of translatability exemplified by metaphor translation", *Poetics Today*, 4.
- Vinay, J.P. and Darbelnet, J. 1976. *Stylistique comparée du français et de l'anglais*. Paris: Didier.

## CHAPTER 5

### Discourse and Text

- 5.1. Discourse and Text
- 5.2. Translating Texts
- 5.3. Thematization
- 5.4. Thematic Progression
- 5.5. Sentence Structure and Textuality
- 5.6. Punctuation and Textuality
- 5.7. Tense, Aspect and Textuality

We have up to now focused on pragmatic and stylistic aspects of discourse. In Chapter 3, that is, we discussed how to interpret and re-encode meaning in relation to the extralinguistic environment – the context of situation and the context of culture, while in Chapter 4 we examined how to relate form to content in the translation process. It is now evident that the meaning of an utterance is not limited to what is expressed on the surface of the text but has to be interpreted according to the author's underlying intentions as activated in a given context. In this Chapter we shall be returning to a concept we came across in Chapter 3, that of *co-text*. A distinction was made between *context* and *co-text*: utterances need to be fully contextualised in terms of key features of both the situation (the context) and of the surrounding text (the co-text). So far we have considered the functional aspects of discourse, that is, language that is doing some job in some socio-cultural context. What concerns us here is the co-text, the way in which discourse is constructed above and beyond the sentence. In other words how are discourse structures created, and, more importantly for translation, how do the strategies used to develop unified and meaningful discourse differ from one language to another?

First, however, let us clear up some points of terminology regarding what is actually meant by *discourse* and *text*.

### 5.1. Discourse and Text

Both *discourse* and *text* refer to any stretch of language that has unity. This unity can come from the surrounding text or it can be interpreted according to the knowledge of the world outside language. Some linguists use *discourse* to refer to language as a piece of communication within the context of situation and *text* to denote the formal devices used for establishing connections between sentences in their co-text (Widdowson 1979:92-3, Leech and Short 1981:209-11). Thus, on a functional level an utterance is contextualised when it is set within the real-world environment (its *context of situation*) and on a formal level when it is linked to other sentences that precede and follow it in a larger unit (its *co-*

*text* or *linguistic context*). The same piece of language can therefore be considered from two different perspectives: seeing a piece of language as "discourse" means focusing on the pragmatic coherence that links utterances in communication; analysing the same piece of language as "text" involves focusing on the formal (linguistic and semantic) cohesiveness which links sentences.

A recent view of *text* and *discourse* envisages *texts* as particular instances of communication within a more general context of *discourse*: "Texts are ... manifestations of discourses and the meanings of discourses, and the sites of attempts to resolve particular problems" (Kress 1985:12). This is a useful terminological distinction to use with reference to translation since it provides an opportunity to see how particular instances of discourse may be realised in actual texts. It is, besides, complementary to the former text/discourse dichotomy.

## 5.2. Translating Texts

When we translate a text, we approach it as an integrated whole. The translation process entails much more than rendering the meaning of a sequence of isolated words, phrases or sentences into the TL. A text has unity and its meaning is interpreted not simply as a sum of the sentences or clauses that comprise it but as a combination of these to form a new, overall meaning. Translators need to be aware not only of relationships within the clause and sentences but also of how the text is organised as a whole, of relationships, that is, beyond sentence boundaries. It is the text, therefore, and not the word or sentence which is the basis for translation. Vocabulary and grammar are, of course, important to translation but they should be seen from a different standpoint: as components of a text within a context, whose meaning is to be decoded and re-encoded according to the overall text. The translation process starts from a given text; it analyses the text, and its final product is a new text in another language. This is why it is so important to read the whole ST before translating it.

The fact that translation is seen as a textual activity implies that translators need to activate their competence in analysing and organising discourse beyond the sentence in each of the two languages they are working with. Awareness of how communication takes place in the separate languages is a precondition for placing them in contact. Understanding how elements in the ST concur to produce a given meaning involves reading comprehension skills. But translation also requires writing skills if the TT is to read as a

meaningful whole. The interlingual skill that is called into play in translation is, of course, comparative text analysis: knowing how different languages use textual elements to produce the same overall meaning and effect.

In this and the following Chapters we shall be looking at problem areas in translation related to textual organisation. We shall therefore be paying particular attention to what constitutes a text, how it differs from a set of unrelated sentences and how to avoid destroying the meaning of a text by translating it into the TL as unrelated sentences. This Chapter will deal with the ordering of elements in clauses and sentences and its contribution to textuality; Chapters 6 and 7 will focus on aspects of coherence and cohesion in translation.

## 5.3. Thematisation

A text will generally be arranged in such a way as to focus the reader's attention on those parts of its content which are considered to be most important. The tendency to arrange sentences in such a manner as to draw attention to what is communicatively more important is called *thematization*. Not every word of every part of the text can have the same weight since this would make reading and understanding an impossible task. The information load would be too great for the reader to handle. The options available to a writer for arranging information in a text are not arbitrary, however, since they serve the communicative purpose of making writers' intentions and their discourse more readily comprehensible. The information contained in a text is therefore arranged in such a way as to carry the writer's message forward and to focus the reader's attention on some elements rather than on others. This process involves associating new information to the information that is already known or shared by the reader, because of either the preceding co-text or the situational context.

Thus each sentence, or better each clause, can be divided into two: information that is already known to the readers and new information. The choice of what information to put where depends both on writers' hypotheses about what the reader knows and on the way they wish to organise their text. The starting point of the message, that is, what the clause is going to be "about", is the *theme* and occurs in the initial part of the clause.

Consider these two sentences cited by Halliday (1985:39)

A halfpenny is the smallest English coin.

(i.e. I'll tell you about a halfpenny: halfpenny = theme) and

The smallest English coin is a halfpenny.

(i.e. I'll tell you about the smallest English coin: the smallest English coin = theme)

The theme, as we said, is context-dependent in that the reader already has access to the information offered in it. The remainder of the clause, called the *rheme*, functions as the new context-independent element. It holds the new information that is going to be given about the theme and therefore carries most of the sentence's communicative importance.

To take Halliday's example again:

A halfpenny is the smallest English coin.

(i.e. What about the halfpenny? It's the smallest English coin = rheme) and

The smallest English coin is a halfpenny.

(i.e. What about the smallest English coin? It's a halfpenny = rheme).

The theme/rheme distinction is a functional one, but in English it coincides with the ordering of subject and predicate. The theme, as we said, is the first part of the clause and has the function of "announcing" the starting point of the message. When it occurs in this expected part of the clause, the theme is considered *unmarked*. In English declarative clauses the unmarked theme for a main clause is the subject.

Eurotunnel will connect the road and rail networks of Europe.

English is often called a SVO language because the normal syntactic sequence in declarative clauses is *subject + verb + object* with the *adverbials* following on, to form SVOA. One cannot, for instance, say:

\*Happened an accident at work.

One has to say:

An accident happened at work.

Therefore the subject is normally the theme, the object is the rheme and the verb a transition between the two. When a sentence contains more than one clause, the theme/rheme division holds true for each clause.

In a yes/ no interrogative structures, the theme is the operator:

Did Pamela get anything for her birthday?

and the *wh*- element in a *wh*- interrogative.

What did Pamela get for her birthday?

English relies to a great extent on word order and phrase structure to indicate grammatical function: a word in subject position, for instance, will have the function of a subject, and so on. This constitutes somewhat of a difficulty in Italian/English translation since there is much more flexibility in word order in Italian, a morphologically-inflected language. Compare the following:

*Interessante è la notizia del nuovo referendum.*

The news about the new referendum is interesting.

*Parlano bene l'inglese.*  
They speak English well.

*Fra i passeggeri non c'era nessun italiano.*  
There were no Italians among the passengers.

Departures from the normal word order are possible when a writer wishes to foreground some information contained in the clause. Any such change fulfils a textual function and is not simply a matter of free variation. Functional modifications are considered *marked* and whatever is brought to the front of the clause is "promoted" to theme. English has a variety of syntactic devices by means of which the basic elements of a clause can be rearranged: fronting, inversion, clefting, pseudo-clefting, active/passive voice, left and right dislocation. These variants are referentially similar but textually different and offer text-producers a variety of means with which to structure their discourse. This is an important factor in translating.

Let us now look more closely at how different information can be foregrounded in English by means of changes in the order of clause elements, and its relevance to translation.

5.3.1. When an element other than the subject is placed at the beginning of a clause it tends to receive primary stress and is therefore given prominence. This is known as *fronting*. Fronting may, for instance, be used to echo an element that has already been given contextually.

Ralph has gone trekking in Tibet for fun.  
Fun you call it!

The most frequent type of marked theme in English is the adjunct.

**On a grey morning with seagulls swooping over the Thames, Barry and his dog Tripper** have secured a prime begging pitch - one end of Hungerford Bridge, the central London pedestrian link between the north and south banks. ... Commuters hurry past, dropping occasional coins in his black woollen hat. ... **Half-way across the bridge** stands David Tripp, aged 43, tunelessly playing a mouth organ.

But other elements can also be fronted:

**Eileen** he had not seen for years, but **Helen** he saw again yesterday.

Alternatively fronting may be used to give end-focus to another part of the clause. This is a common feature in journalism:

Poised for a sensational diplomatic triumph in Baghdad last night was **ex-premier Edward Heath**.

5.3.2. The fronting of a clause element is often associated with *inversion* in English. This can take the form of subject-verb inversion, as when place adverbials are transposed to theme position.

There, sitting at the entrance to the cave, was the guard.

When the fronted element is a restrictive or negative adverbial, there is inversion of subject and operator.

Never before had the roads been so treacherous.

Only if the Government gives us an unequivocal assurance that it is legal to trade on Sundays, will we support longer shopping hours.

5.3.3. Prominence can be given to a particular message by the division of the sentence into two clauses, each with its own verb. This can be done in English by means of devices called *clefting* and *pseudo-clefting*. In cleft sentences the anticipatory subject it is an empty theme followed by the verb be and is used to give focus to a part of the clause which would otherwise not be highlighted. It is a very flexible device since it enables various

elements of the clause to be foregrounded. Consider the following Italian and English examples:

*È con questi giovani che Carlo d'Inghilterra ha trascorso le ore più emozionanti della sua prima permanenza in Italia.*

**It is with these young people** that Prince Charles spent the most stirring time of his stay in Italy.

*In una tribù di poche centinaia di persone gli individui sono interscambiabili.*

**È in un mondo di miliardi di persone, in cui ci sono più incontri, più esperienze sessuali, che l'individuo ha bisogno di essere "riconosciuto" come assolutamente unico, assolutamente inconfondibile.**

In a tribe of a few hundred people, the individuals are interchangeable.

**It is in a world of billions of people, in which there are more encounters, more sexual experiences, that the individual needs to be "acknowledged"** as being absolutely unique, absolutely unmistakable.

5.3.4. The *pseudo-cleft* sentence makes use of the *wh*-clause as subject to foreground another clause element.

What counts today is what people want.

*Quello che oggi conta è ciò che vuole la gente.*

5.3.5. A further way of foregrounding elements in a sentence offered by *left and right dislocation*.

Left dislocation indicates anticipated identification:

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

– *Ciao, – le disse. Si sforzava di apparire disinvolto.*

Enrico she saw the following afternoon, as she was coming out of Zaira's shop. "Hallo", he said to her. He tried hard to look relaxed.

*Musa ideale, modella abituale, compagna virtuale, la donna pare essere la protagonista vera dell'arte di ogni tempo: dalla seducente Venere di Milo alle più edificanti Madonne di Piero la Francesca, dalle procaci bagnanti di Renoir, alle estenuate miliardie di Klimt, non c'è sosta nel ruolo "passivo" che essa ha sostenuto, tutto sommato, di buon grado.*

*Ma, quanto a fare l'arte, è tutt'altro discorso.*

(Fiorella Minervino, "Musa, modella, compagna, mai creatrice",  
*Il Corriere della Sera*, 19 marzo 1981)

As the ideal muse, habitual model, virtual companion, women seem to be the real protagonists of art in every age: from the seductive Venus de Milo to the more edifying Madonnas of Piero della Francesca, from Renoir's provocative bathers to Klimt's weary temptresses, they have never failed to play a "passive" role, and quite willingly on the whole. **But as for producing art**, that is quite a different matter.

*A proposito delle esigenze pratiche, va tenuto presente che la maggior parte delle attività umane si conserva e comunica attraverso la forma linguistica scritta ...*

It should be borne in mind with reference to practical requirements that most human activities are preserved and communicated through the written linguistic form ...

The left-dislocated elements set the point of departure for the whole sentence and are thus marked themes. It is a convenient means of providing contextual or shared information to which the rheme or new information may then be added.

Right dislocation refers to postponed identification: a kind of substitute theme is used initially in the clause and refers cataphorically to the delayed theme, which is dislocated to the right, to the end of the clause.

*Gustatelo qui il croissant caldo.*

They were painted by me, these pictures.

Both left and right dislocation occur mainly in informal spoken discourse in both English and Italian:

*Le terre Zia Teresina le lascerà a me.*  
That film, it was awful.

*Volevamo andare a Milano, loro.*  
It was awful, that film.

5.3.6. A further means of foregrounding certain elements in a clause is to exploit the potential of *end-focus*. According to the principle of end-focus anything that comes at the end of a clause will be interpreted as the focal element in written discourse. Writers can therefore juggle around with sentence elements so as to place semantically important information last, in end-focus position. Consider how the translator has succeeded in reproducing the end-focus Joyce gives the dead, which is crucial not only to the meaning of the story itself (*The Dead*), but also as the final word of the entire collection (*Dubliners*):

A few light taps upon the pane made him turn to the window. It had begun to snow again. He watched sleepily the flakes, silver and dark, falling obliquely against the lamplight. The time had come for him to set out on his journey westward. Yes, the newspapers were right: snow was general all over Ireland. It was falling on every part of the dark central plain, on the treeless hills, falling softly upon the Bog of Allen and, farther westward, softly falling into the dark mutinous Shannon waves. It was falling, too, upon every part of the lonely churchyard on the hill where Michael Furey lay buried. It lay thickly drifted on the crooked crosses and headstones, on the spears of the little gate, on the barren thorns. His soul swooned slowly as he heard the snow falling faintly through the universe and faintly falling, like the descent of their last end, upon all the living and the dead.

(James Joyce, *The Dead*)

*Un battere leggero sui vetri lo fece volare verso la finestra. Aveva ripreso a nevicare. Assommiato guardava i focchi neri e argentei cadere di sbieco contro il lampione. Era venuto il momento di mettersi in viaggio verso l'ovest. I giornali dicevano il vero: c'era neve dappertutto in Irlanda. Neve cadeva su ogni punto dell'oscura pianura centrale, sulle colline senz'alberi; cadeva lieve sulle paludi di Allen e più a occidente cadeva lieve sulle fosche onde rabbiose dello Shannon. E anche là, su ogni angolo del cimitero deserto in cima alla collina dov'era sepolto Michael Furey, s'ammucchiava alta sulle croci contorte, sulle tombe, sulle punte del cancello e sui roveti spogli. E l'anima gli svanì lenta mentre udiva la neve cadere come scendesse la loro ultima ora, su tutti i vivi e i morti.*

(James Joyce, *I morti*, translated by Franca Cancogni)

5.3.7. The *passive voice* is an important instrument of communication and not merely an alternative form of the active. Whether a writer chooses to use the active rather than the passive or vice-versa will influence the meaning conveyed to the reader. In the active construction it is the doer of the action who is the subject. When it is not important to emphasize or even mention the agent, the doer of the action, then the passive is used.

Penicillin was discovered in 1929.

The writer is interested above all in conveying the fact that penicillin was discovered in 1929, who discovered penicillin is not relevant in this context. The passive is thus a common feature of such discourse genres as scientific and technical writing where the focus is on the *findings* and not on the *finders*, as well as in newspaper reporting where the agent is often not known.

Sickle cell retinopathy was studied in a Brazilian population of 63 patients.

A man was found murdered in his home yesterday afternoon.

Writers can choose to use either an active or passive construction depending on which part of their statement they wish to foreground: the passive places the information focus on a happening, whereas the active focuses attention on who or what causes the happening.

The choice between active and passive voice is also conditioned by the thematic structure of the text and its communicative dynamism (see 5.4. below). Compare the following two examples:

Matthew picked these apples.  
These apples were picked by Matthew.

In the active sentence apples is in rheme position, whereas in the passive construction focus is given to Matthew. Translators would use the former if they were already discussing Matthew (the theme) and then wanted to go on to a new topic, namely, that he picked the apples (rheme). They would prefer the latter if they were talking about apples (the theme) and wished to point out as new information that it was Matthew who picked them (the rheme).

Notice also the difference in meanings in the following alternatives which contain both a direct and an indirect object.

- 1a. We gave the participants in group 1 the quiz.
- 2a. We gave the quiz to the participants in group 1.

These are both active forms but the meaning conveyed is different. Example 1a shows the normal English construction of sentences containing a direct and an indirect object. In Example 2a the indirect object is postponed and is therefore given end focus: this sentence structure stresses the fact that it was the participants in group 1 who were given the quiz and not the other group or groups.

The corresponding passive constructions are:

- 1b. The participants in group 1 were given the quiz.
- 2b. The quiz was given to the participants in group 1.

Thus, the indirect object becomes the subject in Example 1b, which is the normal passive form. In Example 2b the direct object is the subject and end focus is given to "the participants in group 1".

The difference in meaning conveyed by the two passive forms is closely related to the communicative dynamism of the text and translators need to bear this in mind when trans-

lating from Italian. Once again the choice of which form to select depends on the overall text and how the information contained in it is arranged.

The effect of using the passive is also to create an objective, impersonal style, which contrasts with the more personalized form of the active construction.

Recent studies have detected a very alarming trend in the accumulation of polychlorinated biphenyls (PCBs) in the waters of the oceans and their biomagnification to elevated levels in the tissues of such marine mammals as whales, dolphins and seals. The levels of PCBs found in the marine mammals are orders of magnitude greater than the levels found in terrestrial birds and mammals, including humans. In addition, it has been observed that the genetic make-up of marine mammals predisposes them to reproductive failure when exposed to even moderate levels of PCBs. There are about 1.2 million tonnes of PCBs in the world. Of that total, 31 per cent has been released to the environment (roughly 20 per cent is in the open ocean and 11 per cent in soil and terrestrial sediment). Sixty-five per cent of the world's PCBs are still in use, or in storage or deposited into landfills. If those PCBs are permitted to leak into the marine environment, then the extinction of marine mammals is inevitable. Although PCB releases into the environment are limited in most western countries, in developing countries such releases (particularly from phased out electrical equipment) are not well controlled. If the released PCBs entered the seas, they would probably prove sufficient to cause the extinction of a wide range of marine mammals, if not all.

(Joseph E. Cummins, "Extinction: The PCB Threat to Marine Mammals",  
*The Ecologist*, vol. 18, No.6, 1988).

"Nothing is real unless it is local": thus a characteristic snippet of wisdom from G.K. Chesterton and, in this sense, local government in many advanced countries during the twentieth century has become increasingly unreal and often nonexistent.

One might have supposed that most of the lessons of government in this period indicate a need for decreasing its strength and increasing its localisation. After all, its problems have not shrunk, they have grown, and grown to an enormous extent; and if we focus mainly on Britain, we see that nearly all the exercises of government in this period have proved to be demonstrable failures.

(John Papworth, "Non-Local Local Government and Local Power",  
*The Ecologist*, vol. 18, No.6, 1988).

5.3.8. Focus can be placed on the verb in English by means of the emphatic operators *do/did*. This kind of emphasis often implies a contrast, usually a refutation of a previous observation. It therefore relies on a previous statement in the co-text or on shared contextual information for its logical interpretation.

*Nel discorso Cicotta la vinceva lui, e le donne grasse, che non escono e se ne stanno alla finestra a rifrascarsi, ci dicevano sulla porta di tornare a trovarle la domenica dopo.*

*Ci tornavamo. Ma a nostro gusto, uno o due mesi dopo.*  
(Cesare Pavese, *Le case*)

Ciccotto was always master of the conversation, and those fat women who don't go out and stand at the window to cool off told us at the door to come back to see them the following Sunday.

We did come back. But in our own good time, a month or two later.

Alternatively *do/did* may express emotive emphasis such as personal concern, reproach or even petulance, with no contrastive implications. These emphatic operators should be used sparingly in written texts for this purpose, however, as the overall effect might well sound over-emotional.

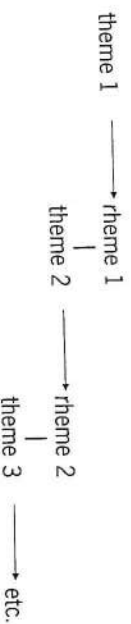
#### 5.4. Thematic Progression

The theme/rheme division of a clause contributes to the development of communication since it serves to move the discourse forward. New information is converted into given information in successive clauses and as the text moves forward the known elements contribute less to the advancement of communication than the new ones. Together theme and rheme constitute the *communicative dynamism* of successive sentences in a text (Firbas 1964) with the theme carrying the lowest degree of communicative dynamism and the rheme propelling the communication forward. This functional organisation of the clause in terms of *theme* and *rheme* has come to be referred to as the *functional sentence perspective* or *FSP* approach (Firbas 1964, Danes 1974).

All texts move from theme to rheme in recognisable patterns. As the discourse progresses, previous themes or rhemes are re-employed to fit in with the overall thematic

structure and rhetorical purpose of the text. The choice and ordering of the theme and rheme in relation to superior text units (paragraphs, chapters) and the whole text is referred to as *thematic progression* (Danes 1974). One of the translator's aims is to interpret the thematic progression of the ST in relation to its overall meaning and function and then to reproduce it according to TL conventions in the TT. The most common patterns of thematic progression are described below. Examples a) to d) are from Danes (1974:118-120), while examples e) and f) are from James (1980:115-116).

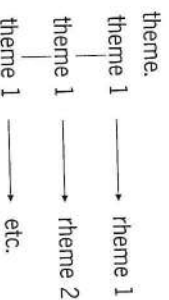
a) Linear thematisation of rhemes, the most basic and straightforward form of thematic progression.



The first of the antibiotics was discovered by Sir Alexander Fleming in 1928. He was busy at the time investigating a certain species of germ which is responsible for boils and other troubles.

The rheme of sentence 1 contains an element Sir Alexander Fleming which is taken up as the theme of sentence 2 (He).

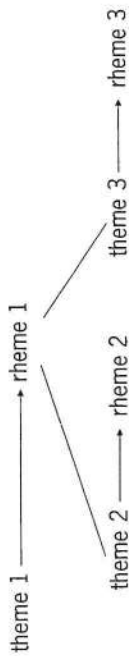
b) Thematic progression with a constant theme: subsequent rhemes are related to the first



The Rousseauist especially feels an inner kinship with Prometheus and other Titans. He is fascinated by any form of insurgency ... He must show an elementary energy in his exploration against the established order and at the same time a boundless sympathy for the victims of it ... Further the Rousseauist is ever ready to discover beauty of soul in anyone who is under the reprobation of society.

The theme of sentence 1 is the same as the theme of sentence 2 and 3.

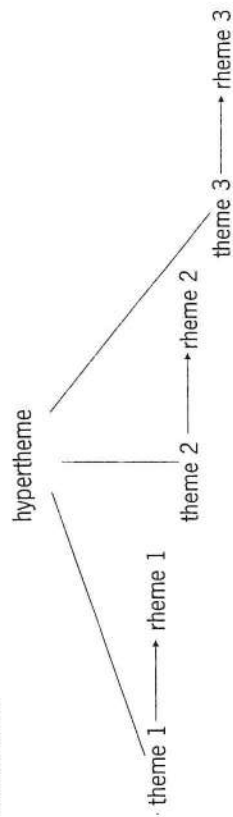
c) Thematic progression by means of a split rheme.



All substances can be divided into two classes: elementary substances and compounds. An elementary substance is a substance which consists of atoms of only one kind. ... A compound is a substance which consists of atoms of two or more kinds.

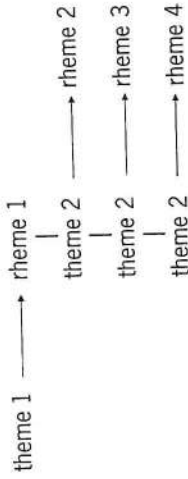
This third type of patterning is slightly more complex since the rheme of sentence 1 contains two elements which become the themes of the two subsequent sentences.

d) Thematic progression with subsequent themes derived from a *hypertheme* or *metatheme*.



New Jersey is flat along the coast and southern portion; the north-western region is mountainous. The coastal climate is mild, but there is considerable cold in the mountain areas during the winter months. Summers are fairly hot. The leading industrial production includes chemicals, processed food, coal, petroleum, metals and electrical equipment. The most important cities are Newark, Jersey City, Paterson, Trenton, Camden. Vacation districts include Asbury Park, Lakewood, Cape May, and others.

e) Thematic progression with subsequent constant themes related to the first rheme.



Cats eat rats. Rats live in holes. Rats are bigger than mice. Rats are hard to catch.

f) Thematic progression with subsequent new themes related to a constant rheme.



Cats eat rats. Dogs eat rats. Snakes eat rats.

An author's decision systematically to foreground certain elements in the text is an important factor in translation. Each syntactic variation of theme and rheme is a strategic device on the part of the author to focus the reader's attention on some piece of information rather than another within the framework of the *whole* text. And it is the distribution of foregrounded elements in relation to the entire text that has to be taken into account in translation. Thematic sequencing is not a random occurrence: it depends very much on discourse genre and rhetorical purpose and it plays a fundamental role in text construction. Consider, for instance, the effect of the recurrent thematisation of *they* (introduced by Italian designers – *gli stilisti italiani*) in the following texts:

*Gli stilisti italiani ora operano senza frontiere, hanno boutiques personali nelle più importanti e strategiche città del mondo, presentano le loro collezioni con degli appuntamenti che diventano eventi internazionali: sono il volto nuovo dell'Italia, sono noti, acclamati e ricercati. Qualcuno li ha battezzati i nuovi mecenati del rinascimento di fine secolo.*  
(Pia Soli, "Defilé che passione", *Arrivederci*, n. 22, 1991)

Italian designers are by now unaffected by national boundaries. They have their own boutiques in the biggest and most important cities in the world. The presentations of their collections have become international events of note. They are the new side of Italy. They are famous, acclaimed and sought after. They have been described as the new fin-de-siècle, Renaissance-style patrons.

The crucial point is that the way themes or rhemes are re-used in subsequent discourse depends on the writer's overall text-plan and audience-orientation. In advertisements there is a tendency to return to the same theme in successive clauses, usually the brand name:

Timotei is both mild to your hair and to your scalp – so mild you can wash your hair as often as you like. Timotei cleans your hair gently, leaving it soft and shiny, with a fresh smell of summer meadows.

A travel brochure systematically uses place adverbials as themes.

There are many exciting destinations you can choose from:

Rome, the eternal city on its seven hills, with a wealth of history and culture; the Coliseum, the Vatican City, the Trevi Fountains.

Florence, renowned for its breathtaking architecture and art. Picture yourself on the Ponte Vecchio!

Venice, perhaps the most romantic of all destinations. Take a gondola-taxi to your hotel, wander through the winding streets and emerge into the magnificence of St Mark's Square.

Milan, with its fashionable shops and the opera. La Scala.

The splendour of every part of the country will enchant you; it's yours to enjoy with ease and comfort when you travel to Italy with British Rail International.

The following Italian text and its English translation contain a spatial description and so spatial orientation of the reader is important. The writer highlights this fact through the systematic thematisation of adverbials:

*Da due lati ci sono precipizi: ad Est il baratro buio che muore nel torrente Felizon. A Sud-Ovest una serie di pareti rocciose inaccessibili fino al greto del torrente Boite. Laggiù in basso arrivava da Ampezzo la strada che poi con stretti tornanti saliva rapidissima immetendosi nel castello, dominata da questo dal principio alla fine. Il tracciato attuale, scavato nella roccia, risale ai primi anni del secolo scorso, ma anche di questo parleremo più avanti. Le pareti rocciose sono state bucate da gallerie al tempo della prima guerra mondiale; in quel periodo scomparvero anche gli ultimi avanzi di costruzione che ancora emergono dal terreno. Sul lato Nord, dove ora è cresciuto il bosco, c'era il castello, con le abitazioni per il capitano ed i soldati, una cappella, l'alloggio del cappellano, un cortile per le manovre d'armi. Nel centro del torrione era scavato un pozzo con grandiosa cisterna per l'acqua piovana che vi veniva convogliata attraverso canalette di legno e pietra dal dislivello dei tetti.*

(Mario Ferruccio Belli, "Il castello dei Misteri", *Corrina Magazine*, n. 12, 1990)

On two sides of the castle there are precipices. To the east the dark abyss that disappears into the River Felizon and to the south-west a series of inaccessible rock faces which fall away to the shores of the Boite. From the valley, dominated by the castle above, came the road from Ampezzo, narrowing into a series of hairpin bends as it climbed steeply to arrive at the castle. The present road, carved out of the rock, dates back to the beginning of the last century, and the rock face is pitted with holes from the time of the first world war. Also during that period the last remnants of the building which were still standing finally disappeared.

On the north side, where a forest has now grown, stood the castle with the captain's and the soldiers' quarters, a chapel, lodgings for the chaplain and a courtyard for military manoeuvres. A huge tank dug into the centre of the keep caught rainwater which ran from the roofs down wooden and stone pipes.

The thematisation of time adverbials, on the other hand, has been observed as being characteristic of detective stories (Brown and Yule 1983).

## 5.5. Sentence Structure and Textuality

Further strategies that ST authors have at their disposal to create textuality are related to sentence structure and sequencing. Whether they choose to vary the structure of successive sentences and the sequence they give to main and dependent clauses within the sentence are prominent features of textuality. A different focus of information can be created by positioning clauses in the sentence, and sentences in the text in relation to the general text plan.

5.5.1. One device that ST authors can use to foreground elements of their message is known as *parallelism*. This refers to the use of parallel structures to highlight the functional relationship between different segments of discourse. Neighbouring sentences that share the same sentence pattern, usually endorsed lexically, give a strong impression of being connected since they are interpreted by the reader as one cohesive entity. The use of parallel structures therefore contributes towards textuality and reinforces the message being conveyed.

Proudly, the captain hoisted the flag. Softly, a bugle sounded.

**How exciting** it would be to attend a performance of *Hamlet* or *Romeo and Juliet* for the first time without having been painstakingly prepared beforehand. **To receive one's own unadulterated impression, to applaud or condemn** with as open a mind as the playgoers of Shakespeare's age. **How rewarding to read** a great novel for no better reason than the fun of wanting to know what was going to happen next.

Cavalcaniti, soffermandosi su quanto si può cogliere "esteriormente" nei paesi arbëreshë, faceva riferimento, fra l'altro, "ai falò di Natale e a quelli dei primi tre giorni di maggio (Kaminet) a Civita; alle Vallje (balli popolari che uniscono alla coreutica tradizionale balcanica i movimenti avvolgenti ideati da Skanderberg per combattere i Turchi) del martedì di Pasqua a Civita, Frascineto, S. Basile; alle danze eseguite a Sofia d'Epiro nella prima domenica di maggio da gruppi folkloristici di diversa provenienza; ai balli e ai canti eseguiti il 29 luglio davanti alla chiesa di S. Anna tra Acquafredda e Lungro; al Mercato e alla festa di S. Domenico Corone, nella ricorrenza di S. Adriano; alla spettacolare liturgia per la celebrazione dei matrimoni (incoronazione degli sposi, passeggiata in cerchi di tutto il corteo per tre volte intorno all'altare, ecc.) e a quella di S. Giovanni Crisostomo, che si svolge a Lungro (sede della diocesi di tutte le parrocchie di rito bizantino) il 15 agosto di ogni anno".

(Luigi M. Lombardi Satriani, "Quando la Penisola diventa un'isola etnica", *Arrivederci*, n.2, 1990)

L'obiettivo dell'attuale presidente americano è lo stesso che si era prefissato allora Roosevelt: accrescere l'occupazione, espandere l'economia, ottenere un gettito fiscale elevato consentendo contemporaneamente al cittadino di vivere meglio.

The current American president's aim is the same as the one Roosevelt set himself in his time: to increase employment, boost the economy, get a high tax yield while at the same time enabling the citizen to live better.

Parallel structures are sometimes difficult to translate into another language without losing some of the effect created in the original. Consider the following French text (Cook 1989:15):

*Le Général de Gaulle est mort. La France est veuve.*

The parallelism lies in the repeated grammatical pattern *definite article + proper noun + copula + complement*. Translation into Italian is quite straightforward:

*Il Generale de Gaulle è morto. La Francia è vedova.*

The Italian TT also maintains the semantic link of the contrasted masculine and feminine forms, which reinforces the metaphor of the loss felt by a widow at the death of her husband. Neither of these effects can be wholly carried over into an English TT:

General de Gaulle is dead. France is a widow.

Grammatical parallelism is marred by the need for an indefinite article before widow and the omission of the gender-marked definite articles *le* and *la* diminish the impact of the deceased husband/bereaved wife metaphor.

5.5.2. Generally, however, successive sentences exhibit a variety of different structures. It is rare to find a whole text composed entirely of short simple sentences in any language, and English is no exception. Variation in sentence length and type allows the writer to express different degrees of emphasis and thus to focus the reader's attention on different elements of the message. Units within a sentence can be linked by means of *coordination* or *subordination*. But once again the choice is not an arbitrary one. In coordination the units are on the same syntactic level; they are independent and equal ranking.

... *Il primo pensiero fu che finalmente assistevo alla edificazione di un castello scozzese completo di fantasmi. I fantasmi esistevano ma non erano ancora usciti dal loro sonno.*

... My first thought was that I was finally witnessing the building of a Scottish castle, complete with ghosts. The ghosts existed but they had not yet been roused from sleep.

The two clauses There ghosts existed and they had not yet been roused from sleep are given equal weight and importance in the sentence. If one of the clauses is changed into a dependent clause, the two clauses are no longer autonomous. Only the main clause which contains the independent core idea can stand alone. The information contained in

the dependent clause becomes subordinated and depends for its meaning and interpretation on the information contained in the main clause.

Although the ghosts existed, they had not yet been roused from sleep.

Despite the fact that the ghosts existed, they had not yet been roused from sleep.

As important information is not placed in a subordinate clause in English, translators must be sure that the main point of an Italian ST sentence is actually placed in the main clause in the TT. The use of subordination is mistaken in the above example since important information (The ghosts did actually exist) has been downgraded to a concession clause (although the ghosts existed) which gives it the status of mere subordinate detail. Main clauses should remain intact in English. They are not generally split up by dependent clauses, which are placed either before or after the main clause. This again differs from Italian conventions.

*I colori del kilim, oltre ad essere l'elemento più affascinante, sono anche quello che maggiormente ci aiuta a determinare la datazione e la provenienza.*

Besides being the most fascinating feature of a kilim, its colours are also what help us most to date it and establish its origins.

*Il Signor Romualdo, informato di quello che accadeva da uno di quei contadini, già suo vecchio servitore, agitava supplichevole il braccio tremante, e piangeva e balbettava parole di disperato sgomento.*

Informed of what was happening by one of those peasants, a former servant of his, Signor Romualdo shook his trembling arm beseechingly, cried and stammered out words in almost speechless desperation.

In English, sentences which begin with a subordination (periodic sentences) naturally tend to build-up expectation. The reader is kept in suspense until the full significance of the

sentence is revealed at the end by the main clause, which, in accordance with the principle of end-focus, contains important information. The longer the subordinate clause the greater the anticipation and emphasis created. Translators should only resort to this latter sequence of clauses if they actually intend to draw the reader along to an emphatic conclusion. Compare the two following passages:

*Disponibile oggi in libreria in circa trenta edizioni; con alle spalle trascrizioni cinematografiche (leggendaria quella di Walt Disney) e televisive; tradotto in tutti i paesi del mondo, compreso nella lingua bantù e cinese, avendo annoverato, dopo la Bibbia, il maggior numero di copie vendute, "Pinocchio" troneggia da centosette anni nella nostra letteratura, povera di personaggi, occupando forse il secondo posto dopo il capolavoro nazionale, i manzoniani "Promessi Sposi".*

(Pier Francesco Listri, "Carissimo Pinocchio", *Ulisse 2000*, n. 74, 1990).

*Pinocchio* has held pride of place in Italian literature for a hundred and seven years, second only to Manzoni's masterpiece, *The Betrothed*. Today it is on sale in thirty different editions, there have been film (Walt Disney's has become legendary) and television adaptations of the book, it has been translated into many languages including Bantu and Chinese, and has sold more copies than any other book except the Bible.

Since this is principally an informative text a number of changes have been made in the TT. The climax or suspense that is created in the Italian ST is not actually warranted in this text-type and would sound unnatural and excessively complex in English.

The following text concerns the psychological aspects of Eve, a character in Woody Allen's film *Interiors*:

*... Inoltre, questo suo ricercare ordine cromatico e armonia negli interni in cui vive, corrisponde a una analoga ricerca d'ordine all'interno della propria mente malata e al proprio essere. Che questo altro non è, nella sua ragione più profonda, se non una proiezione dell'io, e l'arredamento una forma indiretta del culto personale, è da tempo stato affermato: Robert de Montesquieu sosteneva che un appartamento è il suo stato animo, "i mobili sono i miei sentimenti".*

(Daniele Baroni, "Interiors", *Ottagono*, n. 54, 1974)

... Besides, this searching of hers for order in colours and harmony in the interiors in which she lives corresponds to a similar search for order within her own sick mind and in her very being. That deep down this is nothing but a projection of the self, and the interior design an indirect form of the cult of the self, has long been upheld: Robert de Montesquieu maintained that an apartment was his state of mind, "the pieces of furniture are my feelings".

The ST author has used this particular sentence pattern in conformity with the way he wishes to carry forward the text's information dynamism. The that-clause is at the same time a summary and a development of the point made in the previous sentence and therefore has to be in theme position. If the that-clause were postponed in the TT and its place filled by an anticipatory pronoun it, the information focus of the sentence would be entirely altered; the overall effect would thus be normalised and the function would shift from vocative to informative.

At times it is the text-type itself that conventionally requires periodic sentence structuring: texts like the abstracts of scientific journals, book reviews, legal documents.

To assess the feasibility of left ventricular assist without systematic heparinization, we used a commercially available (Sams 3M) centrifugal pump with tubing set and cannulas ...  
(*The Annals of Surgery*, vol. 52, No. 2, 1991:245)

If upon the death of a Life Insured there shall be no duly constituted personal representative or nominee or assignee of the Life Insured able and willing to give valid receipt for the sum payable such sum may in the discretion of the Committee of Management be paid to one or more of the next-of-kin of the Life Insured whose receipt shall effectually discharge the Society from all liability under this policy.

A more relaxed effect is created with loose sentences, when the main clause is placed at the beginning and the subordinate clause comes after it. Sentences constructed in this way appear easy and relaxed because the information they contain is easily assimilated: important information is given first, followed by background or supporting information.

Some lenses are made with extremely porous material so they hold a high water content or absorb extra oxygen.

In deciding how to sequence information in a sentence in the TT, translators should always consider the ST type: expressive texts will require translators to take account of what the ST author aimed to achieve by means of sentence structure and to reproduce this in the TT; vocative texts also need to be carefully assessed in this respect, with the fundamental difference, however, that the ST author's intended effect should be couched in a form that is in keeping with TL conventions: informative texts are the most flexible, since the translator's main concern is to convey the message through straightforward syntax.

*In una valle chiusa da colline boschive, sorridente nei colori della primavera, s'ergerano una accanto all'altra due grandi case disadorne, pietra e calce. Parevano fatte dalla stessa mano, e anche i giardini chiusi da siepi, posti dinanzi a ciascuna di esse, erano della stessa dimensione e forma. Chi vi abitava non aveva però lo stesso destino.*

(Italo Svevo, *La Madre*)

In a valley enclosed by wooded hills and radiant with the colours of spring, there stood side by side two large, roughly-finished houses, so much stone and mortar. They looked as if they had both been built by the same hand, and even the hedged gardens in front of them were the same size and shape. But those who lived there did not suffer similar fates.

*Nel '79 la Honda, dopo uno stop durato più di dieci anni, torna nei Gran Premi, dove dominano i motori a due tempi, con una rivoluzionaria 500 quattro cilindri quattro tempi il cui motore ha pistoni ovali e ben 32 valvole e raggiunge lo stratosferico regime di 20.000 giri.*

(Paolo Scalera, "Cent'anni di brividi 'rossi'")

In 1979, after a pause lasting more than ten years, Honda returned to Grand Prix racing, where two-stroke engines dominated, with a revolutionary 500 four-cylinder, four-stroke machine with oval pistons and 32 valves; it reached the inconceivable level of 20,000 revs.

*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.

The use of excessively long and complex sentence structure is rarely acceptable in English. Yet, it is not unusual to come across an overcondensation of main, minor and supporting ideas in one sentence in translations from Italian into English. One reason is probably the difficulty a translator has in transferring the intricate sentence structure encountered in an Italian ST into an English TT. Consider the following example:

*Il 15 ottobre 1815 Napoleone, prigioniero dell'Inghilterra e dell'oceano, arrivò verso mezzodi sul treatberi Northumberland nella rada di James-Town, il porticciolo di S. Elena...*

*Pochi mesi dopo, nella primavera del 1816, l'imperatrice sua moglie, Maria Luisa d'Asburgo, giungeva anch'essa alla sua terra d'esilio, un esilio dorato che il "caro papà", Francesco I, le aveva fatto ottenere dalle potenze della Coalizione come compenso al sacrificio che la ragion di Stato le aveva imposto. A soli 24 anni, infatti era stata ferita più volte nei sentimenti e nell'orgoglio: di donna e di austriaca quando, ossequiente alla politica di Metternich, dovette andar sposa, riluttante, a Napoleone (l'Orco, come le avevano insegnato a chiamarlo parenti, precettori e dame di compagnia a Schönbrunn, fin da quando il "parvenu d'Europa" era ancora generale di quella repubblica giacobina che aveva fatto cadere sotto la ghigliottina la testa della sua prozia Maria Antonietta), di moglie e di francese quando dovette abbandonarlo nella sventura (anche se, bisogna riconoscerlo, l'aveva fatto con molta ipocrisia e finta devozione), di madre quando fu costretta a lasciare a Vienna, separandosene per sempre senza essere riuscita ad assicurargli la successione al trono, il piccolo "re di Roma", tedescamente ribattezzato col nome di Franz, duca di Reichstad.*

(Pier Maria Paoletti, *La Duchessa del buongoverno, Arrivederci*, n. 22, 1991)

A sequence such as this is not easy to handle: all this information cannot be packed into one sentence in English as it will hinder rather than enhance comprehension. The following example illustrates this point:

At about noon on 15 October 1815, as a prisoner of England on board the three-masted ship *Northumberland*, Napoleon arrived at Jamestown anchorage on the island of St. Helens, his land of exile...

A few months later, in the spring of 1816, his wife, the Empress Marie Louise of Hapsburg, also reached her land of exile, a golden exile which her "darling Daddy", Francis I, had been able to obtain for her from the Coalition Powers to compensate for the sacrifice which reasons of State had imposed on her. At just 24 years of age, her feelings and her pride had already been injured a number of times: as a woman and as an Austrian when, in deference to Metternich's policy, she was forced to marry Napoleon, (the "bogyman", as her relatives, tutors and ladies-in-waiting in Schönbrunn had taught her to call him, when, as the "parvenu of Europe" he was still the general of the Jacobin Republic which had been responsible for having had her great-aunt Marie Antoinette's head cut off on the guillotine), as a wife and a Frenchwoman when she had to abandon Napoleon to his unfortunate destiny (even though it must be admitted that she had done so with a great deal of hypocrisy and feigned devotion), as a mother, when she was forced to leave the little "king of Rome" (later given the German name of Franz, Duke of Reichstad) in Vienna forever, without being able to guarantee his succession to the throne.

The meaning of this sentence in English is far from clear. It is altogether too complex and wordy and needs to be broken down into clearer and more straightforward syntax:

At about noon on 15 October 1815, as a prisoner of England on board the three-masted ship *Northumberland*, Napoleon arrived at Jamestown anchorage on the island of St. Helens, his land of exile...

A few months later, in the spring of 1816, his wife, the Empress Marie Louise of Hapsburg, also reached her land of exile. It was a golden exile which her "darling Daddy", Francis I, had been able to obtain for her from the Coalition Powers to compensate for the sacrifice which reasons of State had imposed on her. At just 24 years of age, her feelings and her pride had already been injured a number of times. She had suffered as a woman and as an Austrian when, in deference to Metemich's policy, she was forced to marry Napoleon, the "bogeyman". This was the name her relatives, tutors and ladies-in-waiting in Schonbrunn had taught her to call him, when, as the "parvenu of Europe" he was still the general of the Jacobin Republic, which had been responsible for having had her great-aunt Marie Antoinette's head cut off on the guillotine. She had suffered as a wife and a Frenchwoman when she had to abandon Napoleon to his unfortunate destiny, even though it must be admitted that she had done so with a great deal of hypocrisy and feigned devotion. She had suffered as a mother, when she was forced to leave the little "king of Rome" (later given the German name of Franz, Duke of Reichstadt) in Vienna forever, without being able to guarantee his succession to the throne.

A useful rule of thumb for translators is to state the main idea of the sentence in the main clause and to use subordination for just that – subordinate information.

*L'Harry's Bar, che fu aperto all'inizio degli anni Trenta da Giuseppe Cipriani e trae il nome da un giovane studente americano amante di Venezia, è stato reso celebre da Hemingway, con i famosi cocktails a base di champagne e succo di pesca, ma ha avuto tra i suoi clienti personalità e personaggi di prima grandezza, dalla regina d'Inghilterra a Goebbels, dall'Aga Khan a Orson Welles, da Humphrey Bogart ad Ava Gardner.*

(Costanzo Costantini, "Quando la cultura nasceva nei Caffè")

Harry's Bar, which derives its name from a young American student in love with Venice, was opened in the early 1930s by Giuseppe Cipriani. It was made famous by Hemingway and the famous cocktails made of champagne and fresh peach juice. Harry's clientele has included world-famous personalities, from the Queen of England to Goebbels, from the Aga Khan to Orson Welles, Humphrey Bogart and Ava Gardner.

Splitting up sentences can, however, play havoc with thematisation and the overall coherence of a text. The translator needs constantly to make sure that the focus of information has not been subverted and that the theme is carried forward. Look what happens in the translation of the following text for example:

*Sono passati esattamente vent'anni da quando, il 12 aprile 1961, Jurij Gagarin sulla minuscola navicella Vostok mise per la prima volta piede nello spazio. Il ricordo è ormai lontano, soprattutto da un incalzare di avvenimenti astronomici che, agli inizi, appassionavano (chi non ha trascorso con ansia la notte del 21 luglio 1969 davanti al televisore per accompagnare idealmente Armstrong nella prima passeggiata sulla Luna?) ma poi, soprattutto negli ultimi anni, finivano quasi per non fare più notizia nemmeno sui giornali.*

(Giovanni Caprara, "La navetta rilancia la corsa nel cosmo",  
*Il Corriere della Sera*, 11 aprile 1981)

Twenty years exactly have gone by since 12 April 1961 when, aboard his tiny space ship, Vostok, Jurij Gagarin first stepped into space. A host of space events have surpassed that moment, which seems far away by now. Excitement was aroused by these events at the beginning – was there anyone who did not spend the night of the 21 July 1969 anxiously watching the T.V. so as to be with Armstrong on his first moon walk? Later, however, especially in recent years, they ended up by almost not being newsworthy any longer, not even to the papers.

Here the overall discourse structure has been compromised due to subversion in theme and theme elements in successive clauses with a resulting loss in communicative dynamism. The following text still has shorter sentences than the original but succeeds in maintaining thematic progression.

Exactly twenty years have gone by since 12 April 1961 when Yuri Gagarin ventured into space aboard his tiny space ship, Vostok. That moment seems far away by now, surpassed as it has been by a host of other space events. At the beginning these events were exciting – was there anyone who did not spend the night of the 21 July 1969 anxiously watching the T.V. so as to be with Armstrong on his first moon walk? Later, however, especially in recent years, they ended up by almost not being newsworthy any longer, not even to the parents.

