

Traduzione Inglese 1

A.A 2025/2026

The syllabus

- Margherita Ulrich, *Translating Texts From Theory to Practice*, Rapallo, CIDEB Editrice 1992. Selected chapters (from 2 to 7)
- Christiane Nord, *Theory, Method, and Didactic Application of a Model for Translation-Oriented Text Analysis*, Amsterdam : Rodopi, 1991. Selected chapters (1;2;3).

Learning goals

- Understanding the factors involved in the translation process and the variable results
- Skills in terms of **analysis** of the Source Text
- Acquisition and use of the **appropriate terminology** to describe and comment on a translation
- Skills in terms of **re-expression and re-creation** of the Target Text

Defining translation?

What is translation?

- Message in the SL (SOURCE LANGUAGE) rendered in the TL (TARGET LANGUAGE)
- Similar SUPERFICIAL meaning
- SL structures more or less preserved but WITHOUT DISTORTING THE TL

JAKOBSON

- *On Linguistic Aspects of Translation* (1985).
- Bertrand Russell: «No one can understand the word "cheese" unless he has a non-linguistic acquaintance with cheese»
- Jakobson: «The meaning [...] of any word or phrase whatsoever is definitely [...] a **semiotic** fact».
- The meaning of 'cheese' can BE EXPLAINED with LINGUISTIC SIGNS = TRANSLATED.
- TRANSLATION = KNOWLEDGE
- LANGUAGES DIFFER for what they **HAVE TO** express, not for what they **CAN** express

Translation according to Jakobson

- INTRALINGUAL, reformulation : verbal signs by means of other linguistic signs in the same language (BUT: 1 SYNONIMY IS NOT COMPLETE EQUIVALENCE; 2: interpretation).
- INTERLINGUAL, translation proper : verbal signs by means of another language;
- INTERSEMIOTIC, transmutation: interpretation of verbal signs by means of signs of nonverbal system

(Jakobson 1985, 233)

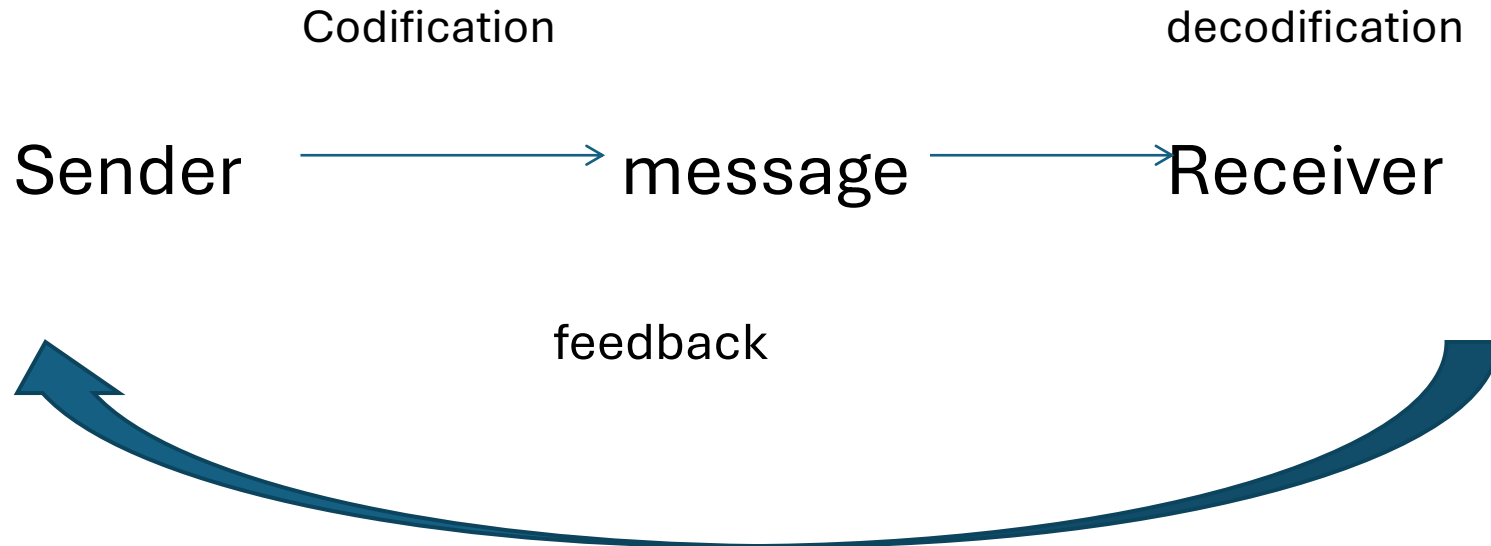
What is needed to translate?

A translator is

- An **expert** in SL **AND** TL;
- An **expert** in **textual** genres;
- An **expert** in communicative situations;
- An **expert** in using sources and technology

“Satisfactory degree of **communicative equivalence and competence**”
(Ulrich 1992: 9)

Communication



source-culture people do *certain things with words* in the source text, and **it is the translator's job to do new (but more or less recognizable) things with them in the target language** (Robinson 2012, 130)

Why do we need theory?

Theory tells us:

- How to measure translation **quality**
- What to do with a ST that has mistakes
- How to translate humour, dialects, idioms, and culture specific items
- How to find a balance between the ST and TT
- What happens in the brain of a translator (or interpreter)