5.5.3. Another problem area to look out for when translating from Italian into English is that of the *misrelated* or *dangling modifier*. This occurs when a modifying phrase, introduced by a present (-ing) or a past (-ed) participle, is unconnected to the word it modifies. Consider the following example:

Using a soft material which absorbs water and allows the eyes to gain the oxygen they need, soft lenses provide a high level of comfort.

According to English grammar, the modifying phrase using... should refer to the subject soft lenses. Present and past participles are verbs and, as such, take a subject. A participle is considered to belong to the noun/pronoun which precedes it. If there is no noun/pronoun in this position, the participle is considered to belong to the subject of the main verb, which in this particular case is provide. Obviously this is not what is intended. A participle linked in this way to the wrong noun/pronoun is said to be "misrelated". The result is that the past participle using is left "dangling" and the reader is unclear as to what it should modify. Now look at this corrected version:

Made of a soft material which absorbs water and allows the eyes to gain the oxygen they need, soft lenses provide a high level of comfort.

In the following example(s) notice the position of the subject and the -ing form.

The weather being fine, we went out.

Unlike Italian, the subject of the present participle precedes the -ing participle.

*A fine anno, avendo Andy fatto il bravo nipote, lo zio l'ha portato in vacanza in Florida.*

At the end of the year, Andy having been a good nephew, his uncle took him on holiday to Florida.

Often, however, English prefers a finite clause to a non-finite phrase:

At the end of the year, since Andy had been a good nephew, his uncle took him on holiday to Florida.

A useful hint for the sake of clarity is to keep modifiers as close as possible to what they modify.

## 5.6. Punctuation and Textuality

Punctuation gives the emphasis and expression to writing that pauses, intonation, gestures give to speech. It also contributes towards textuality as it signals the relationships that exist among words, groups of words and sentences. Although punctuation does not substitute logical word order and sentence sequencing, it does complement it. Translators cannot simply reproduce the punctuation of the ST in the TT. When reformulating sentences or clauses in an English TT from a particularly lengthy Italian ST sentence, for instance, translators will have to decide whether to use full stops, semicolons or colons. Their choice will depend not only on textual factors related to communicative dynamism but also on SL and TL conventions since the function of the various forms of punctuation does not always overlap in English and Italian.

5.6.1. The *full stop* is used in the same way as in Italian to mark off separate sentences, the only difference being, perhaps, that it is used more frequently in English. That is not to say, however, that all English writing is made up of short sentences. As we have seen, variation in sentence length and structure contributes to creating textual meaning and orient-

ing the reader.

*L'estinzione dei dinosauri non ci scandalizza e ci appare magari in armonia con qualche misteriosa legge naturale che presiede alla nascita e alla morte delle specie; per i dinosauri, certo, è stata una calamità e le grida d'allarme sulle ferite che l'evoluzione tecnologica e industriale ha inferto e continua a infertire al nostro equilibrio ecologico sono ridicole se temono che una petrolchimica possa uccidere il grande Pan, ma forse non sono tanto ridicole se temono, più semplicemente, per la nostra sopravvivenza e per la nostra salute.*

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

The extinction of the dinosaurs does not perturb us unduly; it even seems in harmony with some mysterious natural law which governs the birth and death of all species. It was no doubt a disaster for the dinosaurs, the cries of alarm at the wounds that technological and industrial development has inflicted and continues to inflict upon the balance of our ecological system are ridiculous if they fear that an oil refinery might kill the great Pan. But these cries are perhaps not so ridiculous if, more simply, they express fear for our survival and our well-being.

Another difference between Italian and English that requires attention in translation is the use of full stops in expressing statistics. Decimal figures are indicated by a full stop in English and a comma in Italian:

3.5 (three point five) = three and a half  
3,5 (*tre virgola cinque*) = *tre e mezzo*

On the contrary, English uses commas where Italian uses full stops:

8,531 = eight thousand, five hundred and thirty-one.  
8.531 = *ottomilacinquecentotrentuno*

5.6.2. The semicolon stands between the full stop and the comma as a mark of pause and linkage. It indicates a weaker break than the full stop but a stronger break than a comma. The main function of the semicolon in English is to link coordinate clauses which are logically or grammatically related. It therefore stands for the conjunction and.

I came; I saw; I conquered.

It is also used to separate coordinate clauses joined by a connector like however when a weaker pause than a full stop is needed.

I had hoped there might be room for me; however, there wasn't.

The semicolon is used more frequently in Italian than in English, especially to signal a series of events which are not considered independent enough to be separated by full stops.

*Convulcani, soffermandosi su quanto si può cogliere "esteriormente" nei paesi arbëreshe, faceva riferimento, fra l'altro, "ai falò di Natale e a quelli dei primi tre giorni di maggio (Kaminet) a Civita; alle Vallie (balli popolari che uniscono alla coreutica tradizionale balcanica i movimenti avvolgenti ideati da Skanderberg per combattere i Turchi) del martedì di Pasqua a Civita, Fraschetti, S. Basile; alle danze eseguite a Sofia d'Epiro nella prima domenica di maggio da gruppi folkloristici di diversa provenienza; ai balli e ai cani eseguiti il 29 luglio davanti alla chiesa di S. Anna tra Acquafornosa e Lungro; al Mercato e alla festa di S. Domenico Corone, nella ricorrenza di S. Adriano; alla spettacolare liturgia per la celebrazione dei matrimoni (incoronazione degli sposi; passeggiata in cerchi di tutto il corteo per tre volte intorno all'altare, ecc.) e a quella di S. Giovanni Crisostomo, che si svolge a Lungro (sede della diocesi di tutte le parrocchie di rito bizantino) il 15 agosto di ogni anno".*

(Luigi M. Lombardi,  
"Quando la Penisola diventa un'isola  
etnica", *Arrivederci*, n. 2, 1990)

At other times Italian prefers a comma where English requires a semicolon. Let us look again at the example cited above:

*L'estinzione dei dinosauri non ci scandalizza e ci appare magari in armonia con qualche misteriosa legge naturale che presiede alla nascita e alla morte delle specie; per i dinosauri, certo, è stata una calamità e le grida d'allarme sulle ferite che l'evoluzione tecnologica e industriale ha inferto e continua a inferire al nostro equilibrio ecologico sono ridicole se temono che una petrochimica possa uccidere il grande Pan, ma forse non sono tanto ridicole se temono, più semplicemente, per la nostra sopravvivenza e per la nostra salute.*

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

The extinction of the dinosaurs does not perturb us unduly; it even seems in harmony with some mysterious natural law which governs the birth and death of all species. It was no doubt a disaster for the dinosaurs, the cries of alarm at the wounds that technological and industrial development has inflicted and continues to inflict upon the balance of our ecological system are ridiculous if they fear that an oil refinery might kill the great Pan. But these cries are perhaps not so ridiculous if, more simply, they express fear for our survival and our well-being.

5.6.3. The *colon* differs from the semicolon in that it is not used for coordination. Its main function in English is to introduce a clause or phrase that explains, illustrates, amplifies, or in some way restates what has gone before. In this sense it stands for connectors such as that is, for example, in other words, in short, etc.

The sentence was poorly constructed: it lacked both unity and coherence.

*Da quando s'era scoperta l'esistenza degli uccelli, le idee che regolavano il nostro mondo erano entrate in crisi. Quello che prima tutti credevano di capire, il modo semplice e regolare per cui le cose erano com'erano, non valeva più; ossia: questa non era altro che una delle innumerevoli possibilità; nessuno escludeva che le cose potessero andare in altri modi di tutti diversi.*

(Italo Calvino, *L'origine degli uccelli*)

Since the discovery of the existence of birds, the ideas which governed our world had undergone a crisis. Something which we had all thought we understood, the simple, steady rule by which things were the way they were, was no longer valid: or rather, this was only one of countless possibilities. No one could exclude the possibility of things happening in completely different ways.

A colon may also be used to introduce a list or a series if a collective term is first given.

My daughter finds all school subjects easy: English, History, Geography...

Another of its functions is to introduce a comment or explanation at the end of a sentence.

My name was not among the winners: I was not surprised.

These functions overlap fairly closely with Italian, the major difference being that English prefers a comma if the comment at the end of a sentence is not a clause but only a phrase; Italian can also have a colon.

*Si tratta però di una lingua grezza: come il cinese.*

It is a rudimentary language, like Chinese.

5.6.4. The *comma* separates elements of a sentence and helps to group words, phrases, and clauses for clarity. Although some uses of the comma are open to interpretation, a few firm rules can be given as regards English. The main rule is that commas should be used for a purpose: to help the reader to understand the meaning of the sentence. Unless a comma is needed to make the sense clearer, it is best to leave it out. Consider the following examples:

I am studying Italian literature and art.  
(Italian art, probably)

I am studying Italian literature, and art.  
(art in general, not just Italian art)

Would you like a glass of orange or coke with ice in it?  
(the ice will be given with either)

Would you like a glass of orange, or coke with ice in it?  
(the ice will be given only with the coke)

These could, of course, also have been formulated less ambiguously as:

I am studying art and Italian literature.

Would you like coke with ice in it or orange?

5.6.5. When translating direct speech, translators need to adhere to TL conventions as regards *speech marks*. Dashes ( – ) or parentheses ( ( ) ) to signal the beginning of direct speech are acceptable in Italian but not in English. The appropriate way to indicate the opening and closing of direct speech in English is by means of *inverted commas* ( " " ).

Compare the following two versions of a dialogue:

– *Cosa dicevi di Pieretto?*  
– *Credetevi mica, disse Oreste, che stanotte sia andato a dormire?*  
– *Magari studia.*

"What were you saying about Pieretto?"  
"You don't really think he's gone to bed tonight do you?", Oreste said.  
"He might be studying".

## 5.7. Tense, Aspect and Textuality

One of the most important functions of the verb is to indicate the time at which actions take place. But the physical phenomenon of time and the grammatical category are only loosely related to each other so that there is no one-to-one correspondence between them. English actually has two different words to distinguish one from the other: *time* and *tense*. *Tense* refers to the relationship between the grammatical form of the verb and our concept of time. Languages have different numbers of tenses, subdividing past, present, and future time in various ways. In English, for instance, the present tense need not necessarily correspond to present time:

Oil floats on water (timeless statement).

and the past tense does not always refer to past time:

She said he was arriving that evening.

This lack of identity between time and tense is not the only factor that translators have to take into account. They also need to be aware of how tense interacts with aspect to influence meaning. The choice of tenses and aspect depends on writers' attitudes towards

what they are writing about and on their perspective on events: whether, that is, they wish to foreground certain elements of their message. It is thus closely linked to the way writers aim to organise the thematic progression of their text. Last but not least, the choice of one tense as opposed to another is also subject to overall discourse constraints. Verb tense and aspect should always satisfy two conditions in any written text: appropriateness and consistency.

One of the problems posed by translating into English is the choice of the appropriate narrative tense. The choice is mainly between the *past tense* and the *present tense*. This is strictly linked to the perspective writers have on the events they are describing or narrating. In English the past tense is used for an action or event completed in the definite and known past and is the normal tense in prose narratives.

Charles washed and shaved, and thought about Charles. He was clearly not cut out to be a rake; but nor had he had much training in remorseful pessimism. Had not Mr Freeman himself said that two years might pass before any decision as to his future need be taken? Much could happen in two years. Charles did not actually say to himself, "My uncle may die"; but the idea hovered on the fringes of his mind. And then the carnal aspect of the previous night's experience reminded him that legitimate pleasures in that direction would soon be his to enjoy. For now he must abstain. And that child - how many of life's shortcomings children must make up for! Sam returned with the tea - and with two letters. Life became a road again. He saw at once that the top envelope had been double postmarked; posted in Exeter and forwarded to Kensington from the White Lion in Lyme Regis. The other came direct from Lyme. He hesitated, then to allay suspicion picked up a paperknife and went to the window.

(John Fowles, *The French Lieutenant's Woman*)

*Quaranta anni (1951-1991) spesi bene quelli della moda italiana per costruire le basi dei suoi grattacieli internazionali! Tutto è cominciato il 12 febbraio del 1951 quando il marchese Giovan Battista Giorgini aprì i saloni della sua villa Torriggiani a Firenze ai primi compratori americani che scorrazzavano per l'Europa alla ricerca del buono e del bello che questa poteva dar loro. Convinsero un pugno di sarti italiani a trasformarsi in "creatori", proprio come i loro più famosi colleghi parigini, e indisse la prima sfilata di "alta moda italiana". Un successo senza precedenti, grazie a cinque giornalisti presenti l'indomani il mondo sapeva che anche l'Italia si era svegliata e non lasciava più tutti gli spazi alla haute couture di Parigi.*

(Pia Soli, "Defilé, che passione", *Arrivederci*, n. 22, 1991)

From 1951 to 1991: forty years well spent by the Italian fashion industry in laying the foundations of its international empire! It all began on 12 February 1951 when the Marchese Giovan Battista Giorgini threw open the salons of his Villa Torriggiani in Florence to the first American buyers, who were scouring Europe for all the fine and beautiful things it had to offer. He persuaded a handful of Italian tailors to turn themselves into "couturiers", just like their famous Parisian colleagues, and announced the first fashion show of "Italian haute couture." It was an unparalleled success and, thanks to the presence of five journalists, the following day the whole world knew that Italy too had awakened and was not about to let Parisian haute couture rule the roost unchallenged.

If writers choose to narrate their story, or part of it, in the present tense, they generally have a reason for doing so. The narration or description of past events in the present tense creates a sense of immediacy. It is as though the narrator is describing the events as they happen, with the result that the reader feels more directly involved. A change from the past to the present tense in a text may occur, for example, when the narrator describes actions which are physically and emotionally very close to him. The sense of immediacy this creates is appropriate to the intensity of emotion which the narrator feels.

The gloomy taint that was in the Murdstone blood, darkened the Murdstone religion, which was austere and wrathful. I have thought, since, that its assuming character was a necessary consequence of Mr Murdstone's firmness, which wouldn't allow him to let anybody off from the utmost weight of the severest penalties he could find any excuse for. Be this as it may, I well remember the tremendous visages with which we used to go to church, and the changed air of the place. Again, the dreaded Sunday comes round, and I file into the old pew first, like a guarded captive brought to a condemned service. Again, Miss Murdstone, in a black velvet gown, that looks as if it had been made out of a pall, follows close upon me; then my mother; then her husband. There is no Peggotty now, as in the old time.

Again, I listen to Miss Murdstone mumbling the responses, and emphasizing all the dread words with a cruel relish. Again, I catch rare glimpses of my mother, moving her lips timidly between the two, with one of them muttering at each ear like low thunder. Again, I wonder with a sudden fear whether it is likely that our good old clergyman can be wrong, and Mr and Miss Murdstone right, and that all the angels in Heaven can be destroying angels. Again, if I move a finger or relax a muscle of my face, Miss Murdstone pokes me with her prayer-book, and makes my side ache.

(Charles Dickens, *David Copperfield*)

Discourse segments featuring the historic present may also contain shifts from the simple to the progressive aspect: this signals a particularly strong focus on actions and a break in the time sequence. Translators should be aware of the stylistic effect of such shifts and use them appropriately.

... Il bob scagliato si ferma. Uno dei bobisti è sbannato fuori.

È immobile, bocconi sulla pista, braccia aperte, gambe divaricate. È la stessa figura, esata a parte il colore rosso, dell'astronauta. Non si muove.

Arriva gente. Si curvano su di lui. Qualcuno lo alza per il casco. Lo riaccompagna giù.

La voce dello speaker dice: "È un cinese".

E in sovraimpresione sul video appare il nome.

(Mario Soldati, "Video-brivido per un bobista",  
Il Corriere della Sera, 2 febbraio 1981)

... The scarlet bobsleigh comes to a halt. One of the two riders is thrown out.

He's motionless, lying spread-eagled, face down on the run. Except for the colour red, the figure looks just like an astronaut. He doesn't move.

People are running up. They are bending over him. Someone is lifting him up by his helmet. They are putting it down again.

The commentator's voice announces: "He's Chinese".

And his name comes up over the picture on the screen.

On the whole, English is rather stricter than Italian in the consistent use of narrative tenses and it is not possible to switch backwards and forwards from the past to the present tense unless a change in point of view or significance is desired.

Basta, una di quelle mattine, che era di domenica, telefonai ad Ines che sarei venuto a prenderla per andare al mare: avvertendo che volevo star solo con lei: volevo parlarle del fidanzamento. Coniuto e leggero, discesi al garage sotto casa mia, tirai fuori la mia bella bicolor grigia e blu e per prima cosa andai dal benzinaro, all'angolo di via Candia, dove mi feci fare il servizio completo: benzina, acqua, olio, gomme, perfino l'acqua distillata della batteria, nonché una ripulita al vetro del parabrezza. Salgo, metto la prima, passo alla seconda, ingrano la terza, finalmente faccio tutto viale Giulio Cesare in quarta: una meraviglia. La macchina non correva, addirittura si beveva la strada; con il motore che faceva un ronzio d'amore come le api a primavera su un prato fiorito. Ma come svoltai in piazza della Libertà vidi da lontano che Ines non era sola.

(Alberto Moravia, Il sorpasso)

Enough of all that, one of those mornings, a Sunday, I phoned Ines to say that I would be coming to take her to the seaside, telling her that I wanted to be alone with her. I wanted to talk to her about our engagement. Happily and light-heartedly I went down to the garage below my house, got out my beautiful two-tone, blue and grey car and first of all went to the petrol station at the corner of Via Candia, where I had a complete check done: petrol, water, oil, tyres, even the distilled water in the battery, and had the windscreen cleaned as well. I got in, put her into first, moved into second, engaged third and finally went down the whole of Viale Giulio Cesare in fourth - marvellous. The car wasn't running, it was really drinking the street up; and the engine was humming with love, like bees in spring over a flowery meadow. But, as I turned into the Piazza della Libertà, I saw from a distance that Ines wasn't alone.

The past, and to a lesser extent the present, are therefore the dominant tenses used to establish long sequences in a written text in both Italian and English. However, the English past tense covers a whole range of meanings that include the Italian *passato remoto*, *passato prossimo* and *imperfetto*. In addition, the functions and meanings of the English *past tense* and *present perfect* do not overlap with those of the Italian *passato remoto* and *passato prossimo*. Apart from regional preferences, the two past tenses in standard Italian express differences in time distance of when the action or event took place with respect to the present: remote past (*passato remoto*) or recent past (*passato prossimo*). The distinguishing feature between the English *past tense* and *present perfect*, on the other hand, is whether the action or event is seen as referring to the "then and there" or to the "here and now".

*Abbastanza bruscamente, anche se in modo un po' generico, nella seconda metà del Settecento, la gente comincia a lavarsi. L'idea che siano le arie a condurre i morbi persiste, ma insieme nasce quel concetto squisitamente nostro e moderno, che è l'igiene. Chi ha viaggiato in Africa e in Asia ha imparato che la presenza dell'uomo bianco è indicata in modo indubitabile dal sorgere di alberghi e rest-houses destinate alla sosta: a differenza degli uomini e donne del terzo mondo, il bianco ha bisogno di docce e gabinetti.*

(Giorgio Manganelli, "Anche gli odori sono ideologia", *Il Corriere della Sera*)

Quite suddenly, even if somewhat generically, in the second half of the eighteenth century, people began to wash themselves. The idea that it was the air that spread diseases persisted but at the same time there came into being that peculiarly modern concept of ours which is hygiene. Anyone who has travelled in Africa and Asia has learned that the white man's presence is undeniably signalled by the appearance of hotels and rest-houses meant for brief stops. Unlike the men and women of the Third World, the white man needs showers and toilets.

The applications of the present perfect are more restricted in English than in Italian and translators face a major problem in deciding on the appropriate tense to use to give the reader the right perspective on events. In English shifts in perspective created by the present perfect in contrast with the past simple is linked to certain discourse types. The present perfect is used, for instance, to topicalise certain news of current relevance in newspaper and television broadcasts and the past tense is used for the narrative.

Five years of bitter argument over a scientific fraud have finally forced the resignation of the president of Rockefeller University in New York, the Nobel prizewinner David Baltimore. Baltimore, then at Massachusetts Institute of Technology, was a co-author of a paper published in 1986 which has since spawned two investigations by the National Institute of Health and four congressional hearings. The final verdict was that the paper contained fabricated data of which Baltimore had been unaware, but that he had erred in failing to take the allegations of fraud seriously enough, and in attitude towards the enquiries. In May this year, Baltimore apologised to the research worker who made the original allegation of fraud, and who lost her job as a result. On Monday, he finally conceded that the affair had done him too much damage to continue as president of Rockefeller University, one of the most prestigious research centres in America.

(Nigel Hawkes, "False mouse genes sink scientist", *The Times*, December 4, 1991)

Shifts in tense and aspect choices are also frequently to be encountered in academic texts, where they reflect shifts in point of view or standpoint.

The technique of painting in oil was developed, permitting a much greater brilliance and subtlety in colour and modelling. These techniques were first exploited fully in the Netherlands, by painters like the Van Eycks, and in Italy; by 1500 the three giants of the High Renaissance were already at the beginning or in the middle of their careers - Leonardo da Vinci, Raphael, and Michelangelo. But about that time England was, in matters of material civilization as of geography, on the fringe of Europe. Except for rare moments in history she has always tended not to initiate, in matters of art, but to lag along some way behind. But it is also very difficult to formulate any valid judgement of what painting was going on in England at this time, because so much of it was subsequently deliberately destroyed by the Puritans. What is left suggests that a somewhat out-of-date imitation of Netherlandish painting was fashionable, but it is also clear that the English aristocracy had not yet acquired the habit of decorating the walls and cabinets of great private houses with paintings. Apart from religious paintings, such pictures as there were, were functional, and they were probably mainly portraits.

(David Piper, *English Painting 1500-1880*)

The Italian *imperfetto* covers the functions of the English *past tense* and the iterative marked forms would and used to, as well as the *progressive past tense*. When translating the *imperfetto* into English, translators must decide whether a general contrast is implied between past and present states or habits (used to), whether a repetitive action is foregrounded (would, but only with dynamic verbs), or whether the iterative meaning is unmarked (*past tense*). Consider the following text.

*Erano i Dalla Carretta con i loro ospiti, un piccolo museo archeologico di lunghi scialli scuri, di cappellini barocchi, di calze e nappe canonicali, di facce slavate; gente noiosa che veniva lì una volta l'anno, per convenienza, a sedersi in giro e a guardarsi un tratto in viso senza saper che dire; dopo di che un vecchio servitore in giacchetta bigia entrava molto dignitosamente portando il caffè e i pandoli che il cavalleresco Beneto serviva con i suoi scherzetti sempre uguali, di cui la compagnia rideva regolarmente ogni anno sullo stesso tono e sulla stessa misura. Perdere un bel tramonto di novembre per costoro! Bianca non li poteva soffrire, le toglievano il respiro.*

(Antonio Fogazzaro, *Un'idea di Ermes Torranza*)

Used to would not normally be appropriate in narrative texts since the contrast between past and present would seem like interference on the part of the author. It is best to opt for the past as the narrative tense with occasional use of would to foreground the iterative nature of the actions and events.

It was the Dalla Carretta family with their guests, a little archaeological museum of long black shawls, of over-ornamented bonnets, of ecclesiastical stockings and tassels, of insipid faces: pestiferous people who came once a year, as a matter of propriety, to sit in a circle and look at each other for a while without knowing what to say; after which an old servant in a grey jacket would come in very decorously to bring the coffee and cakes which the gailant Beneto would serve, together with his little jokes which were always the same, and at which the company laughed regularly every year in the same key and rhythm. To miss a beautiful November sunset for those people! Bianca could not stand them; they made it impossible for her to breathe.

(Antonio Fogazzaro, *An Idea of Hernies Torranca's*, translated by Robert A. Hall, Jr)

An alternative strategy with texts of this kind is to establish the iterative meaning with a marked form and then to continue with the *simple past*.

The English *progressive past tense* also translates the Italian *imperfetto*, but once again it is at times better rendered by the *simple past tense*, especially in narrative and descriptive texts.

In the Bottling Room all was harmonious bustle and ordered activity. Flaps of fresh sow's peritoneum ready to cut to the proper size came shooting up in little lifts from the Organ Store in the sub-basement. Whizz and then, click! the lift-hatches flew open; the Bottle-Liner had only to reach out a hand, take the flap, insert, smooth-down, and before the lined bottle had had time to travel out of reach along the endless band, whizz, click! another flap of peritoneum had shot up from the depths, ready to be slipped into yet another bottle, the next of that slow interminable procession on the band.

(Aldous Huxley, *Brave New World*)

Nella Sala di imbotigliamento, tutto era agitazione armoniosa e attività ordinata. Strisce di peritoneo di scrofa fresca, già tagliate nelle dimensioni volute, salivano in piccoli montacarichi, dal Deposito degli Organi situato nel sottosuolo. Un brusio e poi, click! si spalancavano gli sportelli del montacarichi; l'addetto non aveva che da allungare la mano, prendere la striscia, introdurla nel fiaccone, distenderla, e prima che il fiaccone foderato di peritoneo avesse il tempo di allontanarsi di molto sul nastro in movimento, altro brusio, click!, una nuova striscia di peritoneo era salita dalle profondità dell'edificio, per essere introdotta in un altro fiaccone seguente nella interminabile processione sul nastro.

(Aldous Huxley, *Il mondo nuovo* translated by Lorenzo Gigli and Luciano Bianciardi)

In some cases the *past tense* can be used to continue the narrative after the *progressive past* has set the scene. In the following example, however, the *past tense* distinguishes a permanent feature of a scene from the temporary action or event, expressed by the *progressive past*.

A line of headstones stood in front of her. A man was kneeling beside one of them.

The *simple past* and *progressive past* can both be used throughout the text to give different perspectives on events: the *simple past* can be used to carry the narrative forward while the *progressive past* slows it down to enable the reader to linger over background details and description.

From her dim crimson cellar Lenina Crowne shot up seventeen storeys, turned to the right as she stepped out of the lift, walked down a long corridor and, opening the door marked GIRLS' DRESSING-ROOM, plunged into a deafening chaos of arms and bosoms and underclothing. Torrents of hot water were splashing into or gurgling out of a hundred baths. Rumbling and hissing, eighty vibro-vacuum massage machines were simultaneously kneading and sucking the firm and sunburnt flesh of eighty superb female specimens. Everyone was talking at the top of her voice. A Synthetic Music machine was warbling out a super-cornet solo.

(Aldous Huxley, *Brave New World*)

*Dall'ombra livida del sottosuolo, Lenina Crowne fu sbalzata su di diciassette piani, girò a destra uscendo dall'ascensore, percorse un lungo corridoio e, aperta una porta su cui stava scritto "Sala di Toletta Femminile", piombò in un caos abbacinante di braccia, di seni e di biancheria intima. Torreni di acqua calda entravano scrosciando in cento vasche da bagno e ne uscivano gorgogliando. Ronfando e sibilando, ottanta apparecchi di vibromassaggio aspirante stavano simultaneamente lavorando e succhiando le sode abbronzate carni di ottanta superbi tipi di dome. E ognuna di esse parlava a voce alta. Una macchina di Musica Sintetica stava eseguendo un a solo di super-cornetta.*

(Aldous Huxley, *Il mondo nuovo*,

translated by Lorenzo Gigli and Luciano Biancardi)

One distinction between *simple* and *progressive past tenses* which translators need to be alert to when faced with the *imperfetto* in Italian is the signalling of parallel actions. Two simple aspects are required when the actions are dependent on each other:

*La nostra angoscia cresceva a misura che i tedeschi avanzavano.*

(Natalia Ginzburg, *Lessico familiare*)

Our anxiety grew as the Germans advanced.

Two progressive aspects should be used when the actions are independent of each other:

While Susan was studying, her sister was enjoying herself on the beach.

The *past perfect* tense expresses an action completed before a known time or event in the past. It may be used to comment on findings that precede those described in the text. This is also true in longer pieces of discourse when it is necessary to describe accurately when events occurred in relation to each other. It is far more frequent in Italian than it is in English, however. English tends to avoid series of sentences all in the *past perfect*: once it has been established that the events being described are previous to another event, then it is normal in English to continue the narrative in the *simple past*.

Before the day of the concert, the organizers **had made** elaborate preparations. They **distributed** leaflets to every house in the district; they **arranged** for hundreds of stewards; they even **made** announcements on the local radio.

(Norman Coe, *A Learner's Grammar of English*)

*Da ragazzo una volta su un piccolo nevaio delle Dolomiti era scivolato, provando una sensazione strana. La superficie infatti non era liscia ma, forse a motivo del disgelo, tutta a piccole concavità. Scivolando giù a velocità sempre più forte, Antonio urtava via via contro i bordi delle infossature e ne restava sbalottolato malamente.*

(Dino Buzzati, *Un amore*)

As a boy he **had** once **slipped** over on a little snow-field in the Dolomites. The sensation was strange since the surface **wasn't** smooth; it was full of little hollows, due to the thaw, perhaps. Sliding down faster and faster, Antonio **kept** bumping against the edges of the holes and **was** **thrown** about quite nastily.

Consistency in the use of tense and aspect an important feature of *indirect discourse*. If the reporting verb is in the present or present perfect tense, there is no change in the tenses of the verbs in the reported clause in English. If, instead, the reporting verb is in the past, the tenses in the reported clauses undergo a *backshift*. In other words, the tenses of the verbs shift back one. Thus:

Direct speech	Indirect speech
<i>simple present</i>	<i>simple past</i>
<i>progressive present</i>	<i>progressive past</i>
<i>present perfect</i>	<i>past perfect</i>
<i>simple past</i>	<i>conditional</i>
<i>future</i>	no change
<i>conditional</i>	no change
<i>conditional perfect</i>	no change.
<i>past perfect</i>	



The same concept of backshifting applies to expressions of time and place:

now	then
here	there.

It is very important to note when translating from English into Italian that the conditional remains unchanged in indirect discourse. A hypothetical condition conveys the speaker's or writer's attitude towards the possible fulfilment of the condition: there may be the implication that either the condition will not be fulfilled because of future conditions or that it is not fulfilled because of present conditions or that it was not fulfilled because of past conditions.

1. If he changed his options, he'd be a more likeable person.
2. They would be here with us if they had the time.
3. If you had listened to me, you wouldn't have made so many mistakes.

(Sidney Greenbaum and Randolph Quirk,  
*A Student's Grammar of the English Language*)

In indirect discourse the first two of these merge stay the same, as does the third. This is done to retain the differences in meaning.

1. They explained to him that if he changed his options, he'd be a more likeable person.
2. They wanted us to know that they would be here with us if they had the time.
3. She told him that if he had listened to her, he wouldn't have made so many mistakes.

This also holds true for translating the *future-in-the-past*: no perfective forms are used in English unless, of course, a past conditional or modal will have are reported. Compare the following examples:

I'll get it for you.  
She said she would get it for him.

They will have seen the film by now.  
We thought they would have seen the film by then.

They would have known the answer.  
We thought they would have known the answer.

Particular attention is needed when the *future-in-the-past* or *conditionals* occur in the course of a text with a past-time narrative frame without explicit reporting verbs, as the backshift rules of indirect discourse still apply.

*Il progetto della traduzione meccanica è entrato oggi in una fase di attesa e mediazione; ma vent'anni fa certe esigenze pratiche ed un certo superficiale ottimismo avevano portato a ritenere che la realizzazione non sarebbe stata lontana.*

(Bruna Zona e M. Vittoria Giuliani,  
"La traduzione meccanica", *Pensiero e Linguaggio*)

The machine translation project has now entered a phase of expectation and mediation; but twenty years ago practical demands and a certain superficial optimism had led to the belief that it would soon be realised.

*Si pensava che il polmone nativo enfisematoso sarebbe andato incontro ad una progressiva sovradiensione comprimendo il polmone trapiantato ed ostacolando in tal modo la buona funzionalità.*

(G. Pezzoli et al. "Il trapianto di polmone singolo nel trattamento delle bronco-pneumopatie croniche ostruttive in fase terminale", *Chirurgia*, vol. 4, n. 10, 1991)

It was thought that the native emphysematous lung could become progressively overinflated and compress the transplanted lung, thus impairing its function.

Over long stretches of narrative there may also be a mingling of indirect discourse, direct speech, free direct speech and free indirect speech depending on the perspective the author wishes to foreground.

*Si rivolgeva a lui senza esitazione, fiduciosa di lui. L'uomo tarchiato ne fu quasi offeso. Ella gli chiese con la sua voce di donna che rimane molte ore e molti giorni in silenzio, che vive sempre fra pensieri piccini, che è rimasta piccina con tutti i suoi anni: "E dove andate voi?" I viaggi, la gente che si interrogava in viaggio un tempo, gli tornarono alla mente; gli tornò alla mente Ulisse in qualche parte dei libri antichi in cui si interrogavano i viaggiatori, di dove venite, dove andate, una curiosità da gente antica che nei viaggi vedeva qualcosa di straordinario, in cui viaggiava gente singolare e avventurosa, non come ora che uno va da una città all'altra, scende dal treno, mette il piede come se fosse in casa sua riconoscendo le piazze e le strade, senza stupore.*

(Corrado Alvaro, *I giocattoli rotti*)

She turned to him without hesitation, trusting in him. The stocky man was almost offended at this. She asked him, with that voice of a woman who remains many hours and many days in silence, who always lives with little thoughts, who has remained little despite all her years: "And where are you going?" The trips and the people whom one used to question on journeys in olden times, came back to his mind: he thought again of Ulysses in some part of the old books where they questioned travellers - where do you come from, where are you going - a curiosity like that of ancient people who saw something extraordinary in trips, when unusual and venturesome people used to travel, not like now when one goes from one city to another, gets off the train and sets down his foot as if he were at home, recognizing the squares and the streets, without amazement.

Backshifting does not occur in English when the time-reference of the original discourse is valid at the time of reporting, especially if it refers to a "timeless" state or a universal truth.

Copernicus maintained that all planets move round the sun.

Backshifting the *past tense* is optional when two co-occur.

She said she was just leaving when the parcel arrived.

The way writers arrange words, clauses and sentences textually is directly related to the meaning they wish to convey. Whatever choice is made will have an effect on the readers and their response to the written communication. Textual organisation is therefore an important component of translation, which aims to convey the same overall meaning in the TT as the ST and to create an equivalent response in the TL readership.

## Selected Reading

- Arcaïni, E. 1986. *Analisi Linguistica e Traduzione*. Bologna: Patron.
- Beaugrande, R. de and Dressler, W. 1981. *Introduction to Text Linguistics*. London: Longman.
- Bonfi Paganelli, M. 1988. "La traduzione in prospettiva testuale". *Scuola e Didattica*, 34.3.
- Breitenstein, P.H. 1978. "The application of contrastive linguistics". *ELT Journal*, 33.1.
- Brown, G. and Yule, G. 1983. *Discourse Analysis*. Cambridge: Cambridge University Press.
- Cinque, G. 1979. "Left dislocation in Italian: A syntactic and pragmatic analysis". *Cahiers de Lexicologie*, 34.
- Conte, M.E. (Ed.) 1977. *La linguistica testuale*. Milano: Feltrinelli.
- Cook, G. 1989. *Discourse*. Oxford: Oxford University Press.
- Coulthard, M. 1977. *An Introduction to Discourse Analysis*. London: Longman.
- Danes, F. 1974. *Papers on Functional Sentence Perspective*. The Hague: Mouton.
- Deixis, J. 1980. *L'analyse du discours comme méthode de traduction*. Ottawa: Ottawa University Press.
- Dijk, T. van. 1977. *Text and Context*. London: Longman.
- Dijk, T. van and Peauf, J. (Eds.) 1977. *Grammars and Descriptions. Studies in Text Theory and Analysis*. Berlin: Walter de Gruyter.
- Dougherty, R. 1970. "A grammar of coordinate conjoined structures". *Language*, 46: 850-898 and 47: 298-339.
- Dressler, W. (Ed.) 1978. *Current Trends in Text Linguistics*. Berlin: Walter de Gruyter.
- Firth, J. 1964. "On defining the theme in functional sentence analysis". *TLP*, 1.
- Firth, J. 1975. "On the thematic and the non-thematic section of the sentence", in Kingdon, H. (Ed.), *Style and Text: Studies Presented to Nils-Erik Enkvist*. Stockholm: Skriptor.
- Halliday, M.A.K. and Hasan, R. 1976. *Cohesion in English*. London: Longman.
- Halliday, M.A.K. and Hasan, R. 1985. *Language, Context and Text: Aspects of Language in a Socio-Semiotic Perspective*. Victoria: Deakin University Press.
- Halliday, M.A.K. 1985. *An Introduction to Functional Grammar*. London: Edward Arnold.
- Hartmann, R.R.K. 1980. *Contrastive Textology: Comparative Discourse Analysis in Applied Linguistics*. Heidelberg: Groos.
- Haiman, B. and Mason, I. 1990. *Discourse and the Translator*. London: Longman.
- Hoey, M.P. 1983. *On the Surface of Discourse*. London: Allen and Unwin.
- James, C. 1980. *Contrastive Analysis*. London: Longman.
- Kress, G. 1985. *Linguistic Processes in Sociocultural Practice*. Victoria: Deakin University Press.
- Leech, G.N. and Short, M.H. 1981. *Style in Fiction*. London: Longman.
- Li, C. (Ed.) 1976. *Subject and Topic*. New York: Academic Press.
- Matthews, P.H. 1981. *Syntax*. Cambridge: Cambridge University Press.
- McCarthy, M. 1990. *Discourse Analysis for the Language Teacher*. Cambridge: Cambridge University Press.
- Mertini Barbaresi, L. 1983. "Tre modelli di analisi del testo inglese: confronto relativo alle aeree della coesione e coerenza". *Analisi. Quaderni di Anglistica*, 1.1.
- Mertini Barbaresi, L. 1988. *Markedness in English Discourse*. Parma: Zara.
- Neubert, A. 1985. *Text and Translation*. Leipzig: Verlag Enzyklopaedie.
- Prince, E.F. 1978. "A comparison of Wh-clefts and it-clefts in discourse". *Language*, 54.
- Sinclair, J. and Coulthard, M. 1975. *Towards an Analysis of Discourse*. Oxford: Oxford University Press.
- Stockwell, R.P., Schachter P. and Hall Partee, B. 1973. *The Major Syntactic Structures of English*. New York: Holt, Rinehart and Winston.
- Talmy, L. 1978. "Relations between subordination and coordination", in Greenberg, J.H., Ferguson, C. and Moravcsik, E. (Eds.), *Universals of Human Language*. Stanford: Stanford University Press.
- Taylor Torsello, C. 1984. *English in Discourse*. Padova: CLUEP.
- Vachek, J. 1966. *The Linguistic School of Prague. An Introduction to its Theory and Practice*. Bloomington: Indiana University Press.
- Wellich, E. 1983. *A Text Grammar of English*. Heidelberg: Quelle und Meyer.
- Widdowson, H.G. 1979. *Explorations in Applied Linguistics*. Oxford: Oxford University Press.

## CHAPTER 6

### **Grammar and Textuality**

- 6.1. Coherence and Cohesion
- 6.2. Coherence
- 6.3. Cohesion
- 6.4. Reference
- 6.5. Substitution
- 6.6. Ellipsis
- 6.7. Conjunction

Languages have various resources for giving unity to a text apart from thematic structure and information focus. For a text to be a unified stretch of language, for it to "hang together" both conceptually and linguistically, it also needs to be coherent and cohesive. *Coherent* because it must have continuity of sense and *cohesive* because the sentences that make up the text must be linked to each other to make up a unified whole. In this Chapter we shall examine some of the grammatical devices that writers have at their disposal in both English and Italian to make a text coherent and cohesive and how these concepts are related to translation; in Chapter 7 we shall consider the relationships that exist between lexical items within the same language and across languages both in and out of context.

## 6.1. Coherence and Cohesion

As we saw in Chapter 2, people communicate not in grammatical units, but in semantic units. The basic distinction between a grammatical unit and a unit of meaning is that the former refers to a formal level of language (how sentences are organised into texts) and the latter to a functional level (how people put language to meaningful use). Although a single sentence of a text is almost always a complete grammatical unit, it is seldom semantically complete. It gets its meaning either from the situation in which it is set (the context) or from the other linguistic elements surrounding it (the co-text). We have already discussed how these factors come into play when the translator has to choose between translating *Altas* Stop or Halt, or *Pronto* as Hello or Ready? (Chapter 3). Let us now look at a further example:

"Please don't do that while I'm trying to work", she begged.

Do and that may, on the one hand, refer to the extra-linguistic situation or *context*: for instance, to a persistent habit the addressee has of whistling to himself, which is not explicitly stated in the surrounding text. On the other hand, the referent may be recoverable from the linguistic environment or *co-text*.

True to his nature, James started whistling to himself as soon as she settled down to her work. "Please don't do that while I'm trying to work", she begged.

Here, *do* and *that* clearly refer back within the co-text to started whistling to himself. In the former case interpretation is said to be *exophoric* since reference is made to the context *outside* the text; in the latter it is *endophoric*, reference *within* the text. Endophoric reference may be further sub-classified into *anaphoric* (backward) and *cataphoric* (forward) reference since the linguistic units of a text occur in succession and may thus either precede or follow their linguistic referent. These types of reference and their relevance to translation will be examined more closely in the section on "Reference" below (6.5).

The above text constitutes a meaningful and integrated whole for two main reasons. It is pragmatically *coherent* in that it reflects real-world experience: people whistling to themselves while one is trying to work tends to be irritating and the reaction of the disturbed party is logically in tune with what might have been expected. It is *cohesive* in that certain elements of meaning can only be interpreted with reference to others within the co-text. The requirement for coherence, therefore, is that a text should hang together conceptually: in other words, it should make sense and not consist of a jumble of sentences. The requirement for cohesion is that a text should be interrelated grammatically and lexically: in other words, it should contain linguistic devices that link elements within the co-text through relations in meaning.

Together coherence and cohesion contribute towards creating textuality: that property of texts which distinguishes it from a random sequence of unconnected sentences. They turn separate clauses and sentences into connected discourse, signalling the relationships between ideas, and making obvious the meaning the speaker or writer is trying to communicate. An understanding of *how* a text hangs together, how it constitutes an integrated whole (how it coheres in terms of coherence and cohesion), is essential information for translators in interpreting the ST and recreating its overall communicative purpose in the TT. Written communication in particular entails a high degree of interdependence between the organising and the linking of ideas. The translator therefore needs to be familiar with ways of organising the content clearly (coherence) and connecting ideas and information across sentences to develop a topic (cohesion).

## 6.2. Coherence

Coherence, as we said earlier, refers to the organisation of meanings in relation to one another. The elements of a text correspond to the natural, real-world order of events or sequences. Although various meaningful sequences are possible depending on the function of the text, there must be a logical transition from one sentence to another for a text to be coherent and achieve its overall purpose.

They can be time ordered sequences (narrative texts):

### Civico Museo Navale Didattico

Al Museo Navale diedero vita il 18 marzo 1922 i marinai milanesi in congedo dell'Unione Marinaia Italiana - ora primo Gruppo Marinai d'Italia - «in primis» il Contrammiraglio Filippo Campertio e il Comandante Federico Jarach, che raccolsero e ordinarono nella sede della «villa reale» cimeli e modelli navali donati dalla Marina, da arsenali, da compagnie di navigazione, da privati, oppure acquistati. Con rogito notarile 16 aprile 1932, tale raccolta veniva donata al Comune di Milano e assumeva il nome di Civico Museo Navale Didattico. Essa in precedenza era stata sistemata nei sotterranei del Castello Sforzesco, dove rimase sino al novembre 1952 per trasferirsi poi nelle sale e gallerie dell'ex-convento olivetano di via S. Vittore, nel medesimo complesso architettonico dove ha sede pure il Museo Nazionale della Scienza e della Tecnica. A tutto il 30 settembre 1969 le raccolte museologiche annoverano 3422 numeri registrati. Taluni numeri raggruppano due o più pezzi.

(Milano. Musei, Pinacoteche, Raccolte d'Arte,

Ente Provinciale per il Turismo Milano. Edizione italiana, 1986)

This museum was founded on March 18, 1922 by a group of retired Milanese seamen belonging to the Italian Seaman's Union - now the first Seaman's Group of Italy, notably Rear Admiral Filippo Camerio and Captain Federico Jarach, who collected and arranged in the "Villa Reale" relics and model ships donated by the navy, shipyards, shipping companies and private individuals, or purchased. Through a notarial deed dated April 16, 1932, this collection was donated to the Municipality of Milan and became the Museo Navale Didattico. Formerly situated in the cellars of the Sforza Castle, in November 1952 it was transferred to the premises of the former Olivetan monastery on Via S. Vitore, the same architectural complex that houses the National Museum of Science and Technology. On September 30, 1969 the museum had 3,422 items, some of them consisting of two or more pieces.

(Milano. *Museums, Picture Galleries, Art Collections*,  
Azienda di Promozione Turistica del Milanese. English edition, 1990)

or they can be ordered according to a cause-effect sequence:

*È diventato difficile definire i compiti del giornalista. Si veda con quanto imbarazzo logico lo fa la recente sentenza della Corte Costituzionale, che gli nega il diritto della riservatezza circa le sue fonti di informazione. Il succo della sentenza è che la situazione del giornalista è diversa da quella del sacerdote e dell'avvocato, perché a quest'ultimo qualcuno va ad offrire un'informazione riservata a tutela del proprio onore o della propria coscienza, mentre al giornalista qualcuno va ad offrire un'informazione affinché diventi pubblica. Se così stessero le cose, bisognerebbe domandarsi se è incriminabile un giornalista a cui un criminale va a riferire un'informazione riservata che lui, il giornalista, decide di non pubblicare. La mancanza di pubblicazione esimerebbe il giornalista dal suo dovere di palestrarla fonte? E cosa accade se il complice di una rapina va al sacerdote e, pentito, gli consegna metà del malloppo perché sia restituita alla vittima? Se il sacerdote va a consegnare il malloppo alla polizia è tenuto a rivelare la propria fonte? Eppure il fatto è ormai pubblico, e la giustizia ha interesse a individuare i complici non pentiti, e a recuperare l'altra metà del malloppo. Dunque non è la pubblicità del fatto che rende diversi i vari ruoli.*

(Umberto Eco, "E tu che fai? Faccio notizia", *L'Espresso*, 22 febbraio 1981)

It has become difficult to define a journalist's duties. Consider, for instance, the awkward logic followed by the Constitutional Court in its recent judgement, in which it denies him the right to keep his sources confidential. The gist of the judgement is that the situation in which a journalist finds himself differs from that of a priest and a lawyer. People go to the latter two to give confidential information in order to safeguard their honour and conscience, while they go to a journalist with information so that it may become public. If this were so, the question would have to be asked whether a journalist can be prosecuted for deciding not to publish confidential information that a criminal has given him. Would the fact that the journalist does not publish the information exempt him from his duty to reveal his source? And what happens if an accomplice in a robbery goes to the priest and, repentant, hands over half the loot so that it may be given back to the victim? If the priest goes to hand in the loot to the police is he bound to reveal his source? Yet the fact has by then become public, and the law is interested in identifying the unrepentant accomplices and covering the other half of the loot. Thus, it is not publicising the fact that makes the various roles different.

or they can be ordered according to argumentative discussion

*L'estinzione dei dinosauri non ci scandalizza e ci appare magari in armonia con qualche misteriosa legge naturale che presiede alla nascita e alla morte delle specie: per i dinosauri, certo, è stata una calamità e le grida d'allarme sulle ferite che l'evoluzione tecnologica e industriale ha inferto e continua a infertire al nostro equilibrio ecologico sono ridicole se temono che una petrochimica possa uccidere il grande Pan, ma forse non sono tanto ridicole se temono, più semplicemente, per la nostra sopravvivenza e per la nostra salute.*  
(Claudio Magris, "Al capezzale del Grande Bosco che muore",  
*Il Corriere della Sera*, 15 marzo 1986)

The extinction of the dinosaurs does not perturb us unduly; it even seems in harmony with some mysterious natural law which governs the birth and death of all species. It was no doubt a disaster for the dinosaurs, the cries of alarm at the wounds that technological and industrial development has inflicted and continues to inflict upon the balance of our ecological system are ridiculous if they fear that an oil refinery might kill the great Pan. But these cries are perhaps not so ridiculous if, more simply, they express fear for our survival and our well-being.