In a word: AWARENESS

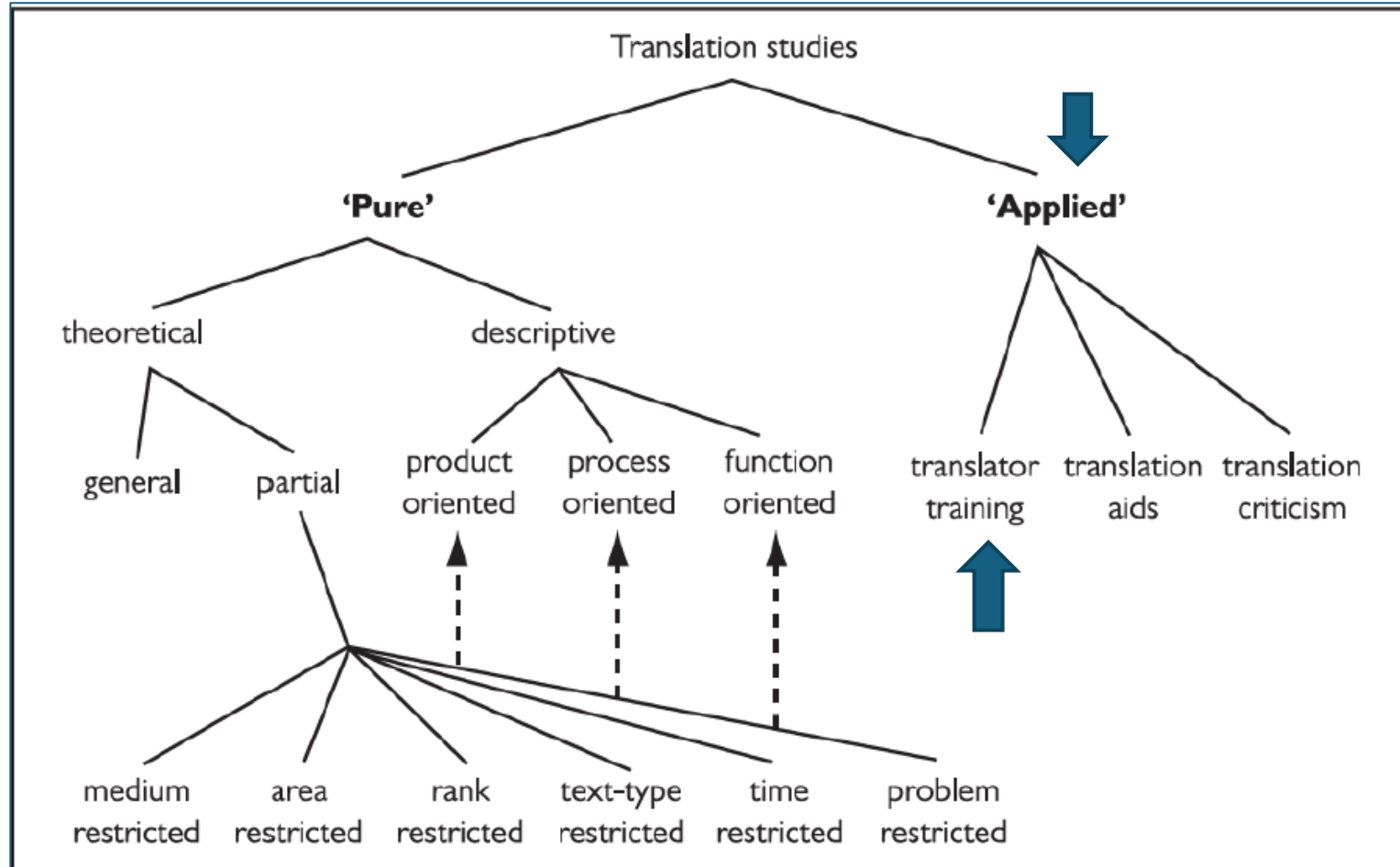
Translation Studies

Translation Studies have two main objectives

- (1) to describe the phenomena of translating and translation(s) as they manifest themselves in the world of our experience: descriptive translation studies (DTS);
- (2) To establish general principles by means of which these phenomena can be explained and predicted. Translation description (TD), theoretical translation studies (ThTS) or translation theory (TTh).

(Holmes, 'The Name and Nature of Translation Studies', p. 71)

Holmes's Map of TS



Why do we need theory?

- Errori di traduzione

7) Janice: We got the proofs from the **shoot** with the vegetables.

DVD	Fansub
Abbiamo i provini delle foto con gli ortaggi.	Abbiamo le prove della sparatoria con i vegetali.

Friends – 1x05

6) Phoebe: That's not for you **bitch!**

DVD	Fansub
Non è per te, sguardrina!	Quella non è per te, troia!

Friends 1x04

TEORIA 2

The three steps of the translation process

1. **Analysis** of the source text
2. Mental transfer
3. Re-construction of the message in the target language

It's a CYCLE: we can go back

Factors and constituents of the translation process

Texts are produced to fulfil certain communicative purposes for a specified SL audience

ST producer, ST sender, source text, ST receiver,
initiator, translator, target text, TT receiver.

These are **communicative** roles.

culture-bound communicative signs

the source and the target text are determined by the communicative situation in which they serve to convey a message

The functional approach to translation

equivalence-based critique : ST-oriented

What about cases where the target text was intended for a purpose different from that of the source text?

***Skopos-theorie* : it must be the intended purpose of the TT that determines translation methods and strategies, and NOT the function of the ST.**

the initiator defines the TT skopos, the translator decides the strategies to achieve it

Initiators, translators, texts

Ex from Nord (1991, 11)

A Latin American novelist and Nobel prize winner may write a new novel not only for a national audience but also with foreign readers in mind, if he or she expects the book to be translated later. The translator who renders the novel into German will not normally have to take into consideration any French or Italian readers.

strong orientation towards the addressees

The role of the translator

The translator occupies the central position.

Being a receiver of the source text as well as the producer of the target text,
the translator takes part in both the ST situation and the TT situation.

Translators are no ordinary participants in the COMMUNICATION PROCESS

- 1) Brief influences the reading process and the reception
- 2) Unbiased
- 3) Like the literary critic or the linguist, **the professional translator will never read a text in a naïve or intuitive manner.**

A critical, comprehensive, translation-oriented analysis

The translator is a real ST receiver with source-culture competence, even though this **is by chance and not the intention of the sender.**

The translator is a “critical receiver”

- (a) on the level of SC-competent receivers
- (b) on the level of an analyst who puts her or himself in the situation of both the intended ST receivers and possible real ST receivers,
- (c) from the standpoint of a TC-competent receiver, reading the ST “through the eyes” of the intended TT audience and trying to put her or himself in their shoes as well.

The process of text reception

the individual expectations of the receivers: the situation in which they receive the text + their social background + their world knowledge + their communicative needs.

no knowledge of the situation in which the ST production occurred=
conjecture

controlled ST reception by a strict model of analysis which covers all the relevant text features or elements + **control TT production** by stringent “translating instructions” which clearly define the (prospective) function of the target text.

Text Functions

Language is used to reach diverse purposes

*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?*

Ulrich 1992, 31

This example shows the importance of the TRANSLATION UNIT: THE MINIMAL UNIT OF MEANING

Successful communication: the message is appropriately understood AND ITS FUNCTION ACCURATELY AND APPROPRIATELY TRANSLATED

Language is used to reach DIFFERENT purposes = interpretation of the surface structure = interpretation of the meaning = COMMUNICATIVE FUNCTION DETECTED

A text with a particular function is characterized by a combination or “configuration” of features: extratextual (i.e. pragmatic) and intratextual (semantic, syntactic, and stylistic) elements.

Do not lean out!

È pericoloso sporgersi.

Awareness of the appropriate form requested by the TL to express a certain speech act

Some texts have acquired conventional forms = text-type conventions,
GENRE

expectations on their observance by the participants in the communication process

non-observance may be penalized.

text-type conventions play an important part both in production and reception

Genre conventions are not universal, but linked to a certain culture at a certain time

the notion of genre norms is applied mainly to non-literary texts = MORE
RESTRICTIVE

THE TRANSLATOR NEEDS TO UNDERSTAND WHAT'S CONVENTIONAL
AND WHAT'S UNCONVENTIONAL

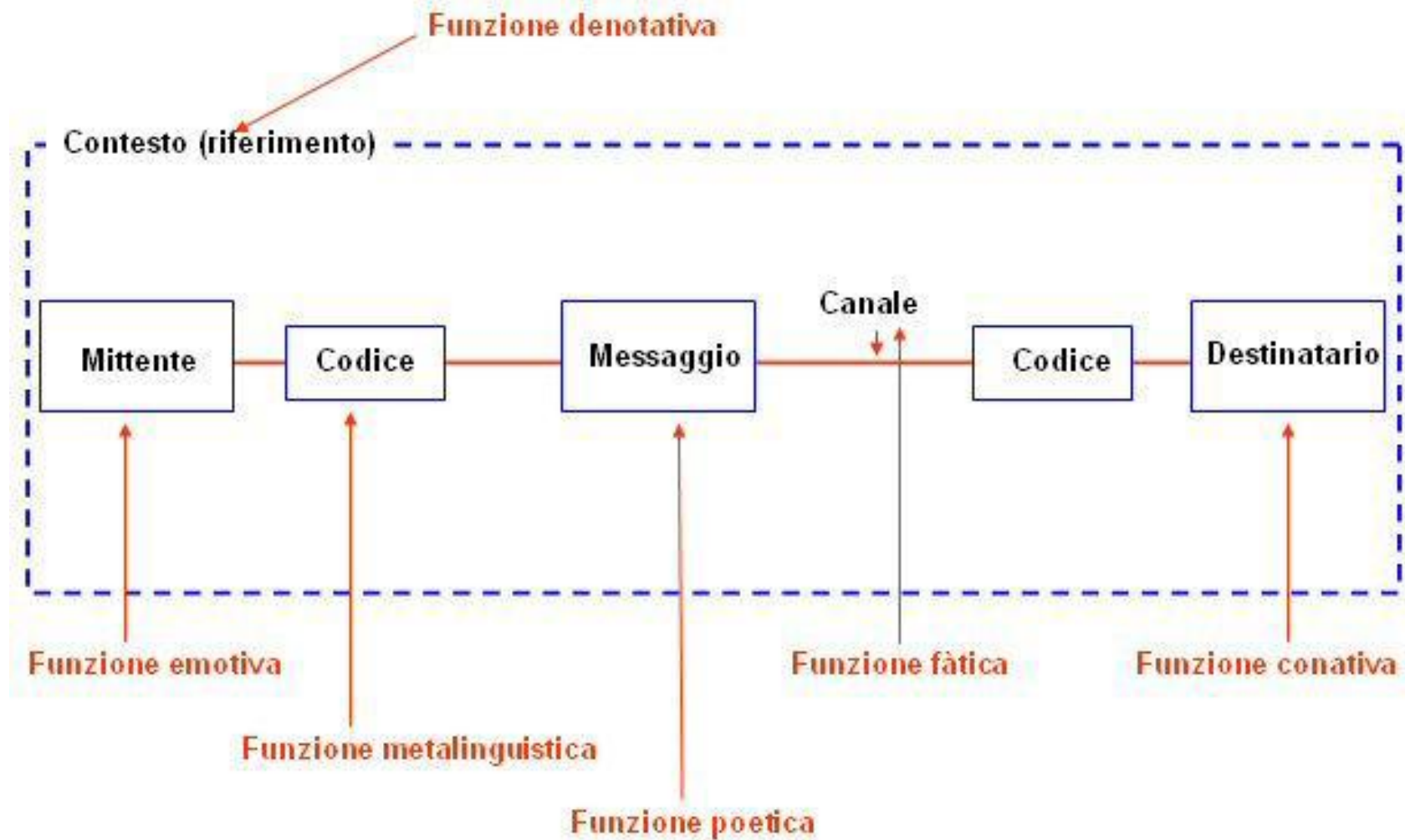
Correlate the structural features of the ST with possible text functions and thus make inferences about the communicative situation.

+

check whether each ST element can fulfil the intended TT function as it stands or whether it has to be adapted.

the structural properties of any target text have to be adjusted to the function it is intended to have for the target-culture receiver.

Macrofunctions



Macrofunctions (Jakobson 1960)

- Emotive f.: internal states and emotions of the **addresser** (1st p. *I*, interjections, personal style)

Examples: “*I am very **happy** that she is coming to the party*”

- Conative f.: aims at influencing the internal states and emotions of the **addressee** (2nd p. *you*, vocative & imperative)

‘*Shut up and **do** your homework!*’

- Referential f.: informative function. (3rd p., objects, events, facts in the **context**; nominalisation, premodification, passives, stative verbs; less formal, 1st p.p. & dynamic active verbs)

‘*The Association of Commonwealth Universities, which Her Majesty the Queen is Patron of, supports universities to promote equality in their own institutions*’

Macrofunctions (Jakobson 1960)

- Poetic f.: aesthetic f., the form of the message (sound-effect, rhythm, figurative language, phonological resemblance) as a crucial part of the **message** meaning & force

Examples: political slogans, ads, sayings.

- Phatic f.: between the addresser and the addressee (opening and checking the **channel** of communication)

Examples: ‘Can you hear me?’, ‘Well, here we are’. ‘I see’.