In all these cases sentences appear in a fixed order to ensure clarity of meaning. The sequence of coherence relations generally remains constant from ST to TT, and thus the same order is likely to be upheld in translation. However, when the logical transition is *not* clear the translator must privilege the functional over the formal aspect and clarify it. Un- less lack of coherence is a deliberately intended feature of the ST, the translator will have to work out the logical connection in the sequence of sentences and make it explicit in the TT. Translators are very often called upon to translate badly-written texts. It is an in- capable fact, however, that while incoherence in a text written by the original author will be ascribed to that author, the responsibility for any incoherence in a translated text will be laid solely and squarely at the translator's door.

*Cos'è un'autocritica della lingua? Semplicemente questo, a mio parere: guardarci un po' allo specchio (sia pure metaforicamente) quando pronunciamo certe parole con troppa fa- cilità o precipitazione annesse al nostro vocabolario, forse anche a causa dell'ossessionan- te bla-bla che ci sovrasta e circonda. Oppure, con un rapido esame di coscienza, controllando (nell'atto di pronunciarle) se proprio siamo sicuri di quel che vogliamo dire o, inversamente della loro rispondenza a quel che noi stessi intenderemmo dire.*

(Giovanni Giudici, *L'Espresso*, 25 gennaio 1981)

What is language self-criticism? Simply this, in my opinion: having a look at ourselves in the mirror (even if metaphorically) whenever we utter certain words too lightly or hastily - words that have been tagged onto our vocabulary, among other things, perhaps, as a result of the incessant babbling that goes on all around us. Or we could take a swift look at our conscience just as we're uttering the words to check whether we are really sure of what we want to say, or whether the words themselves are actually saying what we mean.

Essentially, the translator's task is to decide what the writer is aiming to *achieve* with the piece of discourse and what he or she does in fact achieve. The text should be evalu- ated according to its functionality, therefore, which means its overall communicative pur- pose.

### 6.3. Cohesion

The coherent organisation of ideas in written communication is closely connected to the way meaning is related across sentence boundaries either implicitly or explicitly. The possibilities that exist in language for setting up relations that make a text hang together are called *cohesive devices*. Whenever some element in the text is dependent for its inter- pretation on another, a cohesive tie is set up between the presupposing and the presup- posed items. These ties can be either grammatical or lexical and may span long passages of intervening text. By forming a network of references, cohesive ties make a text a unified whole. The occurrence of various cohesively-related items in a text leads to a cohesive chain and the closer the relationship between different chains in a text, the more cohesive and coherent the text. Although the conceptual relationships of coherence (cause-effect, temporal, etc.) are most probably universal and very similar in Italian and English, the co- hesive devices that activate and signal such relationships are likely to differ from language to language.

Grammatical cohesion denotes the surface marking of intersentential semantic rela- tions. It includes such cohesive devices as *reference*, *substitution*, *ellipsis* and *conjunction*. The relevance of grammatical cohesion to translation lies in the fact that different languages have preferences for certain sets of devices for creating textual cohesion over others. Let us now look at some grammatical devices in English and see how they contrib- ute towards textuality, paying particular attention to those devices which often prove troublesome to Italian/English translation.

### 6.4. Reference

Referential and deictic links are the backbone of text cohesion. Reference items in Eng- lish include *personal pronouns* (he, she, it, they, etc.), the *definite article* (the), *deictics* (this, that, these, those, here, there, etc.), and such items as *same*, *different*, *other*, *else*, *such*, etc. The following texts illustrate these types of reference in both English and Italian.

*La nonna ed io passammo da via de' Magazzini a via del Corno, nell'autunno del '26. Eravamo rimasti noi due "soli sulla faccia della terra", come lei diceva, e via de' Magazzini, al centro della città, aveva, con gli anni, conferito un nuovo valore alle sue case, gli appartamenti erano stati venduti uno ad uno. Un commerciante e sua moglie avevano acquistato quello in cui noi abitavamo: venivano da Torino e la casa gli serviva, stavano in albergo nell'attesa; progettavano di cambiare piano, di alzare un tramezzo per il bagno, fra ingresso e cucina; offerse una buona uscita che la nonna rifiutò. Lo sfratto venne prorogato di tre mesi.*

(Vasco Pratolini, *Lo sgombero*)

Grandmother and I moved from via de' Magazzini to via del Corno, in the autumn of '26. The two of us had been left "alone on the face of the earth", as she used to say; and via de' Magazzini, in the centre of the city, had, with the passing of the years, bestowed a new value on its buildings, and one by one the apartments had been sold. A business man and his wife had bought the one in which we were living: they came from Turin and needed the house, for meanwhile they were living in a hotel; they were planning to renev the flooring, to put up a partition for the bathroom, between the entrance and the kitchen; they offered us compensation money which grandmother refused. The eviction order was suspended for three months.

The items in italics refer in some way to others: she refers to the Grandmother and us to Grandmother and I introduced in the opening lines; similarly, they refers back to a businessman and his wife and its to Via de' Magazzini. In other words, the referents for she, us, they and its are recoverable by looking back in the text. This type of reference within the text is called *anaphoric* and contributes most prominently to creating textuality, making, that is, a text a unified whole and not merely a collection of random sentences.

There is, however, another type of reference in this text to establish the referent of the city, for instance, the author assumes that readers share a world that is independent of the text, where cities are typically made up of streets (with names), buildings and apartments; readers are also expected to know that houses have flooring, bathrooms, entrances and kitchens and that an eviction order is served on tenants when owners wish to repossess it. This kind of reference outside the text is called *exophoric reference* and can be either to the immediate context or to an assumed, shared world between the writer and the reader.

A further type of textual reference is illustrated in the following text:

*Da ragazzo una volta su un piccolo nevaio delle Dolomiti era scivolato, provando una sensazione strana. La superficie infanti non era liscia ma, forse a motivo del disgelo, tutta a piccole concavità. Scivolando giù a velocità sempre più forte, Antonio urtava via via contro i bordi delle infossature e ne restava sbalordito malamente.*

(Dino Buzzati, *Un amore*)

As a boy he had once slipped over on a little snow-field in the Dolomites. The sensation was strange since the surface wasn't smooth; it was full of little hollows, due to the thaw, perhaps. Sliding down faster and faster, Antonio kept bumping against the edges of the holes and was thrown about quite nastily.

Here the identity of a boy and he is revealed later on in the text. This anticipatory kind of reference is called *cataphoric*.

Although the use of reference items largely overlap in Italian and English, important differences do exist. We shall be looking at some of these in the following sections.

6.4.1. Translating *singular personal pronouns with generic reference* has become somewhat problematic in English. This is because there is a growing tendency to avoid what is considered as being sexist language. English already possesses a number of nouns which are not explicitly gender-specific although they do tend to conjure up conventional or stereotype connotations: translator, writer, doctor, nurse, teacher, shop-assistant, petrol-pump attendant, pilot, secretary, and so on. Recent additions to the English language are such non-sexist terms like headperson (instead of headmaster and headmistress), chairperson, refuse collector, to name but a few. The problem that still remains unresolved is what to do when generic personal pronoun reference is required.

The translator has to acquire the technique of transferring smoothly between the two basic translation processes: comprehension, which may involve interpretation, and formulation, which may involve recreation (Fig. 5).

He has to have a sharp eye for oppositions, contrasts and emphases ... in the original, and, if it is a non-literary text, he has to know how to accentuate these in his own version.

(Peter Newmark, *Approaches to Translation*)

*Il traduttore deve acquisire la tecnica per muoversi con facilità fra i due procedimenti fondamentali: la comprensione, che può richiedere un'interpretazione, e la formulazione, che può richiedere una ricreazione (fig. 5).*

*Deve individuare le opposizioni, i contrasti e l'enfasi ... presenti nell'originale e, se affronta un testo non letterario, deve sapere come accentuare questi aspetti nella sua versione.*

(Peter Newmark, *La traduzione, problemi e metodi*, translated by Flavia Frangini)

One possible solution is to use a plural noun and consequently a plural personal pronoun.

Translators have to acquire the technique of transferring smoothly between the two basic translation processes: comprehension, which may involve interpretation, and formulation, which may involve recreation (Fig. 5).

They have to have a sharp eye for oppositions, contrasts and emphases ... in the original, and, if it is a non-literary text, they have to know how to accentuate these in their own version.

An even trickier problem is posed by personal pronouns referring to the participatives (someone, somebody, anyone, anybody) and the personal indefinites (everyone, everybody, no one, nobody), especially when the gender is either unknown or inclusive.

Someone is ringing the doorbell. I'd better let (?) in.

Traditionally, the masculine he/him/his was used as the unmarked form, covering both masculine and feminine reference, but this has recently been criticised as sexually biased. In formal writing the coordination he or she is used. In informal speech the way round the dilemma is to use the gender-neutral they, which very neatly does away with the male/female distinction. Unfortunately, this solution is still considered unacceptable in formal written discourse where number concord is still quite strictly adhered to: a plural pronoun cannot grammatically refer to a singular subject.

*Chi ama prendere il sole, da un po' di anni a questa parte si espone ai dardeggianti raggi con un certo timore.*

In recent years whoever loves sunbathing has become increasingly hesitant about exposing themselves to the glare of strong sunlight.

Caution should also be exercised when translating *lo* into English since it is both a neuter and a masculine 3rd person singular pronoun.

*... Il bob scariatto si ferma. Uno dei bobisti è sbattuto fuori.*

*È immobile, bocconi sulla pista, braccia aperte, gambe divaricate. È la stessa figura, esatta a parte il colore rosso, dell'astronauta. Non si muove.*

*Arriva gente. Si curvano su di lui. Qualcuno lo alza per il casco. Lo riaccompagna giù.*

*La voce dello speaker dice: "È un cinese".*

*E in sovraimpressione sul video appare il nome.*

(Mario Soldati, "Video-brivido per un bobista", *Il Corriere della Sera*)

... The scarlet bobsleigh comes to a halt. One of the two riders is thrown out.

He's motionless, lying spread-eagled, face down on the run. Except for the colour red, the figure looks just like an astronaut. He doesn't move.

People are running up. They are bending over him. Someone is lifting him up by his helmet. They are putting it down again.

The commentator's voice announces: "He's Chinese".

And his name comes up over the picture on the screen.

6.4.2. A frequent cause of ambiguity in meaning is due to the misuse of the pronoun *we*. *We* can function in two different ways: it can be either reader-excluding or reader-including. If the author of the ST is stating a personal opinion or one that does not involve the reader in any way, then the use of *we* is clearly reader-excluding. The difference between Italian and English is the frequency with which this function of *we* is to be found: it is not only much less used in English but is also a rather more marked form. As always

discourse genre is an important factor. The following informative texts illustrate this point.

*Chi ama prendere il sole, da un po' di anni a questa parte si espone ai dardeggianti raggi con un certo timore. Non diciamo che evita di abbronzarsi – come si fa a rinunciare alla tintarella? – ma si spoglia senza lo slancio di un tempo, del tempo felice in cui il sole era consigliato senza riserve. L'equazione sole-salute è stata infatti messa in dubbio, anzi negata: molti medici sono dell'opinione che l'esposizione (eccessiva) al sole rappresenti un fattore di rischio per la pelle: rischio di rughe, macchie e, peggio, di cancro.*

(Giovanni Maria Pace, "Amico Sole", *Ulisse* 2000, n. 74, 1990)

In recent years sun lovers have become increasingly hesitant about exposing themselves to the glare of strong sunlight. They have not actually stopped sunbathing – no one wants to give up that flattering tan – but people no longer strip off with the carefree abandon of the days when sunshine was simply assumed to be good for you. The sunshine-health equation has been questioned and eventually refuted altogether. A number of doctors maintain that excessive exposure to sunlight is harmful to the skin and a possible cause of wrinkles, blemishes and, worst of all, cancer.

Although this informative text is written in a relatively informal tenor and the author is quite a well-known journalist in the medical field, there is no reason to reproduce the reader-excluding we of the Italian ST in the English TT. In the following informative text the significance of what the two scientists have succeeded in doing justifies focus being placed on them with the use of we.

*A cogliere la mela del biblico albero della conoscenza furono, il 25 aprile 1953, le mani di un bizzarro fisico inglese convertito alla ricerca biologica, Francis Crick, e di un giovane indisciplinato americano, zoologo pentito, James Watson: entrambi estrosi outsiders della biologia molecolare e invadenti ospiti di quell'austero tempio della scienza che erano (e sono) i laboratori dell'Università di Cambridge.*

*Il frutto proibito lo scodellarono sulle pagine di Nature, la più prestigiosa rivista scientifica del mondo: "Desideriamo proporre una struttura per il sale dell'acido deossiribonucleico (Dna). ... questa struttura possiede alcune caratteristiche insolite di considerevole interesse biologico. ... Non è sfuggito alla nostra attenzione che lo specifico appaiamento da noi ipotizzato suggerisce immediatamente un possibile meccanismo di duplicazione del materiale genetico ...".*

(Franco Prattico "Non diciamo sciocchezze", *La Repubblica*, 26 maggio 1987)

The hands which, on the 25th April 1953, picked the apple from the Biblical tree of knowledge, belonged to a rather eccentric English physicist, a convert to biological research, Francis Crick, and to a young undisciplined American, a repentant zoologist, James Watson, both brilliant outsiders in molecular biology and undesired guests in that austere temple of science which the laboratories of the University of Cambridge were and still are. The forbidden fruit was dished up in the pages of *Nature*, the most prestigious scientific journal in the world: 'We wish to propose a structure for deoxyribonucleic acid salt (DNA). ... the structure possesses certain characteristics of considerable biological interest. ... It has not escaped our attention that the specific coupling which we have hypothesized suggests an immediate possibility of a possible duplication mechanism of the genetic material...'

#### What is The Body Shop?

'We make and sell our own naturally-based products which cleanse, polish and protect the skin and hair. This is The Body Shop in a nutshell. But it's by no means the whole story. I started the Body Shop in Brighton, England in 1976. There are now over 600 branches of The Body Shop in 40 countries from Norway to New Zealand. We're trading in 20 languages and we're still growing.'

#### Che cos'è The Body Shop?

*Per le migliaia di persone in tutto il mondo che vi entrano ogni settimana, The Body Shop è semplicemente, il negozio di loro scelta per comperare i prodotti per la cura della pelle e dei capelli. Queste persone adorano l'esperienza: i profumi, la disposizione, i suoni, l'atmosfera... Amano e hanno fiducia nei prodotti perché hanno trovato che sono molto buoni.*

*«SE CI SI SENTE UN PO' GIU' E FUORI PROVE, SEMBRA QUASI ESTATE QUANDO SI ENTRA IN UNO DEI NEGOZI», UN CLIENTE DEL BODY SHOP*

*The Body Shop è il negozio del centro. Ma è anche una compagnia internazionale con sede nel West Sussex, in Inghilterra. Noi facciamo ricerche, sviluppiamo, produciamo, distribuiamo e in fine vendiamo prodotti per uomini e donne di tutte le età.*

*L'atteggiamento del Body Shop è diverso da quello della normale industria cosmetica. Noi preferiamo seguire la strada della salute e del benessere piuttosto che il percorso difficile verso la «bellezza». Non esistono immagini di donne ideali nei nostri negozi o nei nostri opuscoli.*

Reader-excluding we is, however, used quite naturally in vocative texts, such as adverts, to establish a more personal and confidential tone.

### GRAZIE AI SUOI COMMENTI POSSIAMO MIGLIORARE

#### THANKS TO YOUR COMMENTS WE CAN IMPROVE

1. *Vi è stata consegnata rapidamente la vettura?*
- Was your car delivered quickly?
2. *Il servizio è stato efficiente e cortese?*
- Was the service courteous and efficient?
3. *Era pulita la Vs. auto?*
- Was your car clean?
4. *Era in buone condizioni meccaniche?*
- Was your car in good mechanical condition?
5. *La prossima volta che noleggerà un'auto, la noleggerà all'AVIS?*
- The next time you need to rent a car, will you rent from AVIS?
6. *Avete dei suggerimenti da dirci?*
- Do you have any suggestions to make?

If, on the other hand, the ST author wishes to involve the readers, in some way, for instance, to persuade them to accept the reliability or truth of a statement, then the use of we is meant to be reader-including. It is to be found in both English and Italian, especially in texts that have a vocative function and in such discourse genres as polemical writings, propaganda and adverts.

*In natura i rifiuti non esistono  
L'ecosistema globale che noi chiamiamo Natura è il prodotto di una trasformazione evolutiva durata almeno tre miliardi di anni, che ha modificato completamente la superficie dell'intero pianeta Terra. Sappiamo che all'inizio della storia biologica, sulla Terra c'erano solo mari privi di vita ed una superficie completamente deserta, al confronto della quale l'odierno Sahara sembrerebbe una piazza affollata. Quella potente centrale chimica che noi chiamiamo vita ne ha modificato la superficie a propria immagine ed in funzione delle proprie necessità.*

None of us can now dispute that our industrial activities, particularly in the post World War II era, have caused substantial changes to the environment. Our pollutants in the atmosphere, waterways and soil have pushed many recycling, cleansing mechanisms to the limit, overwhelming buffering capacity as in the soils of Southern Sweden, or, in some areas, actually causing trees to become covered in an algal slime. The millions of motor vehicles on the roads, feedlots, monoculture farming with its heavy inputs in terms of fossil fuel energy and imported chemicals, the wave of tree-felling, particularly in the Tropics, all are evidence of mankind's obsession in bringing the entire wealth of the planet into its domain. We are in the throes of trying to create a new Earth, with Nature, as we know it, banished to a few sanctuaries, conceived more as museum pieces than as essential components in the intricate dynamic of planetary regulation.

(Peter Bunyard, "Gaia: The Implications for Industrialised Societies", *The Ecologist*, vol. 18, No. 6, 1988)

*Le lingue che parliamo da svegli ci dividono; mentre la lingua che parliamo nel sogno ci unisce. Si tratta però di una lingua grezza: come il cinese.*

*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 Formari, "Freud e la lingua cinese", *Corriere della Sera*, 21 maggio 1985)

The languages we speak when we are awake divide us, while the language we speak in our dreams unites us. But it is a rudimentary language, like Chinese.

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.

Informative texts are generally objective and focus on the message; writers, therefore, tend to avoid overusing the reader-including form of we.

What is unusual in any kind of English discourse genre, however, is for the inclusive and exclusive we to co-occur in the same sentence.

In consideration of what we have said so far, we see that much still remains to be done.

The first use of *we* is reader-excluding. The second is reader-including. This could be re-written more appropriately as:

In consideration of what has been said so far, there is clearly much still to be done.

It is important for translators to distinguish which of the uses of *we* is intended by the ST author, whether reader-excluding or reader-including. If it is misunderstood, they run the risk of altering the communicative function of the text: what was intended as an informative text in the  $S_L$ , for instance, becomes a vocative text in the  $T_L$ .

#### Museo del Duomo

*La visita del nostro Duomo merita di essere completata con quella del Museo, allestito accanto ad esso. Si tratta d'una raccolta modernamente sistemata, di particolare importanza non solo perché offre i dati più interessanti della vita quasi sei volte secolare del monumento, ma perché permette di cogliere più da vicino molti elementi che sfuggono in un così grandioso complesso.*

(Milano. Musei, Pinacoteche, Raccolte d'Arte,

Ente Provinciale per il Turismo Milano. Edizione italiana, 1986)

#### Museo del Duomo

Your visit to our cathedral, the Duomo, deserves to be crowned with one to the Museum which is located on the right hand side street. The collection has been arranged according to the most modern criteria and is of great importance, not only because it gives us the most interesting information about the Cathedral's six-century long history but allows us to see details which would otherwise escape our notice in the immensity of the cathedral itself.

(Milano. Museums, Picture Galleries, Art Collections,

Azienda di Promozione Turistica del Milanese. English edition, 1990)

6.4.3. They can function as both a personal and an impersonal pronoun in English. Ambiguity may arise if the two co-occur in a text. Consider the following example:

They (1) have found and published some of Cavour's love letters. Others, especially those written late in life, were destroyed by his heirs who bought them after his death at a high price, because they (2) thought that their indelicacy of language, if generally known, would damage his reputation. Much later in the 1890s, when they (3) discovered another collection of his correspondence in Vienna, King Humbert found the money to purchase them after bribing their Austrian owner with an Italian title; they (4) said they (5) were very shocking, and the king agreed after reading them that they (6) too should be burnt.

(adapted from Denis Mack Smith, "Cavour and Women")

Inconsistency in reference of the personal pronoun *they* is confusing. The *they* (1), (3) and (4) refer outside the text to "people" in general; *they* (2) refers anaphorically to heirs but the way the text is written makes the actual referent ambiguous; *they* (5) and (6) are anaphorical references to letters but the overuse of the third person plural pronoun has made the overall meaning obscure. Paradoxically, instead of creating cohesion and textual clarity the anaphoric relationships lead to ambiguity. A feature of Italian grammar is the non-obligatory use of subject personal reference items, and this induces the reader to make more extensive use of decoding strategies. In this case, the fact that English has a more explicit means of expressing reference actually makes decoding more difficult: the text falls short of the reader's expectation since the meaning of the reference items are not unequivocally recoverable from their intended referents.

Now compare the original version:

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")

and the Italian translation:

*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 riteneva 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.*

6.4.4. An added problem in translating from Italian into English is that the Italian impersonal form *si* can be rendered in English by the personal pronouns *one*, *you*, *we*, and they, as well as by the *passive voice* and, fairly infrequently, by *people*. We have already seen that the *passive voice* entails changes in thematisation and can therefore be used only when it is in keeping with the overall discourse structure and thematic progression.

*One* and *you* present differences in tenor: *one* is suited to formal discourse, while *you* is used informally.

... people no longer strip off with the carefree abandon of the days when sunshine was simply assumed to be good for you.

... people no longer strip off with the carefree abandon of the days when sunshine was simply assumed to be good for one.

*One* and *you* include the addresser and addressee, they excludes both.

... people no longer strip off with the carefree abandon of the days when sunshine was simply assumed to be good for them.

6.4.5. Further pitfalls for translators are to be found in the flexible use of pro-forms that characterises the English language. Forms such as *this*, *that* and *it* are not marked for gender, only for number and they can refer to discourse segments of various sizes and

natures: a word, a noun phrase, a clause, a sentence, a paragraph or an entire situation or thought not expressly stated in the text. Little wonder, therefore, if ambiguity ensues when they are used without proper attention to their function in a text: namely, that of clarifying meaning across sentence boundaries.

*È difficile o impossibile dire se un abnorme e sproporzionato sviluppo della tecnica possa distruggere la natura o se anch'esso sia, come il terremoto e le piaghe d'Egitto, una manifestazione della natura stessa, della sua vitalità.*

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

It is difficult, if not impossible, to say whether the abnormal over-development of technology could destroy nature, or whether it too is, like earthquakes and the plagues of Egypt, a manifestation of nature itself and of its vitality.

*Il trapianto di polmone doppio presenta tuttavia alcuni svantaggi rispetto al trapianto di polmone singolo: è gravato da una più alta mortalità operatoria, richiede una perfetta funzionalità cardiaca e pertanto può essere eseguito in pazienti relativamente giovani (non oltre 50 anni) in confronto a quelli che possono essere sottoposti al trapianto di polmone singolo (fino a 60 anni). Questo esclude un gran numero di pazienti affetti da enfisema polmonare che è una malattia dell'età avanzata.*

(G. Pezzuoli et al., "Il trapianto di polmone singolo nel trattamento delle broncopneumopatie croniche ostruttive in fase terminale", *Chirurgia*, vol. 4, n. 10)

However, double lung transplantation also has its disadvantages: the operative mortality is higher than in single lung transplantation and it can only be performed in patients with almost perfect lung function. Furthermore, the age limit for double lung transplants is lower than for single: 50 as compared to 60 years. This excludes a number of possible candidates since emphysematous patients are often over 50.

*Come scrive Olivier Blanc, non erano innocenti i banchieri e gli speculatori o gli "emigrati" che complottavano con gli eserciti stranieri per schiacciare la Francia. "La speculazione assesei terribili colpi alla giovane Repubblica. Veniva esercitata a tutti i livelli: dal semplice cambio di un assegnato da cento lire al cinquanta per cento del suo valore fin nei posti più alti dell'amministrazione, in particolare nei contratti stipulati tra l'amministrazione e le compagnie di trasporti militari".*

(Lucio Villari, "Aspettando la ghigliottina", *La Repubblica*, 13 ottobre 1985)

As Olivier Blanc writes, there was nothing innocent about the bankers and speculators or the emigrés who plotted with foreign armies to crush France. "Speculation dealt a terrible blow to the young Republic. It went on at all levels, from the mere changing of a hundred-lira bill at fifty per cent its value, to the highest posts of the administration, especially in contracts drawn up between the administration and the military transport companies.

Translators also need to decide whether to opt for this, that or it in a particular context. Although the difference in use is still a matter of speculation and research, some guidelines can be suggested. If seen from a functional perspective, the formal reference items serve to foreground certain discourse elements rather than others. When an element of a text constitutes the writer's focus of attention, pronominal reference back to it is generally made with it. Other references can at the same time be downgraded to marginal non-focal status by the use of the demonstrative that.

And the living room was a very small room with two windows that wouldn't open and things like that. And it looked nice. It had a beautiful brick wall.

You entered into a tiny little hallway and the kitchen was off that.

(Michael McCarthy, *Discourse Analysis for Language Teachers*)

Furthermore, while it generally refers anaphorically to an already topicalised entity, this can be used to create new topic focus.

*In una tribù di poche centinaia di persone gli individui sono interscambiabili. È in un mondo di miliardi di persone, in cui ci sono più incontri, più esperienze sessuali, che l'individuo ha bisogno di essere "riconosciuto" come assolutamente unico, assolutamente inconfondibile.*

*Questo, all'inizio della vita, glielo dà l'amore della madre, questo, nella vita adulta, glielo dà l'innamoramento.*

(Francesco Alberoni, "Perché l'amore eterno è sempre più difficile", *Il Corriere della Sera*, 18 settembre 1981)

In a tribe of a few hundred people, the individuals are interchangeable. It is in a world of billions of people, in which there are more encounters, more sexual experiences, that individuals need to be "acknowledged" as being absolutely unique, absolutely unmistakable. This they get at the beginning of life from a mother's love; in adult life they get it from falling in love.

6.4.6. The difference in *deictic reference* between this/these and that/those is that the former refer to the "here and now" while the later refer to the "there and then". This/these are thus more relevant to the immediate situation than that/those. Consequently this/these are used more readily for cataphoric reference and that/those for anaphoric reference.

This is an announcement: will Mr Stanton please go to the information desk.

And that was the nine o'clock news.

*Con quattro chilometri si può unire l'aeroporto di Linate, che oggi ha una utenza di venticinque-trenta mila passeggeri al giorno, al resto della città, mettendo fine ai disagi della gente e alle lotte campanilistiche che hanno sempre visto affrontarsi i tassisti di Milano e quelli di Peschiera Borromeo per la spartizione del mercato.*

(Follow Me, 20 giugno 1991)

With four more kilometers Linate airport, which today serves 25-30,000 passengers a day, can be linked up with the city, thus putting an end to travellers' inconvenience and to conflicts of interests such as those that have pitted Milanese taxi drivers against those from Peschiera Borromeo for a share of the passenger market.

Since the use of these deictic forms does not always overlap in Italian and English, caution should be taken to ensure what kind of reference is intended. Consider the following Italian texts and the English translations.

*Giorgio era nato al Canto delle Rondini, nel cuore del nostro Quartiere. Egli aveva abitato, ragazzo, un ultimo piano: fu l'unico di noi a godersi il cielo aperto ad ogni risveglio. Forse per questo i suoi occhi erano celesti.*

(Vasco Pratolini, "La casa sui tetti", from Edvige Schulte, *Cinquanta passi da tradurre in inglese*)

Giorgio was born at the Canto delle Rondini, in the heart of our Quarter. As a boy, he had lived on the top floor; he was the only one of us who could enjoy looking at the open sky every time he woke up. Perhaps that's why he had blue eyes.

D. *Il tuo più bel libro?*

R. *Quello in cui c'è più me stesso: "Lo smeraldo".*

D. *E "America primo amore"?*

R. *Oh, anche questo! ...*

D. *In che senso dici che l'arte nasce dall'amore?*

R. *Ho detto questo?*

(Roberto Gervaso, "Intervista a Mario Soldati", *La mosca al naso*)

Q. *What's your best book?*

A. *The one where there's most of me: "Lo smeraldo".*

Q. *And what about "America primo amore"?*

A. *Oh, that one, too! ...*

Q. *In what sense do you mean that art springs from love?*

A. *Did I say that?*

In informal texts, this/these tend to be associated with speaker's approval and that/those with disapproval.

Why on earth is **this** sensible girl going out with **that** oaf, I ask myself?

*Nel discorso Cicotto la vinceva lui, e le donne grasse, che non escono e se ne stanno alla finestra a rinfrescarsi, ci dicevano sulla porta di tornare a trovarle la domenica dopo.*

*Ci tornavamo. Ma a nostro gusto, uno due mesi dopo.*

(Cesare Pavese, *Le case*)

Cicotto was always master of the conversation, and those fat women who don't go out and stand at the window to cool off told us at the door to come back to see them the following Sunday.

We did come back. But in our own good time, a month or two later.

Notice, too, expressions like the following, in which Italian has *questo*, while English uses *that*:

*questo non è vero*

that's not true

*questo è strano*

that's strange

*questo è ridicolo*

that's ridiculous

... in the Grail legend the hero cures the king's sterility. In the Freudian version the old guy gets wasted by his kids. Which seems to me more true to life."

"So **that's** why you keep jogging?"

(David Lodge, *Small World*)

... *nella leggenda del Graal l'eroe cura la sterilità del re. Nella versione freudiana il vecchio viene ammantato dalla sua progenie, il che mi sembra molto più consono alla vita.* "Ed è per **questo** che lei continua a fare jogging?"

6.4.7. This/these and that/those can also be used as determiners.

Come scrive Olivier Blanc, non erano innocenti i banchieri e gli speculatori o gli "emigrati" che complotavano con gli eserciti stranieri per schiacciare la Francia. "La speculazione assai terribili colpì alla giovane Repubblica. Veniva esercitata a tutti i livelli: dal semplice cambio di un assegno da cento lire al cinquanta per cento del suo valore (...) fin nei posti più alti dell'amministrazione, in particolare nei contratti stipulati tra l'amministrazione e le compagnie di trasporti militari". Mediatori occulti di queste operazioni erano spesso insospettabili professionisti (notai, avvocati, finanziari) che avevano obblighi di fedeltà alla Repubblica e la cui punizione doveva quindi essere, secondo i giacobini, un esempio di "giustizia rivoluzionaria".

Robespierre fu in prima linea in questa lotta per la sopravvivenza della Francia, ma non si deve attribuire a lui la totale responsabilità delle condanne a morte.

(Lucio Villari, "Aspettando la ghigliottina", *La Repubblica*, 13 ottobre 1985)

As Olivier Blanc writes, there was nothing innocent about the bankers and speculators or the emigrés who plotted with foreign armies to crush France. "Speculation dealt a terrible blow to the young Republic. It went on at all levels, from the mere changing of a hundred-lira bill at fifty per cent its value, to the highest posts of the administration, especially in contracts stipulated between the administration and the military transport companies. The secret mediators of these operations were often members of the professional classes, men above suspicion (notaries, lawyers, financiers) who were under obligation of loyalty to the Republic, and whose punishment was thus to be, according to the Jacobins, an example of "revolutionary justice".

Robespierre was in the front line in this struggle to save France, even though he should not be held solely responsible for the death sentences.

Giovane ricordare che nel dicembre 1974, poco tempo dopo che il fenomeno della "desertificazione" si era manifestato in tutta la sua gravità ..., l'ONU decise di organizzare un convegno scientifico per chiedere a studiosi di diverse discipline di rispondere a questi quesiti fondamentali: la rapida e inesorabile avanzata del deserto si deve considerare come il sintomo di un mutamento del clima nel nostro pianeta? È possibile arrestare questo fenomeno che nel solo Sahel ha provocato la morte di centinaia di migliaia di persone nel volgere di pochi anni?

(Mario Pina, "Perché i deserti stanno mangiando la terra?", *Il Corriere della Sera. Scienza e Tecnologia*, 21 febbraio 1981)

It should be remembered that in December 1974, shortly after it became apparent just how serious the "desertification" phenomenon was ..., UNO decided to organize a scientific meeting to ask experts in various disciplines to answer these fundamental questions: is the desert's swift and relentless advancement to be considered a sign of a change in the earth's climate? Is it possible to stop this phenomenon, which in the Sahel alone has caused hundreds of thousands of people to die within the space of only a few years.

This is, of course, very much like Italian except that there is not always total overlap in use. Unlike Italian, English frequently substitutes the definite article the as a form of anaphoric or cataphoric reference for both this and that. When substitution is possible, the functions as the unmarked form and this and that as the marked forms.

"Desideriamo proporre una struttura per il sale dell'acido deossiribonucleico (Dna), ... questa struttura possiede alcune caratteristiche insolite di considerevole interesse biologico. ... Non è sfuggito alla nostra attenzione che lo specifico appaiamento da noi ipotizzato suggerisce immediatamente un possibile meccanismo di duplicazione del materiale genetico..."

(Franco Praticco, "Non diciamo sciocchezze", *La Repubblica*, 26 maggio 1987)

"We wish to propose a structure for deoxyribonucleic acid salt (DNA), ... the structure possesses certain characteristics of considerable biological interest. ... It has not escaped our attention that the specific coupling which we have hypothesized suggests an immediate possibility of a possible duplication mechanism of the genetic material..."

While the anaphoric function of the is quite normal, its cataphoric function is typically associated with such discourse genres as news stories or novels (especially the opening lines) since the main function of cataphoric reference is to arouse the reader's interest and attention.

There was no air conditioning in the admitting department on the main floor, and the girl at the desk reaching for her fifteenth Kleenex that morning, dabbed her face and decided it was time for a change. Miss **Smithson**, at twenty-six, was already chief clerk in Admitting.

6.4.8. The use of *articles* does not overlap in English and Italian. There are three possible choices of article in English: the indefinite article (a/an), the definite article (the) and "zero" article. The choice of article depends on the noun it modifies and the type of reference: whether it is specific or generic, anaphoric or cataphoric.

Type of reference:

Type of noun	Specific	Generic
Count singular	the	a/an
Count plural	the	zero
Uncount	the	zero.

The main dilemma facing translators is deciding between the and *zero article* when using uncount nouns and plural count nouns since the borderline between specific and generic reference is not always absolutely clear-cut. Generic reference coincides with unshared, new information, presented for the first time: it is mainly associated to cataphora, forward-looking reference.

**Money** is the root of all evil, or rather, as George Bernard Shaw once said: "The lack of **money** is the root of all evil."

Specific reference refers to information shared by both addresser and addressee and generally coincides with either anaphoric or exophoric reference. The definite article in English indicates that a noun phrase has *definite* reference. This definiteness comes from the fact that the addressee and addresser share knowledge as a result either of co-textual

factors or situational ones (i.e. knowledge of the world or shared experience). It is therefore used for specific reference. Consider the following texts:

... *Il mio primo pensiero fu che finalmente assistevo alla edificazione di un castello scozzese completo di fantasmi. I fantasmi esistevano, ma non erano ancora usciti dal loro sonno.*  
(Giorgio Manganelli, *Corriere della Sera*, 17 ottobre 1981)

... My first thought was that I was finally witnessing the building of a Scottish castle, complete with ghosts. **The** ghosts existed but they had not yet been roused from sleep.

Now consider the various forms of reference in the text below:

People came and people went, in and out of the Museum, and no one ever stopped to glance at the unassuming inscription written in small distinct letters at the entrance to the second hall. But James was not one to let the words pass unnoticed.

## 6.5. Substitution

Both substitution and ellipsis are highly dependent on context as the substituted and omitted elements are recoverable from other elements in the discourse. Substitution can be used at various levels – nominal, verbal, clausal – and is a more frequent type of cohesion in English than it is in Italian. There, for instance, is no form in Italian which corresponds entirely to the nominal substitutes for singular or plural count nouns one/ones.

Look at those apples! The red ones look good. Would you like one?  
*Guarda quelle mele. Quelle rosse sembrano buone. Ne vorresti una?*

Italian uses demonstrative reference (*quelle rosse*) for the plural and *ne* + *una* for the singular. *Ne* is used for the indefinite partitive in Italian.

*Ho molte mele, ne vuoi?*

I've got lots of apples. Do you want some?

*Ne* can be used as a substitute for a noun phrase which functions as a direct object, but not for one which functions as a subject. No such restrictions apply in English. Compare the following examples:

*Ho visto i tuoi orologi / ne ho visto uno.*

but not:

*Hanno telefonato i tuoi cugini. Ne ha telefonato uno.*

English one of them can be substituted in both sentences:

I saw your watches / I saw one of them.

Your cousins phoned / One of them phoned.

However, *ne* can be used with intransitive verbs and *essere*:

*Sono arrivati i tuoi cugini / Ne è arrivato uno.*

Your cousins have arrived / One of them has arrived.

Difficulties might arise in translation in distinguishing between the use of *lo* as a co-referential pronoun (it) and as a substitute (one). In English one refers anaphorically to an *indefinite* antecedent, while it refers to a *definite* antecedent.

Have you ever seen an elephant?

Yes, I saw one in India.

Did you see the elephant?

Yes, I saw it.

Definiteness may, in some instances, vary from one language to another, however: in Italian *si ha la febbre*, whereas in English you have a temperature. Thus while the above examples could be translated quite straightforwardly into Italian as:

*Hai mai visto un elefante?*

*Sì, ne ho visto uno in India.*

*Hai visto l'elefante?*

*Sì, l'ho visto.*

the following cannot

Cancer still can't be entirely cured and people quite rightly fear it.

There's a friend of mine who's terrified of getting ill. If someone even has a cold, he tries to steer clear of him. He just can't bear the idea of catching one.

*Il cancro è ancora una malattia poco curabile e la gente giustamente lo teme.*

*Ho un amico che ha il terrore di ammalarsi. Se qualcuno ha un semplice raffreddore, gli gira alla larga. Non può sopportare la sola idea di prenderlo.*

Co-reference is a semantic relation that sets up a bond of cross-reference between two items that refer to the same thing. In *substitution* there is always some significant difference between the presupposing item and the presupposed. While the personal pronoun it is appropriate in the first example, where the relation is one of identity of reference, in the second example the pro-form one is needed. In Italian both items are expressed by *lo* (*lo teme* and *prenderlo*).

Although Italian has a kind of verbal substitute form (*fare*), its function does not overlap with the English *do*. Ellipsis is often used instead.

*Franco sta imbiancando la casa. So che lo fa ogni quattro anni.*  
Frank's painting his house. I know he **does** it every four years.

*Chi ha parlato?*

*Lui.*

Who spoke?

He did.

Clausal substitution in English is expressed by *so* and *not*, in Italian by *lo*, *si* or *no*.

Milan Football Club is going to win the championship. All the experts say **so**.

*Il Milan vincerà il campionato. Tutti gli esperti lo dicono.*

Lucy hasn't found a job yet. She told me **so** yesterday.

*Lucy non ha ancora trovato un impiego. Me l'ha detto ieri.*

Has Mark arrived yet?

I think **so**.

*È arrivato Marco?*

*Credo di sì.*

## 6.6. Ellipsis

Like substitution, ellipsis can be of three types: nominal, verbal and clausal. In nominal ellipsis it is often the headword which is omitted in English, whereas Italian requires demonstrative reference.

Edward liked the white plates; I preferred the pink.  
*A Edoardo piacevano i piatti bianchi; io preferivo quelli rosa.*

Verbal ellipsis in English may take the form of repetition of an element of the verbal group, whereas Italian elides the entire verbal group, as in:

Will anyone be going?

Pamela will, I believe.

*Sai se qualcuno andrà?*

*Pamela, credo.*

Alternatively, ellipsis may have a contrastive function, which in English will involve a change of auxiliary; Italian has substitution with *fare*:

No, but he will soon.

*No, ma lo farà presto.*

Has he moved?

*Ha cambiato casa?*

English allows whole stretches of clausal elements to be omitted, while Italian requires some kind of substitute form, usually of the main verb and an object pronoun.

She said she would retire as soon as she could and she has.

*Disse che sarebbe andata in pensione appena possibile e lo ha fatto.*

## 6.7. Conjunction

Conjunctions signal the logical relationship between sentences and therefore contribute to textual sequencing. Conjunctive relations may be explicit (consequently, or rather, for instance, in short, in fact, however, moreover, etc.) or implicit, and will therefore have to be inferred. The presence or absence of explicit conjunctions is an important variable to take into account when translating texts since it may be a distinguishing feature of discourse types. The role of conjunction is to create a logically articulated discourse that can be easily followed by the reader. If explicit linking devices are used, little is left to the reader's interpretation: the devices serve as signposts to guide the reader along, logical step after logical step. This is a typical feature of scientific and legal texts, or instructions, for instance, where the writer is at pains to leave little or nothing to the reader's personal interpretation.

In discourse genres with a predominantly informative function, translators should apply TL conventions regarding linking devices in the TT. In other words, they should ask themselves what kind of linkage is conventionally used in the TL for a particular text-type to ensure that the message is conveyed clearly and straightforwardly?

Shirley was blonde, had a neat little figure, and by the time she was two she moved her legs so well to the beat of music that Gertrude, her mother enrolled her in dancing school. One day a talent scout for Educational Pictures turned up at the school looking for children for a series of shorts called Baby Burlesks. When he noticed a little girl hiding under a piano he told the head of the school, "That's the kid I want." And so little Shirley was launched on her career. Not long after she was chosen from two hundred children for a bit part in 20th Century Fox's *Baby Take a Bow*. Her part was very short but it was enough to win the hearts of the American public. A new star had been born. Shirley was given a hundred-and-fifty-dollar-a-week contract and, in 1934, made eight movies. But the role that turned her into a household name was *Little Miss Marker*, her second movie. From then on she always played the little orphan whose wisdom and courage turned cold, indifferent, venal adults into better people. She was the epitome of those American values that had been lost but which the American public, in the wake of the Depression, desperately needed to find again.

(Gino Gullace, "Goldilocks",  
*Ulisse 2000*, n. 63, 1989)

*Shirley era bionda, ben proporzionata e a due anni muoveva così bene le gambe al ritmo della musica che Gertrude, sua madre, la iscrisse a una scuola di danza. Qui un giorno arrivò uno scout della compagnia cinematografica «Educational Pictures» in cerca di bambini per una serie di cortometraggi intitolati *Baby Burlesks*. Quando vide una bambina nascosta sotto un pianoforte, disse alla direttrice della scuola: «Voglio quella lì». E così la piccola Shirley iniziò la carriera. Poco dopo, infatti, fu scelta tra 200 bambini per una partecina nel film *Piccola stella della Twentny Century Fox*. La sua apparizione fu molto breve, ma bastò per conquistare il nuovo cuore dell'America. Nacque così una nuova stella. Shirley ebbe un contratto da 150 dollari la settimana e durante il 1934, fece otto film. Il film che fissò in modo definitivo il ruolo della piccola stella fu il secondo, intitolato *Little Miss Marker*. Da allora svolse sempre, durante la sua infanzia, la parte della piccola orfana che con la sua saggezza e il suo coraggio trasforma in meglio gli adulti freddi, venali, indifferenti. In lei risaltavano, insomma, alcune antiche virtù americane ormai scomparse ma di cui gli americani, sconvolti dalla crisi economica, sentivano forte il bisogno.*

In expressive texts conjunction is generally a stylistic feature of the ST and the same effect should be aimed for as far as possible in the TT. Compare the following texts:

*Aveva creduto, sì, a prima giunta, esserne guardata severamente; ma poi raccontò loro tante e tante cose che ogni freddezza fra le vecchie pianne e lei ne fu tolta. Due mesi dopo il suo ritorno, quand'ella vide, un lucido giorno di novembre, che le ultime brine e il gran vento del di innanzi le aveva spogliate di foglie sin quasi alla vetta, quei tremoli pennacchi giallo-rossicci le misero una malinconia da non dire; sentì che i pioppi la salutavano da lontano come amici fedeli, prossimi a venir meno, a perder la parola ed i sensi.*

(Antonio Fogazzaro, *Un'idea di Ermete Torranza*)

She had indeed believed, at first, that they looked sternly at her; but then she told them so many things that all coolness between her and the old trees disappeared. Two months after her return, when she saw on a bright November day, that the last frosts and the strong wind of the previous day had robbed them of their leaves almost to their summits, those quivering reddish-yellow tree-tops caused her an inexpressible melancholy. She felt that the poplars were saying farewell to her from afar off like faithful friends who were about to pass away, to lose their power of speech and feeling.

*E lui, d'altra parte, non avrebbe trovato chi gli desse ragione. Come paragonare una donna che era stata per ottantasei anni esempio di nobiltà e saggezza, di austerità e di modestia, di carità, con un uomo divenuto a poco a poco il ricettacolo di tutti i vizi; che rimasto erede giovanissimo aveva dilapidato la propria fortuna, e fatto sparire in un batter d'occhio varie piccole eredità che la provvidenza gli aveva lasciato cadere per trattenerlo sull'orlo dell'abisso. E ora, settantenne, si trovava ridotto alla mendicizia vivendo delle non laute offerte di qualche lontano parente o amico, di quelli che non gli avevano tolto il saluto e voltate le spalle, ancora disposti ad ascoltarlo pochi istanti nella via, o a leggere le sue lamentose richieste... Se poi osava spingersi fino alle soglie degli amici di un tempo, le trovava senza scampo consegnate... E ammes- so che il caso fortunato gli facesse incontrare un vecchio amico caritatevole che con garbo gli lasciava scivolare cinquanta lire nella tasca della giacchetta, non pensava di farne tesoro o darle in account all'albergatore per il debito che pendeva sempre, ma chiamava un tassì, e do- po essersi fermato e fatto aspettare per un aperitivo dava l'indirizzo di una fra le migliori trat- tie dove ostentando indifferenza scansava con abilità il saluto di qualche vecchio conoscente che a sua volta si domandava: "Ha fatto un'altra eredità?"*

(Aldo Palazzeschi, *Bisantino e il Signor Marchese*)

And he, for that matter, would not have found anyone to consider him right. How could one compare a woman who had been for eighty-six years an example of nobility and wisdom, of austerity and modesty, of charity, with a man who had become little by little a sink of all iniquities; who, having inherited it as a very young man, had squandered his own fortune, and had dissipated in the twinkling of an eye several little inheritances which Providence had let fall his way to hold him back on the edge of the abyss. And now, seventy-ish, he was reduced to beggary, living on the niggardly bounty of some distant relative or friend among those who had not rejected him and turned their backs on him and who were still willing to listen to him for a few moments in the street or to read his plaintive requests...

And if he dared to go to the doors of his former friends, he found them inescapably blocked,... And even if a lucky chance caused him to meet some charitable old friend who would tactfully slip fifty lire into his waistcoat pocket, he did not think of setting it aside or of giving it on account to his landlord for the debt which was always hanging over him, but he would call a taxi, and after stopping and having the taxi wait while he had an apéritif, he would give the address of one of the best restaurants, where, affecting indifference, he would skilfully avoid the greeting of some old acquaintance, who would, in his turn, wonder: "Has he come into another inheritance?"

*L'uomo premette col piede sulla maniglia che apriva lo sportello. Il fragore del treno, minaccioso, il vento nauseabondo di vecchio fumo invasero il vagone. L'uomo credette di aver udito un grido, subito travolto dal rumore di scarpe rotte. Egli calcolò mentalmente lo stupore di quella donna precipitata nel vuoto. Non se ne sarebbe neppure resa conto. Non ne sarebbe forse rimasta stupita. L'uomo si scostò e si addossò alla parete sentendo sotto di sé il baratro. Quando il treno uscì dalla galleria, la donna apparve aggrappata senza stupore al finestrino spalancato.*

(Corrado Alvaro, *I giocattoli rotti*)

The man pushed down with his foot on the handle which opened the door. The roar of the train, menacing, and the sickening blast of old smoke rushed into the car. The man thought he heard a cry, immediately overwhelmed by the noise of broken shoes. He estimated in his mind the astonishment of that woman hurled into the void. She would not even have realized it. She perhaps would not even have been amazed by it. The man moved away and stood with his back to the wall, feeling the abyss beneath him. When the train came out of the tunnel, the woman appeared, clutching, without surprise, at the wide-open door.