- Metalingual f.: “attention on the **code** to clarify or re-negotiate it” (Ulrich,p. 29),

Examples: “What do you mean by ‘krill’?”, “ What is plucked?”

(Most frequent) Macrofunctions and texts types

- Emotive/expressive function = expressive texts = author-centered.
creative texts. The **style** of the author matters. **source oriented + more likely to be culture bound**
- Referential/informative function = informative texts = content-centered.
the **information** matters. **text oriented + less likely to be culture bound**
- Conative/vocative function = vocative texts = reader-centered.
the form is oriented **towards the reader**. **target oriented + culture bound.**

One might be **predominant**, but others may also be present.

Rhetorical strategies: connected to achieving the function = language markers

Text-type conventions and norms MATTER in

- 1) text production (because authors comply with the conventions **if they want to succeed** in realizing their communicative intentions)
- 2) text reception.

Literary vs. non-literary conventions

a literary text usually has to be regarded as the result of an **individual creative process** = Its (artistic) significance lies precisely in not following existing text models

Fidelity - liberty - equivalence

“aiming at equivalence is implicit in the very definition of translating or translation” (Königs 1983a: 6, my translation).

a TT production that is not based on, or bound to, a given source text (whatever the specification of this being “based on” or “bound to” may be) **cannot be called a translation.**

Equivalence means “the greatest possible correspondence between source text and target text”.

Equivalence as identity of “meaning”, “value” or “effect” :

the target text should reproduce the interdependence of intratextual (content-oriented and form-oriented) and extratextual (situational and, above all, receiver-oriented) factors which is characteristic of the source text.

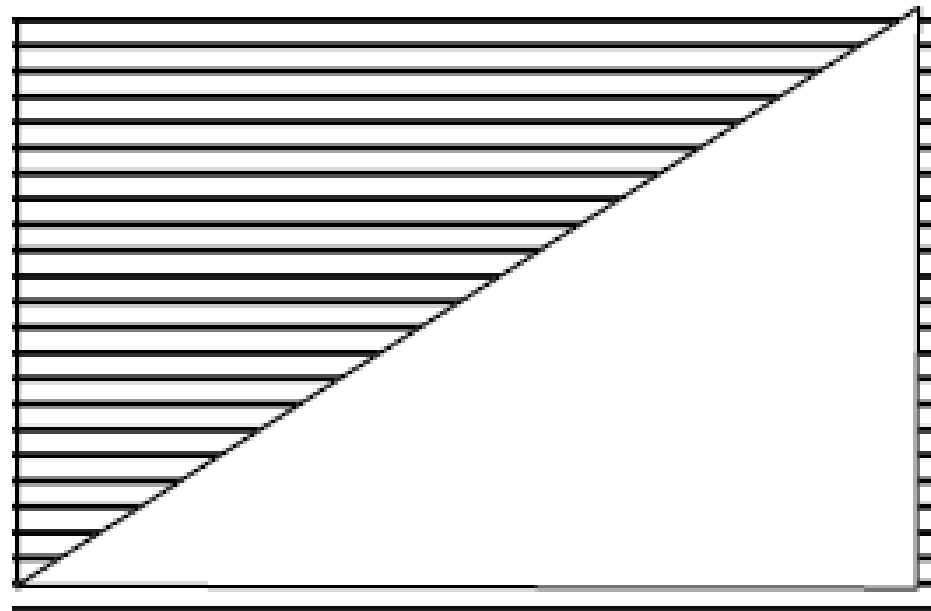
In a functional view of translation, equivalence is regarded as being subordinate to all possible translation skopoi and not as a translation principle that is valid “once and for all”

If the skopos demands a change of function, the required standard will no longer be intertextual coherence with the source text, but adequacy or appropriateness with regard to the skopos

source-text analysis : to control compatibility. to find out which ST elements can be preserved and which have to be adapted so as to comply with the translation skopos.

Figure 2: Preservation and adaptation in translation

PRESERVATION



ADAPTATION

transcription

word-for-word translation

literal translation

...

...

...

...

free translation

(TL) text production

The three-phase model

1 analysis (decoding, comprehension phase)

2 transfer (transcoding)

translation “plan” or “strategy” **dependent on transfer competence**

On the basis of an equivalence relationship between lexical items or, if the text function is to be changed, according to the TT function.

3 synthesis (recoding)

Functional analysis

EXTRATEXTUAL FACTORS: *the communicative situation in which the source text is used*

- *1)Sender:* named explicitly or identified implicitly

Sender vs. text producer

The sender of a text is the person (or institution, etc.) who uses the text in order to convey a certain message to somebody else and/or to produce a certain effect.

The text producer writes the text according to the instructions of the sender, and complies with the rules and norms of text production valid in the respective language and culture. (the translator is a text producer)

A writer = some knowledge of literary classification, artistic intentions, favourite subject matters, usual addressees, status, etc.;

A politician = political standpoint, function or position, public image, etc.

culture-specific knowledge, the “hinterland” of the text, cannot be presumed to be shared by the target receiver.

+ check the language of the text (diatopic variation/ diastratic variation)

lack of information interfering with text comprehension should be **compensated** for by some additional piece of information given in the target text or in the TT environment.

The difference between intention, function, and effect

- intention = the viewpoint of the sender, who wants to achieve a certain purpose with the text. “*What is S aiming at with the text?*”
- **determines the structuring of the text content (subject matter, choice of informative details) and form (e.g. composition, stylistic-rhetorical characteristics).**

Loyalty: the text function can be changed in translation, but the translator must not go against the sender’s intention

Function = the result of the configuration or constellation of all the situational factors.

the specific organization of a text marks the text type and is a pre-signal which tells the receivers in which function they are expected to use the text.

effect = the receiver. The result of the reception and encompasses both external and internal factors

Ideally, the three factors of intention, function and effect are congruent

The sender's intention

- 1. Are there any extratextual or intratextual statements by the sender as to his or her intention(s) concerning the text?** Ex. An author's preface: *"This book is meant to be a comprehensive guide for beginners in translation studies."*;
- 2. What intention(s) are by convention associated with the genre to which the analysed text can be assigned?** Ex A legal contract is expected to establish rights and obligations; a political speech aims to persuade or mobilize; A campaign speech: "We must act now to protect our future!"
- 3. What clues as to the sender's intention can be inferred from other situational factors (sender's communicative role –, receiver, medium, place, time, and motive)?**

A university professor emailing a student: "I noticed you haven't submitted your paper yet." Depending on the sender's role and motive, this could be a reminder, warning, or offer of support.