The first Italian text contains overt linkage; the second makes ample use of and, the least cohesive conjunction since it leaves the reader to infer the relationship that holds between two or more ideas; the last has implicit linkage and leaves the logical relationships deliberately vague and thus open to the reader's interpretation.

The relevance of conjunction to translation lies in the fact that it contributes towards creating discourse. Translators need to identify what type of conjunctive relations are set up and what function they serve in the text. Once they have established this, they will have to find how those relations are realised in the TL and translate them accordingly. This may not always be as straightforward as it seems. Consider the following text, for example:

*Da quando s'era scoperta l'esistenza degli uccelli, le idee che regolavano il nostro mondo erano entrate in crisi. Quello che prima tutti credevano di capire, il modo semplice e regolare per cui le cose erano com'erano, non valeva più; ossia: questa non era altro che una delle innumerevoli possibilità; nessuno escludeva che le cose potessero andare in altri mo- di tutti diversi.*

(Italo Calvino, *L'origine degli uccelli*)

The conjunction *ossia* can have either an appositive or a clarificative function in Italian; it can, therefore, be translated into English as *that is* or *or rather*. In the above text *ossia* functions as a clarificative conjunction since it is used to introduce a clause that explains more clearly and specifically what the author has just stated; it is not a reformulation of his previous statement. Thus:

Since the discovery of the existence of birds, the ideas which governed our world had undergone a crisis. Something which we had all thought we understood, the simple, steady rule by which things were the way they were, was no longer valid: **or rather**, this was only one of countless possibilities. No one could exclude the possibility of things happening in completely different ways.

The use of conjunctions is also linked to the tenor of discourse. There are linking devices like *anyway*,  *anyhow*, what is more, all the same, which are used mainly in informal discourse, those like *therefore*,  *furthermore*,  *nevertheless* and  *nonetheless*, which characterise more formal texts, and besides and  *however* that are relatively neutral. Consider the linking devices chosen in the English translation of the following fairly informal text:

*Sapevo che mia madre, venendo a stabilirsi in città, aveva detto a tutti che ci veniva più che altro per stare accanto a me, per vigilare un poco su di me, per vedere che andassi ben coperta e mi nutrissi bene. E poi a una ragazza sola in una città, potevan succedere ogni sorta di cose. Fin da quando aveva comperato la casa, mia madre m'aveva mostrato la stanza che contava dare a me. Ma io subito le avevo risposto abbastanza recisamente che intendevo seguire a vivere con la mia amica e non pensavo a rientrare in famiglia. D'altronde, quella casa era troppo lontana e ci voleva un'ora per raggiungere il centro. Mia madre non aveva insistito. Ero fra le poche persone che riuscivano a intimidirla. Non osava mai opporsi alle mie decisioni. Tuttavia aveva voluto ugualmente che nella casa ci fosse una stanza per me.*

(Natalia Ginzburg, *Valentino*)

I knew that my mother, moving as she was into town, had told everybody that she had come more than anything else to be near me, to look after me a bit, and to see that I wore warm clothes and ate properly. **And, anyway**, a girl living all alone in a town, anything might happen to her. From the moment she had bought the house, my mother had shown me the room she meant me to have. But I had immediately answered back rather shortly that I was going to go on living with my friend and that I wasn't thinking of going back to live at home. **Besides**, the house was too far away and it took an hour to get to the centre. My mother had not insisted. I was one of the few people who managed to intimidate her. She never dared to go against my decisions. **However**, she had wanted there to be a room for me in the house all the same.

Coherence and cohesion are two of the basic factors of textuality. They contribute towards making a text a unified whole and not just a random collection of content-related sentences. Each sentence not only follows on from another in logical sequences but also contains formal devices that signal how they are related. The translator's task is to identify these sequences and relations in the ST and reproduce them by means of pragmatically-equivalent TL devices in the TT. In this Chapter we discussed grammatical relations and how they are realised, in the next we shall be looking at lexical aspects of textuality.

## Selected Reading

- Agard, F.B. and Di Pietro, R.J. 1966. *The Grammatical Structures of English and Italian*. Chicago: University of Chicago Press.
- Di Pietro, R.J. 1971. *Language Structures in Contrast*. Rowley, Mass.: Newbury House.
- Gleitman, L.R. 1965. "Coordinating conjunctions in English". *Language*, 41: 260-293.
- Greenbaum, S. 1988. *Good English and the Grammarian*. London: Longman.
- Greenbaum, S., Leech, G. and Svartvik, J. (Eds.) 1980. *Studies in English Linguistics for Randolph Quirk*. London: Longman.
- Greenbaum, S. and Meyer, C.F. 1982. "Ellipsis and coordination: Norms and preferences". *Language and Communication*, 2: 137-149.
- Greenbaum, S. and Quirk, R. 1990. *A Student's Grammar of the English Language*. London: Longman.
- Halliday, M.A.K. 1985. *An Introduction to Functional Grammar*. London: Edward Arnold.
- Halliday, M.A.K. and Hasan, R. 1976. *Cohesion in English*. London: Longman.
- Halliday, M.A.K. and Hasan, R. 1985. *Language, Context and Text: Aspects of Language in a Socio-Semiotic Perspective*. Victoria: Deakin University Press.
- James, C. 1980. *Contrastive Analysis*. London: Longman.
- Lepschy, A.L. and Lepschy, G. 1988 (2nd ed.). *The Italian Language Today*. London: Hutchinson Education.
- Lo Cascio, V. 1970. *Strutture pronominali e verbali italiane*. Bologna: Zanichelli.
- McCarthy, M. 1991. *Discourse Analysis for Language Teachers*. Cambridge: Cambridge University Press.
- Merlini, L. and Schianchi, A.M. 1978. "Soluzioni coesive lessicali e morfossintattiche nel testo tecnico-scientifico inglese". *Studi e Ricerche*, 14. Parma: Facoltà di Economia e Commercio.
- Nida, E.A. 1975. *Language Structure and Translation*. Stanford: Stanford University Press.
- Quirk, R., Greenbaum, S., Leech, G. and Svartvik, J. 1985. *A Comprehensive Grammar of the English Language*. London: Longman.
- Renzi, L. (Ed.) 1988. *Grande grammatica italiana di consultazione*, vol. I. Bologna: Il Mulino.
- Renzi, L. and Salvi, G. (Eds.) 1991. *Grande grammatica italiana di consultazione*, vol. II. Bologna: Il Mulino.
- Serianni, L. 1988. *Grammatica Italiana*. Torino: UTET.
- Taylor Torsello, C. 1984. *English in Discourse*. Padova: CLEUP.
- Weinrich, H. 1977. *Tempus*. Bologna: Il Mulino.
- Weinrich, U. 1974. *Languages in Contact*. The Hague: Mouton.
- Zagrebelsky, M.T. 1985. *Grammatica e lingua straniera*. Firenze: La Nuova Italia.
- Zamel, V. 1983. "Teaching those missing links in writing". *ELT Journal*, 37.1: 22-29.

## CHAPTER 7

### **Vocabulary and Textuality**

- 7.1. Lexical Cohesion
- 7.2. Reiteration
- 7.3. Repetition or Referential Synonymy?
- 7.4. Collocation
- 7.5. Lexical and Cognitive Boundaries
- 7.6. Cognates
- 7.7. Range of Meaning and Translation Equivalents
- 7.8. Interlingual Aspects of Collocation
- 7.9. A Systematic Approach  
to Vocabulary in Translation

An important component of discourse is lexical accuracy and appropriacy. Clearly no form of verbal communication should run the risk of being inappropriate or ambiguous and translation is no exception. Translators need to be able to ensure that their message is conveyed accurately and effectively in the TT. Lexical inappropriacies are often the result of translators being unaware of the rules governing the use of words when translating into the L2. If we take forbid and prohibit, for example, we see that forbid typically denotes a private act of a personal agent while prohibit is more generally to be found in a public context with an impersonal public authority as agent. Thus forbid would not be appropriate in such contexts as legal or public written regulations: Smoking strictly prohibited (and not forbidden). Such explicit information can offer translators working into the L2 an insight into how lexical boundaries separate words with related meanings.

A further concept of vocabulary that is of paramount importance to translators is that there is rarely a total one-to-one correspondence of lexical items between languages. Part of a translator's skill lies in using dictionaries (both monolingual and bilingual) judiciously, and this essentially means realising that words have to be chosen in the light of contextual restrictions. If faced with the expression *far predica* in a sentence such as

*Di quei selvaggi (Tacito) non coglie soltanto, come altri autori, i tratti positivi, utili a far predica al lettore, ma anche quelli impressionanti e orrendi,*

translators need to be aware of the fact that options like preach or sermonize are unsuited to the context – a critical review of Tacitus' works. Instruct would be more appropriate pragmatically. Other dictionary equivalents of *far predica* like give someone a lecture or give someone a telling off are inappropriate as regards not only meaning but also the tenor of discourse. The ability to handle vocabulary confidently and effectively in extended texts and in a wide variety of contexts is therefore closely bound up with the knowledge of how meanings are related within the same language and across language boundaries.

This leads on to another aspect of vocabulary that plays a prominent role in translation, namely, the way individual words relate to and interact with each other to create coherent

and cohesive discourse. A text needs to display unity and uniformity with regard to tenor, field and mode. Whether, for instance, a translator opts for vote, vow or mark to translate *voto* will entail considerations of field: is the text dealing with politics, religion or academic performance?

*Vi è stato un notevole incremento del numero dei voti per la Democrazia Cristiana.*  
There has been a marked increase in votes for the Christian Democrat Party.

*I sacerdoti prendono i voti di povertà, castità e obbedienza.*  
Priests take vows of poverty, chastity and obedience.

*Ha preso ottimi voti agli esami finali.*  
She got very good marks in the final exams.

It is therefore crucial for translators to consider the overall textual meaning and register of the ST when translating individual lexical items into the TT. Selection of appropriate vocabulary in the TT depends not only on the type of text that is to be translated and its function but also on its co-textual features.

In this Chapter we shall be examining those aspects of vocabulary which are particularly pertinent to English-Italian translation. We shall first be looking at vocabulary as a component of textuality and then turn our attention to lexical and cognitive boundaries in the two languages.

## 7.1. Lexical Cohesion

A significant feature of textuality is lexical cohesion. Lexical cohesion is the cohesive effect achieved by the selection of related vocabulary or "content words" across sentence boundaries. It both complements and interacts with grammatical cohesion. When some sort of relationship exists between the lexical items in a text a lexical tie or chain is set

up. The two general types of relationship are *reiteration* and *collocation*, and the interplay that occurs between them gives a text its lexical structure. Reiteration includes the repetition of vocabulary or the use of semantically-related lexical items at various points in a text, while collocation refers to lexical items that have a tendency to co-occur in similar contexts.

## 7.2. Reiteration

Reiteration comprises both repetition and the use of lexical items that are semantically linked in such relationships as synonymy, hyponymy, meronymy and antonymy.

7.2.1. *Repetition* covers the repeating of the same lexical unit as well as of morphologically distinct forms of the same word such as, for example, a verb and a noun (exploration and explorer) or two nouns with related forms (critic and criticism). One reason why writers use repetition is to reintroduce important topic words at various points in their discourse and thus to foreground them. It may be seen as a lexical counterpart of syntactic thematisation and thus an integral part of a text's communicative dynamism. Consider the way the writer brings prominent vocabulary back into focus by means of repetition in the following text:

*Davide sembrava, al solito, di cattivo umore, cosa che, del resto, non impressionava più nessuno: piuttosto ci si sarebbe impressionati a vederlo di buon umore. Ma anche lui non s'impressionò e finse di nulla, nel vedere Bona col bambino: qualche cosa però dovette passarli nell'anima perché si divertì a tormentare il cieco.*

– *Che fai lì in agguato? Pare abbia litigato con Dio tanto hai l'aria confusa.*  
*L'altro non aprì bocca: potevano fargli quel che volevano, quel giorno, tanto era contento, d'una gioia un po' dolorosa di innamorato che è pronto a sacrificare anche il suo amore, purché l'oggetto amato sia felice.*

(Grazia Deledda, *Il ritorno del figlio*)

Davide seemed to be in a bad mood as usual, but this did not **alarm** anyone any longer: in fact, they would have been **alarmed** to see him in a good mood. But he was not **alarmed** either and pretended not to notice Bona with the child. Something must have gone through his mind, however, because he amused himself by tormenting the blind man.

"What are you doing lying in wait like that? You look so confused, anybody would think you'd quarrelled with God."

The other man didn't open his mouth; they could do what they liked to him that day, he was so happy, with that slightly painful joy of a **lover** who is even ready to sacrifice his **love** as long as the object of his **love** might be happy.

7.2.2. The other aspect of reiteration concerns relatedness in meaning. Lexical items can be semantically-related as synonyms, antonyms, hyponyms and meronyms. English is particularly rich in *synonyms* since it contains not only "native" words of Germanic origin (Old English / Anglo-Saxon) but also loan-words from Latin, French, Norse, Greek and a number of other languages. It would, however, be more correct to speak of near-synonyms since total overlap in meaning in all contexts does not exist. A comparison between Anglo-Saxon words and their Graeco-Latin counterparts will reveal, above all, a difference in frequency of use and degree of formality.

Anglo-Saxon	Romance
begin	commence
bodily	corporeal
book	volume
busy	occupied, engaged
buy	purchase
clothes	attire
climb	ascend
cheap	inexpensive
cheeky	insolent, impudent
freedom	liberty
give	donate
fighting	illumination
own	possess
sweat	perspire

Words that originate from Old English are associated with informal contexts, while those of Romance origin tend to be more formal. The former also tend to be shorter and more concrete; the latter longer and more abstract. The choice of one synonym as opposed to another is therefore closely linked to discourse genres and register. Texts with an academic, legal or scientific-technical subject-matter written for the profession will tend to use specialised language of a formal level.

With the advent of improved microsurgery techniques, congenital cataracts are being operated on at very young ages. The insertion of a polysulfone inlay might prevent the development of amblyopia. When the child is a few years old, it might be possible to remove the inlay and replace it with either an intraocular lens or an extended-wear contact lens.

(D.P. Choyce, "Semi-rigid corneal inlays used in the management of albinism, aniridia, and ametropia", *Acta:XXIV International Congress of Ophthalmology*)

In a less specialised setting, as in publications for a lay readership, lexical choice tends to be less abstract and more informal.

With most contact lenses you put them in and take them out every day, but some designs such as extended-wear contact lenses can be kept in for longer periods; overnight or up to a week. The exact amount of time depends on your eyes.  
(information leaflet)

Italian tends to make use of the same term in both sets of circumstances: while in English *thorax* is to be found in medical register and chest mainly in everyday language, only *torace* exists in Italian. Care should therefore be taken when translating into an English TT not to alter the ST's field and tenor of discourse. Consider the following text:

*Una sera arrivò da Gaglianello un giovane, accompagnato da altri contadini, con un braccio legato. Si era ferito con un falchetto fra due dita: quando tolsi il legaccio il sangue schizzò violento contro il muro: era tagliata l'arteria interdigitale: bisognava cercarne il moncone con una pinza, e legarla: ma non potevo fare io stesso questa piccola operazione, perché si sarebbe risaputo.*

(Carlo Levi, *Cristo si è fermato a Eboli*)

One evening a young man, accompanied by other peasants, arrived from Gaglianello with a piece of tape around his arm. He had injured himself between two fingers with a sickle. When I removed the tape the blood spurted violently against the wall: the artery between the fingers had been cut. The stump would have to be found with forceps and tied, but I could not do this small operation myself since word would get round.

A further aspect to be taken into consideration is the connotative meaning of a word, which is just as important as its descriptive or denotative meaning. Connotation refers to the culturally or socially determined value judgements that are implicit in the semantics of a word. Writers can, for instance, choose to describe someone who is careful with money as thrifty, stingy or economical. Whichever one they opt for will imply some kind of attitude, either approval, disapproval or neutrality. In these as in other sets like *fragrance / stink / smell or resolute / stubborn / determined*, the use of one synonym as opposed to another will be determined by the favourable or unfavourable value judgement a language-user wishes to express. It is therefore the connotative component that is foregrounded.

Positive, negative or neutral attitudinal markings are generally not restricted to one isolated word but tend to pervade the entire text. This is why it is essential for translators to identify the connotative attitude expressed in the ST and to reproduce it in the TT. The following text provides an example of how lexically cohesive items cluster in a set associated with a negative judgement.

*Quando, alla fine del nostro incontro mi offrì un biscottino, nonostante i suoi discorsi fossero stati né peggio né meglio di quelli sentiti tante volte da altri razzisti in varie parti del mondo, all'idea di mangiare con lui, di condividere alcunché con quel mostro, lo stomaco si chiuse come un pugno. Il rifiuto si fece terribile, fisico.*

*Ciò che ha portato David Duke alla sconfitta elettorale sabato scorso è stato certo qualcosa di simile; l'elettorato deve aver sentito che, al di là del desiderio di Duke di eliminare i problemi che elencava, si nascondeva quello di eliminare ben altro, di far sparire, di allontanare, segregandola, delle persone. Duke è, cioè, un autentico nazista, un antisemita convinto di appartenere a una razza eletta, e nessun mascheramento da razzista democratico ha potuto nascondere questa verità.*

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

Although what he said was not any worse or any better than what I had heard so many times from other racists in various parts of the world, when he offered me a biscuit at the end of our meeting, the idea of eating with him or sharing anything with that monster made my stomach clench just like a fist. The sense of rejection became dreadful, physical.

Whatever led to David Duke's electoral defeat last Saturday must certainly have been something similar. The electorate must have sensed that Duke's desire to eliminate the problems he listed masked quite another desire: to eliminate, alienate, segregate, people. In other words, Duke is nothing but a nazi, an anti-Semite, who is convinced he belongs to a chosen race, and no amount of masquerading as a democratic racist was able to hide the truth.

The text reproduced below, in contrast, has an overtly positive connotative force.

*Ero stordito e incredulo, felice come si può esserlo dopo aver assistito al miracolo d'un miraggio trasformatosi, lentamente, in un fatto vero, concreto, a mano a mano che gli occhi scoprivano un dettaglio, percorrevano la nobile superficie d'un bassorilievo, ovvero indugiavano nella luce d'un mosaico per infine naufragare nel fiore prezioso del rosone ch'è conficcato nel cuore della facciata, a sigellare questa "cattedrale" gotico-romana tra le più eccelse d'Italia.*

(Igor Man, "I tesori di Orvieto",  
Ulisse 2000, n. 35, 1990)

I was stunned and incredulous, as happy as if I had seen a mirage slowly and miraculously become real and concrete before my eyes, as I gradually noted a detail, let my gaze wander over the changing surface of a bas-relief, or linger in the light of a mosaic, to land finally on the precious flower of the rose-window set in the heart of the façade, marking this Gothic-Romanesque cathedral as one of the most sublime in Italy.

It should be noted that attitudinal marking of this kind is not restricted to overtly persuasive, emotive or polemical texts but can also underlie informative texts, thus often undercutting their supposed neutrality.

The immediate target of Mrs Currie's warnings was the egg industry. But, in taking on the egg producers, Mrs Currie could not avoid becoming embroiled in a fight with the Ministry of Agriculture, Fisheries and Food (MAFF) – and, ultimately, with the National Farmer's Union, whose power within Whitehall is legendary. ... In the recent affray, whilst the Department of Health held its ground with its warnings over eggs, MAFF still claimed its sacrifice. Mrs Currie was forced to resign, the purveyors of suspect food – rather than the victims of the diseases they pass on – received compensation from the Government, and an MP with farming interests moved into the vacant place at the Department of Health.

(Alan Long, "The Salmonella Epidemic", *The Ecologist*, vol. 18.6, 1988)

Even though complete overlap in meaning and frequency of use does not exist in all contexts, words can function as referential synonyms within a particular co-text. In other words, variations in lexical choice fall under the heading of synonymy because they have the same referent in the text.

The hearing **commenced** early on Tuesday morning. But from the moment it **began** the realisation dawned on everyone present that this was not simply an open-and-shut case of sexual harassment.

Referential synonymy is not confined to one-to-one lexical correspondence, however. Lexical cohesion can also be achieved by means of co-referential phrases, pediatrician and doctor for your child, for instance. Such single-to-complex or complex-to-single relationships also serve to propel the communication forward by means of a "nutshelling" technique: the anaphoric lexical item summarises (that is, "puts in a nutshell") the content of the antecedent, which is a whole proposition.

*Un primo censimento delle varie specie di flora alpina vide la luce nel '700 ad opera dello svedese Carlo Linneo. Egli enumerò 7.300 specie di piante, indicando ciascuna con un doppio nome latino per distinguere il genere e la specie: questa nomenclatura, di valore universale, è tuttora in uso biologico.*

(Aldo Torelli, "Il giardino più bello", *Ulisse 2000*, n. 35, 1990)

An early census of the various species of Alpine flora was compiled in the eighteenth century by the Swedish botanist Carolus Linnaeus. He listed 7,300 different species of plants, and gave each one a double Latin name to distinguish its genus and species. This **nomenclature** was adopted universally and is still used by botanists today.

*La C.G. Croft, una delle poche ditte di costruzione inglesi con un'esperienza seria nella progettazione dei rifugi antiatomici, si è fatta promotrice di una "federazione nazionale dei consulenti nucleari" alla quale hanno aderito circa 200 imprese specializzate. Scopo dell'iniziativa, concordare i coefficienti minimi di sicurezza, tutelare la gente contro eventuali sfruttatori non qualificati, e naturalmente anche esplorare il mercato.*

(Renzo Cianfanelli, "I fai-da-te per i rifugi antiatomici si sta sviluppando in Gran Bretagna", *Il Corriere della Sera*, 28 marzo 1981)

C.G. Croft, one of the few English construction companies with reliable experience in designing antinuclear shelters, has set up a "national federation of nuclear consultants", which about 200 specialised firms have joined. The aims of the **initiative** are to agree upon the minimum safety coefficients, to protect people from being exploited by unqualified firms, and, of course, to sound out the market.

Lexical cohesive devices of this kind may, of course, act as attitudinal markers if they include an evaluation rather than a mere summary of the foregoing proposition. In this sense, they interact with the overall connotative force of the text and serve the purpose of orienting the reader as to how the discourse is developing.

Boston has one of the most striking skylines of American cities, with high-rise office buildings, hotels and thousands of condominiums. Yet in their shadow, the old city... has streets that wind like the cowpaths they once were, and historic buildings on a Freedom Trail linking sixteen famous colonial and revolutionary sites. It has large Irish, Italian and black populations, who have met each other and the Brahmin city nobility in sometimes violent conflicts. Yet, even more startling ethnic cooperation has created a city where unemployment is presently at the lowest level in the country. It produces a stream of Nobel Prizes unmatched by any city. Yet Boston has a school system where more than forty-four percent of the students drop out of school before the end of ninth grade. It has "America's Technology Highway," the famous Route 128, a throbbing artery of high technology and silicon chips, where computer hardware and software nestle together, block after block. Yet, if you drive along, all you can see are glimpses of neat buildings, partly screened by maple trees. In fact, there are more trees in New England as a whole, than at any time since the Pilgrim Fathers arrived. ... Such are some of the **contrasts** of this city of over 600,000, which greets about a million tourists a year.

(Denis Redmont, "America's Most European City", *Ulisse 2000*, n. 35, 1990)

*Tra tutte le città americane Boston vanta uno dei più strabilianti orizzonti, grattacieli che ospitano uffici, alberghi e migliaia di condomini. Tuttavia, all'ombra di tutto ciò, la città vecchia... è caratterizzata da vie che si snodano lungo le antiche mulattiere e da edifici storici sulla Freedom Trail che collega 16 famosi siti dell'epoca coloniale e rivoluzionaria. A Boston vivono molti irlandesi, italiani ed una vasta comunità di neri che si sono spesso scontrati tra di loro e con l'aristocrazia conservatrice della città in conflitti a volte violenti. Tuttavia, è stata anche la sorprendente cooperazione tra i vari gruppi etnici a creare una città dove il tasso di disoccupazione è al momento il più basso della nazione. Boston ha anche sfornato un numero di premi Nobel mai eguagliato da nessun'altra città; tuttavia nel sistema scolastico vigente, più del 44 per cento degli studenti abbandona la scuola prima della fine del liceo. Boston vanta "l'autostrada tecnologica d'America", la famosa Route 128, un'arteria pulsante di alta tecnologia e chips al silicio, dove l'hardware ed il software si congiungono, isolato dopo isolato. Eppure, guidando lungo la strada, si scorgono solamente inaffiliati edifici, parzialmente nascosti dagli aceri; infatti, nell'insieme, ci sono più alberi nel New England adesso che al tempo dei Padri Pellegrini. ... Questi sono alcuni dei contrasti che caratterizzano questa città di oltre 600.000 abitanti, che ogni anno accoglie circa un milione di turisti.*

Single/complex co-referential relationships are a useful aid to translators in understanding the ST and also provide a means for them to clarify coherence relations in the TT.

7.2.3. A more frequent lexical cohesive device than synonymy is the relationship that is set up by means of *hyponymy* and *meronymy*. Hyponymy refers to the classification of experience in successive orders of increasingly more generic terms. The general (inclusive) term is called the *superordinate* or *hyperonym* while the more specific (included) terms are known as hyponyms. Flower, for instance, is the superordinate of violet, rose and carnation, which are related to one another as co-hyponyms. Meronymy is the term used to refer to a part-whole relation, as in tree (superordinate) and branch and root (co-meronyms).

This kind of hierarchical relationship is extremely common in discourse as it is able to generate a variety of viewpoints and nuances in meaning, while, at the same time, creating textual cohesion. The co-hyponyms split, smash, splinter and shatter, for instance, all include the semantic component break but they each contain other components which distinguish them from one another. Writers select one in preference to another not only and not so much in the interests of stylistic variation, as to highlight differences in their meaning potential. Compare the following texts (the first example is from Widdowson 1979:95):

In engineering it is rare to find **iron** used in its pure form. Generally, the **metal** is alloyed with carbon and other elements to form wrought iron, steels and cast irons.

Here, iron and metal are used co-referentially as synonyms even if the semantic relation that generally holds between them in the lexical system is one of hyponymy, as is shown in the next example:

**Iron** is a strong, hard, malleable, silvery-white **kind of metal** used alloyed in many important structural materials.

The translator's task is to decide in each particular text whether hyponymy is being used more or less as a synonym of the superordinate term or whether a distinguishing

feature is being foregrounded. Consider the text below.

*Sarebbe stato bello non far niente tutto il giorno, e uscire insieme a passeggiare sull'ora che rinfresca ma essere così eleganti che, mentre guardavano le vetrine, la gente guardasse loro. "Essere libera come son io, mi fa rabbia" diceva Amelia. Ginia avrebbe pagato a sentirla parlare con voglia di molte cose che a lei piacevano, perché la vera confidenza è sapere quel che desidera un altro, e quando piacciono le stesse cose una persona non dà più soggezione. Ma Ginia non era sicura che Amelia, quando passavano verso sera sotto i portici, guardasse quello che lei guardava. Non si poteva mai giurare che le piacesse quel cappello o quella stoffa, e c'era sempre da aspettarsi che ridesse come faceva con Rosa. So- la com'era tutto il giorno, non diceva mai quel che avrebbe voluto fare di bello, o se parlava non parlava sul serio.*

(Cesare Pavese, *La bella estate*)

It would have been pleasant to do nothing all day long and to go out for a walk together in the evening when it got cooler, and to be so elegant that while they looked at the shop windows, people would look at them. "To be as free as I am makes me angry", Amelia would say. Ginia would have given anything to hear her speak desirously of many things she herself liked, because being close to someone really means knowing what that person desires, and when you both like the same things, you no longer stand in awe of the other person. But as they walked under the arcade in the early evenings, Ginia could not be sure that Amelia looked at what she looked at. She could never swear that she liked that hat or that fabric, and there was always a chance she might laugh as she did with Rosa. Alone as she was all day, she never said what nice things she would like to do, or, if she did say something, she didn't mean it seriously.

In the following text we see that the translator has to infer which hyponym is required in English to express the SL term *sentire* from the surrounding co-text and the situational context.

D. *Cosa più t'ispira?*

R. *Ciò che vedo, sento, immagino, e che può intonarsi al mio stato d'animo del momento, fin alla commozione.*

(Roberto Gervaso, "Intervista a Mario Soldati", *La mosca al naso*)

One solution would be to opt for one or other of the co-hyponyms, either hear or feel. The collocation of *sentire* between *vedere* and *immaginare* in a kind of crescendo would seem to indicate that hear might be the appropriate choice:

Q. What inspires you most?

A. Whatever I see, hear, imagine, and that is able to match my momentary mood so intensely as to move me.

However, the very fact that the speaker intends to convey the idea of a crescendo of sensations and emotions would seem to justify the translator over-translating somewhat and inserting both hyponyms.

Q. What inspires you most?

A. Whatever I see, hear, feel, imagine, and that is able to match my momentary mood so intensely as to move me.

Compare the following excerpt from George Orwell's *The Hanging*:

He and we were a party of men walking together, seeing, hearing, feeling, understanding the same world; and in two minutes one of us would be gone – one mind less, one world less.

Another interesting aspect of reiteration based on hierarchical relationships is that it allows writers to weave a text pattern of successive generic and specific references. An initial generic superordinate term can be used as a scene-setting device, to then be developed by means of one or other of its hyponyms, depending on the overall text plan.

*C'è oggi una specie in via d'estinzione che a molti sembra non valga la pena di proteggere. È la lucertola.*

(Giulia Borghese, *Corriere della Sera*, 17 novembre 1984)

There is, today, a species which is in danger of extinction but which many feel is not worth protecting. It's the lizard.

In English texts it also reflects text-structuring strategies since successive paragraphs tend to open with a general proposition, moving to more specific statements, and finally closing with another generalisation.

The luxury of having non-utilitarian furniture about the house – furniture that is not for sitting on or for storing things in, but is purely ornamental – was acclimatized only relatively late in England. Painted pictures – “wall-furniture” – are one kind of such ornament; we are so accustomed to them now, that a wall can look bare without them, but it was not always so. In the Middle Ages, painting was hardly ever conceived in order simply to give pleasure; it was functional and educative, and its subjects were normally not of the here but of the hereafter. On the walls of churches the frescoes unrolled the Bible stories, and in the breviaries, the brilliant miniatures were, so to speak, aids to gracious praying. Only at the Renaissance did the art of painting begin to specialize in more avowedly aesthetic pleasure, contracting off the church walls and the altars into easel paintings, and setting up a portable world of its own within the gold frame. Its subjects too became more mundane, and concentrated on man in his earthly setting; a revival of interest in presenting an illusion, both of man in all the pride of flesh and life and of the three-dimensional world in which he lived, precipitated the rediscovery of the necessary technique of best achieving that illusion – the artifice of perspective, known to the Greeks and the Romans, but abandoned (doubtless as irrelevant to their purposes) by the Middle Ages.

(David Piper, *English Painting 1500-1880*)

Writers sometimes use this kind of reiteration to draw together the dominant shared feature of various co-hyponyms mentioned in the course of the text by means of reiteration with a superordinate term. This is rather like the “nutshelling” technique we saw earlier and again functions as a useful reader-orienting strategy.

Translators need to be aware of the reiterative options available to writers since they are by no means arbitrary. The type of lexical cohesion that writers select is related (consciously or unconsciously) to their intentions and message.

7.2.4. *Antonymy* is another lexical cohesive device that contributes to textuality. In this case the meaning of a lexical item is reassessed by means of its opposite. What needs to be stressed in relation to translation is that words tend to be polysemous and therefore have more than one antonym: old can be the opposite of either new or young depending

on the context.

Observing the combination of **old** and **new**, Jan Morris – whose books on Venice and other cities have become classics – concludes that Boston is the only metropolis she knows that has enjoyed a “true renaissance”.

(Denis Redmont, “America’s Most European City”, *Ulisse 2000*, n. 35, 1990)

*Osservando la combinazione di vecchio e nuovo, Jan Morris, i cui libri su Venezia ed altre città sono diventati dei classici, è giunta alla conclusione che Boston è l'unica metropoli di sua conoscenza che abbia goduto di un “vero rinascimento”.*

### 7.3. Repetition or Referential Synonymy?

Why writers choose repetition in preference to referential synonymy or hyponymy depends both on discourse genre and stylistic factors. We have already discussed the use of repetition to foreground key concepts in a text. This function of repetition figures prominently in English in scientific and technical discourse where clarity of expression and precision are vital to the effectiveness of the message. Use of referential synonymy, or “elegant variation”, only serves to create ambiguity and is therefore discouraged by scientific journal and textbook editors.

Only the combined effect of the catabolic **hormones** was studied in the current report, and, consequently, it is not known which of the three **hormones** was most important for the increased muscle proteolysis. The **hormones** were administered simultaneously since the purpose of this study was to determine if the **hormonal** environment that is characteristic of injury and sepsis (i.e. increased plasma levels of all three **hormones**) would simulate the metabolic changes seen in sepsis.

The clarity of such texts is often further enhanced by the use of grammatical cohesive devices, especially co-reference. Consider the writer’s use of pronominal intersentential an-

aphoric ties and its effect in the text below:

The inhabitants of the earth are divided not only by race, nation, religion or ideology, but also in a sense, by their position in time. Examining the present population of the globe, we find a tiny group who still live, hunting and food-foraging, as men did millenniums ago. Others, the vast majority of mankind, depend not on bear-hunting or berry-picking, but on agriculture. They live, in many respects, as their ancestors did centuries ago. These two groups taken together compose perhaps 70 per cent of all living human beings. They are the people of the past.

By contrast, somewhat more than 25 per cent of the earth's population can be found in the industrialized societies. They lead modern lives. They are products of the first half of the twentieth century, moulded by mechanization and mass education, brought up with lingering memories of their own country's agricultural past. They are, in effect, the people of the present.

The remaining two or three per cent of the world's population, however, are no longer people of either the past or the present. For within the main centres of technological and cultural change, in Santa Monica, California and Cambridge, Massachusetts, in New York and London and Tokyo, are millions of men and women who can already be said to be living the way of life of the future. Trendmakers often without being aware, of it, they live today as millions will live tomorrow. And while they account for only a few per cent of the global population today, they already form an international nation of the future in our midst. They are the advance agents of man, the earliest citizens of the worldwide super-industrial society now in the throes of birth.

(Alvin Toffler, *Future Shock*)

Italian differs in this respect since greater use is made of referential synonyms and co-referential noun phrases in preference to both repetition and pronominal reference. This is illustrated in the following texts:

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*, n. 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.*

Repetition is also a feature of legal discourse, especially in such text-types as agreements, guarantees and treatises. Its function is clearly to obviate any kind of misunderstanding or misconstruing of the intended meaning. If synonyms or hyponyms are used, it is to foreground the different nuances of meaning rather than to exploit their similarities. Consider these copyright statements in English and Italian:

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior permission of the publishers.

*Senza il permesso scritto dell'Editore, sono vietati la produzione anche parziale, in qualsiasi forma e con qualsiasi mezzo elettronico o meccanico (compresi fotocopie e microfilm), la registrazione magnetica e l'uso di qualunque sistema di meccanizzazione e reperimento dell'informazione.*

The function of repetition in advertising is to reinforce and reaffirm the advertiser's message and generally involves reiterating the brand-name or key characteristics of the product in question.

## Renaissance Banking from First Chicago

Remember when banks were banks and value was just good business? So do we. There was a time when service and value were the basics of good banking. At First Chicago, they still are. So we created Renaissance Banking - a special package of banking services exclusively for people who are at least age 55. Renaissance is a new kind of banking value you've been missing elsewhere. It's checking account that actually pays you interest for every dollar you keep in it. But that's not all. There are many other valuable benefits and personal service, too. In our opinion, that's what banking is all about.

This persuasive, "brain-washing" use of repetition can also be found in other vocative texts, especially propaganda and polemical writings.

## IF WE SAY YES

Let us be clear about one thing: In or out of the Common Market, it will be tough going for Britain over the next few years.

In or out, we would still have been hit by the oil crisis, by rocketing world prices for food and raw materials.

But we will be in a much stronger position to face the future if we stay inside the Market than if we try to go it alone.

Inside, on the improved terms, we remain part of the world's most powerful trade bloc. We can help to fix the terms of world trade.

Inside, we can count on more secure supplies of food if world harvests turn out to be bad. And we can help to hold down Market food prices - as we have done since we joined in 1973.

Inside the Market we can work to get more European Community money spent in Britain.

More from the Social Fund for retraining workers in new jobs. Since we joined we have benefited from this Fund to the tune of over £20 million a year.

More from the Community's new Regional Fund, which already stands to bring us £60 million in the next three years.

More from the Farn Fund when world prices are high. For instance, up to now we have obtained £40 million from this Fund to bring down the price of sugar in the shops.

More from Coal & Steel funds and the European Investment Bank. Since we joined, arrangements have already been made for loans and grants of over £250 million.

(HM Government Pamphlet, "Britain's New Deal in Europe")

In vocative and informative texts, therefore, lexical cohesion is related not only to individual choice on the part of writers but also to the conventional textual features of the discursive genre. Translators need to bear both these factors in mind when selecting the appropriate vocabulary in the TT.

In literary texts, on the other hand, the choice between the various forms of lexical reference is largely stylistic and needs to be carefully evaluated by the translator. Since the focus of attention in expressive texts is on the ST and SL author, the effect of the lexical relationships selected has to be reflected in the TT. Consider the way James Joyce has exploited lexical cohesion in the following text and how this has been rendered in the Italian ST:

A few light taps upon the pane made him turn to the window. It had begun to snow again. He watched sleepily the flakes, silver and dark, falling obliquely against the lamplight. The time had come for him to set out on his journey westward. Yes, the newspapers were right: snow was general all over Ireland. It was falling on every part of the dark central plain, on the treeless hills, falling softly upon the Bog of Allen and, farther westward, softly falling into the dark mutinous Shannon waves. It was falling, too, upon every part of the lonely churchyard on the hill where Michael Furey lay buried. It lay thickly drifted on the crooked crosses and headstones, on the spears of the little gate, on the barren thorns. His soul swooned slowly as he heard the snow falling faintly through the universe and faintly falling, like the descent of their last end, upon all the living and the dead.

(James Joyce, *The Dead*)

*Un battere leggero sui vetri lo fece voltare verso la finestra. Aveva ripreso a nevicare. Assomato guardava i fiocchi neri e argentei cadere di sbieco contro il lampione. Era venuto il momento di mettersi in viaggio verso l'ovest. I giornali dicevano il vero: c'era neve dappertutto in Irlanda. Neve cadeva su ogni punto dell'oscura pianura centrale, sulle colline senz'alberi, cadeva lieve sulle paludi di Allen e più a occidente cadeva lieve sulle fosche onde rabbiose dello Shannon. E anche là, su ogni angolo del cimitero deserto in cima alla collina dov'era sepolto Michael Furey. S'ammucchiava alta sulle croci comorte sulle tombe, sulle punte del cancello e sui roveti spogli. E l'anima gli svaniva lenta mentre taceva la neve cadere stancamente su tutto l'universo, stancamente cadere come scendesse la loro ultima ora, su tutti i vivi e i morti.*

(James Joyce, *I morti*, translated by Franca Caneogni)

## 7.4. Collocation

The other general type of lexical relationship is collocation. Collocation refers to lexical items that are related associatively in the lexical system and have a strong tendency to co-occur in discourse: smoke ... ashtray ... nicotine ... mild ... cigarettes. In an English TT concerning newspapers, for instance, the Italian *titoli* would be translated as headlines and not titles, and *libertà di stampa* as freedom (not liberty) of the press. Collocational bonds of this kind contribute towards creating textuality and generate reader expectation. It is therefore a powerful element in the way readers process the ST and should be reproduced in the TT.

*Abbastanza bruscamente, anche se in modo un po' generico, nella seconda metà del Settecento, la gente comincia a lavarsi. L'idea che siano le arie a condurre i morbi persiste, ma insieme nasce quel concetto squisitamente nostro e moderno, che è l'igiene. Chi ha viaggiato in Africa e in Asia ha imparato che la presenza dell'uomo bianco è indicata in modo indubitabile dal sorgere di alberghi e rest-houses destinate alla sosta: a differenza degli uomini e donne del terzo mondo, il bianco ha bisogno di dolce e gabinetti.*

(Giorgio Manganelli, "Anche gli odori sono ideologia", *Il Corriere della Sera*)

Quite suddenly, even if somewhat generically, in the second half of the eighteenth century, people began to wash themselves. The idea that it was the air that spread diseases persisted but at the same time there came into being that peculiarly modern concept of ours which is hygiene. Anyone who has travelled in Africa and Asia has learned that the white man's presence is undeniably signalled by the appearance of hotels and rest-houses meant for brief stops. Unlike the men and women of the Third World, the white man needs showers and toilets.

In the following example of an Italian ST the shift in the field of discourse is established by the collocational chain that runs through Eduardo's words: *aula, giudicare, accusati, piccolati reati, catene e ferri, giudicato, esaminati, cancelliere, avvocato, giudici*. Recognition of collocational bonds will help the translator to select the appropriate vocabulary for the English TT: *aula* is courtroom, rather than hall or simply room; *cancelliere* is clerk (of the court) and not chancellor.

*Ci andai per la prima volta che avevo quattordici o quindici anni, accompagnato da un mio amico, nipote di un avvocato. Ne rimasi sconvolto.*

*«In un'aula si dovevano giudicare tre giovani, accusati di piccoli reati. Li portarono in catene e ferri. Erano appena ragazzi, laceri, sporchi, smunti. Uno di loro fu giudicato e lasciato da parte in attesa che venissero esaminati anche gli altri due. Un cancelliere parlava con un avvocato dei fatti suoi. I giudici - come i medici che, dopo aver preso dimestichezza con il sangue, non ci fanno più caso - se la prendevano calma, abituati a queste situazioni. Il ragazzo chiese di essere portato via. Insistè che non voleva più rimanere lì. Nessuno gli diede retta e preso da un terribile rapus, si sbatté catene e ferri contro il viso: il sangue schizzò tutt'intorno e lui fu una maschera piagnuta. Solo allora lo portarono via»*

(Federico Frascani, *Eduardo*)

I went there the first time when I was fourteen or fifteen years old, taken by a friend of mine, a lawyer's nephew. I was shocked.

"In a courtroom three youths accused of petty crimes were to be judged. They were brought in chained and manacled. They were only boys and looked ragged, dirty and drawn. One of them was judged and left to one side until the other two had been questioned. A clerk was talking to a lawyer about his personal affairs. The judges were taking things easy, accustomed to such situations, like doctors who no longer notice blood once they have got used to it. The boy asked to be taken away. He insisted that he didn't want to stay there any longer. No one took any notice of him and, seized by a terrible fit, he beat his face with the chains and manacles. The blood squirted everywhere and he was a mangled mask. Only then was he taken away".

## 7.5. Lexical and Cognitive Boundaries

So far, we have been discussing the pragmatic meaning of words, that is, the meaning which words take on in a particular context and co-text. This meaning is activated from a set of semantic context-free meanings that a word possesses. Iron, as we saw, is a synonym of metal in the English semantic system but the two words may be used coreferentially as synonyms within a particular text or context. In other contexts, iron may take on the meaning of "an implement used to remove creases from clothes, sheets, and the like."

Store your steam iron in a dry place and always rest it upright.

*Riponete il ferro a vapore in luoghi asciutti e in posizione verticale.*

Yet, words do not exist in isolation even when they are lifted out of a specific context. They are part of a highly structured system and are organised in networks of sense relations. This network consists of three layers of lexical organisation: the lexeme, the lexical set, and the lexical domain or semantic field. Words that are semantically-related within a language system belong to the same lexical set and to the same semantic field. As we have seen, they may be related to each other either paradigmatically or syntagmatically. Synonymy, hyponymy and antonymy are instances of paradigmatic lexical sets while collocation is a syntagmatic relation. Moreover, they define their meanings through their relationships with other lexical items in the language. Walk covers the range of meaning of "physical movement through space by a human being" but does not include the component "in a slow relaxed way", which is, instead, covered by a separate (even if related) item – stroll.

The interest and relevance of this to translation lies in the fact that a word's range of meaning rarely overlaps in any two languages. Although the words of a language are organised in networks of sense relations, the same *conceptual* field might be covered by different *lexical* fields in different languages. In other words, each language has a distinctive way of segmenting experience by means of words. Even if we do not wholly accept the extreme view put forward by Sapir and Whorf that people are virtually prisoners of their native tongue, which shapes and conditions the way they think and see reality, we have to acknowledge that there is a link between language, thought and reality. People are accustomed to seeing the world divided up according to the vocabulary of their language. If the language of one person has two separate items for orange and tangerine, they are more likely to conceive of the two fruits as separate and distinct entities than another person in whose language one term covers both fruits.

This poses translators with a thorny problem since it is extremely difficult (Sapir and Whorf would say impossible) to convey the same reality to readers who have a different conception of it. The nouns used to denote the conceptual fields pertaining to the activity of getting married or the state of being married do not overlap in Italian and English, for instance. The Italian *matrimonio* covers the areas of meaning of the English matrimony (the sacrament or rite of marriage), wedding (the ceremony or celebration of a marriage and the anniversary of a marriage) as well as marriage (the state of being married). In Italy *terrorista nero* is an ultra right-wing terrorist, while in an American setting black terrorist refers not to his or her political affinities (right-wing or left-wing) but to racial and cultural origins.

It is nevertheless the translator's task to bring about some degree of cross-cultural communication and thus a convergence of SL and TL realities. This means acknowledging the fact that differences exist and trying to extend the TT readers' ground of shared knowledge. Let us now consider in more detail the extent to which conceptual and lexical boundaries overlap in English and Italian.

## 7.6. Cognates

When words in two languages resemble each other, it is assumed that they cover the same semantic area. This is rarely the case. A comparison of Italian and English produces four categories of cognates: 1) true cognates or "true friends" with almost total overlap in meaning; 2) partial cognates where the range of meaning is narrower in Italian than in English; 3) partial cognates where the range of meaning is broader in Italian than in English; 4) deceptive cognates or "false friends" with no overlap in meaning.

7.6.1. As in the case of intralingual overlapping or synonymy, *true cognates* (words that look alike in two languages and overlap completely in meaning in all contexts), are rare since differences usually exist as regards register, connotation, collocation and frequency of use. Even technical or scientific terms, which are more susceptible to being true cognates, may be affected by restrictions: *atomico* = atomic but *bomba atomica* = atom bomb. *Mortalità* = mortality in scientific register but the common English equivalent in everyday conversation is death-rate; *dati* = data when reference is made to statistics, otherwise information is used in English. Timid is both a more formal and less frequent equivalent of *timido* than shy.

*I Germani, scrive Tacito, non possiedono oro, né argento, né opere d'arte; le loro donne sono vigorose e caste, i pasti frugali. I dati che fornisce sono di grande interesse per l'intelligenza e la sensibilità delle sue osservazioni, e la vaga ansia presaga che li pervade.*

(Lidia Storoni, "Quei barbari modello", *La Repubblica*, 20 agosto 1983)

The Germans, Tacitus writes, possess neither gold nor silver nor works of art; their women are strong and chaste, their meals frugal. The information he gives us is of great interest because of the intelligence and sensitivity of his observations and the vague sense of anxiety and foreboding that pervades them.

7.6.2. *Partial cognates* reflect the same relationship between languages that hyponymy denotes within the same language. In some instances an Italian word which resembles its English counterpart has a more specific or narrower range of meaning. Consider *collezione* and collection for instance: stamp / butterfly / medal collection = *collezione* (or *raccolta*) di *francobolli* / *farfalle* / *medaglie* but *una colletta* when it is money that is being collected. Similarly, oil = *olio* when used to dress salad but *petrolio* when it comes from an oil well (*pozzo petrolifero*). Engineer in English covers the range of meaning of the Italian *ingegnere*, *tecnico* and, as far as American English is concerned, *macchinista*.

Frank is employed as a television repair engineer but wants to do better.

*Franco lavora come tecnico riparatore di apparecchi televisivi ma vorrebbe trovare un lavoro migliore.*

7.6.3. Far more frequent are partial cognates whose range of meaning is broader in Italian than it is in English. *Arbitro* in Italian denotes both referee and umpire in sporting terminology and arbitrator in political and legal register. *Tremare* = tremble, shake, shiver, quake, quiver: the English lexical items all share the semantic feature "shaking" but the contrastive features are "degree of shaking" (violently, slightly) and "reason for shaking" (fear, excitement, weakness, anger, cold, horror), which involves the problem of collocation. Thus, *la terra tremava* = the earth quaked; *le tremavano le labbra* = her lips quivered; *la voce gli tremò dalla gioia* = his voice trembled with joy; *tremava dalla rabbia* = he was shaking / trembling with anger; *tremava dal freddo* = he was shivering with cold; *tremava dalla paura* = he was trembling / quaking with fear. Connotative meaning can also be a distinguishing feature: *Amo la solitudine* = I love solitude; *Soffrire di solitudine* = To suffer from loneliness. *Solitudine* has a neutral connotative meaning which may become positive or negative depending on contextual constraints. Loneliness, on the other hand, has a distinctly negative connotative value.

The texts below illustrate the range of meaning of the partial cognates *precoce* and *precocious*:

... non ci sono prove a carico del sole per quanto riguarda il più temibile dei tumori della pelle, il melanoma. A questa buona notizia ne aggiungiamo un'altra: all'Istituto Nazionale dei Tumori a Milano un gruppo di medici guidati da Natale Cascinelli e di esperti di informatica ha messo a punto un sistema elettronico in grado di aiutare il medico a scoprire il melanoma in fase precocissima.

(Giovanni Maria Pace, "Amico sole", *Ulisse* 2000, n. 74, 1990)

... there is no evidence to link sunlight to that most feared of all skin cancers, melanoma. More good news comes from the National Cancer Institute in Milan, where a group of doctors led by Natale Cascinelli has been working with computer scientists to set up an electronic system which will help to identify the disease at a very early stage.

In English *precocious* is restricted to the meaning of "early in development or maturity, especially in mental aptitude" (*un bambino precoce* = a precocious child), while the area covered by "occurring before the usual time" is rendered by early. *Precoce* is used in both cases in Italian.

7.6.4. The problem with *deceptive cognates* or *false friends* is, as the term itself implies, that certain lexical items look alike in Italian and English but their meanings do not coincide at all. Consider the two texts below:

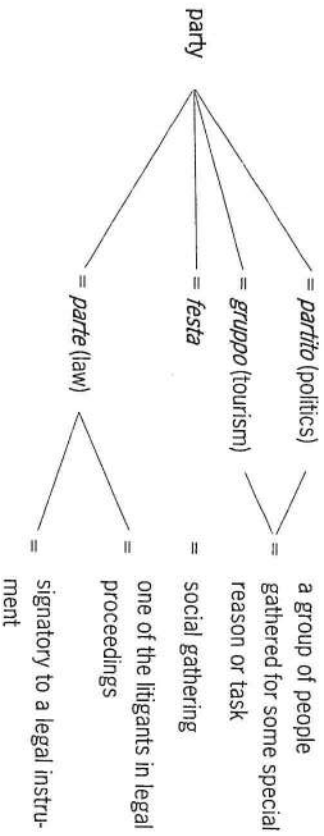
Quality checks are made on every batch of grain received at the mill, and no additives or preservatives are used in making this product.

*Queste prugne sono confezionate sotto vuoto senza conservanti.*

The following are just a few more examples:

<i>precisione</i>	= accuracy	≠ <i>accuratezza</i>	= care
<i>effettivo</i>	= actual	≠ <i>attuale</i>	= current
<i>argomentazione</i>	= argument	≠ <i>argomento</i>	= topic, subject
<i>informale</i>	= casual	≠ <i>casuale</i>	= chance (adj.)
<i>comodo</i>	= convenient	≠ <i>conveniente</i>	= inexpensive
<i>efficace</i>	= effective	≠ <i>effettivo</i>	= actual, real
<i>alla fine</i>	= eventually	≠ <i>eventualmente</i>	= possibly
<i>pertinente</i>	= relevant	≠ <i>rilevante</i>	= striking, major

7.6.5. There are also cases in which lexical items are at the same time broader and narrower in one language than in another, which gives rise to interesting networks. Consider, for instance, *party* and *partito*:



Although *vestita* is a party, it is also a feast day and a festival. *Partito* is not only party in the meaning given in the above example but also match in the sense of *è un buon partito* = he is a good match. The Italian feminine form *partita*, includes the meanings of match (as in football match), game (e.g. chess), batch, consignment, lot.

Since the distinction in meaning is quite cut and dried in the case of deceptive cognates, translator's tend not to have too many difficulties in dealing with them once they have identified them. Partial cognates present more of a problem because of their overlapping areas of meaning, especially when the range is broader in the translator's native language.

## 7.7. Range of Meaning and Translation Equivalents

The same problem of range of meaning arises with the so-called translation equivalents that are to be found in bilingual dictionaries and often constitutes a major pitfall even for experienced translators. A critical approach to the use of both bilingual and monolingual dictionaries is of course essential at all levels of translation. If translators are able systematically to analyse the conditions governing the use of a lexical item through their knowledge of semantic field theory, they will be in a better position to select suitable words correctly from the various dictionary options and use them appropriately.

7.7.1. The range of meaning of a word may be narrower in Italian than in English. Stone covers the range of both *sasso* and *pietra*: the Stone Age = *l'età della pietra*; corner-stone = *pietra angolare*; to throw a stone = *tirare un sasso / lanciare una pietra*. A plum-stone however, is neither *pietra* nor *sasso* but *nocciolo*. In medical register gallstone or bladderstone (and not calculus / i) is the normal terminology used to denote the Italian *calcolo alla cistifellea* or *calcolo biliare*. In gemology precious stones are *pietre preziose*. Another example is window, which covers *vetrina / finestra / finestrino*:

She saw a beautiful dress in the window.

*Vide un bel vestito nella vetrina.*

She opened the window.

*Apri la finestra.*

She lowered the (car) window.

*Abbasso il finestrino.*

7.7.2. As in the case of partial cognates the range of meaning tends overall to be broader in Italian than in English. *Lucido* includes the meaning sheen (*il lucido del marmo* = the sheen of marble), gloss (*lucido per le labbra* = lip gloss), polish (*lucido per le scarpe* = shoe polish), transparency (*hai preparato i lucidi per la lezione?* = have you got the transparencies ready for the lesson?). Both shade and shadow are covered by the Italian

*ombra*: *camminava all'ombra* = he was walking in the shade but *vide l'ombra del gatto sulla parete* = she saw the cat's shadow on the wall. *Piegare* can be either fold (*piegare le lenzuola* = fold the sheets) or bend (*piegare la testa* = bend one's head).

In the following Italian ST *sindaco* cannot be translated into English as mayor ("a person elected to be the chief citizen of a city or borough") or auditor ("an accountant who officially examines the accounts and records of organisations to make sure they have been done correctly") although both are dictionary equivalents. *Sindacare* has a wider range of meaning and frequency of use and would more appropriately be rendered by check or or inspect in this context.

*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. Noi non vogliamo un Dio che abbia tante scienze e gli occhi così ben aperti. Desideriamo vivere nei nostri boschi e nelle nostre caverne in pace e in libertà, senza aver sopra di noi un sindaco e un giudice delle nostre azioni".*

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

When a priest began to make the God of Europe - God the Creator, the God of Providence - known to them, one of them, who must have been singularly prone to philosophical speculations, replied: "You say that the Christian God knows everything, that nothing can be hidden from him, that because of his greatness he is everywhere, seeing everything that goes on down here. We don't want a God who has so much knowledge and keeps his eyes so wide open. We want to live in our woods and in our caves in peace and freedom without having someone above us to check on and judge our actions".

Similarly *smarrimento* covers the conceptual fields of both loss and bewilderment:

which of the two the translator opts for will depend on the context. Consider the following Italian ST:

*Di fatto, per tutto il Settecento la Russia visse in una condizione di acuta insicurezza sotto ogni profilo: economica ...; giuridica ...; amministrativa ...; psicologica e culturale (perché i tentativi di modernizzazione, ricalcati su modelli europei, provocarono lo smarrimento di numerosi membri dell'élite dirigente e parecchie rivolte popolari).*  
(Valerio Castronovo, "Vita col 'Piccolo Padre'", *La Repubblica*)

In fact, Russia experienced a state of extreme uncertainty throughout the whole of the 18th century from every point of view: economic ...; juridical ...; administrative ...; psychological and cultural (because the attempts at modernization based on European models caused bewilderment among numerous members of the ruling élite and many popular revolts).

## 7.8. Interlingual Aspects of Collocation

The term *collocation* is used to refer not only to the creation of textuality by means of associative links (see 7.4 above) but also to combinations of words that co-occur in close proximity (a heated argument = *una discussione accesa*). They are not idiomatic expressions as each element has a meaning of its own, but they are easily identifiable by native speakers as being recurrent and fixed combinations. Collocations are largely arbitrary and unpredictable, and they are not correspondingly translated into other languages. In English a politician announces his/her candidacy or declares his/her candidacy but does not state or advertise his/her candidacy for office; in Italian a politician can *annunciare* but not *dichiarare la propria candidatura*. One can make an estimate but one cannot make an estimation just as one can *violare i diritti d'autore* but not *infrangere i diritti d'autore*. Consider the way the collocations of the following Italian ST have been translated into English.

*L'obiettivo dell'attuale presidente americano è lo stesso che si era prefissato allora Roosevelt: accrescere l'occupazione, espandere l'economia, ottenere un gettito fiscale elevato consentendo contemporaneamente al cittadino di vivere meglio.*

The current American president's aim is the same as the one Roosevelt set himself in his time: to increase employment, boost the economy, get a high tax yield while at the same time enabling the citizen to live better.

The major types of lexical collocations have been described by Benson, Benson and Ilson (1986) as combinations with:

- i) adjective + noun: strong tea = *tè forte* but weak tea = *tè leggero*; confirmed bachelor = *scapolo impenitente*;
- ii) noun + verb: alarms go off = *l'allarme scatta*;
- iii) verb + noun: issue a warning = *lanciare un allarme*; award custody = *affidare la custodia*;
- iv) adverb + adjective: strictly speaking = *strettamente parlando*; utterly useless = *assolutamente inutile*;
- v) verb + adverb: to affect deeply = *colpire profondamente*; to argue heatedly = *discutere animatamente*.

Distinguishing the semantic components of words might be of some help to translators in selecting items that can co-occur syntagmatically. In Italian *dotato* can be used with both a *human* and a *non-human* subject while English requires two different lexemes:

*Un uomo dotato di memoria prodigiosa.*

A man endowed/gifted with a wonderful memory.

*Una fabbrica dotata di impianti aggiornati.*

A factory equipped with up-to-date machinery.

## 7.9. A Systematic Approach to Vocabulary in Translation

The kind of approach to vocabulary described in this chapter will make translators aware of how lexical boundaries separate words with related meanings and of how these boundaries differ across languages. Since each language has a different way of segmenting reality, there cannot be complete overlap between the words used to label the various segments. Such an awareness might prevent translators working into their L2 from producing translations like the one found on an Italian motorway warning motorists against unlawful vendors: *Distrust abusive retailers of various articles*. The Italian text, as might be imagined, was *Diffidate dei venditori abusivi di articoli vari*.

Another important factor that needs to be taken into account when translating is that words interact with others in a text to produce textuality. The cohesion and coherence of a text largely depends on the way lexical, as well as grammatical, co-referential networks have been set up. The nature of the lexical and grammatical semantic relations in a text is closely related to meaning and the stylistic effect the writer wishes to convey. Examining a text in terms of its lexicon may reveal cohesive links that are not immediately noticeable but that may signal recurrent underlying themes. Translators therefore need to identify the co-referential relations in the ST and the way they contribute to the overall message of the text. Their next step will be to recreate the same message and effect in the TT by means of the lexical patterns available in the TL.

## Selected Reading

- Aitchison, J. 1987. *Words in the Mind*. Oxford: Basil Blackwell.
- Amato, A., Andreoni, F.M. and Salvi, R. 1990. *Prestiti linguistici dal mondo anglofono: una tassonomia*. Roma: Bulzoni.
- Arcaini, E. and Rossini Favretti, R. 1980. "Il concetto di 'lavoro' nei suoi rapporti con le istituzioni inglesi: *work, labour, job*", *SILTA*, 3.
- Benson, M. 1985. "Collocations and idioms", in Ison (Ed.), *Dictionaries Lexicography and Language Learning*. Oxford: Pergamon Press/British Council.
- Benson M., Benson, E. and Ison, R. 1986. *BBi Combinatory Dictionary of English*. Amsterdam/Philadelphia: John Benjamins.
- Bolinger, D. 1976. "Meaning and memory". *Forum Linguisticum*, 1.
- Channell, J. 1981. "Applying semantic theory to vocabulary teaching". *ELT Journal*, 35.2.
- Crow, J.T. and Quigley, J.R. 1985. "A semantic field approach to passive vocabulary acquisition for reading comprehension". *Tesol Quarterly*, 19.3.
- Cruse, D.A. 1986. *Lexical Semantics*. Cambridge: Cambridge University Press.
- D'Addio Colosimo, W. 1978. "Alcuni problemi di lessicologia differenziale applicata all'insegnamento dell'inglese ad allievi italiani: *False and partial cognates*". *Annali dell'Istituto Orientale di Napoli*, 21, 1-2: 371-383.
- Dressler, W. and Merlini Barbaresi, L. 1989. "Grammaticalizzazione morfopragmatica. Teoria e tipologia, con particolare riguardo ai diminutivi nell'italiano, tedesco e inglese", *Quaderni del Dipartimento di Linguistica e Letterature Comparate*, 5. Bergamo: Istituto Universitario.
- Erdmenger, M. 1985. "Word acquisition and vocabulary structure in third-year EFL learners". *IRAL*, 23.2.
- Fillmore, C.J. 1971. "Verbs of judging: An exercise in semantic description", in Fillmore, C.J. and Langendoen, T.D. (Eds.) *Studies in Linguistic Semantics*. New York: Holt, Rinehart & Winston.
- Gairns, R. and Redman, S. 1986. *Working with Words*. Cambridge: Cambridge University Press.
- Gotti, M. 1990. "Main features of the lexis of computer science". *Studi italiani di linguistica teorica e applicata*, 19.1.
- Graham, C.R. and Behap, R.K. 1986. "The acquisition of lexical boundaries in English by native speakers of Spanish". *IRAL*, 24.4.
- Halliday, M.A.K. 1985. *An Introduction to Functional Grammar*. London: Edward Arnold.
- Halliday, M.A.K. and Hasan, R. 1976. *Cohesion in English*. London: Longman.
- Harvey, P.D. 1983. "Vocabulary learning: The use of grids". *ELT Journal*, 37.3.

- Henning, G.H. 1973. "Remembering foreign language vocabulary: Acoustic and semantic parameters". *Language Learning*, 23.3.
- Hogben, L. 1969. *The Vocabulary of Science*. London: Heinemann.
- James, C. 1980. *Contrastive Analysis*. London: Longman.
- Kruse, A.F. 1979. "Vocabulary in context". *ELT Journal*, 33.3.
- Leed, R. and Nakhimovsky, A. 1979. "Lexical functions and language learning". *SEEL*, 23.1.
- Lehrer, A. 1974. *Semantic Fields and Lexical Structure*. London: Elsevier.
- Marello, C. 1989. *I dizionari bilingui*. Bologna: Zanichelli.
- McArthur, T. 1981. *The Longman Lexicon of Contemporary English*. London: Longman.
- McArthur, T. 1986. *Worlds of Reference*. Cambridge: Cambridge University Press.
- McKay, S. 1980. "Teaching the syntactic, semantic and pragmatic dimensions of verbs". *Tesol Quarterly*, 14.1.
- Merlini, L. and Schianchi, A.M. 1978. "Soluzioni coesive lessicali e morfosintattiche nel testo tecnico-scientifico inglese". *Studi e Ricerche*, 14. Parma: Facoltà di Economia e Commercio.
- Morrissey, M.D. 1981. "A case for friends". *IRAL*, 19.1.
- Nida, E.A. 1975. *Language Structure and Translation*. Stanford: Stanford University Press.
- Nida, E.A. 1979. *Componential Analysis of Meaning*. The Hague: Mouton.
- Nilsen, Q.F. 1976. "Contrastive semantics in vocabulary instruction". *TESOL Quarterly*, 10.1.
- Porcelli, G. 1985. "English words in present-day Italian". *Perspectives*, 9.2: 33-48.
- Richards, J.C. 1985. "Lexical knowledge and the teaching of vocabulary". *The Context of Language Teaching*. New York: Cambridge University Press.
- Rudzka, B., Channell, J., Pusey, Y. and Ostyn, P. 1981. *The Words You Need*. London: Macmillan.
- Rudzka, B., Channell, J., Pusey, Y. and Ostyn, P. 1985. *More Words You Need*. London: Macmillan.
- Stati, S. 1986. *Cinque miti della parola. Lezioni di lessicologia testuale*. Bologna: Patron.
- Tritch, M. 1981. "Improving vocabulary. Problems in co-occurrence and grammatical marking". *English Teaching Forum*, 19.2.
- Tulving, E. 1972. "Episodic and semantic memory", in Tulving, E. and Donaldson, W. (Eds.), *Organization of Memory*. New York: Academic Press.
- Widdowson, H.G. 1979. *Explorations in Applied Linguistics*. Oxford: Oxford University Press.
- Woulfe, P.A. 1981. "Exploiting false friends". *Modern English Teacher*, 9.2.
- Woulfe, P.A. 1982. "Exploiting good friends". *Modern English Teacher*, 10.2.
- Zagrebelsky, M.T. 1989. (Ed.) *Dal dizionario ai dizionari*. Torino: Tirrenia Stampatori.

## CHAPTER 8

### **The Process of Translating**

- 8.1. Analysis
- 8.2. Transfer Strategies
- 8.3. Editing
- 8.4. Translation as Communication

Translation is a communicative process that takes place between languages, requiring interlingual comprehension and production skills at text and discourse level. Meaning across languages is encoded not in equivalent discrete items of grammar or vocabulary but in the text as a whole. Text analysis and discourse analysis are therefore essential preliminaries to translation. This means that translators should read the ST closely and identify the salient devices used by the ST author to make the text hang together as a unified text. But this is not all that is needed, since the relationship between ST and TT is contextual as well as textual. It is the context in which a word or other text element is used that restricts and determines its meaning, and thus makes its translation possible. Co-textual and contextual clues together will disambiguate many linguistic dilemmas that translators are faced with: choice of vocabulary, articles, tenses, modals, word order, to name but a few of the more obvious.

Furthermore, the meaning of the text depends on what it intends to achieve, that is, its function. A text is not a static piece of language but the verbalised expression of the author's intention as understood by the translator/reader, who then recreates this whole for another readership in another culture. It is thus necessary for the translator to look beyond the formal, literal level of what authors say in their ST and to interpret what they intend to achieve by it. As receivers of the SL message translators recognise the communicative purpose of the ST in order to be able to transmit it intact into the TT.

The translation process is made up of a series of decision-making procedures. It begins with the interpretation of the ST as an integral part of its socio-cultural context. In other words, it is interpreted globally, with regard to its context of situation and context of culture (Chapter 3). The discourse genre and predominant function is also identified (Chapter 2), as are the main stylistic features (Chapter 4). The next step is to look at the co-text, the grammatical and lexical cohesive features that go beyond the sentence: reference items, substitution, ellipsis, conjunction, lexical organisation (Chapters 6 and 7). The text is therefore seen as *discourse* first and then as *text* (Chapter 5).

## 8.1. Analysis

The starting point of any translation process is understanding the ST. Whatever ambiguity there is in the text must be resolved before translating. If the ST does not make sense to the translator, it is not very likely that the TT will make much sense to the TL reader either. Translation therefore depends very much on effective and reliable text analysing strategies at various language levels. It presupposes the syntactic, semantic and pragmatic understanding of the original text.

These are the same strategies that we use when we read a text. As readers we carry out a twofold process, which is both active and interactive. We bring to the text our own set of assumptions, beliefs, and attitudes based on our experience of the world and see how far our expectations are met. Thus, reading is a kind of hypothesis-testing activity, as our assumptions are verified against the text itself. As we read the text, we also make predictions about how it is likely to develop and these, too, are verified as the reading proceeds. At the same time, however, we tend to analyse and decode syntactic and lexical items in relation to each other so as to gradually build up a composite meaning as our reading proceeds. These two ways of decoding the meaning of a text are known as *top-down* and *bottom-up* processes (Brown and Yule 1983:234). Both processes occur simultaneously and interact with each other.

This is very much how translators approach the ST. They evaluate it holistically, seeing how all levels of language work together as a whole. They identify the discourse genre, the function, the register, and then proceed to the cohesive features of the text and finally to its linguistic elements. However, as all these levels interact with one another, there is generally both a top-down and a bottom-up process going on simultaneously in translators' minds as they try to "place" the text in its socio-cultural setting: in other words, lexical and grammatical features will point to a certain genre or register while preliminary identification of these higher levels of discourse will serve to pose hypotheses about the discrete levels. In a formal scientific text that is written to be read by the author's peers, for instance, translators can predict that they will have to use passives, nominal groups and that lexical choice will be dictated by the specific field of discourse (paediatrics, orthopaedics, thoracic surgery, and so on).

This is why it is important to read the *whole* text before starting to translate. The analysis of the ST proceeds, as we said, from the macro-structure of the text to the micro-unit of the word, from text to sign (Snell-Hornby 1988:2). To try to translate the details before establishing the general context is to approach the text from the wrong direction. When

we read a text in our own language, we do not start at the bottom levels and work our way up towards a global understanding of what is being said. We take our cue from some situational or linguistic clue in the text, form a hypothesis and then verify it as we go along.

*Pochi se ne rendono ancora conto, e quelli che se ne rendono conto non riescono spesso a misurare la portata, ma quella che Ronald Reagan sta cercando di attuare negli Stati Uniti è una "rivoluzione economica" e, più ancora che economica, culturale, analoga ma di segno esattamente opposto, a quella che Roosevelt attuò con il "New Deal" cinquant'anni fa. L'obiettivo dell'attuale presidente americano è lo stesso che si era prefissato allora Roosevelt: accrescere l'occupazione, espandere l'economia, ottenere un geritto fiscale elevato consentendo contemporaneamente al cittadino di vivere meglio.*

*A essere diversi, anzi opposti, sono gli strumenti. Il programma di Reagan prevede una riduzione delle tasse per i singoli individui e per le aziende allo scopo di incentivarli a produrre di più, a investire di più, a lavorare di più e a risparmiare di più. Quello di Roosevelt prevedeva anch'esso una riduzione delle tasse individuali, ma un aumento delle spese federali, allo scopo di consentire alla gente di disporre di maggior denaro da spendere. La differenza fra i due programmi è che quello di Reagan punta sulla produzione, o meglio sulla stimola a produrre, mentre quello di Roosevelt puntava sui consumi.*

(Piero Ostellini, "Il 'New Deal' cambia segno", *Corriere della Sera*, 23 aprile 1981)

In this text a reference in the opening paragraph, "... è una rivoluzione economica ... analoga ma di segno esattamente opposto a quella che Roosevelt attuò ..." is only clarified later on in the text, at the beginning of the second paragraph, "A essere diversi, anzi opposti, sono gli strumenti". It is now apparent exactly how the two "economic revolutions" differ.

In the translation classroom what is actually set as a translation activity is not usually a text in its entirety: it is not always possible or advisable to set a whole book, article or document. However, the unity of the "partial text" is given by its new status as text and can only be interpreted in that context. The fact that it is structurally incomplete does not mean that it lacks the elements of textuality. If the extract is chosen carefully, and preferably taken from the beginning of a longer piece of discourse, it can satisfactorily be translated as a text in its own right.



### 8.3. Editing

The final version of the TT should as far as possible read as an original text and not as "translationese", a kind of third language (Duff 1981). The problem of an inappropriate or unnatural-sounding TT is not restricted to translations into L2; many translations into the translator's mother tongue also tend at times to display such shortcomings. This is why it is always advisable, when time and circumstances permit, to leave the translation to "settle" and then to revise and edit it at a later stage. The final step is to do a cross-reading of the ST and TT to ensure that no information has been left out and that the TT is indeed "the closest natural equivalent of the SL message" (Nida and Taber 1969:12).

Perfect symmetry in translation is an impossible undertaking. The TL text cannot be a duplicate or facsimile of the original. This often means that the TL text is an *adequate* rather than an *equivalent* version, a compromise in fact. Moreover, several appropriate and correct TL versions are often possible for each ST. There is no *one* single way to translate all kinds of texts, just as there is no *one* single way to formulate a message within the same language. As long as the fundamental criteria pertaining to discourse, genre, register and function are adhered to, various linguistic alternatives may be activated in the actual realisation of the TT.

What actually constitutes equivalence in translation is rather a thorny problem in translation studies. Language is a system of signs and each sign consists of form and content. There can thus be formal equivalence in translation in relation to morpho-syntactic elements, or semantic equivalence as regards content (see Chapter 1). However, most translation theorists now agree that any judgement or discussion on equivalence in discourse must be carried out at *text* level and not at sentence or word level and that the overriding evaluative criterion is pragmatic. Pragmatics, as we have seen, deals with the purposes for which language is used in a specific context and covers such variants as persons participating in the speech act, speaker's or writer's intentions and underlying motivations.

The translator should ideally, therefore, aim to achieve the closest pragmatic equivalence between the two texts. Each meaningful SL item will have to have its equivalent somewhere in the TL text. Omissions, additions and alterations are only permissible in the interests of maintaining pragmatic equivalence. The problem of non-correspondence of certain formal grammatical or lexical components in the SL and TL can be overcome textually by means of a device known as compensation. According to this principle, ST meaning can be compensated for at some juncture (not necessarily the same) in the TT to preserve the overall pragmatic effect and equivalence of the ST and TT. We have seen

that there is not a perfect match even in such relatively similar languages as Italian and English: they differ in the way they organise and link information, in sentence length, word order and lexical boundaries. All these ST features will require some form of compensation in the TT if meaning is to be relayed effectively.

One feature of written texts translators should, nevertheless, try to avoid carrying over into the TT is redundancy. Writers often use semantically "empty" words and phrases that fill in the spaces between units of language that contain real information. These "fillers" are acceptable in speech where they give speakers the time to select the right words needed to convey their message. But they are generally redundant in formal writing. They merely clutter up the style and actually detract from the clarity of the message.

*Ha molto da dire in relazione all'argomento.*

not

He has a lot to say **in relation to** the topic.

but rather

He has a lot to say **on/about** the topic.

*Informazioni utili al fine dell'iscrizione.*

not

Information **that is useful for** registration.

but rather

Registration information.

*Sulla sua personalità, come su quella dei personaggi minori, agisce l'azione condizionante dell'ambiente.*

not

His personality, like that of the minor characters, is subject to conditioning by the environment.

but rather

His personality, like that of the minor characters, is conditioned by the environment.

These superfluous phrases can be dropped with no change in meaning but with a noticeable increase in clarity and effectiveness.

Linked to this is the type of redundancy called tautology, that is, the unnecessary repetition of ideas by means of difference words or phrases. The following are some examples (the tautological expression is written in italics):

bright pink in colour  
 consensus of opinion  
 estimated at about  
 fewer in number  
 small/large in size.

Much of what translators will be asked to translate in "real life" will present some if not all of these shortcomings and examples of "bad writing". Vagueness and ambiguity in ST content is likely to be couched in vague and ambiguous language. In all probability this will be unnoticed by a SL reader, but it will not be able to stand up to the scrutiny of translation. How much "scissor-work" and modification is acceptable depends on the type of text and its function. Informative texts, above all, will benefit from the sifting out of ambiguities and the deletion of expendable phrases. This will not only make the translation clearer and more precise but will also enhance the TT's overall style and readability.

Translating therefore means knowing how to write: both writing and translation involve thinking, expressing ideas and conveying meaning. The TT must read as a meaningful whole, it must hang together as a text just as the ST did, and the language used must be appropriate to the function and context. The substantial difference is, of course, that the content and form already exist in translation, whereas writing means starting from scratch.

## 8.4. Translation as Communication

Translation embodies all the features of communication: decoding messages and encoding messages; interpreting not only superficial but also underlying, intended meaning; using language which is appropriate to context; taking addresser and addressee into account. It is, moreover, a communicative activity that takes place cross-culturally, since it entails interaction between participants in two different social and cultural contexts. The process of translation is, therefore, far more complex than mechanically substituting discrete grammatical or lexical items from the ST to the TT. The translator's approach to the ST occurs at various levels: socio-cultural, functional and structural. The ST is identified according to its cultural and social context; it is evaluated in the light of the communicative function it is performing; finally its structure is analysed, proceeding from the larger textual elements down to the grammatical and lexical items. Pragmatic equivalence between ST and TT is determined as much by the TL system as by that of the SL since every language tends to have preference for certain textual devices and to neglect others (James 1980:113). If translation is to be effective as a cross-cultural communicative event, the translator needs to know how communication works in two separate languages. In other words, intralingual interpretation is a precondition for interlingual interpretation. Analysis of the various discourse levels and textual features present in a ST will lead to improved transfer strategies and a greater degree of equivalence between ST and TT. By developing an awareness of the whys and wherefores of translation, students and trainee translators will be able to generalise the information and strategies they have acquired from working on one particular text. Translation is an intertextual and cumulative process in the sense that the experience gained in translating one text can, and indeed should, be carried over to other texts.

## Selected Reading

- Arrowsmith, W. and Shattuck, R. 1961. *The Craft and Context of Translation*. Austin, Texas: University of Texas Press.
- Bassnet McGuire, S. 1980. *Translation Studies*. London: Methuen.
- Beaugrande, de R. and Dressler, W. 1981. *Introduction to Text Linguistics*. London: Longman.
- Bell, R.T. 1991. *Translation and Translating*. London: Longman.
- Biguenet, J. and Schulle, R. (Eds.) 1989. *The Craft of Translation*. Chicago: University of Chicago Press.
- Brislin, R.W. (Ed.) 1976. *Translation: Applications and Research*. New York: Gardner Press.
- Brown, G. and Yule, G. 1983. *Discourse Analysis*. Cambridge: Cambridge University Press.
- Carofiglio, V. (Ed.). 1980. *Tradurre*. Bari: Adriatica.
- Carroll, P.L. 1985. "Facilitating ESL Reading by Teaching Text Structure". *TESOL Quarterly*, 19.4.
- Catford, J.C. 1969. *A Linguistic Theory of Translation*. London: Oxford University Press.
- Cigada, S. (Ed.) 1982. *Processi traduttivi: teorie ed applicazioni*. Brescia: La Scuola.
- Cigada, S. (Ed.) 1984. *La traduzione nell'insegnamento delle lingue straniere*. Brescia: La Scuola.
- Duff, A. 1981. *The Third Language*. Oxford: Pergamon Press.
- Fisiak, J. 1981. *Contrastive Linguistics and the Language Teacher*. Oxford: Pergamon Press.
- Flower, L. and Hayes, J.R. 1980. "The Cognition of Discovery: Defining a Rhetorical Problem". *College Composition and Communication*, 31/2, pp. 21-32.
- Frawley, W. (Ed.) 1984. *Translation: Linguistic, Philosophical and Literary Perspectives*. Newark: University of Delaware Press.
- Freedman, A., Ptingle, I. and Yalden, J. 1983. *Learning to Write: First Language /Second Language*. London: Longman.
- Glass, E., Maroni, F., Micks, G. and Pagetti, C. 1988. *Metamorfosi Traduzione/Tradizioni. Proceedings of the IX AIA Congress*. Pescara: CLUA.
- Graham, J.F. (Ed.). 1985. *Difference in Translation*. Ithaca: Cornell University Press.
- Grals, L., Korlen, G. and Malinberg, B. (Eds.) 1978. *Nobel Symposium 39: Theory and Practice of Translation*. Bern: Peter Lang.
- Guenther, F. and Guenther-Reuter, M. (Eds.) 1978. *Meaning and Translation: Philosophical and Linguistic Approaches*. London: Duckworth.
- Hermans, T. (Ed.) 1983. *The Manipulation of Literature*. London: Croom Helm.
- Holmes, J.S. (Ed.) 1970. *The Nature of Translation*. The Hague: Mouton.
- House, J. 1977. *A Model for Translation Quality Assessment*. Tübingen: Narr.
- Jakobson, R. 1966. "On linguistic aspects of translation", in R.A. Brower (Ed.), *On Translation*. New York: Gardner Press.
- James, C. 1980. *Contrastive Analysis*. London: Longman.
- Kelly, L. 1979. *The True Interpreter*. Oxford: Basil Blackwell.
- Ladmiral, J.R. 1979. *Traduire. Théorèmes pour la traduction*. Paris: Payot.
- Lucisano, P. 1988. "Come scrivono gli studenti italiani: un primo sguardo ai risultati della indagine IEA sulla produzione scritta", *La Ricerca*, 15 November and 1 December, 1988. Torino: Loescher.
- Newmark, P. 1981. *Approaches to Translation*. Oxford: Pergamon Press.
- Newmark, P. 1988. *A Textbook of Translation*. London: Prentice Hall.
- Newmark, P. 1991. *About Translation*. Clevedon: Multilingual Matters Series, 74.
- Nida, E.A. 1964. *Toward a Science of Translating*. Leiden: Brill.
- Nida, E.A. 1974. "Translation", in Sebeok, T. (Ed.), *Current Trends in Linguistics*, vol. 12. The Hague: Mouton.
- Nida, E.A. 1976. "A framework for the analysis and evaluation of theories of translation", in Brislin, R.W. (Ed.) *Translation: Applications and Research*. New York: Gardner Press.
- Nida, E.A. and Taber, C. 1969. *The Theory and Practice of Translation*. Leiden: Brill.
- Nocera Avila, C. 1982. "Translation from theory to practice: A perspective". *Perspectives*, 5.2.
- Parks, G. 1982. "Notes on the use of translation in language classes". *System*, 10.3.
- Picken, C. 1986. *The Translator's Handbook*. London: Ashib.
- Radice, W. and Reynolds, B. (Ed.) 1987. *The Translator's Art: Essays in Honour of Betty Radice*. Harmondsworth: Penguin.
- Raines, A. 1987. "Why write? From purpose to pedagogy". *English Teaching Forum*, 25.4.
- Rieu, E.V. 1953. "Translation", in Cassell's *Encyclopedia of Literature*, vol. 1. London: Cassell.
- Rose, M.G. 1981. (Ed.) *Translation Spectrum. Essays in Theory and Practice*. Albany: New York Press.
- Smith, A.G. et al. 1958. *Aspects of Translation*. London: Secker and Warburg.
- Snell-Hornby, M. 1988. *Translation Studies: An Integrated Approach*. Amsterdam: John Benjamins.
- Steiner, G. 1975. *After Babel: Aspects of Language and Translation*. Oxford: Oxford University Press.
- Taylor, C. 1990. *Aspects of Language and Translation. Contrastive Approaches for Italian/English Translators*. Udine: Campanotto Editore.
- Tiome, R. 1987. *Il tradurre*. Milano: ISFAP.

- Toury, G. 1980. *In Search of a Theory of Translation*. Tel-Aviv: Porter Institute.
- Van Slype, G., Guinet, J.F., Seitz, F. and Benejam, E. 1983. *Better Translation for Better Communication*. Oxford: Pergamon Press.
- Wilss, W. 1982. *The Science of Translation*. Tübingen: Narr.
- Wilss, W. and Thome, G. (Eds.) 1984. *Translation Theory and its Implementation in the Teaching of Translating and Interpreting*. Tübingen: Narr.

## Reference Works

- Baron, D. 1982. *Grammar and Good Taste: Reforming the American Language*. New Haven, Conn.: Yale University Press.
- Baron, D. 1986. *Grammar and Gender*. New Haven, Conn.: Yale University Press.
- Barzun, J. 1975. *Simple and Direct: A Rhetoric for Writers*. New York: Harper and Row.
- Benson, M., Benson, E. and Ilson, R. 1986. *BBJ Combinatory Dictionary of English*. Amsterdam/Philadelphia: John Benjamins.
- Bernstein, T.M. 1984. *The Careful Writer: A Modern Guide to English Usage*. New York: Atheneum.
- Browne, V. (Ed.) 1987. *Odd Pairs and False Friends. Dizionario di false analogie e ambigue affinità tra inglese e italiano*. Bologna: Zanichelli.
- Browne, V. and Natali, G. 1989. *Bugs and Bugbears. Dizionario delle insidie e dei tranelli nelle traduzioni tra inglese e italiano*. Zanichelli: Bologna.
- Copperud, R.H. 1980. *American Usage and Style: The Consensus*. New York: Van Nostrand Reinhold.
- Falinski, J. 1989. *An English Grammar*. Firenze: Valmartina.
- Fowler, H. W. 1983. *A Dictionary of Modern English Usage*. 2nd ed. Revised and edited by Gowers, E. New York: Oxford University Press.
- Greenbaum, S. and Quirk, R. 1990. *A Student's Grammar of the English Language*. London: Longman.
- Hofmann Cortesi, L. and Schmid, B. 1988. *I segreti dell'inglese. Bidizionario di falsi sinonimi e vere equivalenze tra italiano e inglese*. Firenze: Sansoni.
- McArthur, T. 1981. *The Longman Lexicon of Contemporary English*. London: Longman.
- Miller, C. and Swift, K. 1980. *The Handbook of Non-sexist Writing*. New York: Lippincott and Crowell.
- Partridge, E. 1965. *Usage and Abusage*. London: Hamilton.
- Partridge, E. 1977. *You Have a Point There*. Boston: Routledge and Kegan Paul.
- Serianni, L. 1988. *Grammatica Italiana*. Torino: UTET.
- Swan, M. 1980. *Practical English Usage*. Oxford: Oxford University Press.
- Weiner, E.S.C. 1983. *The Oxford Guide to English Usage*. Oxford: Oxford University Press.

## CHAPTER 9

### Sample Texts

- 9.1. Lexical Chains in the Text
- 9.2. Types of Lexical Ties
- 9.3. Areas of Specific Importance to Translation
- 9.4. Appropriate Thematisation in the TT (Paragraph 1)
- 9.5. Inappropriate Thematisation in the TT (Paragraph 1)
- 9.6. Appropriate Thematisation in the TT (Paragraph 2)
- 9.7. Inappropriate Thematisation in the TT (Paragraph 2)
- 9.8. Appropriate Thematisation in the TT (Paragraph 3)

The texts presented in this chapter<sup>1</sup> will be analysed in relation to their salient features. The first has been selected on the basis of its lexical features, while the second deals mainly with thematisation and related problems.

Text 1. Lexical cohesion and translation

*Dickens e Dostoevskij compresero come il delitto verso l'infanzia sia il più tremendo delitto della storia umana, che non potremo mai cancellare dai nostri cuori e espriare completamente. Se ci guardiamo all'indietro, come scrive Lloyd Mabuse, "la storia dell'infanzia è un incubo, dal quale solo di recente abbiamo cominciato a distarci". Sulla moltitudine di neonati, bambini ai primi passi e adolescenti, che popolavano l'Europa nei secoli del Medio Evo e all'inizio dell'età moderna, è scesa una cortina quasi impenetrabile. Le testimonianze che rompono questa cortina, tratte dai libri e dai documenti privati, parlano un linguaggio terrificante.*

*Perché tanto odio e tanta ferocia contro la nostra immagine infantile? Perché tanto sadismo? Perché questa volontà di offendere, in noi, ciò che vi è di più tenero e indifeso? Invece che l'innocenza dell'uomo prima della caduta, l'infanzia ricordava agli adulti il peccato originale: "il neonato è ricolmo dell'onta e dell'impurità del peccato, che ha ereditato dai nostri progenitori attraverso i nostri lombi".*

*L'infanzia non suscitava ancora intorno a sé quella tenerezza che cominciò a evocare nel XV secolo. La percentuale così alta di morti infantili imponeva, come dice Philippe Aries, "una specie di proibizione affettiva", che evitava ai genitori di amare i figli che forse sarebbero morti bambini.*

(Pietro Citati, "Per secoli i bambini furono un popolo di vittime innocenti", *Il Corriere della Sera*)

(1) Both the texts analysed in this chapter were set by the present author as examination papers for fourth year students majoring in English at the University of Padova.

The vocabulary of the passage is a carefully constructed mesh of intertwining lexical strands. Lexical cohesion is created by two main lexical chains which run through the text and two subsidiary ones.

## 9.1. Lexical Chains in the Text

9.1.1. CRIME: *delitto* (repeated), *espiare, testimonianza, odio, ferocia, sadismo, offendere, indifesa, innocenza, morti, vittime* and *innocenti* (title).

9.1.2. SIN: *delitto* (repeated), *cancelare dai nostri cuori, espiare, odio, ferocia, sadismo, offendere, innocenza, uoma, caduta, peccato originale, onta, impurità, peccato, ereditato, progenitori, lombi, morti, innocenti* (title).

There is already a great deal of overlapping in these two main lexical chains, which contributes not only to the text's cohesion but also to the theme.

9.1.3. CRUELTY AND HORROR: *tremenda, incuba, cortina impenetrabile, terrificante, odio, ferocia, sadismo, offendere, proibizione (affettiva), vittime* (title).

9.1.4. VULNERABILITY AND AFFECTION: *tenero, indifesa, innocenza, tenerezza, morti infantili, proibizione affettiva, (evitava) amare, innocenti* (title).

9.1.5. KINSHIP: *infanzia* (repeated), *storia umana, neonati* (repeated), *bambini ai primi passi, adolescenti, infantile, uoma, adulti, ereditato, progenitori, lombi, morti infantili, genitori, figli, bambini* (repeated and title).

9.1.6. SOCIAL HISTORY: *storia umana, storia, popolavano, secoli* (repeated), *Medio Evo, età moderna, libri, documenti privati, uoma, ereditato, progenitori, XV secolo, percentuale, popolo* (title).

Elements from all six of these chains are present in the title itself. If the items in the lexical chains are regrouped into two contrasting strands,

parents / cruelty / crime / sin  
VS  
children / innocence / victims / defenceless

within the context of social history, a tension emerges which points to the theme of the passage: the survival of innocent children in adverse social conditions. Textual unity is created by the fact that the majority of the lexical items present in the text are part of one or other of the lexical chains. The close intertwining and overlapping of the chains adds further to the overall cohesive effect. The word *innocenti*, a key element of the theme and the title, occurs in the main left-motifs of the text, crime and sin, cruelty and vulnerability, and thus contributes towards the text's cohesion.

The semantic and collocational relationships are also highly cohesive as examples may be found in the text of almost every type.

## 9.2. Types of Lexical Ties

### 9.2.1. Repetition:

*Repetition: delitto, infanzia, infantile, cortina, peccato, morti.*

*Synonymy: infanzia and neonati / bambini, morti infantili and morti bambini.*

*Antonymy: odio / amore, genitori / figli, ferocia / tenerezza, offendere / indifeso, delitto / vittima.*

*Hyponymy: bambini (superordinate) – neonati, bambini ai primi passi (co-hyponyms).*

*Meronymy: progenitori (superordinate) – lombi.*

### 9.2.2. Collocation:

*delitto – espiare – ferocia – sadismo;*

*peccato – cancellare – espiare – onta – impurità – ereditato – progenitori;*

*incubo – destarci;*

*cortina – impenetrabile;*

*suscitare tenerezza.*

The author's choice of one word in preference to another contributes to building up the cohesive patterns that are intimately related to the theme of the passage. This will have to be borne carefully in mind by translators when they make their own lexical choices in the TT. The areas that translators will need to pay particular attention to in the translation process are indicated below.

### 9.3. Areas of Specific Importance to Translation

9.3.1. *Lexical chains*: special attention should be paid to maintaining the strands of lexical cohesion as far as possible in order to achieve the same communicative effect. For instance, *delitto verso l'infanzia* cannot be rendered by *infanticide* since two crucial components of separate but, at the same time, interrelated chains would be lost.

9.3.2. *Repetition*: lexical items repeated in the ST should in this case be reproduced in the TT since the device is indispensable to both cohesion and the overall effect. The use of referential synonyms would detract from the message to be conveyed.

9.3.3. *Cognates*: the passage is particularly insidious as far as deceptive and partial cognates are concerned. Translators need to tread warily when deciding which lexical equivalent they opt for. *Tremendo* cannot be translated as *tremendous*, nor can *terrificante* be rendered by *terrific*. The English items both include favourable value judgements, and fail totally in conveying an impression of horror. *Infantile*, on the contrary, has a negative connotational force in English which the Italian *infantile* lacks; childhood would be more appropriate. *Storia* has a broader range of meaning in Italian than in English since it includes both history and story. The choice of history would be dictated by the field of discourse, namely, social history.

9.3.4. *Hyponymy*: *infanzia* in Italian covers a time span that includes both the co-hyponyms *infancy* and *childhood* in English. Although English does not have a term that corresponds to *infanzia* in range of meaning, *childhood* can be used as an acceptable textual equivalent. The generic *delitto* should be translated by an equally generic term in English, that is, *crime*, and not by the more specific hyponyms *killings* or *murder*.

9.3.5. *Collocation*: *una cortina quasi impenetrabile* can be neither an *impenetrable veil* nor an *inscrutable curtain* but only an *impenetrable curtain* for collocational reasons.

*Cancellare dai nostri cuori* collocates with *delitto* and helps to evoke the sense of both crime and sin. A possible lexical equivalent in English would be *wipe out* but not *cancel* or *remove*.

These are just some of the textual features that emerge from a careful analysis of the ST. The lexical cohesive ties and chains contained in the text can be mapped out by means of some sort of visual display (boxes, circles, and so on) to make identification easier. This technique is illustrated below.

Dickens e Dostoevskij compresero come il delitto verso l'infanzia sia il più tremendo delitto della storia famiana, che non potremo mai cancellare dai nostri cuori e espriare completamente. Se ci guardiamo all'indietro, come scrive Lloyd Mabuse, "la storia dell'infanzia è un incedo, dal quale solo di recente abbiamo cominciato a destarci". Sulla moltitudine di leoneati, bambini ai primi passi e ladetescenti, che popolavano l'Europa nei secoli del Medio Evo e all'inizio dell'età moderna, è scesa una cortina quasi impenetrabile. Le festinonanze che rompono questa corvija, tratte dai libri e dai documenti privati, parlano un linguaggio terrificante.

Perché tanto odio e tanta tragedia contro la nostra immagine infamiae? Perché tanto sodisfiso? Perché questa volontà di offendere in noi, ciò che vi è di più ignero e indifeso? Invece che l'imbecillità dell'uomo prima della caduta, l'infanzia ricordava agli ladati il peccato originale: "il leoneato è ricolmo dell'onta e dell'impurità del peccato, che ha ereditato dai nostri preantori attraverso i nostri loroti".

L'infanzia non suscitava ancora intorno a sé quella tenerezza che cominciò a evocare nel XV secolo. La percentuale così alta di mori infantili imponeva, come dice Philippe Aries, "una specie di proibizione affettiva", che evitava ai genitori di aprire i figli che forse sarebbero mori bambini.

Piero Citati, "Per secoli i bambini furono un popolo di vittime innocenti"

Legend to passage:



crime  
kinship



vulnerability/affection  
cruelty/horror

sin  
social history

The relationship between the lexical items thus becomes explicit and may be referred to constantly throughout the translation process. Once the TT has been completed, it can be compared to the original mapped-out text as further verification that the lexical chains have been maintained and that there are no missing links. One possible translation of the ST is given below by way of example.

#### Text 1. Sample English translation

Dickens and Dostoevskij realised that crimes against childhood are the most hideous crimes in human history, which we will never be able to wipe out from our hearts and expiate totally. If we look into the past, as Lloyd Mabuse writes, "the history of childhood is a nightmare, from which we have only recently begun to wake up. An almost impenetrable curtain has descended over the multitude of newborn babies, children just beginning to walk and adolescents, who populated Europe in the Middle Ages and at the beginning of the Modern Age. The evidence drawn from books and private documents which breaks through this curtain speaks a terrifying language.