The sender's intention

4. What conclusions can be drawn from the data and clues obtained about the sender's intention with regard to

(a) other extratextual dimensions (receiver, medium, and function)

A social media post about climate change on an activist's page differs from a government report, even if the topic is the same.

and

(b) the **intratextual features**?

A newspaper article using loaded language like "scandalous decision" vs. a neutral report stating "the policy was approved despite opposition."

Audience

audience orientation : Source-text audience vs. target-text audience: they are members of another cultural and linguistic community.

Therefore, a translation can never be addressed to “the same” receiver as the original.

Addressee vs. chance receiver: The transfer decisions of the translator will have to depend on which of the two audiences is supposed to be addressed by the target text.

- The stronger the orientation of the ST towards a particular SL addressee or audience, the higher the probability that the ST has to be translated in a **documentary** way: the target text can only give information about the source text in its situation but not fulfil an analogous function

Checklist

1. What information about the addressed audience can be inferred from the text environment? *Paratextual features*
2. What can be learned about the addressees from the available information about the sender and his/her intention? *A peer-reviewed research article with extensive citations and specialized terminology written by a scholar*
3. What clues to the ST addressee's expectations, background knowledge etc. can be inferred from other situational factors (medium, place, time, motive, and function)? *Ex A poorly translated menu in a foreign country vs a poorly written menu in the country of origin;*

Checklist

4. Is there any information about the reactions of the ST receiver(s) which may influence translation strategies?

5. What conclusions can be drawn from the data and clues obtained about the addressee regarding

(a) other extratextual dimensions (intention, place, time, and function),

A 19th-century travel diary describes “exotic” locations from a colonial perspective, reflecting the worldview of its original audience

and

(b) the intratextual features?

Medium

Speech vs. writing

the deictic aspect: **situational references** (Halliday & Hasan, 1976: 33, “**exophoric reference**”), which in face-to-face communication do not have to be verbalized explicitly because the participants are a part of the situation, must be expressed much more clearly in written communication.

The categories of speech and writing cannot, however, always be separated completely, as there are spoken texts which are reproduced in a written form (e.g. a statement made by a witness) and written texts which are spoken (e.g. lectures).

the medium determines the receiver's expectations as to text function.

Medium

the means of publication is referred to as the “medium”, i.e. newspaper, magazine, book, multi-volume encyclopedia

the size and identity (age, education) of the addressed audience = different expectations and different standards of stylistic quality

Newton Compton vs Meridiani Mondadori

Place of communication

Place of text production vs. place of text reception

Space refers not only to the place of text production, i.e. the actual situation of the sender and the text producer, but also, at least in connection with certain media, to the place of text reception.

Space and geographical varieties (the Spanish spoken in Spain as opposed to Latin America; the English spoken in Great Britain as opposed to the United States, Australia, India etc.).

What to find out about the dimension of space:

cultural and political conditions

censorship

Checklist

1. Where was the text produced or transmitted? Is any information on the dimension of space to be found in the text environment?

Is any information on space presupposed to be part of the receiver's general background knowledge?

2. What clues as to the dimension of space can be inferred from other situational factors (sender, receiver, medium, motive)?

3. What conclusions can be drawn from the data and clues obtained about the dimension of space as regards

(a) other extratextual factors (sender, receiver, medium, motive)

and

(b) the intratextual features?

Time of communication

- The relevance of the dimension of time

1 Diachronic change : use and norms.

The time of text production is an important pre-signal for the historical state of linguistic development the text represents.

2 text types. Certain genres are linked to a particular period (e.g. oracles and epic poems as opposed to weather reports and television plays), and, of course, genre conventions also undergo change.

Time of communication

3 The communicative background of the sender and the addressed audience: a clue to understanding the sender's intention.

4 The dimension of time influences directly or indirectly the dimensions of **sender** (e.g.: Is s/he a contemporary of the receiver/translator or not? What situational presuppositions can be made?), intention, **audience** (expectations, temporal distance between ST and TT addressees), **medium** (historical or modern forms of medium), **intratextual features** (e.g. presuppositions, historical language variety, deictic elements).

Motive

The reason why a text has been produced but also to the **occasion** for which a text has been produced.

Conventionally linked with certain text types or media

the dimension of motive relates the **communicative situation and the participants**

Contrast the motive for ST production with the motive for TT production and find out the impact this contrast has on the transfer decisions

Text function

Genre is the textual result of a certain type of communicative action

the notion of text function is related to the situational aspect of communication

the notion of genre is related to the structural aspect of the text-in-function.

loyalty towards the ST sender and his/her intention (which is a constitutive factor of ST function)

Text function

Two translation “types”: documentary and instrumental translation

Documentary translations (such as word-for-word translation, literary translation, philological translation and exoticizing translation) serve as a document of an SC communication between the author and the ST receiver

The instrumental translation is **a communicative instrument in its own right**, conveying a message directly from the ST author to the TT receiver. An instrumental translation can have the same or a similar or analogous function as the ST.

Instrumental translation

- “equifunctional” translation (used, for example, in the case of operating instructions or business correspondence): the target text can fulfil the same function(s) as the source text
- “heterofunctional translation”: if the ST functions cannot be realized as such by the TT receiver, they may be adapted by the translator, provided that the TT functions are compatible with the ST functions and **do not offend against the sender’s intention** (e.g. the translation of Swift’s *Gulliver’s Travels* for children).
- “homologous translation” is intended to achieve **a similar effect** by reproducing in the TC literary context the function the ST has in its own SC literary context. This form is often found in the translation of poetry.

Intratextual factors

1. Subject matter
2. Content
3. Presuppositions
4. Composition
5. Nonverbal elements
6. Lexis
7. Sentence structure
8. Suprasegmental features

Intratextual factors

- *1) Subject matter*

How? the conventions of certain text types seem to dictate that the **title** or heading or the title context represent a kind of thematic programme.

- formulated in an introductory lead: in newspaper articles

Example 3.2.1./1

The Soviet Disunion

UNITED IT STANDS ...DIVIDED IT FALLS

While 1989 was the year of eastern Europe, 1990 may be the year of the Soviet Union. Confronted by growing nationalist unrest and economic mayhem, the empire is beginning to come apart at the seams. James Blitz in Moscow reports on the crisis in the Kremlin (...). (*The Sunday Times*, 7 January 1990, p. A 10f.)

Example 3.2.1./2

Title: Ford Is Rebuffed By Mazda

Sub-title: No Chance Seen For Larger Stake

TOKYO – Mazda Motor Corp. said Monday that it saw no opportunity for Ford Motor Co. to enlarge its stake in the Japanese company and that Mazda had no plans to raise funds by issuing new shares, warrant bonds or convertibles. (...) (*International Herald Tribune*, 9 January, 1990, p. 9)

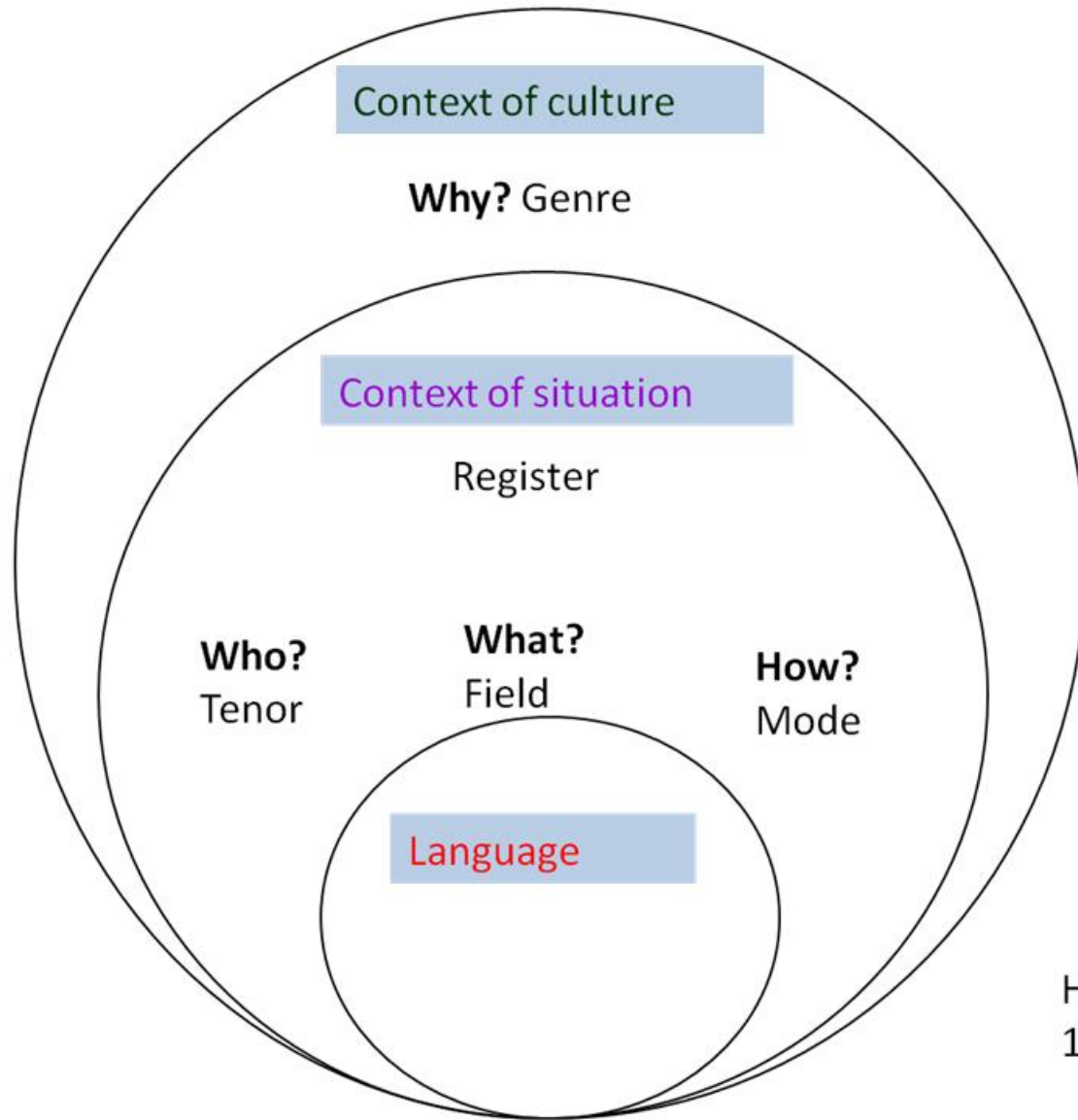
Intratextual factors

- *1) Subject matter*

If recurring: **the text is coherent**

‘text combination’: more than one subject matter, hierarchy.

- embedded in a particular cultural context?
- Evaluation of expert knowledge (including terminology) required for the translation of the text
- The elicitation of the subject matter occasionally yields some information about certain extratextual factors (e.g., sender, time, text function)
- four fundamental factors which enable the reader to understand a text: (a) the “horizon” of sender and receiver, i.e. schemata and knowledge of the world; (b) the “linguistic competence”, (c) the communicative “situation”; (d) the “con-text”, i.e. the linguistic environment.



Halliday and Martin,
1993

What is going on? Field

The subject matter or topic being developed in a particular situation. **What the participants are doing with language:**

Spatial-temporal setting

subject matter

shared/unshared knowledge

How to detect field

1. Check the lexical items: **isotopy (Nord)**

- Semantic domains: which discipline do the lexical words refer to? (more than one answer possible)
- Specialization: how well-known are the lexical words to a general audience and to a specialised audience?
- Process (verbs) and participants (the entities involved): in a news text about terrorist attack, a large proportion of the participants will refer to terrorists and a large proportion of the processes will refer to acts of terrorism.

Intratextual factors: Content

- “content” : the reference of the text to objects and phenomena in an extralinguistic reality.
- information units
- The information in the text can be “factual”, or “fictional”, i.e. referring to a different, fictitious world. fictionality or factuality really becomes relevant to translation when we consider presuppositions.

Readers who want to “understand”, have to connect or associate the new information given by the text with the knowledge of the world already stored in their memories.

Textuality (cohesion + coherence), connotation = clues as to the content : information being provided and how it is being provided

Intratextual factors: Presuppositions

the “pragmatic presupposition” or “situational presupposition”: presuppositions comprise all the information that the sender expects (= presupposes) to be part of the receiver’s horizon.