Why so much hatred and viciousness against the image of our childhood? Why so much sadism? Why this desire to harm what is most tender and defenceless in ourselves? Childhood re-minded adults of original sin instead of man's innocence before the Fall: "the newborn child is full of the shame and impurity of sin, which it has inherited from our ancestors through our loins". Childhood had not as yet aroused that tenderness it began to evoke in the 15th century. Such a high percentage of childhood deaths imposed, as Philippe Ariès says, "a sort of ban on affection" which spared parents from loving their children, who would perhaps die young.

Grammatical and lexical cohesion together give texture to a text. Each component that enters into a grammatical or lexical cohesive relation contributes to creating a cohesive chain. The number of chains in a text, their complexity and extent of overlapping contribute to its unity. The nature of the cohesive ties within a text is closely related to meaning and stylistic effect. Translators therefore need to be sensitive to the web of lexical and grammatical semantic relations in the ST and to the way they contribute to the overall message of the text. Failure to recreate grammatical and lexical cohesive patterns in the TT could lead to misunderstanding and might well prejudice the pragmatic effect.<sup>2</sup>

(2) For a fuller account of the analysis outlined here see Ulrych, M. "Text and translation: The role of lexical cohesion", in Thorne, R. (Ed.), *La glottodidattica oggi* Milano: ISFAP.

#### Text 2. Thematisation and translation

*A cogliere la mela del biblico albero della conoscenza furono, il 25 aprile 1953, le mani di un bizzarro fisico inglese convertito alla ricerca biologica, Francis Crick, e di un giovane indisciplinato americano, zoologo pentito, James Watson: entrambi estrosi outsiders della biologia molecolare e invadenti ospiti di quell'austero tempio della scienza che erano (e sono) i laboratori dell'Università di Cambridge.*

*Il frutto proibito lo scodellarono sulle pagine di Nature, la più prestigiosa rivista scientifica del mondo: "Desideriamo proporre una struttura per il sale dell'acido desossiribonucleico (Dna). ... questa struttura possiede alcune caratteristiche insolite di considerevole interesse biologico. ... Non è sfuggito alla nostra attenzione che lo specifico appaiamento da noi ipotizzato suggerisce immediatamente un possibile meccanismo di duplicazione del materiale genetico. ..."*

*Era il traguardo di una corsa che da ottant'anni mobilitava il mondo della biologia: capire cosa fosse, e come funzionasse, il "gene": quella allora misteriosa entità che presiede a tutti i fenomeni della vita, che contiene l'informazione necessaria alla costruzione d'ogni essere vivente, che "trasporta" i caratteri ereditari da una generazione all'altra e determina la storia e il destino biologico di ognuno di noi. All'annuncio la comunità scientifica esultò: ma fuori di essa ben pochi compresero quale vertiginoso panorama si aprisse con quella brutta prosa scientifica comparata sulle gelide pagine di Nature. Svelando il segreto della vita, Crick e Watson avevano consegnato nelle mani dell'uomo un potere immenso, pari solo al dominio dell'energia nucleare.*

(Franco Pratico, "Non diciamo sciocchezze", *La Repubblica*, 26 maggio 1987)

The main feature of this text is its thematic structure, which is closely linked to the stylistic use of metaphor. *La mela* and *il frutto proibito* are metaphors for *il sale dell'acido desossiribonucleico (Dna)* aimed at conjuring up an image in the reader's mind of the two scientists, like Adam and Eve in the Garden of Eden, gaining access to the secret of life by picking the forbidden fruit from the tree of knowledge. Most ST readers may be expected to share the intertextual knowledge of the Biblical reference to which it alludes, as may the English-speaking readers of the TT. A pragmatically equivalent translation will therefore reproduce the Biblical frame of reference and maintain the extended metaphor.

This is not all, however. The significance of the scientists' discovery is rendered not only by means of the connotative force of the lexical items but also syntactically. The arrangement of clauses is such that elements like *cogliere la mela*, *il frutto proibito*, *capire cosa fosse e come funzionasse il "gene"* are consistently thematised. This serves the dual

purpose of establishing, and at the same time highlighting, the common ground between reader and writer. The choice of word order also enables full weight to be given to the discovery of DNA – the key to the secret of life. The various devices used to foreground the discovery will now be examined together with possible translation alternatives to arrive at versions that are both semantically and pragmatically equivalent.

#### 9.4. Appropriate Thematization in the TT (Paragraph 1)

The marked theme structure that the writer uses in the Italian ST to thematise *a cogliere la mela* ... can be reproduced in English by means of an equivalent syntactic device. The non-finite clause to pick the apple ... can be fronted and promoted to theme so as to make the theme coincide with marked focus. This syntactic arrangement sets the scene from which the rest of the communication can proceed. The setting up of shared knowledge is consolidated by the definite article, which refers outside the text (exophoric reference) to the macrocontext of the Bible story and the reader's knowledge of the world. A further advantage of this choice of word order is that it enables the reader to focus on the new information contained in the rheme the hands of ... and those of ...

**9.4.1.** To pick the apple from the Biblical tree of knowledge, on the 25th April 1953, were the hands of a rather eccentric English physicist, a convert to biological research, Francis Crick, and those of a young undisciplined American, a repentant zoologist, James Watson, both brilliant outsiders in molecular biology and undesired guests in that austere temple of science which the laboratories of the University of Cambridge were and still are.

This is not, however, the most natural sentence structure that English offers. A better option open to the translator in achieving an equivalent pragmatic effect is to promote the hands to theme and then to reinforce the effect by means of medial subordination. In this case it is the instrument of the action which is thematised.

**9.4.2.** The hands which, on the 25th April 1953, picked the apple from the Biblical tree of knowledge, were those of a rather eccentric English physicist, a convert to biological research, Francis Crick, and of a young undisciplined American, a repentant zoologist, James Watson, both brilliant outsiders in molecular biology and undesired guests in that austere temple of science which the laboratories of the University of Cambridge were and still are.

This arrangement enables the extralinguistic context to be established (the link with the other seekers of knowledge, Adam and Eve), while at the same time giving thematic marking to the instrument the hands. The effect is further enhanced by the information focus contained in the rheme those of ... and of ...

An alternative way of sequencing the elements in this paragraph to produce an equivalent effect is to use the passive voice.

**9.4.3.** The apple of the Biblical tree of knowledge was picked on the 25th April 1953 by the hands of a rather eccentric English physicist, a convert to biological research, Francis Crick, and of a young undisciplined American, a repentant zoologist, James Watson, both brilliant outsiders in molecular biology and undesired guests in that austere temple of science which the laboratories of the University of Cambridge were and still are.

Once again the apple of the Biblical tree of knowledge is presupposed as being information that is shared by the reader and is therefore placed initially in theme position. This allows the agentive subject, the hands of ..., to be turned into the agent, and thus also the rheme, and to receive focal prominence.

Another device available to the translator in sequencing clausal elements in such a way as to achieve the same pragmatic effect is clefting. It is used as an empty theme followed by was so as to place focus on the element that follows, the hands ... Watson. Since a cleft sentence indicates divided focus, prominence is also given to the "which-clause".

**9.4.4.** It was the hands of a rather eccentric English physicist, a convert to biological research, Francis Crick, and those of a young undisciplined American, a repentant zoologist, James Watson, which, on the 25th April 1953, picked the apple from the Biblical tree of knowledge. Both were brilliant outsiders in molecular biology and undesired guests in that austere temple of science which the laboratories of the University of Cambridge were and still are.

The paragraph needs to be split up into two sentences, however, as the embedded clause (in italics in the text below) would otherwise make the overall sentence much too long and cumbersome:

**9.4.5.** It was the hands of a rather eccentric English physicist, a convert to biological research, Francis Crick, and those of a young undisciplined American, a repentant zoologist, James Watson, both brilliant outsiders in molecular biology and undesired guests in that austere temple of science which the laboratories of the University of Cambridge were and still are, which, on the 25th April 1953, picked the apple from the Biblical tree of knowledge.

## 9.5. Inappropriate Thematization in the TT (Paragraph 1)

The word order in the following example fails to reproduce the information focus intended by the ST author.

**9.5.1.** Francis Crick, a rather eccentric English physicist and a convert to biological research, and James Watson, a young undisciplined American, a repentant zoologist, picked the apple from the Biblical tree of knowledge on the 25th April 1953, with their hands.

They were both brilliant outsiders in molecular biology and undesired guests in that austere temple of science which the laboratories of the University of Cambridge were and still are.

The normal sequencing of elements produces a matter-of-factness that totally undermines the importance of the discovery of DNA in mankind's history. The positioning of *with their hands* at the end of the sentence is also inappropriate since it receives contrastive end focus: it is as if the author were saying *with their hands NOT with their feet!*

The next example has a similar word order and once again falls short of the ST author's intended effect.

**9.5.2.** The hands of a rather eccentric English physicist, a convert to biological research, Francis Crick, and those of a young undisciplined American, a repentant zoologist, James Watson, picked the apple from the Biblical tree of knowledge on the 25th April 1953. They were both brilliant outsiders in molecular biology and undesired guests in that austere temple of science which the laboratories of the University of Cambridge were and still are.

In the following translation the substitute *pro-form* the ones, followed by restrictive post-modification who picked ... 25th April 1953, carries the main information focus and thus highlights the agentive subjects Francis Crick ... James Watson, which would otherwise be in a normal unmarked theme position.

**9.5.3.** Francis Crick, a rather eccentric English physicist and a convert to biological research, and James Watson, a young undisciplined American, a repentant zoologist, were the ones who picked the apple from the Biblical tree of knowledge on the 25th April 1953. They were both brilliant outsiders in molecular biology and undesired guests in that austere temple of science which the laboratories of the University of Cambridge were and still are.

Nevertheless, the thematization of the original ST has been lost and the author's intended message altered. There is also information loss due to the omission of the hands. The effect intended by the original sequencing of information in the ST has also been subverted in the text below because of inappropriate fronting of the adverbial time phrase.

**9.5.4.** On the 25th April 1953, the hands of a rather eccentric English physicist, a convert to biological research, Francis Crick, and those of a young undisciplined American, a repentant zoologist, James Watson, picked the apple from the Biblical tree of knowledge, both brilliant outsiders in molecular biology and undesired guests in that austere temple of science which the laboratories of the University of Cambridge were and still are.

### 9.6. Appropriate Thematization in the TT (Paragraph 2)

The second paragraph of the Italian ST starts with left dislocation of the object *il frutto proibito*, making it a marked theme. It also conveniently takes up the theme of the previous paragraph, and thus adds to the text's overall coherence and cohesion. The same effect can be achieved in the English TT by means of the passive.

**9.6.1.** The forbidden fruit was dished up in the pages of *Nature*, the most prestigious scientific journal in the world:

or by fronting the object:

**9.6.2.** The forbidden fruit they dished up in the pages of *Nature*, the most prestigious scientific journal in the world:

### 9.7. Inappropriate Thematization in the TT (Paragraph 2)

The Italian syntax cannot be reproduced in the English TT since this would result in a double subject

**9.7.1.\*** The forbidden fruit they dished it up in the pages of *Nature*, the most prestigious scientific journal in the world:

In the following example the journal is thematised unnecessarily, which alters the text's thematic progression.

**9.7.2.** The journal which served up the forbidden fruit was *Nature*, the most prestigious scientific journal in the world:

### 9.8. Appropriate Thematization in the TT (Paragraph 3)

Unlike English, Italian is a "pro-drop" language and as such does not need to make explicit the subject pronoun of the verb *era*. It is contextually obvious, however, that the subject, and thus the theme, is the discovery of DNA discussed previously. In English, textual cohesion needs to be made explicit through the use of the anaphoric reference item it.

**9.8.1.** It was the milestone that the world of biology had for eighty years been competing to reach: to understand the nature and function of the "gene", that as yet mysterious entity which governed all the phenomena of life, which contained the information necessary to form every living being, which "conveyed" hereditary features from one generation to another, and which determined the history and biological destiny of every one of us. When the discovery was announced, the scientific community rejoiced, but apart from them very few people understood what dizzy prospects that ugly scientific prose in the pages of *Nature* had opened up. By revealing the secret of life, Crick and Watson had delivered into men's hands immense power, comparable only to their control over nuclear energy.

The focal prominence given to the rheme *il traguardo ... biologia* in the ST is reflected in the TT, the milestone ... to reach: the adverbial time phrase for eighty years is brought forward to medial position so that competing to reach can receive end-focus. The thematic progression and communicative dynamism of the ST are mirrored in the TT by means of the four parallel subordinate relative clauses all introduced by which.

It was the milestone that the world of biology had for eighty years been competing to reach: to understand the nature and function of the "gene", that as yet mysterious entity which governed all the phenomena of life, which contained the information necessary to form every living being, which "conveyed" hereditary features from one generation to another, and which determined the history and biological destiny of every one of us.

The noun phrase at the beginning of the next sentence, *all'annuncio*, is verbalised in the English TT, which enables the discovery to be made explicit. By placing when the discovery was announced in theme position, the translator has reproduced the thematic progression of the ST and has therefore reflected its communicative purpose.

When the discovery was announced, the scientific community rejoiced, but apart from them very few people understood what dizzy prospects that ugly scientific prose in the pages of *Nature* had opened up.

The climax of the passage is reached in the closing sentence where *svelando il segreto della vita* is left in theme position in English, by revealing the secret of life. This is crucial to the text's thematic progression since it both summarises the significance of what has been stated hitherto and prepares the ground for the impact created by the information contained in the theme.

By revealing the secret of life, Crick and Watson had delivered into men's hands immense power, comparable only to their control over nuclear energy.

Any departures in the sequencing of sentence elements in the TT should be evaluated in the light of the text's overall thematic structure to prevent upsetting the delicate balance created in the ST.

#### Text 2. Sample English Translation

The hands which, on the 25th April 1953, picked the apple from the Biblical tree of knowledge, belonged to a rather eccentric English physicist, a convert to biological research, Francis Crick, and to a young undisciplined American, a repentant biologist, James Watson, both brilliant outsiders in molecular biology and undesired guests in that austere temple of science which the laboratories of the University of Cambridge were and still are. The forbidden fruit was dished up in the pages of *Nature*, the most prestigious scientific journal in the world: "We wish to propose a structure for deoxyribonucleic acid salt (DNA)... the structure possesses certain characteristics of considerable biological interest... It has not escaped our attention that the specific coupling which we have hypothesized suggests an immediate possibility of a possible duplication mechanism of the genetic material...."

It was the milestone that the world of biology had for eighty years been competing to reach: to understand the nature and function of the "gene", that as yet mysterious entity which governed all the phenomena of life, which contained the information necessary to form every living being, which "conveyed" hereditary features from one generation to another, and which determined the history and biological destiny of every one of us. When the discovery was announced, the scientific community rejoiced, but apart from them very few people understood what dizzy prospects that ugly scientific prose in the pages of *Nature* had opened up. By revealing the secret of life, Crick and Watson had delivered into men's hands immense power, comparable only to their control over nuclear energy.

CHAPTER 10

Practice Texts for Translation

The texts in this Chapter have been selected on the basis of their suitability for intermediate and advanced translation practice. Although only a limited number of texts have been included, they are representative of the range of text-types that students and trainee translators at this level can reasonably be expected to handle. The texts span such fields of discourse as the environment, travel, education, science and technology, medicine, economics, politics, law, society, literature and the arts. Scope is also given to practising various tenors of discourse within these fields.

This Chapter provides an opportunity for students and trainee translators to put into practice the theoretical principles and practical advice outlined in the previous Chapters. All the texts should be approached as language in context, which is performing a specific function as a piece of communication. In other words, the ST is first identified in terms of its cultural and social context; it is then evaluated in the light of the communicative function it is performing; finally, its structure is analysed, from the larger textual elements down to the lexical and grammatical items.

### LA TERRA IN PERICOLO

La terra, l'ambiente che ci dà la vita, è in pericolo. Le nostre azioni, l'uso che facciamo delle risorse naturali stanno mettendo in pericolo l'aria, l'acqua, il suolo, il clima, la varietà degli organismi viventi, ovvero quei processi ecologici che consentono la nostra stessa vita.

Gli ecosistemi naturali e gli organismi che li formano e li abitano sono alterati e distrutti ad un ritmo crescente.

- Disboscamento, irrazionale sfruttamento agricolo, eccesso di pascolo, espongono il suolo fertile del nostro pianeta ad una erosione senza precedenti. Circa 6 milioni di ettari si trasformano ogni anno in deserto.

- 200.000 Km<sup>2</sup> di foreste tropicali sono distrutti o irrimediabilmente danneggiati ogni anno per ricercare nuove terre arabili e pascoli e per alimentare il mercato del legname tropicale.

Entro 50 anni non rimarrà più un solo metro quadrato di foresta tropicale. Per di più i terreni così ottenuti per il pascolo e le colture diventano rapidamente sterili.

- I rifiuti industriali, i prodotti dalla combustione dei combustibili fossili, i pesticidi e i fertilizzanti sparsi in quantità crescente sui campi, stanno contaminando l'aria, l'acqua, il suolo e le catene alimentari. Le conseguenze sulla salute umana e sulla funzionalità degli ecosistemi sono inimmaginabili.

Le piogge acide hanno gravemente danneggiato 33 milioni di ettari di foreste in Europa.

- L'aumento di anidride carbonica nell'atmosfera prodotta dalla combustione e dai disboscamenti minaccia di alterare il clima terrestre mettendo in pericolo la produzione agricola su scala mondiale. La distruzione progressiva della barriera di ozono, causata dal riversamento nell'atmosfera di una lunga serie di composti chimici, minaccia di far aumentare il bombardamento della superficie terrestre con raggi ultravioletti, con conseguenze gravissime per la vita.

- Migliaia di specie animali e vegetali si estinguono ogni anno, soprattutto a causa della distruzione degli habitat. Molte di esse scompaiono prima di essere state descritte. Con esse perdiamo un immenso patrimonio genetico e innumerevoli possibilità di migliorare le varietà che usiamo in agricoltura, di scoprire nuovi farmaci, di ottenere nuovi materiali per l'industria.

In più il ridursi della varietà della vita, mette in pericolo la stabilità delle condizioni ambientali del nostro pianeta.

WWF. "Cosa significa CONSERVARE",  
Strategia mondiale per la conservazione, 1980

Tra pochi giorni a Rio de Janeiro sarà firmata una convenzione a tutela del Pianeta.

Si è appena concluso l'XI Congresso mondiale di meteorologia, durato tutto il mese di maggio a Ginevra. Organo supremo dell'Organizzazione meteorologica mondiale (Omm), una istituzione dell'Onu nata 41 anni fa, il congresso riunisce, ogni quattro anni, i rappresentanti dei 160 Paesi membri per confrontare strategie scientifiche e indicare la politica da seguire, se si vuole salvare il pianeta dalla minaccia dei suoi elementi fondamentali: aria e acqua.

Il controllo dell'atmosfera globale e lo studio dei cambiamenti climatici mondiali costituiscono in sintesi il complesso compito scientifico dell'Omm che ha quindi responsabilità internazionali enormi. Mentre si studiano i potenziali cambiamenti climatici e si verificano i mutamenti accertati (che tuttavia vengono scientificamente considerati nei limiti di variabilità della fluttuazione climatica nel corso degli ultimi cento anni), quello che è certo riguarda il cambiamento della composizione chimica dell'atmosfera per l'aumento dei gas ad effetto serra, i quali continuano ad accumularsi.

Come è noto, questo processo diventerà irreversibile se non lo fermeremo. Quanto tempo ha l'umanità per difendersi? Lo abbiamo chiesto al segretario generale dell'Omm, Godwin Olu Obasi, meteorologo nigeriano di fama internazionale, laureato al Mit di Boston e, per la terza volta, rieletto alla guida dell'istituzione: «Bisogna prendere misure urgenti - afferma Obasi - e soprattutto occorre cominciare un monitoraggio del clima nelle zone tropicali dove mancano le stazioni e dove abbiamo un programma dell'Omm. Purtroppo i Paesi più colpiti dai cambiamenti climatici sono quelli in via di sviluppo, come si è visto per il Bangladesh. Se il livello del mare si alza anche di poco, gli effetti dei cicloni tropicali saranno ancora più catastrofici». La mancanza di reti di monitoraggio in alcuni Paesi asiatici, africani e del Sud America impedisce l'acquisizione di dati certi. Diversa è la situazione in Europa e nel mondo occidentale.

Livia Alessandri, "L'effetto Terra", Il Giornale, 7 giugno 1991

Gli inquinamenti industriali rappresentano certo un problema grave, ma i processi relativi hanno decorso relativamente lento. Le loro conseguenze sono distruzione di ricchezze naturali e squilibri ecologici, e io non credo che questi aspetti siano i più rilevanti ai fini delle considerazioni a più breve termine relative alle crisi concomitanti di sistemi ad alta concentrazione. Potranno diventare molto più rilevanti e urgenti, se le concentrazioni continueranno a crescere con una penetrazione maggiore dell'attuale, fra aree industriali e aree urbane e se le situazioni di instabilità continueranno a mantenersi senza condurre a uno stato di crisi grave e stabile.

A breve termine, invece, la presenza di mucchi di rifiuti urbani potrà avere conseguenze più semplici e micidiali di quelle degli scarichi industriali: la materia prima non manca nelle metropoli, dalle minori alle massime, i volumi annui di immondizie raccolte vanno da alcuni milioni a una o due decine di milioni di metri cubi. Le proposte di un loro trattamento industriale remunerativo – come quella di comprimere le immondizie a pressione molto alta trasformandole in blocchetti resistenti e compatti usabili come sottofondo per massicciate stradali – sono lontane dall'essere realizzate. Anche le applicazioni di tecnologie moderne non sono in questo campo sufficienti a fornire soluzioni rapide ed efficaci.

Roberto Vacca, *Il medioevo prossimo venturo*

È significativo che uno dei casi storici più eclatanti di inquinamento massiccio dell'ambiente sia occorso in Europa proprio con l'inizio dello sfruttamento su vasta scala di una risorsa naturale – il carbon fossile – la cui utilizzazione era destinata a spalancare le porte alla Rivoluzione Industriale. Tutto accade in Inghilterra tra la metà del Cinquecento e la metà del Seicento. L'Inghilterra era rimasta fino ad allora una delle aree economicamente e socialmente più arretrate d'Europa. Con la metà del Cinquecento però il Paese entrò in una lunga fase di sostenuto sviluppo. Tra le componenti più significative del fenomeno c'era l'aumento della marineria, l'inizio e l'espansione della fabbricazione dei cannoni di ferro fuso (largamente impiegati sulle navi private inglesi), un protratto boom edilizio, l'espansione di industrie quali della birra e del vetro: il tutto sullo sfondo di un sostenuto incremento demografico.

L'elevato livello delle costruzioni edili e delle costruzioni navali comportò l'impiego di molto legname. Parallelamente lo sviluppo delle fornaci e dell'industria del ferro, del vetro e della birra implicarono crescenti ed elevati consumi energetici. Il combustibile allora in uso era ancora il legno (nella forma di carbone di legna): l'Inghilterra però non è non era terra di boschi e il legno cominciò a scarseggiare. Fu del tutto naturale che gli Inglesi pensassero allora di utilizzare come combustibile il carbon fossile che in certe zone dell'isola era disponibile in quantità notevole ed in giacimenti facilmente accessibili.

Carlo Cipolla, "Le nubi tossiche di tre secoli fa",  
*Il Corriere della Sera*, 12 maggio 1986

*Ancora un poco, e quella vita di stenti sarebbe finita. Se ne sarebbe tornato al suo paese, dove si sarebbe costruito una casetta con le sue mani. Al resto Dio avrebbe provveduto. E infatti Dio provvede mandando prima quel vento africano che egli era riuscito a vincere con la magia, poi una siccità quale non si era mai vista. Pareva che quel vento avesse levigato il cielo in modo tale che le nuvole non potessero più posarsi. A Isporòsile l'acqua non era mai mancata, per via dei canali costruiti da Don Sebastiano, e invece quell'anno cominciò a mancare. Per un po' di tempo, lavorando nel cuor della notte, Nammeddu riuscì a catturare un rivioletto che bastava per quattro o cinque riquadri: verso le sei esso si contraeva, si accorciava, moriva del tutto. Sotto il cielo di metallo, i pomodori piegavano tristemente la testa sui solchi, le lattughe si sfacevano, la terra impiettrava. Verso luglio il rivioletto scomparve del tutto, e fu la fine.*

*Egli sapeva da dove veniva quella sciagura. Nel potere di Isporòsile a memoria d'uomo l'acqua non era mai mancata. Questo era il suo pregio, che lo rendeva eccellente su tutti gli altri. Ma non si trattava del demonio, come per quel vento. L'acqua del podere veniva dal torrentello che attraversava il chiuso di Pascale Marris: questi, e s'intende Merriolu, il suo mezzadro, aveva diritto di servirsene per il suo orto, ma poi doveva lasciarla scorrere, perché tale era la legge e l'uso. Invece egli, spiando nella notte, aveva da tempo osservato che Merriolu aveva praticato alcune fosse nelle quali l'acqua si raccoglieva goccia a goccia, formando dei piccoli depositi che gli servivano per altri usi. Sarà stato vero? Sarà stata allucinazione? Più volte aveva urlato a Merriolu che lasciasse correre l'acqua, e quello gli aveva risposto che in casa sua faceva quel che voleva. L'aveva detto a Don Sebastiano, e aveva sentito come gli aveva risposto. Intanto l'orto moriva, e con l'orto morivano le sue speranze.*

Salvatore Satta, *Il giorno del giudizio*

*L'archeologia sta oggi aprendosi alle possibilità di giovani e adulti, volontari, inesperti, studenti con qualche conoscenza storico-archeologica, laureati in archeologia un tempo destinati unicamente all'insegnamento. In che cosa consiste concretamente questa nuova apertura? Per rispondere dividiamo subito il campo in due settori: coloro che sono in possesso di una specializzazione accademica adeguata e guardano all'archeologia come ad una concreta prospettiva professionale, e coloro che ricercano solo un'affascinante evasione per le vacanze. Magari inseguendo un'avventura alla Indiana Jones.*

*Per il primo gruppo una indicazione può venire dall'esperienza francese, dove sono nate centinaia di associazioni archeologiche, che organizzano scavi a pagamento per amatori. Esse sono state fondate e sono dirette da esperti i quali hanno, ad esempio, ottenuto la licenza per restaurare un castello, o per effettuare scavi in un sito gallo-romano, o condurre una esplorazione subacquea, e con i proventi che derivano dalle rette dei volontari-paganti, e le pubblicazioni, producendo nel contempo cultura e svago intelligente per chi ama ozii da sdraiato.*

*Questo come accennato, vale per gli aspiranti professionisti. E per i dilettanti? Ai dilettanti si offrono queste possibilità: partecipare come volontari ad un campo archeologico, offrendo lavoro in cambio di vitto e alloggio; frequentare un corso archeologico pratico, addestrandosi alle tecniche di scavo, (Training excavations), e pagando una retta modesta; iscriversi a dei corsi di archeologia che prevedano visite guidate a delle aree di scavo, con lezioni sul posto condotte da esperti, (Residential and weekend courses). Infine per i laureati in archeologia che cerchino occasioni per partecipare a campagne di scavo, le possibilità sono numerose, sia in Europa che nelle aree extraeuropee.*

Luciano Rinero and Claudio Nervi,

"Un'estate a travestirsi da Indiana Jones", *La Stampa*, 19 giugno 1991

*Corsi parecchio, ma nessun villaggio appariva, e anzi la mulattiera, dopo molti tonanti in discesa, pareva risalisse di nuovo verso la montagna. Forse era una strada militare, costruita durante la Guerra, e portava a qualche forte abbandonato e sgritolato dalle cimate, in una valle solitaria. Sentivo, ad andare avanti, la stessa nausea di quando da bambina, in gara con altri, procedevo dentro un grosso tubo di cemento che s'internava nella collina, per mostrare il mio coraggio, e mentre strisciavo mi figuravo un getto d'acqua improvviso che mi avrebbe travolto e annegato, o la forma viscosa di una vipera che mi avrebbe punto a morte. Eppure continuai a pedalare, spinto dalla speranza di rivedere i capelli bianchi intravisti contro il rosso dell'incendio. Mi decisi a ritornare soltanto quando mi convinsi che la strada non portava a nessun paese, ma saliva sempre più, per condurre chissà dove, sicché voltai la bicicletta, e mi buttai giù per la discesa con impeto barbarico. Adesso ero inseguito da una paura ostinata, una cagna immensa che si mimetizzava perfettamente nel buio, il cui ansinare si confondeva col fischio della bora, e che desistette, per rintanarsi in lontananze indefinite, solo quando vidi le prime case de Ligolais.*

Carlo Scarton, *La Regina di Saba*

*Fino a qualche anno fa gli studi all'estero erano una possibilità che riguardava solo una élite molto ristretta. La crescita del reddito nazionale, per quanto concerne gli studi nelle costose università americane, e lo sviluppo in proporzioni geometriche del programma spochi ma eccellenti» che andavano all'estero si è passati all'era dell'interscambio di massa. Il che, come in tutti i fenomeni di massa, comporta l'abbassamento medio sia del livello della domanda che di quello dell'offerta. Sono cresciuti, perciò, i redici delusi, i casi di disagio e, alla fine, di insuccesso.*

*C'è poi da considerare un altro fattore. Se studiare all'estero significa frequentare un ateneo di un Paese straniero allo scopo esclusivo di internazionalizzare la professione, molti giovani trovano oggi che per raggiungere tale scopo si può restare comodamente a casa propria. Non c'è quasi università italiana, infatti, in cui una o più facoltà non siano direttamente impegnate in ricerche incrociate con altre università europee o nordamericane o dei Paesi dell'Est. Il che comporta lunghe permanenze di visitor professors sulle cattedre italiane; spesso in linguaggi cifrati, corrono sul filo dei fax internazionali; fondi comuni da amministrare e spendere; pubblicazioni multilingue edite dagli atenei gemellati.*

*È il caso (solo per fare qualche esempio) di Parma con università californiane nelle ricerche del dipartimento di fisica, di Palermo con Boston nel settore dell'astrofisica; della università La Sapienza di Roma e della Statale di Milano per quasi tutti gli istituti in cui si conducono studi avanzati; di Udine con le università austriache; di Torino con le università francesi.*

Nicola d'Amico, "Studiare negli USA: quando vale la pena", *Expression*, 2, 1991

Le università e le scuole non bastano più. Adesso anche gli uffici e il salotto di casa si trasformano in aule. Anzi, in centri multimediali per l'insegnamento a distanza. Basta un video, un programma studiato ad hoc e un collegamento in rete a un centro abilitato a gestire i programmi: così, con la teledidattica, si può far fronte al crescente bisogno di formazione continua senza assentarsi dal lavoro o dalla propria abitazione.

La Cee spinge da tempo, anche con lo stanziamento di cospicui fondi, perché i Paesi membri potenzino le reti di insegnamento a distanza con lo scopo di favorire l'aggiornamento e la riqualificazione di fasce sempre maggiori di lavoratori. Basta pensare ai grossi tagli di personale che le maggiori aziende italiane stanno facendo in questo momento, per capire che l'intento di Bruxelles è proprio quello di arginare e prevenire l'aumento della disoccupazione dovuta ai nuovi processi tecnologici.

Secondo l'Irdac, il comitato per la ricerca e lo sviluppo industriale della Comunità, la rivoluzione informatica dei processi produttivi fa deprezzare progressivamente il capitale intellettuale della forza lavoro, con una perdita di valore del 7% l'anno: una rapidità di molto superiore al tasso di contemporanea assunzione di neodiplomati o laureati. In poche parole significa che, se già solo un anno dopo aver conseguito un titolo di studio il suo valore comincia a ridursi quasi di un decimo, dopo sette anni le proprie competenze soddisfano solo la metà di quanto richiede il proprio ruolo di lavoro.

Nel 1990 oltre 350.000 studenti, in maggioranza adulti, hanno frequentato in Europa università aperte o d'insegnamento a distanza. Dalle indagini risulta ottimo il livello dei programmi e con una sola differenza rispetto a quelli tradizionali: puntano maggiormente sull'applicazione pratica e meno sulla ricerca. Organizzatissime risultano le "Open University" inglesi, che lavorano attraverso programmi radiotelevisivi, videocassette, programmi in floppy-disk, centri di collegamento telematico, servizi di consulenza. Ma di pari livello sono anche le "Fernuniversitaet" tedesche, quelle olandesi e persino quelle spagnole.

L'Italia sta cercando di colmare il gap che, anche in questo campo, la relega al ruolo di fanalino di coda. È appena nata, per esempio, Trainet, una nuova società che si occuperà esclusivamente di sperimentare prodotti e servizi informatici per lo sviluppo prima, e l'assistenza poi, di tutte le attività connesse all'insegnamento a distanza. Costituita dalla Sip e con la partecipazione in quote minoritarie di Olivetti Systems, Ibm Semea e Apple, per il momento sta mettendo a punto progetti studiati per un target di aziende di grande dimensioni. In seguito l'iniziativa verrà estesa anche a organizzazioni minori.

"Teledidattica, vmi, video, laurea", *La Repubblica*, 6 dicembre 1991

*Vola con gli strumenti spenti per affaticare meno il pilota. Capace di farlo è il nuovo aereo della McDonnell Douglas MD-11 che ha ottenuto l'8 novembre scorso dalla Federal Aviation Administration americana il certificato per poter entrare in attività nelle 32 compagnie aeree, tra cui l'Alitalia, che finora lo hanno ordinato.*

*Gli strumenti spenti in volo non sono una discutibile prodezza ma una filosofia adottata dai progettisti e soprannominata «Dark Cockpit» (cruscotto buio).*

*Normalmente succede che tutta una serie di apparati entrano in attività quando si avvia l'aeroplano segnalando ai piloti le condizioni in cui si trovano i diversi sistemi.*

*Sull'MD-11 tutti questi rimarranno spenti e ciò significherà che tutto funziona a dovere. Si illumineranno soltanto quando qualcosa va male. Così il pilota non sarà continuamente e istintivamente richiamato a guardare (aggiungendo fatica a fatica) strumenti che riferiscono informazioni non necessarie dal momento che tutto funziona.*

*Questo criterio, per la prima volta impiegato su un velivolo commerciale, è uno degli elementi innovativi che caratterizzano l'ingresso sulla scena del nuovo MD-11 «dotato - come afferma la McDonnell Douglas che l'ha costruito - del più avanzato sistema di controllo automatico ma installato su un aereo civile per garantire maggior sicurezza e minor lavoro per i piloti».*

*Il «cervello informatico» che gestisce l'MD-11 è nato dalla collaborazione tra l'Honeywell realizzatrice dei sistemi elettronici e la società di St. Louis che ha studiato il software seguendo le necessità espresse da un gruppo di specialisti appartenenti a diverse compagnie aeree. Per dialogare con i piloti il «cervello» adopera sei schermi a raggi catodici, sei televisori in pratica e tre computer installati sul piano collocato tra i due sedili di guida.*

Giovanni Caprara, "Strumenti spenti per non affaticare il pilota", *Corriere Scienza*, n. 47, 27 novembre 1990

Situato nella zona esterna della Via Lattina, il Sole impiega circa 200 milioni d'anni a compiere una rivoluzione completa della Galassia.

Esatto, quel tempo la ci si impiega, mica meno, – disse Qwtyf, – io una volta passando feci un segno in un punto dello spazio, apposta per poterlo ritrovare duecento milioni d'anni dopo, quando saremmo ripassati di lì al prossimo giro. Un segno come? È difficile da dire perché se vi si dice segno voi pensate subito a un segno marcato con qualche arnese oppure con le mani, che poi l'arnese o le mani si tolgono e il segno invece resta, ma a quel tempo arnesi non ce n'erano ancora, e nemmeno mani, o denti, o nasi, tutte cose che si ebbero poi in seguito, ma molto tempo dopo. La forma da dare al segno, voi dite non è un problema perché, qualsiasi forma abbia, un segno basta serva da segno, cioè sia diverso oppure uguale ad altri segni: anche qui voi fate presto a parlare, ma io a quell'epoca non avevo esempi a cui rifarmi per dire lo faccio uguale o lo faccio diverso, cose da copiare non ce n'erano, e neppure una linea, retta o curva che fosse, si sapeva cos'era, o un punto, o una sporgenza o rientranza. Avevo l'intenzione di fare un segno, questo sì, ossia avevo l'intenzione di considerare segno una qualsiasi cosa che mi venisse fatto di fare, quindi avendo io, in quel punto dello spazio e non in un altro, fatto qualcosa intendendo di fare un segno, risultò che ci avevo fatto un segno davvero.

Insonnia, per essere il primo segno che si faceva nell'universo, o almeno nel circolo della Via Lattina, devo dire che venne molto bene. Visibile? Sì, bravo, e chi ce li aveva gli occhi per vedere, a quei tempi là? Niente era mai stato visto da niente, nemmeno si poneva la questione. Che fosse riconoscibile senza rischio di sbagliare, questo sì: per via che tutti gli altri punti dello spazio erano uguali e indistinguibili, e invece questo aveva il segno.

Iatalo Cavino, *Le cosmiconiche*

#### L'ISTITUTO TERAPEUTICO ITALIANO

È un Istituto Medico dove il fumatore potrà reperire tutte le informazioni più aggiornate in tema di disassuefazione tabagica.

Nello stesso Centro viene praticata la terapia medica che permette al paziente di superare il periodo della disassuefazione senza alcuna difficoltà.

In una sola seduta tale trattamento elimina in modo drastico lo stimolo fisiologico della sigaretta, senza determinare crisi di astinenza, talvolta responsabile dei fallimenti di chi prova a smettere da solo.

Dopo la prima seduta, che è la più importante e risolutiva per la dipendenza dal fumo, l'Istituto assiste il paziente con controlli e terapie di mantenimento (distensive e di ripristino delle funzioni bronchiali) per un periodo di tempo secondo necessità.

L'Istituto Terapeutico Italiano attende una visita o una telefonata per informazioni e consilia di non rimandare: smettere di fumare è "UN'ASSICURAZIONE" sulla futura SALUTE.

Istituto Terapeutico Italiano, "Qualche consiglio pratico"

Oggi posso cuocermi un novo, domani non so. Gli alimenti vanno e vengono con le mode, passano dall' in all' out, più volubili dei titoli in Borsa e dei capelli alla punk.

Il burro fa bene, il burro sponsorizza il colesterolo. Gli spaghetti ingrassano, gli spaghetti danno la linea omonima. Mangiate più carne, la longevità è dei vegetariani. La frutta ci vuole, basta non mangiarla alla frutta ma come antipasto. I formaggi magri sono pieni di grassi. C'è sempre qualcuno che ne inventa una nuova e qualcun altro che la avalla.

A questi cataclismi sopravvive l'olivo che non a caso sopravvisse perfino al diluvio.

Recentemente in America mi hanno fatto vedere il shortening (credo si dica così), che è un olio quadrato, cioè solido in mattonella. Non so da cosa sia ricavato (ormai l'olio si ricava da tutto: dal mais, dai vinaccioli, forse anche da una scarpa vecchia, si ricava persino dalle olive). Però, anche lasciando stare il problema del sapore, ci vorrebbe un po' più di rispetto per quelli della mia età che sono cresciuti a contatto con le cose e non con dei loro fuorvianti simulacri. Da piccolo, a scuola, mi hanno insegnato che le cose appunto si distinguono in aeree, liquide e solide.

Poi, crescendo, ho saputo di astronauti che mangiano il pollo in pillole, ho visto bistecche liofilizzate, succo di arancia in polvere e barattoli di aria di Portofino; quando al bar chiedo un caffè, mi aspetto di sentirmi proporre: alto, ristretto o spray?

Già nell'800, Lamartine sosteneva che la pubblicità era indispensabile: «Anche Dio ha bisogno che gli suonino le campane».

Oggi si sente dire addirittura da ogni parte che della pubblicità siamo schiavi, che senza rendercene conto acquistiamo domattina quello che la Tv ci impone stasera, che non c'è niente da fare, perché, anche se la nostra volontà punta i piedi, le mani agiscono per conto loro, inconsciamente, e comprano ciò che ci è stato raccomandato. Per quanto mi riguarda, se al supermercato mi viene in mente quell'ex attore convertitosi alla telecaffettiera, la mia mano ha uno scatto inconscio e afferra un'altra marca.

Quello che ho notato è che nei supermercati avanzano inesorabili due scaffali che rischiano di togliere spazio vitale alla verdura e ai formaggi: sono i cibi per cani e gatti e quelli per le diete (a volte ancora li confondo).

Quello delle diete sembra che sia il business del secolo: mai prima d'oggi la gente aveva pagato tanto per non mangiare.

Luca Goldoni, "Il dado è tratto. Si mangia", ESSEI, luglio 1989

Il tasso del Pacifico in questo momento è l'albero più famoso d'America. *Taxus brevifolia*, una conifera che popola le grandi foreste del Nord-Ovest degli Stati Uniti, è al centro dell'attenzione perché la sua corteccia contiene una potente sostanza antitumorale, il taxol, efficace soprattutto contro il cancro alle ovaie. Ma c'è il rovescio della medaglia. Occorrono almeno 30 chili di corteccia per estrarre la dose di Taxol sufficiente per una sola paziente. Tale quantità si ricava scorticando completamente, e quindi provocandone la morte, tre tassi secolari.

Gli ecologisti statunitensi sono insorti per scongiurare l'estinzione della conifera. Soltanto per la sperimentazione clinica, appena avviata dal National Cancer Institute, sarà necessario abbattere fino a 38.000 alberi per curare 12.000 malate.

Ma ci sono altre voci da ascoltare: gli oncologi di tutto il mondo, la Bristol Meyers Squibb, la sola azienda farmaceutica autorizzata a sfruttare la preziosa corteccia, i locali boscaioli, che intravedono una nuova "corsa all'oro". Sono già stati fermati cinque "bracconieri" di tasso e si è stanziato un premio di 10.000 dollari per chi aiuterà a rintracciare gli abusivi. L'alternativa amletica tra vita umana e morte della foresta è balzata alla ribalta in seguito al caso di Sally Christense, 35 anni, avvocatessa del Montana colpita da cancro alle ovaie non curabile con la chemioterapia. Ironia della sorte, la Christense lavorava per il Forest Service, l'ente federale in forte attrito con gli ecologisti per lo sfruttamento giudicato eccessivo delle foreste. Oggi Sally è una delle pazienti selezionate per la sperimentazione del taxol. La speranza di guarigione poggia su basi concrete, poiché l'antitumorale è considerato uno dei più promettenti tra quelli scoperti negli ultimi anni non soltanto per la neoplasia delle ovaie ma anche per quella della mammella.

Il taxol appartiene a una nuova classe di sostanze e agisce sui meccanismi chimici della cellula cancerosa in fase di proliferazione, che viene così bloccata. Inoltre il farmaco, iniettato per endovena, sembra meglio tollerato. L'efficacia appare elevata: si ottiene il 30 per cento di risposta terapeutica per il cancro alle ovaie che non reagisce ad altri trattamenti. Resta aperto il problema dell'approvvigionamento di taxol. Si stanno cercando soluzioni alternative alla distruzione dei boschi.

Elettra Vecchia, "Speranza contro il cancro dai boschi. Ma gli ecologisti insorgono",  
L'Indipendente, 19 novembre 1991

In Canada si va diffondendo la Donor Card, una tessera il cui portatore si dichiara disposto a donare i propri organi in caso di morte imprevista, evitando ai parenti angosciosi dilemmi e alla macchina dei trapianti le croniche difficoltà di approvvigionamento che, specie in Inghilterra, cinque anni dopo che la baronessa Warnock ha raccomandato l'istituzione di una autorità di controllo sulla fecondazione in vitro, il parlamento è chiamato adesso a decidere, con la presentazione dell'«Embryo Bill», se la ricerca sull'embrione possa venire consentita entro il quattordicesimo giorno dalla fecondazione o debba essere vietata del tutto, prospettiva quest'ultima fortemente avversata dagli ambienti scientifici. Al Bundestag, la Camera tedesca dei Laender, la legge sulla tutela dell'embrione presentata in settembre dal ministero federale della Sanità si è guadagnata un record, quello del maggior numero di proposte di modifica, a conferma che in Germania il tema delle manipolazioni genetiche tocca una corda sensibile, forse perché evoca passati fantasmi. In Francia il punto di riferimento è il Comité National d'Ethique istituito dal presidente Mitterand nel 1983 ma esistono anche vari altri luoghi di riflessione tra cui la Commission Nationale de Médecine de la Reproduction, che nell'88 ha esaminato quattrocento dossier relativi ai bébé in provetta. A livello comunitario, il Consiglio d'Europa, riconoscendo che la biomedicina ha creato situazioni nuove e inusitate, ha affidato nel 1985 a un comitato di esperti l'elaborazione di norme bioetiche da raccomandare ai vari paesi. C'è dunque, nelle nazioni progredite, tutto un fermento di iniziative, un travaglio di norme e principi che vede impegnati governi e poteri legislativi. E in Italia?

In Italia è tutto fermo. Nel buco nero del parlamento sono scomparsi uno dopo l'altro i progetti di legge sulla fecondazione assistita, è evaporata ogni proposta non importa di quale colore politico, senza mai arrivare neppure alla lettura in commissione. La stessa sorte è toccata ai vari comitati bioetici.

Giovanni Maria Pace, "Uomini sull'orlo della vita", *La Repubblica*, 29 marzo 1990

Sir Paul Girolani era certo che prima o poi l'ulcera gli avrebbe dato problemi, all'improvviso. Aspettava il momento e ne temeva l'arrivo ma, come in una commedia di Molière, sapeva anche di non poter più fare a meno della sua malattia preferita. Sperava che la crisi non scoppiasse così presto, con l'inizio della primavera 1991. Ma sulla inevitabilità non aveva dubbi.

Il presidente della Glaxo, però, non è un malato immaginario e all'appuntamento si è preparato per anni, prima e dopo i pasti. La sua équipe di avvocati, quindi, nei giorni scorsi è stata pronta a intervenire quando una piccola società canadese ha deciso di lanciare la sfida, insidiosissima, al brevetto dell'antilucera Zantac, il farmaco più venduto del pianeta. Il drappello di legali della Glaxo sta affrontando l'emergenza per la quale studiava da anni e nei prossimi mesi combatterà, di fronte ai tribunali degli Stati Uniti, una delle battaglie più sofisticate nella storia dei brevetti. Che sarà anche decisiva per il futuro del gruppo farmaceutico britannico, il terzo del mondo per dimensioni.

La Genpharm Pharmaceuticals, una società poco conosciuta che ha sede a Toronto, nelle settimane scorse ha presentato alla Food and Drug Administration, l'ente federale statunitense che regola le vendite dei prodotti farmaceutici, una domanda per poter vendere una varietà generica (senza un marchio protetto) dello Zantac, il farmaco antilucera della Glaxo. In particolare, la società canadese vuole l'autorizzazione a lanciare un prodotto identico alla Varicel 2 dello Zantac, coperta da brevetto fino al 2002. È a questa pretesa che il gruppo guidato da Sir Paul ha reagito immediatamente e ha iniziato un procedimento legale contro la Genpharm, accusata di infrangere le leggi federali.

La reazione della Glaxo era inevitabile. Lo Zantac, infatti, è il cuore stesso della casa farmaceutica britannica ed è il farmaco più efficace – dal punto di vista dei bilanci – in circolazione. Da solo realizza la metà del fatturato della Glaxo (che nell'anno 1989-90 ha sfiorato i tre miliardi di sterline) e più di metà dei prodotti. È il farmaco più venduto nel mondo: fra gli antilucera ha una quota di mercato media del 42%, con una punta massima media del 64% in Italia, e se si guarda all'intero mercato farmaceutico mondiale, che vale circa 170 miliardi l'anno (esclusi i Paesi dell'Est europeo e la Cina), copre l'1,8% delle vendite, il doppio del secondo farmaco in classifica.

Daniilo Taino, "Un pugno nello stomaco per il re dell'ulcera",  
*Il Corriere della Sera*, 17 aprile 1991

Il mondo moltiplica i suoi abitanti e cambia volto e costumi: se tentiamo di meditare il fenomeno in una prospettiva storica e ci scegliamo un arco di osservazione vasto, possiamo cogliere la gigantesca trasformazione in atto da tempo e destinata ad accelerare. Prendiamo trecento anni, 240 già trascorsi e 60 ancora da conoscere ma già calcolati dalle proiezioni dei demografi: nel 1750 il nostro pianeta contava circa 730 milioni di abitanti. Nel 2050 saranno 9 miliardi. Gli europei si riveleranno una piccola minoranza, anzi, saranno una piccola minoranza tutti quegli uomini europei e noi, che saranno diretti discendenti degli attuali cittadini dei paesi maggiormente industrializzati. Se ci si affida ai calcoli di una probabilità statisticamente fondata possiamo dire che i nostri pronipoti o saranno frutto di matrimoni che un tempo odiosamente si definivano misti o non saranno proprio. Da noi muore più gente di quanta ne nasca e se sono attendibili alcuni scenari sui flussi migratori del Duemila ne potrebbero arrivare di più di quanti ne nasceranno. L'Italia che nel Duemila riceverà le nuove ondate di immigrazione sarà un'Italia molto più vecchia dell'attuale, con una popolazione attiva inferiore a quella attuale e con una porzione di pensionati molto maggiore. Contati oggi gli italiani con più di 65 anni di età sono meno di 8 milioni, il 13 per cento della popolazione, nel Duemila saranno 10 milioni. La popolazione fino a 14 anni, che attualmente supera i 10 milioni, si sarà ridotta a 8. Alla ricerca di lavoro e di più eque condizioni di esistenza grandi masse spingono per trovare spazio in mezzo a noi, e trovano ad accoglierle una popolazione stanziale non soltanto ridotta di numero ma anche meno propulsiva nella macchina della produzione. Saranno quindi di più in mezzo a noi e saranno di più nei Paesi dai quali verranno. Con la concisione propria delle analisi della stampa inglese, *The Economist* riassume così: «Nel prossimo secolo ci attende un mondo dalla pelle più scura. Oggi i paesi sviluppati (Usa, Europa, Urss, Giappone) rappresentano un quarto dell'umanità. Nel 2025 saranno un sesto».

Gaspere Barbiellini Amidei, "I nuovi cittadini", *ESSEI*, gennaio 1991

Supponiamo che in vista di una catastrofe cosmica vogliamo preservare per il futuro un modello di italiano medio, da consegnare ai posteri ibernato o filmato in modo che attraverso costui essi possano ricordare e celebrare le virtù del nostro popolo, il suo ruolo nella storia dell'umanità, il suo contributo alla crescita della specie. Dovremo dunque sceglierlo con accuratezza scientifica, identificare un personaggio che esibisca le tendenze tipiche della nostra stirpe.

Il mio sospetto è appunto che le medie si facciano meglio ad occhio, e che talora un film di Alberto Sordi possa dire sull'italiano medio più cose che non una statistica. Con ciò non voglio negare l'utilità di simili sondaggi: non solo servono di conferma all'iniziazione ma ci assicurano inoltre che alle domande di un intervistatore si risponde per frasi fatte, per astuto che colui sia stato nel formulare la propria richiesta. Vi si risponde cioè che il linguaggio ci offre già prefabbricato, e non sempre ciò che il linguaggio ci fa dire è davvero ciò che noi vogliamo. Ma certo, dopo che lo abbiamo detto, siamo un poco più obbligati a volerlo. Mi domando anzi se queste risposte medie, apparendo in televisione, non convinceremo molti a dividerle. Ne nascerebbe un pericoloso principio di indeterminazione nell'universo delle scienze statistiche, perché si vedrebbe che la pubblicizzazione di una statistica modifica il campione futuro, e i futuri intervistati risponderanno che vorrebbero essere un cane non perché lo desiderino davvero ma perché hanno appreso dalla televisione che è normale desiderarlo.

Umberto Eco, "Lei è italiano? No, sono medio", *L'Espresso*, 19 aprile 1991

A Princeton, studenti invitati a definire gli italiani rispondono senza pensarci su troppo: «Aristic, Impulsive, Passionate». Ecco uno stereotipo etnico esemplare, da manuale. Come tutti gli stereotipi getta luce sull'emitente, in questo caso sui condizionamenti culturali e sugli automatismi mentali degli studenti interpellati, ma lascia in un'oscurità equivoca il bersaglio che pretende di illuminare. Si osservi: «appassionato» può applicarsi indifferentemente ai trasporti di santa Caterina da Siena e agli sguardi di Rodolfo Valentino; «impulsivo» può evocare la dinamica di un delitto d'onore come i troppus collierici di Dante; «aristico» costringe in un abbraccio impossibile Cinabue e «lo son Lindoro».

Si ruoti di pochi gradi la solarità (partenopea o messicana?) dello stereotipo princetiano, e saremo nel vivo di un autonomo e tenace gioco di varianti. Non tarderemo ad affacciarsi la natura pelagica dell'italiano, la mediterraneità, la paganità, o altro troppo più gradito ai palati indigeni. Da ciascuno di questi «segni», come da case astrali, discendono gli oroscopi: l'italiano è buono, l'italiano è geniale, l'italiano è pigro, è anarchico, è antico, saggio, laborioso, scettico, santo, eroe. La contraddizione non ha presa in una sfera che è dominata da altre norme: l'initiazione, gli archetipi conattati in presa diretta.

Fastidioso, a dir poco, quando è adibito agli usi fin troppo frequenti della conversazione di viaggio o del giornalismo «morale» o «filosofico», questo modo di tendere le reti per catturare il carattere degli italiani può rivelarsi drammaticamente serio se posto al servizio di un'arte di governo, e costituisce in ogni caso una riserva inesauribile di diseducazione morale e di appiattimento intellettuale a disposizione di qualsivoglia tendenza conservatrice o regressiva.

Giulio Bollati, "Il carattere degli italiani come problema storico", *Storia d'Italia*

Il gioco è una peculiarità della natura dell'uomo. Lo stesso istinto di sfida che ha dato luogo a sanguinosi conflitti, nel gioco si è placato in passatempi distensivi.

Le carte da gioco affascinano da secoli non solo i giocatori, ma anche gli studiosi che sono sempre ricorsi, per integrare le loro indagini, alla fantasia ed all'immaginazione, facendone risalire le origini all'antico Egitto, a Mosè, sino a perdersi nella notte dei tempi, alla creazione dell'uomo stesso. Presenti da circa seicento anni le carte hanno mutato aspetto seguendo lo svolgersi degli avvenimenti storici, passando tra le mani di diversi ceti sociali.

Diverse sono le interpretazioni riguardo le origini. Secondo alcuni esperti, la prima traccia compare addirittura in un'enciclopedia cinese del XIII Secolo avanti Cristo.

Stewart Culin, direttore del museo di Brooklyn, negli anni Trenta affermava che erano in Cina prima del 1100 d.C., che furono introdotte nel 1200 in Europa ed da qui diffuse in tutto il mondo. Derivavano graficamente dalla carta moneta in uso durante la dinastia dei Tang, che raffigurava imperatori, imperatrici e dignitari, e veniva usata anche per i giochi d'azzardo.

I semi cinesi, sempre secondo Culin, furono copiati in Europa senza conoscerne il significato e trasformati nei tradizionali ed a noi familiari Denari, Coppe, Bastoni e Spade.

Altri storici farebbero risalire la provenienza dall'India, da dove niente di meno che Goffredo di Buglione le avrebbe importate: rotonde e dipinte su legno, erano contraddistinte da simboli analoghi a quelli europei. La provenienza turca sarebbe invece accertata da alcuni studiosi, a supporto un frammento di una carta turca facente parte di una collezione a Londra; altri ancora individuano un'origine saracena, ed attorno alla parola Naibbe si sono create diverse teorie sull'origine delle carte.

Marisa de Moliner, "Le carte", *La Notte*, 30 marzo 1992

*Lucido ed elegante, Cicerone elenca tutte le contraddizioni, le vane affermazioni, le improbabili prospettive dell'arte divinatoria. La sua mente è limpida e disincantata; le sue argomentazioni contro l'arte divinatoria in generale e l'astrologia in particolare sono pertinenti e accurate; in verità, sono pagine che si possono leggere anche oggi, con assenso e disagio, giacché la lotta umana con il futuro non è mai cessata. Il lettore di oggi davanti al De Divinatione ha l'impressione che Cicerone stia celebrando il suo facile trionfo di uomo ragionevole; il fratello Quinto sembra l'ironico esempio di una cultura favolosa e accanitamente arcaica. Come non pensare che questo libro sia il segnale della vittoria dell'intelligenza illuminata sulle macchinose superstizioni? Ma non è così.*

*In realtà, il discorso di Cicerone è un'impresa di retroguardia. Il vincitore sarà Quinto, l'uomo delle favole antiche, l'ostinato fedele della provvidenza degli dei che badano dal cielo alle sorti umane. Il cielo di Cicerone, come quello di Lucrezio, è deserto: nessuna potenza numinosa ha cura delle sorti umane. La lucidità intellettuale non può consolare. Dunque, sta per tornare una nuova età della provvidenza, dei miracoli. Non sarà forse la morte di Cesare annunciata da prodigi terrestri e celesti? Dunque, Cesare non è un politico o un uomo di guerra, ma è un essere sacro, che gli dei non perdono di vista.*

Giorgio Manganelli, "L'astrologia, gran teatro del mondo",  
Corriere della Sera, 31 dicembre 1985

*Lenti e moderati furono pertanto i progressi dell'industria italiana fin verso il 1880. Essi si avvalsero soprattutto del maggiore spazio offerto da un mercato interno ingrandito dalla unificazione e alquanto tonificato dalla maggiore spesa pubblica che accompagnò la costituzione dello Stato unitario. Ciò avvenne molto gradualmente e con favore di alcune circostanze non programmate. La prima fra queste fu l'adozione, da parte del governo, del corso forzoso della carta moneta, reso necessario a seguito delle forti spese militari per la guerra del 1866 contro l'Austria. Il corso forzoso, alterando il corso dei cambi, operò di fatto come una svalutazione della lira, favorendo i prodotti italiani rispetto agli esteri. La seconda fu il boom economico seguito alla guerra franco-prussiana del 1870, che per l'industria italiana, significò soprattutto una transitoria riduzione della pressione competitiva delle produzioni straniere sul mercato nazionale. Una situazione eccezionale e di breve durata, quale era quest'ultima, fu vissuta da molti ambienti economici dell'Italia del Nord come occasione per un mutamento qualitativo: nacque un primo piccolo gruppo di società azionarie industriali; soprattutto nel campo tessile, una parte della nobiltà terriera fu attirata a impiegare capitali nell'industria nella forma azionaria, e alcune banche cominciarono a interessarsi a investimenti industriali. La successiva crisi, iniziata nel 1873, creò però gravi difficoltà a queste società azionarie e a queste banche. Ma in generale, se molte banche fallirono, le industrie che si erano concentrate e finanziariamente potenziate rimasero in piedi, sicché si può dire che, tutto sommato, un passo in avanti venne compiuto in questi anni nell'ammmodernamento dell'ambiente industriale: si sperimentò la concentrazione e si avviò la ricerca di nuove forme di finanziamento esterno per le industrie.*

Luciano Cafagna, "La rivoluzione industriale in Italia", Storia Economica

Dopo anni di disinteresse generalizzato in Italia dei fatti comunitari, a tutti i livelli, oggi è consuetudine discutere ed operare in previsione del «magico» traguardo del mercato unico del 1993. Richiamarsi a questa scadenza è ormai una costante in tutte le sedi, spesso anche senza ragioni effettive. È un dato di fatto che in questi ultimi tempi si sono approvate leggi, deleganti e delegate, per l'attuazione di direttive, regolamenti ed altri atti tipici comunitari, realizzando adeguatamente normative CEE ispirati nel recente passato e con una attenzione all'attività del Consiglio e della Commissione non immaginabile.

Alla fine ci siamo resi conto che il legislatore comunitario è il legislatore principale, almeno sui temi previsti dal Trattato di Roma, e che quello nazionale è subordinato, talvolta non chiamato nemmeno a disporre sul recepimento degli atti comunitari e ciò per la loro valenza diretta ed immediata.

Tuttavia, un aspetto della nuova realtà, esistente o prospettica, non è stato, forse, esaminato e previsto nei suoi riflessi. Mi richiamo al divenire di quel complesso compendio normativo che, in Italia, regola e disciplina gli incentivi a favore dello sviluppo del Mezzogiorno.

La legislazione nazionale è fortemente impegnata al rilancio dei territori insulari e meridionali con molteplici forme di intervento, di natura finanziaria, tributaria, sociale e con vincoli territoriali di investimento e di approvigionamento.

Ovvero, tutti sappiamo che uno dei principi cardine del Trattato di Roma, strenuamente difeso dalla Commissione CEE, è la libera concorrenza che non permette, in linea generale, politiche di interventi agevolativi che possano alterare il criterio della «par condicio» tra le imprese. Sono, però, previste specifiche deroghe per finalità di particolare interesse, come, ad esempio, nel caso del recupero economico di aree depresse. In questa ottica, la Comunità Economica Europea approvò con decisione del 2 marzo 1988 gli incentivi dello Stato italiano a favore dei territori meridionali ma, si ricorderà, con alcune limitazioni e/o esclusioni per determinate zone considerate a maggior sviluppo.

Vittorio Di Stefano, "Si profilano tempi duri per gli aiuti al Mezzogiorno",  
Il Tempo, 28 giugno 1991

Nel 1984 il tasso di inflazione è risultato nella media pari al 10,6 per cento contro il 15 per cento del 1983.

Un calo, quindi, di quasi 4 punti e mezzo in un anno.

Lo conferma l'Istat rendendo noti i dati del costo della vita nel mese di dicembre, che ha fatto registrare un incremento dello 0,7 per cento rispetto al mese di novembre, dovuto per lo 0,3 per cento all'aumento del prezzo dei tabacchi e delle tariffe ferroviarie.

Il tasso annuo di incremento dell'inflazione, il cosiddetto tasso tendenziale che misura la variazione rispetto al corrispondente mese dell'anno precedente cioè dicembre '84 su dicembre '83 è sceso sotto il 9 per cento, risultando pari all'8,8 per cento, contro l'8,6 per cento di novembre, e il 12,8 del dicembre 1983.

Questo tasso è risultato pari al 7,5 per cento per l'insieme dei prodotti e servizi a prezzi amministrati o comunque controllati e al 9,4 per cento per gli altri prodotti e servizi.

Con riferimento ai singoli capitoli, i tassi annui di incremento sono stati: alimentazione 7,6; abbigliamento 10,2; elettricità e combustibili 7,2; abitazione 9,5; beni e servizi vari 9,5. Quanto al solo mese di dicembre le variazioni percentuali dei singoli capitoli sono state alimentazione 1,1 (dovuta per lo 0,6 per cento ai tabacchi); abbigliamento 0,6 (dovuta per lo 0,2 per cento agli articoli di vestiario e per lo 0,3 per cento alla biancheria personale); elettricità e combustibili per riscaldamento abitazione nessuna variazione; beni e servizi vari 0,5 (dovuta per lo 0,2 per cento ai servizi personali, per lo 0,2 per cento ai trasporti e comunicazioni).

Quanto agli effetti sulla contingenza, pur considerando che per calcolarla l'Istat deve ancora elaborare l'indice sindacale, si può tuttavia ipotizzare per il trimestre che si concluderà a gennaio uno scatto di due punti.

"L'inflazione nell'84 è stata del 10,6%", L'Avvenire, 5 gennaio 1985

*Il nuovo giudice è nero, la pagina che con lui si apre è bianca. Clarence Thomas, l'uomo scelto da Bush a sostituire Thurgood Marshall come uno dei nove membri a vita della Corte Suprema, ha nella sua storia personale tutte le caratteristiche per rendere la sua scelta discussa e il suo comportamento futuro imprevedibile. Due cose sono certe, secondo i cliché correnti tuttora in contrasto: è nato povero ed è conservatore. Nell'America bianca è una combinazione abbastanza frequente, in quella negra rara e quasi inedita. Nessuno era mai arrivato alla più alta e «sicura» poltrona del potere americano partendo da condizioni così sfavorevoli dalla culla: figlio dell'estrema povertà rurale del Sud, cresciuto senza padre, in una casetta molto simile ad una capanna nella «parte sbagliata» di Savannah, un nome emblematico nella storia del Sud, senza acqua corrente. Come i ragazzi bianchi delle leggende di Mark Twain, portava le scarpe solo in classe e alle funzioni domenicali: a scuola e in chiesa ci andava scalzo, come viveva a casa, tenendo allacciati i preziosi indumenti di cuoio. Crebbe nella segregazione che era legge nel suo tempo e nella sua terra, temporaneamente addolcendola con l'arruolarsi in una scuola cattolica. Racconta che intendeva avviarsi al sacerdozio, ma che ne fu dissuaso quando, da seminarista ventenne, ascoltò la notizia che avevano sparato a Martin Luther King e, insieme, il grido di esultanza di un suo compagno di studi bianco. Appese la vocazione al chiodo e abbandonò il Sud, con una provvista di pollo fritto della Georgia in valigia e 50 dollari nascosti nella scarpa sinistra.*

Alberto Pasolini Zanelli, "Una poltrona in bianco e nero",  
Il Giornale, 5 luglio 1991

*La costruzione della bomba del neutrone e la ripresa degli armamenti hanno fatto ricompattare la paura della guerra atomica. Si è ricominciato a parlare di militari di morti, di sopravvissuti, di rifugi atomici. E ha fatto la ricomparsa la tracotanza dei capi di Stato, dei militari, che affidano la sicurezza della civiltà alle armi, alla potenza. Nell'umanità si delineava un solco, che sembra diventare sempre più profondo. Da un lato chi sta, a poco a poco, convincendosi che è incominciata una decadenza irreparabile, che la vita sulla Terra finirà per essere distrutta o dalla guerra atomica o dall'inquinamento o dalla fame. Dall'altro chi punta tutto sulla potenza, sia essa tecnologica, militare o economica. Non è una linea divisoria che passa per gli schieramenti ideologici e politici tradizionali. Il pessimismo profondo sul futuro del mondo, sulla civiltà e sulla specie, lo si ritrova in America come in Russia, fra gli intellettuali di destra e fra quelli di sinistra, fra credenti e non credenti, ricchi e poveri, nei Paesi sviluppati e in quelli sottosviluppati. E l'arroganza aggressiva la ritroviamo ugualmente diffusa da Reagan a Gheddafi, dai funzionari delle multinazionali ai guerriglieri di Allah.*

*Questi due orientamenti antitetici hanno, però, qualcosa in comune: un profondo pessimismo sul futuro, la perdita della speranza nel futuro. I primi si sentono impotenti di fronte alle devastazioni della natura, al saccheggio delle risorse naturali, al crescere vertiginoso della popolazione e dei consumi al proliferare delle armi atomiche e convenzionali. I secondi, spesso, condividono questo giudizio di fondo, ma reagiscono con la volontà di strappare il massimo possibile agli altri. Essi accumulano potenza e risorse proprio perché temono la scarsità e la rovina. Essi pensano che sopravviverà solo chi sarà più industrializzato, più attrezzato tecnologicamente e più armato. Nei giorni della carestia sono i poveri che muoiono di fame, non i ricchi; sono i disarmati, non gli armati.*

Francesco Alberoni, "Saper scegliere il Bene", Panorama, 21 settembre 1981

La storia del diritto è una storia elegante, fatta di tesi colti, di dispute raffinate sulla loro interpretazione, di rapporti immutabili, dietro i quali sembra essersi fermata la realtà economica sociale, di leciti traffici che, anche quando si scontrano violentemente, nascondono davanti ai giudici la loro vera essenza in oscure formule rituali. Una storia che assume aspetti truculenti soltanto quando interviene la sanzione, privando della libertà, tagliando a pezzi il corpo del delittore e dividendolo fra i creditori; seviziando e uccidendo nei modi più tormentosi: è questa la patologia del diritto, che raramente ha sede nelle disquisizioni sulle fonti o nelle trattazioni istituzionali e fa ombra ad una scienza pura del diritto.

È comunque, quella del diritto, una storia senza guerre, che il diritto ignora la guerra almeno quanto la guerra ignora il diritto, e questo ieri come oggi, quando le umanitarie convenzioni internazionali o le dichiarazioni dei diritti dell'uomo, sottoscritte dalla grande maggioranza degli Stati, non sono di ostacolo al genocidio e alla degradazione umana nella tortura e nel campo di concentramento.

Poco importa al giurista conoscere se le leggi riguardano una minoranza di uomini, quelli che contano e che del diritto si servono per imporre o mantenere il potere. L'importante è conoscere l'istituto giuridico isolandolo dal suo contesto sociale, analizzarlo, individuarne i precedenti e seguirne l'evoluzione.

Su questa linea la storia del diritto è storia delle classi dominanti. Studiare un editto longobardo in termini esclusivamente giuridici, vuol dire dimenticare che la stragrande maggioranza dei contemporanei non sapevano leggerlo, lo ignoravano perché nessuno li aveva informati della sua esistenza, non lo comprendevano perché parlavano una lingua diversa, non interessava loro perché li concerneva come oggetti e non come soggetti. Allo stesso modo, esaminare il contratto di compravendita come istituto giuridico, significa seguire le vicende dei proprietari per trascurare del tutto la storia dei non proprietari. O analizzare la famiglia come gruppo nei suoi rapporti giuridici esterni, equivale a nascondere il ruolo subordinato della donna, ignorando una realtà ancora attuale.

Giangiulio Ambrosini, "Diritto e società", *Storia d'Italia*

Nella maggior parte dei casi il primo incontro linguistico del bambino avviene con il dialetto, fatto che non deve essere sottovalutato nell'insegnamento della lingua, il continuo confronto tra lingua e dialetto contribuirà ad evitare lo spersonalizzarsi della realizzazione della lingua nazionale, che il massiccio diffondersi dei mezzi di informazione spinge all'uniformità e al livellamento.

Il dialetto non esclusivo, ma aperto ad accettare nuove istituzioni linguistiche, che vengono via via realizzate da una società in continua evoluzione, contribuisce senz'altro ad un arricchimento e ad una più varia articolazione della lingua nazionale. Si viene, infatti, con l'incontro dialetto-lingua, a determinare un'influenza reciproca di abitudini linguistiche, processo favorito dalle sempre più numerose e rapide vie di comunicazione, dagli stessi scambi commerciali, dall'affermarsi di ideologie, che portano nuovi modi di strutturazione della società.

Il rapporto profondo che lega ambiente-società-lingua si sente maggiormente quando si opera in piccole comunità stagnanti sia economicamente sia socialmente, che adottano il dialetto tradizionale, esclusivo, quasi immobile, che non si è più arricchito di nuove strutture, perché non si sono conosciute nuove realtà, qui si verifica pienamente la validità dell'ipotesi che l'acquisizione di nuove esperienze sia individuali sia collettive (acquisizione che apporta anche una presa di coscienza di problemi sociali con relativi comportamenti) diviene stimolo per un inserimento in una cultura più aperta e conseguentemente per una ricerca di nuovi moduli espressivi.

Francesco Cipolla, "Realtà sociolinguistiche. Note su una sperimentazione",  
Aspetti sociolinguistici dell'Italia contemporanea

Da anni, sempre più spesso, capita in libreria di essere attratti in modo vago da un volume e di avvederci, dopo averlo appena sfogliato, del motivo del nostro interesse: l'opera l'abbiamo già letta, in veste diversa, magari l'abbiamo addirittura a casa. Cerchiamo una spiegazione da qualche parte, sotto o sopra il copyright, nella postfazione quando c'è, ma è inutile. Correttezza vorrebbe che il lettore fosse edotto di avere sotto gli occhi una ristampa immutata: l'informazione dovrebbe anzi essere obbligatoria, trattandosi di un'offerta di seconda mano. Nessuno osserva questa regola: tanto che finiamo col concludere che l'omissione è deliberata, che di proposito si evita di avvertire che il prodotto è vecchio, lasciato tale e quale.

Il silenzio, su questo punto, è mantenuto non solo dai piccoli editori che, impegnati in una guerra di corsa, cercano di non fare sapere, ed è comprensibile, che trattano merce, se non di contrabbando, da sottobanco. Il proposito di ridurre quanto più possibile i costi, induce a evitare revisioni, presentazioni aggiornate, ogni eventuale intervento sulle traduzioni.

L'uso è praticato anche da grandi case: nelle librerie che, accanto alle novità, offrono l'«antiquariato moderno», troviamo la stessa opera in un look nuovissimo e nella veste di quindici, venti anni prima, l'unica differenza sta nel prezzo, raddoppiato nella nuova edizione. In quella recente neppure una parola, abbiamo visto, sui trascorsi del testo ristampato: ammettere un ripescaggio sarebbe disdicevole per la dignità di un editore potente, per il prestigio di una casa che cerca di farsi largo.

Giorgio Zampa, "Il libro riscaldato", *Il Giornale*, 7 giugno 1991

Diremo dunque che l'Inghilterra è considerata, e non a torto, la vera patria dell'umorismo: il termine stesso che noi usiamo è adattamento dell'inglese *humour*, vocabolo che un tempo significava semplicemente stato d'animo, inclinazione, capriccio, ma che passò poi a indicare anche una certa innata predisposizione a cogliere gli aspetti comici della vita: quella qualità insomma, giudicata per lo più positiva, che noi oggi chiamiamo appunto "senso dell'umorismo".

I meccanismi che muovono il riso sono vari e complessi e, cosa ancor più importante, sono quanto mai soggettivi: ogni popolo ha una sua storia, una sua tradizione, e quindi un suo modo di ridere, così come ogni individuo risponde in modo assolutamente personale alle varie sollecitazioni interiori ed esteriori.

Non solo, ma naturalmente anche ogni epoca ha avuto il suo modo di ridere. Nell'antica commedia classica, per esempio, la comicità era affidata unicamente a situazioni ingarbugliate, scambi di persona, travestimenti, riconoscimenti improvvisi, equivoci d'ogni genere. Col tempo si arrivò alla caratterizzazione comica di alcuni personaggi, che venivano presentati con peculiarità fisse tali da suscitare il riso indipendentemente dalla trama nel suo complesso; cosa che avremo modo di notare, per esempio, nei drammi di Shakespeare, e più tardi (in maniera più drastica) nelle maschere della commedia dell'arte.

L'umorista moderno, o comunque più vicino a noi, pur non avendo ripudiato del tutto gli antichi meccanismi (molto spesso rispolverati e riproposti ancora oggi, e con risultati non sempre fallimentari), ha accentuato il carattere di individualità, di soggettività del senso del comico. Sa trarre spunti di riso da cose e situazioni da cui la persona comune non verrebbe stimolata se tra essa e il reale non venisse a interpersi lo specchio deformante del suo ingegno umoristico.

Marina Barberis and Franca Feslikenian, *L'umorismo inglese*

Quanto a me, ero profondamente assetata di sentir parlare dei miei libri. Le parole di Balbo mi apparivano a volte d'una penetrazione folgorante. Sapevo tuttavia molto bene che usava leggere, dei libri, solo qualche riga. Non c'era, nelle sue giornate, né tempo né spazio per la lettura. Ma lui suppliva alla mancanza di tempo e di spazio con un prontissimo e acutissimo intuito, che lo portava a formarsi un giudizio col semplice soccorso di poche frasi. A distanza, mi accadeva a volte di odiare quel suo modo di formarsi un giudizio, e lo accusavo d'essere superficiale. Avevo però torto, perché lui era tutto fuorché generico e superficiale. Non avrebbe potuto trarre, da una attenta e prolungata lettura, un giudizio più completo e profondo. Di generico e superficiale, nei suoi commenti sui libri o sulle persone, c'erano soltanto i consigli pratici: perché lui di consigli pratici non ne sapeva dare, né agli altri né a se stesso. Il consiglio pratico che dava a me, quando commentava i miei libri o quando mi vedeva malinconica, era di frequentare più attivamente le riunioni di celala o di sezione del partito comunista, al quale io allora appartenevo. Quello gli sembrava, per me, un mezzo per aprirmi un valico nel mondo reale, da cui mi diceva distaccata; ed era d'altronde allora, negli anni del dopoguerra, opinione assai diffusa che gli scrittori dovessero, attraverso i partiti di sinistra, spezzare il loro cerchio d'ombra e mescolarsi alla viva realtà. Questo suo consiglio, io allora non ero in grado di dichiararlo sbagliato, ma semplicemente mi sentivo più infelice, e del tutto disorientata: e tuttavia gli ubbidivo, e andavo a quelle riunioni, che trovavo, nell'intimità del mio spirito e senza essere in grado di confessarlo, tristi e noiose.

Natalia Ginzburg, *Lessico familiare*

Vero che, in qualche modo, l'estate di San Martino, che gli americani chiamano estate indiana, Indian Summer, confonde in una sola illusione due stagioni e due età. Ma cosa conta di più, la storia o le stagioni?

Per quanto mi riguarda non avrei nessuna esitazione a rispondere: allo stesso modo non esito quando mi si chiede di paragonare i giovani di oggi ai giovani di ieri, e di illustrare ciò che distingue gli uni dagli altri.

La sola vera differenza, rispondo, è questa: che sessant'anni fa nessuno, né tra i vecchi né tra i giovani, pensava «ai giovani» come a una categoria separata, e adesso invece tutto il cosiddetto problema dei giovani sta proprio nel fatto che i giovani pensano a se stessi come a una categoria separata, una razza diversa: dimenticando che questa razza cambierà totalmente di colore di lì a brevissimo tempo.

Giovani e vecchi, nell'avvicinarsi delle generazioni, riconducono il pensiero piuttosto alla natura, a qualcosa che dura di più, aspira di più a continuare, tende verso un'eternità. Ma no. Esco tutte le mattine non per passeggiare. Ho sempre una meta, il barbiere. E arriva il momento che devo attraversare la strada: mi allontano, così, dall'uno e dall'altro marciapiede e vedo – vedo quasi li vedessi per la prima volta – come sono vestiti tutti questi giovani...

Ahmed L'istantanea impressione sconvolge tutto il mio ragionamento. Giacomini flosci, penduli, abiti scindati, sbrindellati, stracci, sacchi, tascapani.

Mario Soldati, "Un sommo da 'estate indiana'",  
Il Corriere della Sera, 15 novembre 1981

Nelle mani il francobollo era diventato grandissimo e le dita che lo reggevano piccole, insignificanti. Ma lo reggevano.

Il mare fruscitava calmo sull'immagine e il volto che prima lo invadeva si era spostato in un punto, lontano e nitido. Lo potevo notare nei dettagli.

Queste inversioni di grandezze spaziali mi erano già capitate da bambino, quelle lontane vicinissime, quelle vicine remote. Ora, in un lampo, erano tornate, dopo tanti anni. Avevo un microscopico paio di mani che si aggrappavano sull'orlo di quel mare grande e bello, dove in un punto della parte superiore era entrato il viso impresso, quello con la macchia rossa al posto del cuore.

Il volto prese corpo, la macchia si allargò e si restrinse fino a battere convulsa e calma sopra le mie mani piccolissime mentre tenevo il francobollo come un libro di preghiere che ora mi pesava addosso, sempre più.

Una piccola nave raccolse quei battiti che divennero il suo motore sulle onde filiformi e magnetiche. Ora non era più una nave, ma l'ingranaggio di una serratura estratta da una porta, con la chiave ancora dentro, e rovesciata in mare. La serratura era metà di legno e metà di ferro e la chiave era diventata un funaiolo. Non capivo cos'era, cosa c'entrava, ma era esattamente così. Scompare tutto nel mare che era diventato una porta azzurra.

Stanislao Nieveo, *Il prato in fondo al mare*

## BIBLIOGRAPHY

- Agard, F.B. and Di Pietro, R.J. 1966. *The Grammatical Structures of English and Italian*. Chicago: University of Chicago Press.
- Aitchison, J. 1987. *Words in the Mind*. Oxford: Basil Blackwell.
- Amato, A., Andreoni, F.M. and Salvi, R. 1990. *Prestiti linguistici dal mondo anglofono: una tassonomia*. Roma: Bulzoni.
- Anderson, L. "Differences between spoken and written language: A review of research in the 80's". *Lingua e Nuova Didattica*, 1-2.
- Arcaini, E. 1984. "La comparazione interlinguistica come traduzione dell'intenzione comunicativa", in *Diacronia, sincronia e cultura. Saggi linguistici in onore di Luigi Heilmann*. Brescia: La Scuola.
- Arcaini, E. 1986. *Analisi linguistica e traduzione*. Bologna: Patron.
- Arcaini, E. 1988. "Epistemologia dei linguaggi settoriali", in Cigada, S. (Ed.) *Il linguaggio delle scienze e il suo insegnamento*. Brescia: La Scuola. Pp. 29-44.
- Arcaini, E. and Rossini Favretti, R. 1980. "Il concetto di 'lavoro' nei suoi rapporti con le istituzioni inglesi: *work, labour, job*", *SILTA*, 3.
- Arnold, M. 1914. "On translating Homer, Lecture 1", in *Essays by Matthew Arnold*. London: Oxford University Press.
- Arrowsmith, W. and Shattuck, R. 1961. *The Craft and Context of Translation*. Austin, Texas: University of Texas Press.
- Austin, J.L. 1962. *How to Do Things with Words*. London: Oxford University Press.
- Balboni, P. 1984. "La traduzione delle microlingue", in Cigada, S. (Ed.) *La tradizione nell'insegnamento delle lingue straniere*. Brescia: La Scuola.
- Balboni, P.E., Bondi, M., Chantelauve, O. and Ricci Garotti, F. 1989. *Inglese, francese, tedesco: modelli operativi*. Brescia: La Scuola.
- Barnard, H. 1971. *Advanced English Vocabulary*. Rowley, Mass.: Newbury House.

- Barton, D. 1982. *Grammar and Good Taste: Reforming the American Language*. New Haven, Conn.: Yale University Press.
- Barton, D. 1986. *Grammar and Gender*. New Haven, Conn.: Yale University Press.
- Barzun, J. 1975. *Simple and Direct: A Rhetoric for Writers*. New York: Harper and Row.
- Bassnett McGuire, S. 1980. *Translation Studies*. London: Methuen.
- Beaugrande, R. de. 1978. *Factors in a Theory of Poetic Translating*. Assen: Van Gorcum.
- Beaugrande, R. de and Dressler, W. 1981. *Introduction to Text Linguistics*. London: Longman.
- Beccaria, G.L. 1973. *Linguaggi settoriali in Italia*. Milano: Bompiani.
- Bell, R.T. 1987. "Translation theory: Where are we going?" *Meta*, 31.4.
- Bell, R.T. 1991. *Translation and Translating*. London: Longman.
- Belloc, H. 1931. *On Translation*. Oxford: Clarendon Press.
- Benjamin, A. 1989. *Translation and the Nature of Philology: A New Theory of Words*. London: Routledge.
- Benjamin, W. 1962. "Il compito del traduttore", in *Angelus Novus*. Torino: Einaudi.
- Benjamin, W. 1968. "The task of the translator". *Delos*, 2.
- Benson, M. 1985. "Collocations and idioms", in Ilson (Ed.), *Dictionaries, Lexicography and Language Learning*. Oxford: Pergamon Press/British Council.
- Benson, M., Benson, E. and Ilson, R. 1986. *BBI Combinatory Dictionary of English*. Amsterdam/Philadelphia: John Benjamins.
- Bernstein, T.M. 1984. *The Careful Writer: A Modern Guide to English Usage*. New York: Atheneum.
- Biguenet, J. and Schulte, R. (Eds.) 1989. *The Craft of Translation*. Chicago: University of Chicago Press.
- Boinger, D. 1975. *Aspects of Language*. New York: Harcourt Brace Jovanovich.
- Bolinger, D. 1976. "Meaning and memory". *Forum Linguisticum*, 1.
- Bollettieri Bosinelli, R.M. (Ed.) 1986. *U.S. Presidential Election 1984. An Interdisciplinary Approach to the Analysis of Political Discourse*. Bologna: Piaggia.
- Bollettieri Bosinelli, R.M. 1987. "Joyce e la traduzione: rifacimenti italiani di *Finnegans Wake*". *Lingua e Stile*, 22.4.
- Bollettieri Bosinelli, R.M. 1988. *Quando parlano le metafore. Viaggio nella pubblicità televisiva americana*. Bologna: CLEUP.
- Bonai Paganelli, M. 1988. "La traduzione in prospettiva testuale". *Scuola e Didattica*, 34.3.
- Boothman, D. 1983. "Problems of translating political Italian". *Incorporated Linguist*, 24.4.
- Breitenstein, P.H. 1978. "The application of contrastive linguistics". *ELT Journal*, 33.1.
- Brislin, R.W. (Ed.) 1976. *Translation: Applications and Research*. New York: Gardner Press.

- Brook, G.L. 1973. *Varieties of English*. London: Macmillan.
- Brower, R.A. (Ed.) 1966. *On Translation*. New York: Oxford University Press.
- Brown, D. 1974. "Advanced vocabulary teaching: The problem of collocation". *RELIC Journal*, 5.2.
- Brown, G. and Yule, G. 1983. *Discourse Analysis*. Cambridge: Cambridge University Press.
- Browne, V. (Ed.) 1987. *Odd Pairs and False Friends. Dizionario di false analogie e ambigue affinità tra inglese e italiano*. Bologna: Zanichelli.
- Browne, V. and Natali, G. 1989. *Bugs and Bugears. Dizionario delle insidie e dei tranelli nelle traduzioni tra inglese e italiano*. Zanichelli: Bologna.
- Britten, S.R. 1981. "An analysis of student and teacher indications of vocabulary difficulty". *RELIC Journal*, 12.1.
- Buhler, K. 1934. *Sprachtheorie*. Jena: Fischer.
- Bussi Parmigiani, G.E. 1988. *L'arte bastarda. analisi del linguaggio della pubblicità televisiva inglese*. Bologna: Patron.
- Carofoglio, V. (Ed.) 1980. *Tradurre*. Bari: Adriatica.
- Carrell, P.L. 1985. "Facilitating ESL reading by teaching text structure". *Tesol Quarterly*, 19.4.
- Carter, R. 1987. *Vocabulary*. London: Allen and Unwin.
- Carter, R. 1987. "Vocabulary and second/foreign language teaching". *Language Teaching*, 20.1.
- Carter, R. and Burton, D. (Eds.) 1982. *Literary Text and Language Study*. London: Edward Arnold.
- Catford, J.C. 1969. *A Linguistic Theory of Translation*. London: Oxford University Press.
- Cattaneo, A. 1990. "Tecniche traduttive nell'Unimesino inglese. L'Enaide in Gran Bretagna da Lydgate a Surrey", in *Quaderni del Centro di Linguistica dell'Università Cattolica*. Brescia: La Scuola.
- Cecioni, C.G. 1984. "Lo studio del linguaggio giuridico inglese", in *Proceedings of the Conference on L'insegnamento delle lingue straniere nella Facoltà di Scienze Politiche*. Roma.
- Cecioni, C.G. and Cheselka, C. (Eds.) 1990. *The Teaching of Foreign Languages in European Universities*. Firenze: Centro Linguistico di Ateneo.
- Channell, J. 1981. "Applying semantic theory to vocabulary teaching". *ELT Journal*, 35.2.
- Chartman, S. (Ed.) 1971. *Literary Style: A Symposium*. London and New York: Oxford University Press.
- Cigada, S. (Ed.) 1982. *Processi traduttivi: teorie ed applicazioni*. Brescia: La Scuola.
- Cigada, S. (Ed.) 1984. *La traduzione nell'insegnamento delle lingue straniere*. Brescia: La Scuola.
- Cigada, S. (Ed.) 1988. *Il linguaggio delle scienze e il suo insegnamento*. Brescia: La Scuola.

- Ciliberti, A. 1990. "Instructions for use: A macro-textual and stylistic analysis", in Halliday, M.A.K., Gibbons, J. and Nicholas, H. (Eds.) *Learning, Keeping and Using Language*. Amsterdam: John Benjamins.
- Cinque, G. 1979. "Left dislocation in Italian: A syntactic and pragmatic analysis". *Cahiers de Lexicologie*, 34.
- Clark, H.H. 1970. "Word associations and linguistic theory", in Lyons, J. (Ed.), *New Horizons in Linguistics*. Harmondsworth: Penguin.
- Cluysenaar, A. 1976. *Introduction to Literary Stylistics*. London: Batsford.
- Coates, J. 1983. *The Semantics of the Modal Auxiliaries*. London: Croom Helm.
- Conte, M.E. (Ed.) 1977. *La linguistica testuale*. Milano: Feltrinelli.
- Conti Camaiora, L. 1979. "English translations of Italian *dovere*". *Rassegna Italiana di Linguistica Applicata*, 1.2.
- Cook, G. 1989. *Discourse*. Oxford: Oxford University Press.
- Copperud, R. H. 1980. *American Usage and Style: The Consensus*. New York: Van Nostrand Reinhold.
- Cortese, G. and Podestà, S. 1983. *Lingue per scopi accademici. Italiano e inglese nel contesto socio-politico*. Milano: F. Angeli.
- Coulthard, M. 1977. *An Introduction to Discourse Analysis*. London: Longman.
- Croce, B. 1913. *Breviario di estetica*. Bari: Laterza.
- Croce, B. 1922. *Aesthetics*. London: P. Owen.
- Crow, J.T. and Quigley, J.R. 1985. "A semantic field approach to passive vocabulary acquisition for reading comprehension". *Tesol Quarterly*, 19.3.
- Cruse, D.A. 1986. *Lexical Semantics*. Cambridge: Cambridge University Press.
- Crystal, D. and Davy, D. 1969. *Investigating English Style*. London: Longman.
- Cummings, M. and Simmons, R. 1983. *The Language of Literature*. Oxford: Pergamon Press.
- D'Addio Colosimo, W. 1978. "Alcuni problemi di lessicologia differenziale applicata all'insegnamento dell'inglese ad allievi italiani: I false e partial cognates", *Annali dell'Istituto Orientale di Napoli*, 21,1-2:371-383.
- Dagut, M. 1976. "Can 'Metaphor' be translated?". *Babel*, 12.
- Danes, F. 1974. *Papers on Functional Sentence Perspective*. The Hague: Mouton.
- Danesi, M. 1988. *Manuale di tecniche per la didattica delle lingue moderne*. Roma: Armando Editore.
- Delisle, J. 1980. *L'analyse du discours comme méthode de traduction*. Ottawa: Ottawa University Press.
- Devoto, G. 1969. *La traduzione*. Vicenza: Neri Pozza.

- Deyes, A.F. 1978. "Towards a linguistic definition of functional varieties of written English". *IRAL*, 16.4.
- Di Pietro, R.J. 1971. *Language Structures in Contrast*. Rowley, Mass.: Newbury House.
- Dijk, T. van. 1977. *Text and Context*. London: Longman.
- Dijk, T. van and Petofi, J. (Eds.) 1977. *Grammars and Descriptions. Studies in Text Theory and Analysis*. Berlin: Walter de Gruyter.
- Dodds, J.M. 1985. *The Theory and Practice of Text Analysis and Translation Criticism*. Udine: Campanotto Editore.
- Dougherty, R. 1970. "A grammar of coordinate conjoined structures". *Language*, 46:850-898 and 47:298-339.
- Dressler, W. (Ed.) 1978. *Current Trends in Textlinguistics*. Berlin: Walter de Gruyter.
- Dressler, W. and Metimi Barbaresi, L. 1989. "Grammaticalizzazione morfopragmatica. Teoria e tipologia, con particolare riguardo ai diminutivi nell'italiano, tedesco e inglese". *Quaderni del Dipartimento di linguistica e letterature comparate*, 5. Bergamo: Istituto Universitario.
- Dryden, J. 1926. "Preface to Ovid's Epistles", in Ker, W.P. (Ed.), *Essays of John Dryden*. Oxford: Clarendon Press.
- Dryden, J. 1962. *Of Dramatic Poesy*, Watson, G. (Ed.) London: Dent.
- Du Bellay, J. 1948. *La deffense et illustration de la langue francoyse (1549)*, Henri Chamard (Ed.). Paris: Didier.
- Duff, A. 1980. "Professional language or jargon". *Incorporated Linguist*, 19.4.
- Duff, A. 1981. *The Third Language*. Oxford: Pergamon Press.
- Enkvist, N.E. 1978. "Stylistics and text linguistics", in Dressler, W. (Ed.), *Current Trends in Textlinguistics*. Berlin: Gruyter.
- Enkvist, N.E. 1973. *Linguistic Stylistics*. The Hague: Mouton.
- Epstein, E.L. 1978. *Language and Style*. London: Methuen.
- Erdmenger, M. 1985. "Word acquisition and vocabulary structure in third-year EFL learners". *IRAL*, 23.2.
- Falinski, J. 1989. *An English Grammar*. Firenze: Valmartina.
- Fillmore, C.J. 1971. "Verbs of judging: An exercise in semantic description", in Fillmore, C.J. and Langendoen, T.D. (Eds.), *Studies in Linguistic Semantics*. New York: Holt, Rinehart & Winston.
- Fitbas, J. 1964. "On defining the theme in functional sentence analysis". *TLP*, 1.
- Fitbas, J. 1975. "On the thematic and the non-thematic section of the sentence", in Ringbom, H. (Ed.), *Style and Text: Studies Presented to Nils-Erik Enkvist*. Stockholm: Skriptor.

- Firth, J.R. 1957. *Papers in Linguistics 1934-1951*. London: Oxford University Press.
- Firth, J.R. 1968. "Linguistics and translation", in Palmer, F.R. (Ed.), *J.R. Firth 1952-1959. Selected Papers*. London: Longman.
- Firth, J.R. 1970. *The Tongues of Men and Speech*. London: Oxford University Press.
- Fisiack, J. 1981. *Contrastive Linguistics and the Language Teacher*. Oxford: Pergamon Press.
- Flower, L. and Hayes, J.R. 1980. "The cognition of discovery: Defining a rhetorical problem". *College Composition and Communication*, 31(2):21-32.
- Folena, G. 1973. "Volgarizzare" e "Tradurre": idea e terminologia della traduzione dal Medio Evo italiano e romanzo all'Umanesimo europeo", in *La Traduzione - Saggi e Studi*.
- Forster, L. 1958. *Aspects of Translation: Studies in Communication*. London: Secker and Warburg.
- Fowler, H.W. 1983. *A Dictionary of Modern English Usage*. 2nd ed. revised and edited by Gowers, E. New York: Oxford University Press.
- Fowler, R. 1986. *Linguistic Criticism*. Oxford: Oxford University Press.
- Fox, J. 1984. "Computer-assisted vocabulary learning". *ELT Journal*, 38, 1.
- Frawley, W. (Ed.) 1984. *Translation: Linguistic, Philosophical and Literary Perspectives*. Newark: University of Delaware Press.
- Freedman, A., Pringle, I. and Valden, J. 1983. *Learning to Write: First Language/Second Language*. London: Longman.
- Freeman, D.C. (Ed.). 1970. *Linguistics and Literary Style*. New York: Holt, Rinehart and Winston.
- Gains, R. and Redman, S. 1986. *Working with Words*. Cambridge: Cambridge University Press.
- Garrin, P. 1955. *Prague School Reader on Aesthetics, Literary Structure and Style*. Washington: Georgetown University Press.
- Gentile, G. 1920. "Il diritto e il torto delle traduzioni". *Rivista di Cultura*, 1.
- George, S.E. 1990. *Getting Things Done in Naples: Action, Language and Context in Discourse Description*. Bologna: CLEUP.
- Graddass, M. (Ed.) 1988. *Registers of Written English*. London: Pinter.
- Giulio, P.P. 1972. *Language and Social Context*. Harmondsworth: Penguin.
- Glass, E., Marroni, F., Micks, G. and Pagetti, C. 1988. *Metamorfosi. Traduzione/Tradizioni. Proceedings of the IX ALA Congress*. Pescara: CLUA.
- Gleitman, L.R. 1965. "Coordinating Conjunctions in English". *Language*, 41:260-293.
- Goethe, J.W. von. 1968. "Three types of translation". *Delos*, 1.
- Goody, E.N. (Ed.) 1978. *Questions and Polliness: Strategies in Social Interaction*. Cambridge: Cambridge University Press.
- Gatti, M. 1990. "Main features of the lexis of computer science". *Studi italiani di linguistica teorica e applicata*, 19, 1.