Implicitly assumed by the speaker, who takes it for granted that this will also be the case with the listener.

Communication can therefore only be successful if speaker and listener both implicitly assume the same presuppositions in sufficient quantity.

Presuppositions often refer to objects and phenomena (“realia”) of the culture the sender belongs to.

A presupposition is by definition a piece of information that is **not** verbalized, it cannot be “spotted” in the text

- Presuppositions vs redundancy: how much background knowledge the sender expects the receiver to have + determined by culture-specific conventions regarding the readability of a text.

Intratextual factors: Presuppositions

Meisl comes to Vienna on business for the first time in his life, and in the evening he wants to go to see a play at the famous Burg Theatre. So he asks the lady in the booking office: “What is on tonight?” And she answers: *Twelfth Night or What You Will*. “Oh well,” says Meisl, “I would prefer *The Blue Danube*.”

Intratextual factors: Presuppositions

- If the ST is “anchored” in the SC, some information on this world will usually be presupposed in the text because of the maxim of relevance (Grice implicatures).
- If the ST refers to the TC, which cannot be assumed to be familiar to the ST receiver, it would seem logical for the ST producer to verbalize a certain amount of information for the ST receiver which then would seem irrelevant to the TT receiver.
- If the ST refers to a world that is equally “distant” to both the ST and the TT receivers, it is less probable that translation problems will arise from the contrast of ST and TT presuppositions: ‘generally communicable’, / ‘transculturally communicable’

Intratextual factors: Text composition

- macrostructure (i.e. composition and order of information units) chapters and paragraphs (formal structure) or beginning and end (functional structure)
- Are there any sub-texts or in-texts embedded in the ST? (quotations, footnotes, and examples), and what functions do they have?
- The beginning and end of a text can be marked by certain verbal or non-verbal features: ‘*once upon a time*’; text type “letter” with the conventional text segments *date, address, salutation, message, and complimentary closing*
- Thematic organization of sentences and clauses

Translational Problems in Textual Organisation

1.THEMATISATION:

building a sentence to emphasise certain aspects (the most important ones for the writer's intentions & for intelligibility)

A **chain** where new information is attached to already-familiar information previously given

New information is associated to known/ shared information (in the co-text or situational context)

Theme: **THE INFO GIVEN. Context-dependent:** the reader has access to it; *'what the message is concerned with: the point of departure for what the speaker is going to say'* (Halliday 1994, 38)

Rheme: **THE NEW INFO, context-INDEPENDENT** element. The pivotal info are included in the rheme. *'everything else that follows in the sentence which consists of what the speaker states about, or in regard to, the starting point of the utterance'* (Brown and Yule, 1983, 126/127)

Translational Problems in Textual Organisation

1. THEMATISATION:

Theme/rheme = subject/predicate?

1 The man told me where to go

The theme is *The man* because that is what the sentence is all about.

2 My house in London is valuable but not for sale

The theme is *My house in London*.

Subject: a **grammatical** rather than a communicative category

Translational Problems in Textual Organisation

1.THEMATISATION:

Theme/rheme = subject/predicate?

3 Yesterday afternoon, we went to the park

- *Theme...?*

Translational Problems in Textual Organisation

1.THEMATISATION:

Theme/rheme = subject/predicate?

- *Yesterday afternoon, we went to the park*

The theme is *Yesterday afternoon*

The subject is *we* but it is actually part of the rheme.

Translational Problems in Textual Organisation

1.THEMATISATION:

Theme/rheme = subject/predicate?

4 Spending time at the zoo is just what the children like best
theme?...

Translational Problems in Textual Organisation

1.THEMATISATION:

Theme/rheme = subject/predicate?

- *Spending time at the zoo is just what the children like best*
- The theme is *Spending time at the zoo* which is also the grammatical subject but formed by a (nominalising) non-finite verb phrase.

Translational Problems in Textual Organisation

1.THEMATISATION:

Theme/rheme = subject/predicate?

5 The people who wanted a refund went to the manager's office
theme?

Translational Problems in Textual Organisation

1.THEMATISATION:

Theme/rheme = subject/predicate?

- *The people who wanted a refund went to the manager's office*

The theme is *The people who wanted a refund* : **the relative clause is the starting point** from which the rest of the utterance may be understood.

Translational Problems in Textual Organisation

1.THEMATISATION:

Thematization and manipulation: hierarchic organization of the text and rhetorical purposes

If the rheme is placed in a thematic position, it becomes relevant: new info is conveyed, 'passed out' as given, shared knowledge

a. 'Io non conosco Giorgio'. Io : **theme**; rheme: new info. NOT MARKED

b. '**Giorgio**, io non lo conosco'. MARKED. Giorgio : **theme**; I don't know him RHEME, new info. There is a pause separating the two.

More examples

‘Un minuto dopo si sentì bussare alla porta, e Hugh Alcott entrò nella stanza, senza neppure notare che era stato il tenente Peters ad aprirgli’
(*Come in un libro giallo*, 1969)

More examples

‘Un minuto dopo si sentì bussare alla porta, e Hugh Alcott entrò nella stanza, senza neppure notare che era stato il tenente Peters ad aprirgli’ (*Come in un libro giallo*, 1969)

The character is mentioned for the first time BUT IT IS IN THEMATIC POSITION. It should have been in RHEMATIC POSITION (new info).

Thematisation

- **THEME**: usually at the beginning = unmarked position = no special communicative force.

Standard positions:

In English declaratives sent. SVO(A) : Theme as Subject, Rheme as Object.

MARKED : FRONTING; CLEFT SENTENCES; LEFT/RIGHT DISLOCATION;
END FOCUS

Thematisation

- MARKED POSITIONS: FRONTING

David (S) owes (V) £4000 (DO).

The direct object *£4000* can be 'fronted' as follows:

£4000 (DO) David (S) owes (V).

Ice-cream he wants! (cf. He wants *ice-cream*.)

Some games we won easily. (cf. We won *some games* easily.)

That much I understand. (cf. I understand *that much*.)

A subject complement (► [see 1.5](#)) may also be fronted:

Stone cold her hands were. (cf. Her hands were *stone cold*.)

Extremely rude she was. (cf. She was *extremely rude*.)

Thematisation

- MARKED POSITIONS : CLEFT SENTENCES

It was Simon who studied French last year.