- Graham, C.R. and Behnap, R.K. 1986. "The acquisition of lexical boundaries in English by native speakers of Spanish". *IRAL*, 24, 4.
- Graham, J.F. (Ed.) 1985. *Difference in Translation*. Ithaca: Cornell University Press.
- Grals, L., Korlen, G. and Malmberg, B. (Eds.) 1978. *Nobel Symposium 39: Theory and Practice of Translation*. Bern: Peter Lang.
- Greenbaum, S. 1988. *Good English and the Grammarian*. London: Longman.
- Greenbaum, S., Leech, G. and Svartvik, J. (Eds.) 1980. *Studies in English Linguistics for Randolph Quirk*. London: Longman.
- Greenbaum, S. and Meyer, C.F. 1982. "Ellipsis and coordination: Norms and preferences". *Language and Communication*, 2:137-149.
- Greenbaum, S. and Quirk, R. 1990. *A Student's Grammar of the English Language*. London: Longman.
- Groebel, L. 1985. "Ambiguity and second language learning". *IRAL*, 23, 2.
- Guenther, F. and Guenther-Reuter, M. (Eds.) 1978. *Meaning and Translation: Philosophical and Linguistic Approaches*. London: Duckworth.
- Gunperz, J.J. and Hymes, D. (Eds.) 1972. *Directions in Sociolinguistics: The Ethnography of Communication*. New York: Holt, Rinehart and Winston.
- Halliday, M.A.K. 1973. *Explorations in the Functions of Language*. London: Edward Arnold.
- Halliday, M.A.K. 1978. *Language as Social Semiotic*. London: Edward Arnold.
- Halliday, M.A.K. 1985. *An Introduction to Functional Grammar*. London: Edward Arnold.
- Halliday, M.A.K. and Hasan, R. 1976. *Cohesion in English*. London: Longman.
- Halliday, M.A.K. and Hasan, R. 1985. *Language, Context and Text: Aspects of Language in a Socio-Semiotic Perspective*. Victoria: Deakin University Press.
- Halliday, M.A.K., McIntosh, A. and Stevens, P. 1964. *The Linguistic Sciences and Language Teaching*. London: Longman.
- Harris, B. and Sherwood, B. 1977. "Translating as an innate skill", in *NATO Symposium on Language Interpretation and Communication*. Venice.
- Hartmann, R.R.K. 1980. *Contrastive Textology: Comparative Discourse Analysis in Applied Linguistics*. Heidelberg: Groos.
- Harvey, P.D. 1983. "Vocabulary learning: The use of grids". *ELT Journal*, 37, 3.
- Hasan, R. 1985. *Linguistics, Language, and Verbal Art*. Victoria: Deakin University Press.
- Hatim, B. 1984. "A text-hypological approach to syllabus design in translator training". *Incorporated Linguist*, 23, 3.
- Hatim, B. and Mason, I. 1990. *Discourse and the Translator*. London: Longman.
- Henning, G.H. 1973. "Remembering foreign language vocabulary: acoustic and semantic parameters". *Language Learning*, 23, 3.

- Hermans, T. (Ed.) 1985. *The Manipulation of Literature*. London: Croom Helm.
- Hoey, M.P. 1983. *On the Surface of Discourse*. London: Allen and Unwin.
- Hofmann Cortesi, L. and Schmid, B. 1988. *I segreti dell'inglese. Dizionario di falsi sinonimi e vere equivalenze tra italiano e inglese*. Firenze: Sansoni.
- Hogben, L. 1969. *The Vocabulary of Science*. London: Heinemann.
- Holmes, J.S. (Ed.) 1970. *The Nature of Translation*. The Hague: Mouton.
- Holmes, J.S., Lambert, J. and Van den Broeck, R. (Eds.) 1978. *Literature and Translation: New Perspectives in Literary Studies*. Leuven: Acco.
- Hough, G. 1969. *Style and Stylistics*. London: Routledge and Kegan Paul.
- House, J. 1977. *A Model for Translation Quality Assessment*. Tübingen: Narr.
- Hymes, D. 1972(a). "Models of interaction of language and social life", in Gumperz, J.J. and Hymes, D. (Eds.), *Directions in Sociolinguistics: The Ethnography of Communication*. New York: Holt, Rinehart and Winston.
- Hymes, D. 1972(b). "On communicative competence", in Pride, J.B. and Holmes, J. (Eds.), *Sociolinguistics*. Harmondsworth: Penguin.
- Ibba, M. 1988. *L'inglese della medicina*. Milano: Vita e Pensiero.
- Ison, R. 1985. *Dictionaries, Lexicography and Language Learning*. Oxford: Pergamon Press/British Council.
- Jackson, H. 1988. *Words and Their Meaning*. London: Longman.
- Jakobson, R. 1960. "Closing statement: Linguistics and poetics", in Sebeok, T.A. (Ed.), *Style in Language*. Cambridge, Mass: M.I.T. Press. Pp.350-377.
- Jakobson, R. 1966. "On linguistic aspects of translation", in Brower, R.A. (Ed.), *On Translation*. New York: Gardener Press.
- James, C. 1980. *Contrastive Analysis*. London: Longman.
- Joos, M. 1961. *The Five Clocks*. New York: Harcourt, Brace and World.
- Jordan, M. 1984. *Rhetoric of Everyday English Texts*. London: Allen Unwin.
- Jottini, L. 1988. *A Language and Cultural Island in Modern American Society. The Amish*. Milano: Giuffrè.
- Kaplan, R.B. 1972. *The Anatomy of Rhetoric: Prolegomena to a Functional Theory of Rhetoric*. Philadelphia: The Center for Curriculum Development.
- Katz, J. 1972. *Semantic Theory*. Cambridge: Cambridge University Press.
- Keith, H. and Mason, I. (Eds.) 1987. *Translation in the Modern Languages Degree*. London: C.I.T.
- Kellerman, E. and Sharwood Smith, M. 1986. *Crosslinguistic Influence in Second Language Acquisition*. Oxford: Pergamon Press.
- Kelly, L. 1979. *The True Interpreter*. Oxford: Basil Blackwell.
- Kempson, R.M. *Semantic Theory*. Cambridge: Cambridge University Press.
- Kirstein, B. H.-J. 1972. "Reducing negative transfer: Two suggestions for the use of translation". *Modern Language Journal*, 56.2.
- Kress, G. 1985. *Linguistic Processes in Sociocultural Practice*. Victoria: Deakin University Press.
- Kruse, A.F. 1979. "Vocabulary in context". *ELT Journal*, 33.3.
- Labov, W. 1972. *Sociolinguistic Patterns*. Philadelphia: University of Philadelphia Press.
- Ladmiral, J.-R. 1979. *Traduire. Théorèmes pour la traduction*. Paris: Payot.
- Lado, R. 1957. *Language Across Cultures: Applied Linguistics for Language Teachers*. Ann Arbor: University of Michigan Press.
- Lado, R. 1979. "Language and thought: Effect of translation vs interpretation". *Tesol Quarterly*, 13.4.
- Lakoff, G. and Johnson, M. 1980. *Metaphors We Live By*. Chicago: University of Chicago Press.
- Laroche, J.M. 1981. "A view of transfer and interference in contrastive analysis". *System*, 9.1.
- Lawson, V. 1982. *Practical Experience of Machine Translation*. Amsterdam: North Holland.
- Lawson, V. (Ed.) 1985. *Tools for the Trade. Translating and the Computer*, 5. London: Aslib.
- Leech, G.N. 1971. *Meaning and the English Verb*. London: Longman.
- Leech, G.N. 1981. *Semantics*. Harmondsworth: Penguin Books.
- Leech, G.N. 1986. *The Principles of Pragmatics*. London: Longman.
- Leech, G.N. and Short, M.H. 1981. *Style in Fiction*. London: Longman.
- Leed, R. and Nakhimovsky, A. 1979. "Lexical functions and language learning". *SEEL*, 23.1.
- Lehrer, A. 1974. *Semantic Fields and Lexical Structure*. London: Elsevier.
- Lepschy, A.L. and Lepschy, G. 1988 (2nd ed.). *The Italian Language Today*. London: Hutchinson Education.
- Levin, S. 1977. *The Semantics of Metaphor*. Baltimore: Hopkins University Press.
- Levinson, S. 1983. *Pragmatics*. Cambridge: Cambridge University Press.
- Li, C. (Ed.) 1976. *Subject and Topic*. New York: Academic Press.
- Lo Cascio, V. 1970. *Struttura pronominali e verbali italiane*. Bologna: Zanichelli.
- Locke, W.N. and Booth, A.D. (Eds.) 1955. *Machine Translation of Languages*. New York: Wiley.
- Lodge, D. 1977. *The Modes of Modern Writing*. London: Edward Arnold.
- Lucisano, P. 1988. "Come scrivono gli studenti italiani: un primo sguardo ai risultati della indagine IEA sulla produzione scritta".  
*La Ricerca*, 15 novembre / 1 dicembre 1988. Torino: Loescher.
- Luther, M. 1983. "Epistola del Dottor Martin Luther sull'arte del tradurre e sulla intercessione dei santi", in *Lieder e Prose*. Milano: Mondadori.

- Lyons, J. 1968. *An Introduction to Theoretical Linguistics*. Cambridge: Cambridge University Press.
- Lyons, J. 1970. *New Horizons in Linguistics*. Harmondsworth: Penguin.
- Lyons, J. 1977. *Semantics*. Cambridge: Cambridge University Press.
- Lyons, J. 1981. *Language and Linguistics: An Introduction*. Cambridge: Cambridge University Press.
- Lyons, J. 1981. *Language, Meaning and Context*. London: Fontana.
- Maher, J. 1986. "English for medical purposes". *Language Teaching*, 19.2:112-145.
- Malmowski, B. 1923. "The problem of meaning in primitive languages", Supplement 1 in Ogden, C.K. and Richards, I.A. (Eds.), *The Meaning of Meaning*. London: Kegan Paul.
- Marello, C. 1989. *I dizionari bilingui*. Bologna: Zanichelli.
- Martin, A.V. 1976. "Teaching academic vocabulary to foreign graduate students". *TESOL Quarterly*, 10.1.
- Martino, G. de. 1968. *La traduzione attraverso le culture*. Napoli: Federico e Ardia.
- Matthews, P.H. 1981. *Syntax*. Cambridge: Cambridge University Press.
- Mathiessen, F.O. 1931. *Translation*. An Elizabethan Art. Cambridge, Mass.: Harvard University Press.
- Mazzoleni, M. 1991. *Costrutti concessivi e costrutti avversativi in alcune lingue d'Europa*. Firenze: La Nuova Italia.
- McArthur, T. 1981. *The Longman Lexicon of Contemporary English*. London: Longman.
- McArthur, T. 1986. *Worlds of Reference*. Cambridge: Cambridge University Press.
- McCarthy, M. 1991. *Discourse Analysis for Language Teachers*. Cambridge: Cambridge University Press.
- McKay, S. 1980. "Teaching the syntactic, semantic and pragmatic dimensions of verbs". *TESOL Quarterly*, 14.1.
- Meana, P. 1980. "Vocabulary acquisition: A neglected aspect of language learning". *Language Teaching and Linguistic Abstracts*, 13.4.
- Merini Barbaresi, L. 1983. "Tre modelli di analisi del testo inglese: confronto relativo alle aeree della coesione e coerenza". *Analisis. Quaderni di Anglistica*, 1.1.
- Merini Barbaresi, L. 1988. *Markedness in English Discourse*. Parma: Zara.
- Merini, L. and Schianchi, A.M. 1978. "Soluzioni coesive lessicali e morfologiche nel testo tecnico-scientifico inglese". *Studi e Ricerche*, 14. Parma: Facoltà di Economia e Commercio.
- Miller, C. and Swift, K. 1980. *The Handbook of Nonsexist Writing*. New York: Lippincott and Crowell.

- Morrissey, M.D. 1981. "A case for friends". *IRAL*, 19.1.
- Mounin, G. 1963. *Les problèmes théoriques de la traduction*. Paris: Gallimard.
- Mounin, G. 1965. *Teoria e storia della traduzione*. Torino: Einaudi.
- Munby, J. 1978. *Communicative Syllabus Design*. Cambridge: Cambridge University Press.
- Nation, I.S.P. 1978. "Translation and the teaching of meaning: Some techniques". *ELT Journal*, 32.3.
- Neubert, A. 1985. *Text and Translation*. Leipzig: Verlag Enzyklopaedic.
- Newmark, P. 1981. *Approaches to Translation*. Oxford: Pergamon Press.
- Newmark, P. 1988. *A Textbook of Translation*. London: Prentice Hall.
- Newmark, P. 1991. *About Translation*. Clevedon: Multilingual Matters Series, 74.
- Nida, E.A. 1964. *Toward a Science of Translating*. Leiden: Brill.
- Nida, E.A. 1974. "Translation", in Sebeok, T. (Ed.), *Current Trends in Linguistics*, vol. 12. The Hague: Mouton.
- Nida, E.A. 1975. *Language Structure and Translation*. Stanford: Stanford University Press.
- Nida, E.A. 1976. "A framework for the analysis and evaluation of theories of translation", in Brislin, R.W. (Ed.), *Translation: Applications and Research*. New York: Gardner Press.
- Nida, E.A. 1979. *Componential Analysis of Meaning*. The Hague: Mouton.
- Nida, E.A. and Reyburn, W.D. 1981. *Meaning Across Cultures*. New York: Orbis.
- Nida, E.A. and Taber, C. 1969. *The Theory and Practice of Translation*. Leiden: Brill.
- Nilsen, Q.F. 1976. "Contrastive semantics in vocabulary instruction". *TESOL Quarterly*, 10.1.
- Nirenburg, S. (Ed.) 1987. *Machine Translation. Theoretical and Methodological Issues*. Cambridge: Cambridge University Press.
- Nocera Avila, C. 1981. "L'Essay on the Principles of Translation di A.F. Tytler, Lord Woodhouselee: summa setecentesca del tradurre". *Le Ragioni Critiche*, 35-6:5-6.
- Nocera Avila, C. 1982. "Translation from theory to practice. A perspective". *Perspectives*, 5.2.
- O'Donnell, W.R. and Todd, L. 1980. *Variety in Contemporary English*. London: Allen and Unwin.
- Ogden, C. and Richards, I.A. 1946. *The Meaning of Meaning*. London: Routledge and Kegan Paul.
- Ortony, A. (Ed.) 1979. *Metaphor and Thought*. Cambridge: Cambridge University Press.
- Packard, V. 1975. *The Hidden Persuaders*. New York: D. McKay.
- Palmer, F.R. 1976. *Semantics*. Cambridge: Cambridge University Press.
- Palmer, F.R. 1979. *Modality and the English Modals*. London: Longman.
- Parks, G. 1982. "Notes on the use of translation in language classes". *System*, 10.3.
- Partridge, E. 1965. *Usage and Abuse*. London: Hamillon.

- Partridge, E. 1977. *You Have a Point There*. Boston: Routledge and Kegan Paul.
- Picken, C. 1986. *The Translator's Handbook*. London: Aslib.
- Picken, C. (Ed). 1986. *Translating and the Computer*, 7. London: Aslib.
- Pigot, I.M. 1989. "Document preparation and post-editing for machine translation", in *Proceedings of the Conference on "Le nuove professioni per il traduttore e l'interprete"*. Milan: A.I.T.I.
- Pinchuk, I. 1977. *Scientific and Technical Translation*. London: Andre Deutsch.
- Popovic, A. 1976. *A Dictionary for the Analysis of Literary Translation*. Edmonton: University of Alberta.
- Porcelli, G. 1985. "English words in present-day Italian". *Perspectives*, 9, 2:33-48.
- Porcelli, G. 1990. "Dalla lingua comune alle microlingue", in *Le lingue di specializzazione e il loro insegnamento*. Milano: Vita e Pensiero. Pp. 1-71.
- Pride, J.B. and Holmes, J. (Eds.) *Sociolinguistics*. Harmondsworth: Penguin.
- Prince, E.F. 1978. "A comparison of Wh-clefts and it-clefts in discourse". *Language*, 54.
- Quirk, R. 1962. *The Use of English*. London: Longman.
- Quirk, R. 1974. *The Linguist and the English Language*. London: Edward Arnold.
- Quirk, R. 1982. *Style and Communication in the English Language*. London: Edward Arnold.
- Quirk, R., Greenbaum, S., Leech, G. and Svartvik, J. 1985. *A Comprehensive Grammar of the English Language*. London: Longman.
- Quirk, R. and Stein, G. 1990. *English in Use*. London: Longman.
- Radice, W. and Reynolds, B. (Ed.) 1987. *The Translator's Art: Essays in Honour of Betty Radice*. Harmondsworth: Penguin.
- Raines, A. 1983. "Anguish as a second language? Remedies for composition teachers" in Freedman, A. et al. *cit*.
- Raines, A. 1987. "Why write? From purpose to pedagogy". *English Teaching Forum*, 25.4.
- Renzi, L. (Ed.) 1988. *Grande grammatica italiana di consultazione*, vol. I. Bologna: Il Mulino.
- Renzi, L. and Salvi, G. (Eds.) 1991. *Grande grammatica italiana di consultazione*, vol. II. Bologna: Il Mulino.
- Resta, S. 1990. *A Linguistic Approach to Non-Literary Translation*. Roma: Kappa.
- Richards, I.A. 1924. *Principles of Literary Criticism*. London: Routledge and Kegan Paul.
- Richards, I.A. 1929. *Practical Criticism*. London: Routledge and Kegan Paul.
- Richards, I.A. 1943. *How to Read a Page*. London: Routledge and Kegan Paul.
- Richards, J.C. 1985. "Lexical knowledge and the teaching of vocabulary", in *The Context of Language Teaching*. New York: Cambridge University Press.
- Richey, J. 1980. *Medical Language: A Survival Vocabulary*. Hayward, Cal.: Janus, 1980.
- Rieu, E.V. 1953. "Translation", in *Cassell's Encyclopaedia of Literature*, vol. 1. London: Cassell.
- Ringbom, H. (Ed.) 1975. *Style and Text: Studies Presented to Nils-Erik Enkvist*. Stockholm: Skriptor.
- Rivers, W.M. 1983 (3rd ed.). *Speaking in Many Tongues*. Cambridge: Cambridge University Press.
- Rivers, W.M. 1983. *Communicating Naturally in a Second Language: Theory and Practice in Language Teaching*. New York: Cambridge University Press.
- Roncaglia, R., Gagliardelli, G. and Miller, D. 1984. *Analisi linguistica e comunicazione scientifica*. Bologna: Pitagora.
- Rose, M.G. (Ed.) 1981. *Translation Spectrum. Essays in Theory and Practice*. Albany: New York Press.
- Rossini Favretti, R. 1980. *Il discorso e il potere*. Bologna: Patron.
- Rossini Favretti, R. 1984. *Election '83. Linguaggio e comunicazione multimediale*. Bologna: Pitagora.
- Rossini Favretti, R. and Bondi Paganelli, M. 1988. *Il testo psicologico: approccio alla traduzione e alla lettura in lingua inglese*. Bologna: Pitagora.
- Rudzka, B., Chamell, J., Putsey, Y. and Ostyn, P. 1981. *The Words You Need*. London: Macmillan.
- Rudzka, B., Chamell, J., Putsey, Y. and Ostyn, P. 1985. *More Words You Need*. London: Macmillan.
- Sacks, S. 1979. *On Metaphor*. Chicago: University of Chicago Press.
- Sapir, E. 1921. *Language*. New York: Harcourt Brace.
- Sapir, E. 1970. *Culture, Language and Personality: Selected Essays*, Mandelbaum, D.G. (Ed.) Berkeley, Cal.: University of California Press.
- Saussure, F. de. 1915. *Course in General Linguistics (Cours de Linguistique Générale)*, Bally, C. and Sechehaye, A. with Riedlinger, A. (Eds.), English trans. Harris, R. London: Duckworth, 1983.
- Savory, T. 1968. *The Art of Translation*. London: Jonathan Cape.
- Scarcella, R. and Brumak, J. 1981. "On speaking politely in a second language". *International Journal of Sociology of Language*, 27.
- Scarpa, F. 1989. *La traduzione della metafora*. Roma: Bulzoni.
- Schachter, P. 1977. "Constraints on coordination". *Language*, 53: 86-103.
- Schoft, H.G. 1988. *Linguistics, Literary Analysis, and Literary Translation*. Toronto: University of Toronto.
- Searle, J.R. 1969. *Speech Acts: An Essay in the Philosophy of Language*. New York: Cambridge University Press.

- Searle, J.R. 1969. "A classification of illocutionary acts". *Language in Society*, 5.
- Sebeok, T.A. (Ed.). 1960. *Style in Language*. Cambridge, Mass.: MIT.
- Sebeok, T.A. (Ed.). 1986. *Encyclopedic Dictionary of Semiotics*. Berlin/New York/Amsterdam: Mouton de Gruyter.
- Selinker, L. 1972. "Interlanguage". *IRAL*, 10.3.
- Seranni, L. 1988. *Grammatica italiana*. Torino: UTET.
- Sinclair, J. and Coulthard, M. 1975. *Towards an Analysis of Discourse*. Oxford: Oxford University Press.
- Smith, A.G. et al. 1958. *Aspects of Translation*. London: Seeker and Warburg.
- Smith, L.E. (Ed.) 1981. *English for Cross Cultural Communication*. Hong Kong: Macmillan.
- Snell, B.M. 1979. *Translating and the Computer*. Amsterdam: North-Holland.
- Snell-Hornby, M. 1988. *Translation Studies: An Integrated Approach*. Amsterdam: John Benjamins.
- Stati, S. 1986. *Cinque Miti della Parola. Lezioni di Lessicologia Testuale*. Bologna: Patron.
- Steiner, G. 1975. *After Babel: Aspects of Language and Translation*. Oxford: Oxford University Press.
- Steiner, T.R. 1975. *English Translation Theory 1650-1800*. Assen: Van Gorcum.
- Stem, H.H. 1983. *Fundamental Concepts of Language Teaching*. Oxford: Oxford University Press.
- Stockwell, R.P., Schachter, P. and Hall Partee, B. 1973. *The Major Syntactic Structures of English*. New York: Holt, Rinehart and Winston.
- Swales, J.M. 1990. *Genre Analysis*. New York: Cambridge University Press.
- Swan, M. 1980. *Practical English Usage*. Oxford: Oxford University Press.
- Talmy, L. 1978. "Relations between subordination and coordination", in Greenberg, J.H., Ferguson, C. and Moravcsik, E. (Eds.), *Universals of Human Language*. Stanford: Stanford University Press.
- Taylor, C. 1990. *Aspects of Language and Translation. Contrastive Approaches for Italian/English Translators*. Udine: Campanotto Editore.
- Taylor Torsella, C. 1984. *English in Discourse*. Padova: CLEUP.
- Thomas, H. 1984. "Developing the stylistic and lexical awareness of advanced students". *ELT Journal*, 38.3.
- Titone, R. 1987. *Il tradurre*. Milano: ISFAP.
- Toury, G. 1980. *In Search of a Theory of Translation*. Tel-Aviv: Porter Institute.
- Trimble, L. 1985. *English for Science and Technology: A Discourse Approach*. New York: Cambridge University Press.
- Trich, M. 1981. "Improving vocabulary. Problems in co-occurrence and grammatical marking". *English Teaching Forum*, 19.2.
- Tulving, E. 1972. "Episodic and semantic memory", in Tulving, E. and Donaldson, W. (Eds.), *Organization of Memory*. New York: Academic Press.
- Turner, G.W. 1973. *Stylistics*. Harmondsworth: Penguin.
- Tyler, A. 1907. *Essay on the Principles of Translation*. London: Dent.
- Ullmann, S. 1973. *Meaning and Style*. Oxford: Blackwell.
- Vachek, J. 1966. *The Linguistic School of Prague. An Introduction to its Theory and Practice*. Bloomington: Indiana University Press.
- Valdes, J.M. (Ed.) 1986. *Culture Bound*. New York: Cambridge University Press.
- Van den Broeck, R. 1981. "The limits of translatability exemplified by metaphor translation". *Poetics Today*, 4.
- Van Noppen, J.P., De Knop, S. and Jongen, R. 1985. *Metaphor. A Bibliography of Post-1970 Publications*. Amsterdam: Benjamins.
- Van Slype, G., Guinet, J.F., Seltz, F. and Benjiam, E. 1983. *Better Translation for Better Communication*. Oxford: Pergamon Press.
- Vinay, J.P. and Darbelnet, J. 1968. *Stylistique comparée du français et de l'anglais*. Paris: Didier.
- Weiner, E.S.C. 1983. *The Oxford Guide to English Usage*. Oxford: Oxford University Press.
- Weinrich, H. 1977. *Tempus*. Bologna: Il Mulino.
- Weinrich, U. 1974. *Languages in Contact*. The Hague: Mouton.
- Welch, E. 1983. *A Text Grammar of English*. Heidelberg: Quelle und Meyer.
- Widdowson, H.G. 1978. *Teaching Language as Communication*. Oxford: Oxford University Press.
- Widdowson, H.G. 1979. *Explorations in Applied Linguistics*. Oxford: Oxford University Press.
- Wilkins, D.A. 1976. *Notional Syllabuses*. Oxford: Oxford University Press.
- Wilss, W. 1982. *The Science of Translation*. Tübingen: Narr.
- Wilss, W. and Thome, G. (Eds.) 1984. *Translation Theory and its Implementation in the Teaching of Translating and Interpreting*. Tübingen: Narr.
- Whorf, B.L. 1973. *Language Thought and Reality. Selected Writings*. Carroll, J.B. (Ed.). Cambridge, Mass.: MIT Press.
- Woulfe, P.A. 1981. "Exploiting False Friends". *Modern English Teacher*, 9.2.
- Woulfe, P.A. 1982. "Exploiting Good Friends". *Modern English Teacher*, 10.2.
- Zagrebelsky, M.T. 1985. *Grammatica e lingua straniera*. Firenze: La Nuova Italia.
- Zagrebelsky, M.T. 1986(a). "Contrastive analysis and the EFL teacher in Italy". *Problems and Experiences*, 3.4.

- Zagrebelsky, M.T. 1986(b). "The EFL Teacher as a Cross-Cultural Interpreter". *Perspectives*, 11.1.
- Zagrebelsky, M.T. (Ed.) 1989. *Dal dizionario ai dizionari*. Torino: Tirrenia Stampatori.
- Zamel, V. 1983(a). "Teaching those missing links in writing". *ELT Journal*, 37.1:22-29.
- Zamel, V. 1983(b). "The composing processes of advanced ESL students: Six case studies". *Tesol Quarterly*, 17:165-187.
- Zamini, P., Maruotti, R.A. and Ulrych, M. 1991. *L'Articolo Medico-Scientifico in Inglese*. Torino: UTET.

## INDEX

### A

- abstract nouns 135-136
- academic text 193
- active 36-37, 141, 154, 159-161, 286
- addition 290
- addressee 33, 35-38, 63, 69, 81, 87-89, 208, 224, 232, 289, 293
- addresser 36-38, 63, 87-88, 224, 232, 293
- adjunct 154
- advertisement 22, 51, 57, 63, 118, 121, 127, 141, 166
- advertising 119, 128, 265
- advertises 37, 51, 95, 220, 289
- advice 20, 50, 59
- aesthetic function 37, 53
- alliteration 118, 128
- alteration 290
- American English (AmE) 78, 102-107
- analysis 286, 288
- anaphoric 208, 214, 223, 232, 256, 263
- function 232
- reference 227, 231-232, 313
- and 241
- anticipatory it 155, 173
- antonymy 251, 262, 270, 303
- appropriateness 188
- arguing 59
- argumentative 211
- text 60, 64
- articles 40, 46-47, 103, 107, 232, 285
- definite 170, 213, 231-232, 308
- indefinite 232
- zero 232
- aspect 187-188, 193, 197
- assonance 128
- attitudinal adverb 89
- audience-oriented 17

### B

- backshift 197, 199
- backshifting 198, 200
- Bassnett McGuire, S. 78
- Beaugrande, R. de 288
- belles infidèles* 19-20
- Benjamin, W. 21, 135
- Bolinger, D. 121
- British English (BrE) 102-107
- Brown, G. 167, 286
- Buhler, K. 37

- C**
- can 93-94
- Canadian 102
- casual style 86
- cataphoric function 208, 215, 232
- reference 232
- cause-effect sequence 227, 231-232
- chain 210
- channel 250
- Chapman, G. 95
- Chomsky, N. 18
- Cicero 72
- clausal substitution 16-18
- cleft sentence 236
- clefting 309
- 154-155
- 259, 261-262, 304
- co-hyponym 291, 268, 277
- co-occur 235, 263
- co-reference 264
- co-referential noun phrase 256
- phrase 234
- pronoun 33, 67, 70-71, 82, 149, 151, 162, 207-208, 232, 250, 256, 260, 269, 285
- code 36, 38, 56
- cognates 271, 304
- deceptive partial 271, 273-274, 304
- partial 271
- true 250
- cognitive boundary 110, 117, 150-151, 179, 207-209, 212-213, 243, 259, 279, 312
- coherence 207, 213, 249
- coherent 117, 151, 207-208, 213, 223, 233, 243, 250, 279, 301-304, 312
- cohesion 207-208, 213, 241, 250, 254, 279, 303-304, 306
- cohesive 213, 306
- chain device 213, 257, 259, 262
- feature 286
- the 213, 306
- collocation 125, 251, 261, 268, 270-271, 277, 303-304
- collocational bond 268
- relationship chain 268
- 303
- colour terms 106, 181, 184-185
- comma 72
- command 106, 182-186
- communication 35
- 21-23, 31-33, 36, 38, 57, 64, 69, 77, 80-81, 95, 97, 101, 120, 149-150, 159, 162, 201, 208, 213, 249, 256, 293, 308
- communicative dynamism 160, 162, 179, 181, 251, 313
- function 35, 53, 64, 222, 289, 293
- process 78, 285
- purpose 35, 127, 151, 208, 212, 285, 288, 313
- translation 22-23
- compensation 78, 290-291
- conative function 37, 39
- conceptual boundary 271
- field 270, 276
- conditional 198, 199
- conjunction 183, 213, 238, 241-242, 285
- conjunctive relation 241
- connectors 184
- comnotation 254, 271
- consistency 188, 197
- consonant 128
- consultative style 86
- content 16-17, 19, 21-22, 24-25, 34, 37, 40, 57, 80, 117-118, 141-142, 149, 151, 173, 208, 243, 256, 290, 292-293
- context 22, 31-33, 36-37, 46, 57, 69-71, 77-78, 80-82, 87, 91, 93, 97, 101, 135, 141, 149-152, 159, 207-208, 214, 226, 233, 249, 251, 263, 269-270, 276-277, 285-287, 289-290, 293, 303, 309
- cultural and social 293
- linguistic 70
- situational 260
- SL 22
- social 83
- socio-cultural 69, 80, 82, 149
- context of culture 82, 149, 285
- context of situation 80, 82-83, 96, 149, 285
- contrastive end focus 310
- Cook, G. 169
- coordinate clauses 183
- coordination 170, 184
- could 93-94
- count noun 232
- counterarguing 59
- Croce, B. 21
- cross-cultural behaviour patterns 78, 107
- communication 78
- communicative event 72, 80, 271
- cross-linguistic 293
- Crystal, D. 78
- culture 46
- culture-bound 18, 20, 22, 32, 70-72, 75, 77-79, 93, 105, 118, 122, 134, 166, 175, 285
- 72, 77
- culture-specific 72, 74, 77, 122-123, 126, 128
- cultures 19-20, 71-72, 78-79
- D**
- Danes, F. 162-163
- dangling modifier 180
- dashes 186
- Davy, D. 46
- De Filippo, E. 110
- deceptive cognates 271, 273-274, 304
- decimal figures 182
- declarative clause 152
- definite antecedent 234
- definite article 170, 213, 231-232, 308
- degree(s) 140
- of certainty 90
- of emphasis 170
- of faithfulness 16
- of familiarity 87
- of formality 42, 87, 135-136
- deictic form 213
- link 96, 228
- reference 213
- demonstrative 227
- reference 234, 237
- Denham, J. 19
- dependent clause 170
- describing 57
- descriptive text 60
- determiners 230
- dialect 101-102, 107, 109, 117
- dictionary 249, 275
- bilingual 275
- monolingual 275
- dictionary equivalent 249, 276
- direct object 160

- direct speech 186, 199  
 directive 33, 35-36  
 discourse 149-150, 285, 290  
   analysis 285  
   genre 25, 39, 64, 75, 77, 118-119, 121, 124-125, 127, 129, 134, 136, 141, 159, 165, 218, 220-221, 232, 238, 253, 263, 267, 285-286  
   structure 149, 179, 224  
   type 192, 238  
 dislocation  
   left 154, 156, 312  
   left and right 156, 158  
   right 154, 157  
 do 236  
 Dolet, E. 17  
 dominant contextual focus 60, 64  
 double subject 312  
*dovere* 91-93  
 Dressler, W. 288  
 Dryden, J. 18-19  
 Du Bellay, J. 17  
 Duff, A. 290
- E**  
 economic discourse 140  
 economics 118-119  
 elegant variation 263  
 ellipsis 95, 213, 233, 236-237, 285  
 emotive function 37  
 emphatic operators 162  
   do/did 132, 155, 158, 172, 313  
 end-focus 208  
 endophoric reference 90  
 epistemic modality 90
- equivalence 22, 34-35, 41, 91, 123, 129, 290, 293  
   dynamic 22-23  
   formal 22-23, 290  
   natural 22  
   pragmatic 124-125, 290, 293  
   semantic 290  
 equivalent pragmatic effect 87, 308  
 ethnography of communication 80  
 everyone, everybody, no one, nobody 216  
   (see also *personal/indefinites*)  
 exophoric reference 208, 214, 232, 308  
 explicit conjunction 238  
 expository text 60, 64  
 expressive function 39, 49  
 expressive text 41, 44, 46, 51, 53, 75, 121, 126, 141-142, 174, 239, 267  
 extended metaphor 307
- F**  
 faded metaphor 121  
 faithful 15-18, 20-21, 239  
 faithful vs free 15  
 false friends 271, 273  
*fare* 236-237  
 field of discourse 83, 85, 253, 268, 286, 289, 304  
 figurative language 37, 55, 111, 119, 124, 127  
 figure(s) of speech 121, 125  
 finite clause 181  
 Firbas, J. 162  
 Firth, J.R. 78, 80  
 Flower, L. 289  
 form 16-22, 24, 35-37, 41-42, 50, 53, 57, 76, 78, 80, 84,
- form 87, 102, 105, 107, 109-111, 117-118, 135, 141-142, 149-150, 155, 157, 159-161, 163, 173-174, 180, 187, 194, 216-217, 221, 224, 231, 233, 237, 249, 259, 261, 264-265, 274, 287, 289-290, 293, 313, 315  
   vs content 15  
 formal 31, 33-35, 37, 42, 44, 78, 80, 87, 97, 123, 135-136, 138, 149-150, 212, 216, 226, 242-243, 253, 271, 286, 290-291  
   discourse 224  
   equivalence 22, 290  
   level 207, 285  
   vs dynamic 15  
   formal style 86  
   Fraser Tytler, A. 19  
   free 15, 18-19, 21, 73, 101, 128-129, 134, 154, 260  
   free direct speech 199  
   free indirect speech 199  
   free translation 70  
   frequency of use 271  
   fronted 308  
   fronting 154-155, 311-312  
   frozen style 86  
   full stop 106, 181-183  
   function 18, 23, 31-32, 35-39, 42, 45-47, 50-51, 53, 55-57, 60, 64, 69-70, 78, 81-82, 90, 107, 119-121, 124-125, 152-154, 163, 173, 181, 183-185, 187, 191, 193, 199, 209, 217, 225, 231-232, 234, 236-237, 241-242, 250, 256, 262-263, 265, 285-286, 289-290, 292-293, 313, 315
- form 111-118, 135, 141-142, 149-150, 155, 157, 159-161, 163, 173-174, 180, 187, 194, 216-217, 221, 224, 231, 233, 237, 249, 259, 261, 264-265, 274, 287, 289-290, 293, 313, 315  
   vs content 15  
 formal 31, 33-35, 37, 42, 44, 78, 80, 87, 97, 123, 135-136, 138, 149-150, 212, 216, 226, 242-243, 253, 271, 286, 290-291  
   discourse 224  
   equivalence 22, 290  
   level 207, 285  
   vs dynamic 15  
   formal style 86  
   Fraser Tytler, A. 19  
   free 15, 18-19, 21, 73, 101, 128-129, 134, 154, 260  
   free direct speech 199  
   free indirect speech 199  
   free translation 70  
   frequency of use 271  
   fronted 308  
   fronting 154-155, 311-312  
   frozen style 86  
   full stop 106, 181-183  
   function 18, 23, 31-32, 35-39, 42, 45-47, 50-51, 53, 55-57, 60, 64, 69-70, 78, 81-82, 90, 107, 119-121, 124-125, 152-154, 163, 173, 181, 183-185, 187, 191, 193, 199, 209, 217, 225, 231-232, 234, 236-237, 241-242, 250, 256, 262-263, 265, 285-286, 289-290, 292-293, 313, 315
- function 87, 102, 105, 107, 109-111, 117-118, 135, 141-142, 149-150, 155, 157, 159-161, 163, 173-174, 180, 187, 194, 216-217, 221, 224, 231, 233, 237, 249, 259, 261, 264-265, 274, 287, 289-290, 293, 313, 315  
   aesthetic 37, 53  
   conative 37, 39  
   emotive 37  
   expressive 39, 49  
   informative 37, 39-40, 47, 136, 173, 238  
   metalingual 37-38  
   phatic 37-38  
   poetic 37-38, 53-54  
   referential 36-37, 39-40, 120  
   vocative 41, 48, 142, 173, 220  
   functional 31, 64, 149, 152, 162, 168, 193, 212, 262, 293  
   functional level 207  
   functional sentence perspective (FSP) 162, 226  
   future 187  
   future-in-the-past 198-199
- G**  
 gender 216  
 generic reference 215, 232  
 Gentile, G. 21  
 geographical dialect 102  
 geographical varieties 102, 107  
 grammar 103  
 grammatical cohesion 213, 250, 306  
 cohesive device 263  
 cohesive feature 285  
 unit 207  
 graphology 131, 134  
 guideline(s) 15, 17, 56, 117, 226

- H**
- Halliday, M.A.K. 83, 101, 152
- Hayes, J.R. 289
- he or she 216
- he, him, his 216
- he, she, it, they 213
- hedging 88
- historic present 190
- homographs 126-127
- homophone 126-127
- Horace 16-18
- Hymes, D. 80, 81
- hyperonym 259
- hyponym 259-261, 265, 269, 304
- hyponym 251, 259, 263, 270, 272, 303-304
- I**
- idiomlect 102, 111
- idiomatic expression 121
- illocution 33
- illocutionary force 33-35
- imagery 37, 119
- imitation 15-18, 193
- imperative 35-37, 39
- imperfecto* 191, 193-194, 196
- impersonal 35-36
- infinitive 140
- language 140
- pronoun 223
- style 140, 161
- implicit linkage 241
- indefinite antecedent 234
- indefinite partitive 234
- indirect discourse 197-199
- indirect object 160
- informal 37, 42, 44, 87, 138, 216, 242, 253
- greeting 69
- spoken discourse 158
- tenor 218
- text 95, 229, 242
- informally 224
- information focus 159, 173, 207
- information loss 72
- informative function 37, 39-40, 47, 136, 173, 238
- informative text 23, 40, 44, 46, 51-52, 75, 77, 121, 126, 141, 172, 174, 218, 221-222, 255, 267, 292
- injunction 70
- instruction 44, 50, 238
- instructive text 63
- intention 17, 19, 31-32, 34-35, 39, 64, 69, 96, 117, 149, 151, 262, 285, 290
- interjections 37
- interlingual 288
- translation 17, 32-33, 69-72, 162, 171, 186, 208, 213, 215-216, 238, 241, 285, 288, 293
- interpretation 288
- intimate style 86
- intralingual 288
- translation 154-155
- inversion 155
- of subject and operator 155
- subject-verb 155
- inverted commas 106, 186
- it 224, 226, 234
- iterative meaning 193-194
- J**
- Jakobson, R. 36-39, 288
- James, C. 163, 293
- Joos, M. 86
- journalism 128
- K**
- Kelly, L. 57
- kinship terms 72
- Kress, G. 134, 150
- L**
- language relativity 72
- language universals 72
- Leech, G.N. 149
- legal discourse 140, 265
- legal text 238
- Lei* 87
- level of formality 86-87, 135, 137
- lexeme 270
- lexical 243
- aspects 249-250, 271, 279
- boundary 302-304, 306
- chain 250, 256, 262, 267, 302, 304, 306
- cohesion 285
- cohesive feature 278
- collocation 270
- domain 301
- feature 270
- field 270, 285
- organisation 279
- pattern 105
- problems 105
- lexical 270
- set 251
- structure 250, 305
- tie 70, 150
- linguistic context 119
- literal language 24
- literal translation 141
- literary prose 117, 134, 267
- literary text 121, 128
- literature 217, 234-236
- lo* 252
- loan-word 33-34
- locution 173
- loose sentence 16
- Luther, M. 72
- Lyons, J. 72
- M**
- machine translated 24
- machine translation 23-24, 288
- machine-aided translation 24
- macrofunction 36, 60
- main clause 170
- Malinowski, B. 70-71, 80
- marked 154
- focus 308
- form 231
- theme 154, 157, 308, 312
- may 93-94
- meaning 16-17, 19, 21-24, 31-34, 37, 44, 55, 69-72, 78, 80, 82, 85, 91-92, 94, 102-103, 106, 117, 119, 122-123, 126, 128-129, 131-132, 134-135, 144, 149-151, 158-160, 163, 171, 178, 181, 186-187, 193, 198, 201, 207-208, 212-213, 217, 223, 225, 249-250,



## R

Raines, A. 289  
 reader-excluding 217-218, 222  
 reader-including 217, 221-222  
 reading  
 comprehension 150  
 recommendation 41, 50  
 redundancy 291  
 reference 208, 213, 228  
 anaphoric 227, 231-232, 313  
 cataphoric 227, 231-232  
 co-reference 235, 263  
 endophoric 208  
 exophoric 208, 214, 232, 308  
 generic 215, 232  
 specific 232  
 reference item 285  
 referent 214  
 referential  
 function 36-37, 39-40, 120  
 link 213  
 synonym 256, 264, 304  
 synonymy 256, 263  
 regional dialect 42, 102, 107  
 register 42, 83, 85, 95, 97-98, 101-102, 117, 250, 253, 271-272, 275, 286, 289-290  
 reiteration 251-252, 262, 303  
 repetition 251, 263-266, 303-304  
 reporting verb 197  
 request 32-33, 35, 81, 240  
 rhyme 152-153, 157, 160, 162-166, 179, 308-309, 313-314  
 rhetorical functions 57, 60  
 rhetorical purpose 163, 165  
 rhyme 55, 118  
 rhythm 37, 55, 118, 125, 129, 194

## S

same, different, other, else, such 213  
 Sapir, E. 71, 270  
 Sapir-Whorf hypothesis 72  
 sayings 37  
 scientific  
 article 141  
 discourse 140-141  
 text 238, 286  
 scientific and technical  
 discourse 135-136, 263  
 text 136  
 writing 159  
 Searle, J.R. 33  
 segmental sound 128  
 semantic 254, 303  
 area 271  
 equivalence 290  
 field 270, 275  
 translation 22  
 semantic vs communicative 15  
 translation 181, 183-184  
 semicolon 16-20, 22-23, 37-38, 70-71, 82, 90, 101-102, 125, 128, 161, 184, 186, 189, 207-208, 228, 255, 257, 264, 270-271, 274, 286, 289, 293, 305  
 sense  
 sentence  
 length 170, 181  
 pattern 173  
 sequence of 212  
 sequencing 168, 181  
 structure 168, 174, 176  
 sexist language 215  
 shared information 157

shared knowledge 85, 271, 308  
 she 214  
 Short, M.H. 149  
 should 92  
*si* 224, 236  
 signifier 77  
 simile 118-119  
 simple aspect 190  
 simple past 194-196  
 simple past tense 194  
 situational context 260  
 SL-oriented 16, 22  
 SL-oriented approach 21  
 Snell-Hornby, M. 286  
 so 236  
 social  
 behavioural 78  
 patterns 102, 107, 109  
 dialect 102  
 varieties 102  
 socio-cultural context 78, 285  
 someone, somebody, anyone, anybody 216  
 sound effect 37, 129  
 sound-symbolism 118  
 specific reference 232  
 speech act 21, 33, 35-36, 69, 290  
 speech marks 186  
 spelling 102  
 St. Jerome 16  
 standard phrases 55  
 Steiner, G. 69  
 sterootype 77  
 stress 129  
 style 15-17, 19, 21-24, 37, 39-40, 111, 117, 131, 134-138, 140-141, 144, 161, 291-292  
 stylistic 19, 53, 55, 110, 117-119, 124, 126, 131, 134-136, 138-139, 141, 144, 149, 259, 267, 307  
 choice 117  
 effect 190, 279, 306  
 factor 263  
 feature 239, 285  
 stylistics 117  
 subject 152-153  
 subordinate clause 171-173  
 subordination 170, 308  
 substitute (one) 234  
 substitution 213, 233, 235, 237, 285  
 superordinate 259, 261  
 superordinate term 262  
 suprasegmental 128-129  
 syllapsis 125-126  
 synonymy 252-254, 259, 265  
 synonymy 251, 259, 270-271, 303  
 syntactic  
 device 154  
 sequence 153  
 syntagmatic relation 270  
 syntax 103, 174, 312

## T

Taber, C. 290  
 tautology 292  
 technical discourse 135-136, 140, 263  
 technical or scientific  
 term 271  
 text 136  
 writing 159  
 temporal dialect 102, 109-110  
 tenor of discourse 83, 86, 95, 138, 224, 242, 249, 253  
 tense 187-188, 193, 197  
 text 149, 285  
 analysis 151, 285  
 coherence 102

- text cohesion 213  
 typology 56, 60  
 text-type 15, 22-23, 39, 51, 56-57, 60, 144, 172-173, 238, 265 (see also *type of text*)  
 textual cohesion 213, 259  
 factor 181  
 organisation 151, 201  
 reference 215  
 strategy 288  
 unity 303  
 textuality 151, 168, 181, 208, 213-214, 243, 250, 262, 268, 277, 279, 287  
 that 224, 226, 229, 231  
 that is 242  
 that-clause 173  
 that/those 227, 229-230  
 thematic progression 163, 179, 188, 224, 312-314  
 thematic sequencing 165  
 thematic structure 160, 162, 207, 307, 314  
 thematisation 151, 167, 179, 224, 251, 301, 307, 311  
 thematise 308  
 theme 131, 151-155, 157, 160, 162-166, 173, 179, 279, 302-304, 308-309, 312-314  
 they 214, 216, 223-224  
 this 224, 226, 231  
 this, that, these, those, here, there 213  
 this/these 227, 229-230  
 time 187  
 time sequence 190  
 TL-oriented approach 21  
 top-down and bottom-up processes 286
- translation equivalents 275  
 true cognates 271  
 true friends 271  
*tu* 87  
 type of text 15, 22, 25, 292 (see also *text-type*)
- U**  
 uncount noun 232  
 unit of meaning 207  
 unmarked 152  
 unmarked theme 152, 311  
 us 214  
 used to 193-194  
 utterance 32-35, 69, 80, 90-91, 129, 149-150
- V**  
 variable 83, 95  
 variables 101  
 verb 153, 187  
 verbal substitute 236  
 form 37, 39, 50, 57  
 vocative 41, 48, 142, 173, 220  
 function 41, 44, 46, 51, 53, 57, 77, 121, 126, 141-142, 174, 219, 222, 266-267  
 text 128  
 vowel 128
- W**  
 warning 33, 35-36, 50, 53, 70, 256, 278-279  
 was/were able 94
- we 141, 217-218, 220-222, 224  
 Werlich, E. 60, 111  
 wh-clause 156  
 Whorf, B.L. 71, 270  
 Widdowson, H.G. 149  
 word 16-19, 21-23, 49, 57, 70, 72, 78, 108, 110, 119, 125-126, 131-132, 150-151, 153, 158, 180, 225, 251, 254, 269-270, 272, 275, 285-286, 290-291, 303-304, 308, 310-311  
 word association 118  
 word order 132, 153-154, 181, 308  
 word vs sense 15-16  
 word for word 17-18, 21  
 word-for-word translation 16, 18  
 would 193-194  
 writing 150
- Y**  
 you 224  
 Yule, G. 167, 286