This is called a **cleft sentence** because the original simple sentence has been divided (or 'cleft') into two clauses:

Clause 1: *It was Simon*

Clause 2: *who studied French last year*

It was *French* that Simon studied last year (not German).

It was *last year* that Simon studied French (not this year).

Thematisation

- MARKED POSITIONS : LEFT/RIGHT DISLOCATION

a. Her parents seem pretty uncaring. [non-dislocated]

b. They seem pretty uncaring, **her parents** [right dislocation]

a. Spring blossoms smell wonderful. [non-dislocated]

b. Spring blossoms, they smell wonderful. [left dislocation]

Thematisation

- MARKED POSITIONS : END FOCUS focal element at the end
(written discourse)

A Diagnosis is the single most important skill and most undervalued capacity for exercising adaptive leadership.'
(unmarked)

B The single most important skill and most undervalued capacity for exercising adaptive leadership is **diagnosis**.'
(marked)

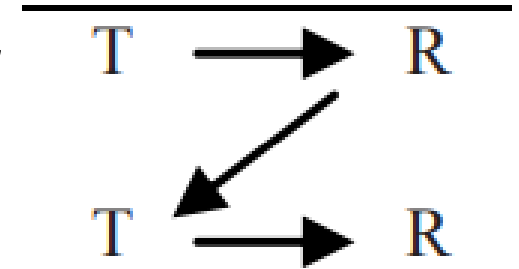
Focusing the Audience's Attention

Thematic progression

- The functional sentence perspective :
communicative dynamism given by theme and **rheme**, the latter propels the communication forward

a. On Monday, I have to get to the office early because I need to prepare for a meeting. This will be with two of the firm's most important clients and they are very particular and demanding. So much so that all of us, including the CEO will be there. She doesn't often attend meetings of this sort.

- thematic progression:



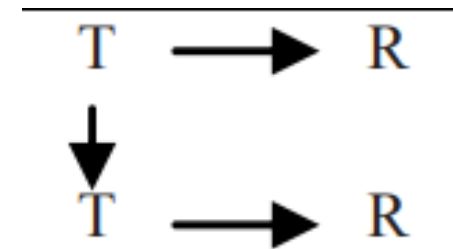
A.LINEAR progression
the rheme of sentence 1
becomes the theme of
sentence 2.

Linear Progression

- Outside my **window** (T1) is a big lawn (R1). In the middle of the lawn (T2/R1) is a flower bed (R2). **The flower bed** (T3/R2) is full of roses (R3). **Roses** (T4/R3) are my favourite flowers (R4).
- B.'PRINCE Harry (T1) was so moved by shattered marine Ben McBean's fight for life that he publicly hailed him as a "true hero"(R2). **Brave Ben (T2/R1)** was barely conscious after losing an arm and a leg as the two comrades flew home from Afghanistan (The Sun: 17.9.2008).
- c. **Chocolate candy** contains sugar, plus the naturally occurring stimulants caffeine and theobromine. **The sugar and the stimulants** can give you an emotional as well as a physical lift.

Thematic progression

- B.CONSTANT theme: successive clauses retain the same **theme** or referent in initial position
- [‘such repetition is a forceful way to make a point but warned that it may also be perceived as overly ‘demagogic’ (Hawes 2015)]



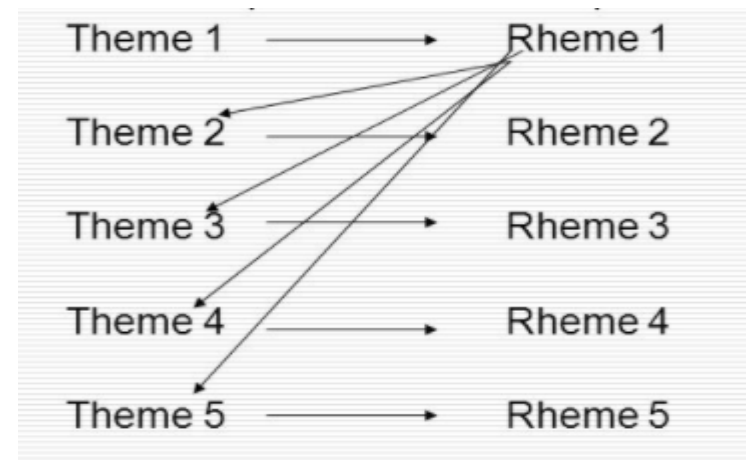
‘Li Ping was born in China. He was very interested in learning English, and (he) always tried to find opportunities to speak English with his friends.’

Smokeless tobaccos are as addictive and carcinogenic as the tobacco in cigarettes, cigars and pipes. **Smokeless tobaccos** are chewing tobacco and snuff.

Thematic progression

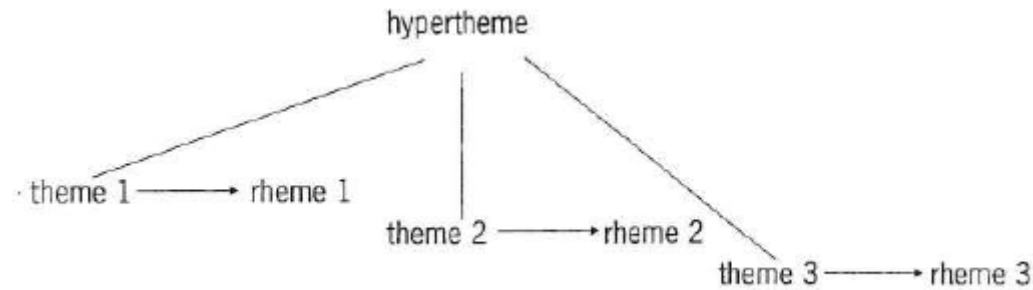
C.SPLIT/derived RHEME

rheme 1 includes a number of different pieces of information, each of which may be taken up as the theme of subsequent clauses



There are four basic types of clowns. Whiteface clowns cover their face with white make-up, and they do a lot of physical stunts like leaping and tumbling. Auguste clowns wear colourful, ill fitting clothing and oversized shoes. They also have bulbous noses and brightly coloured wigs. Character clowns make fun of the human condition and they may impersonate characters such as a cowboy, fireman, tramp or policeman. The more recent “New Vaudeville” clowns involve the audience in the performance.

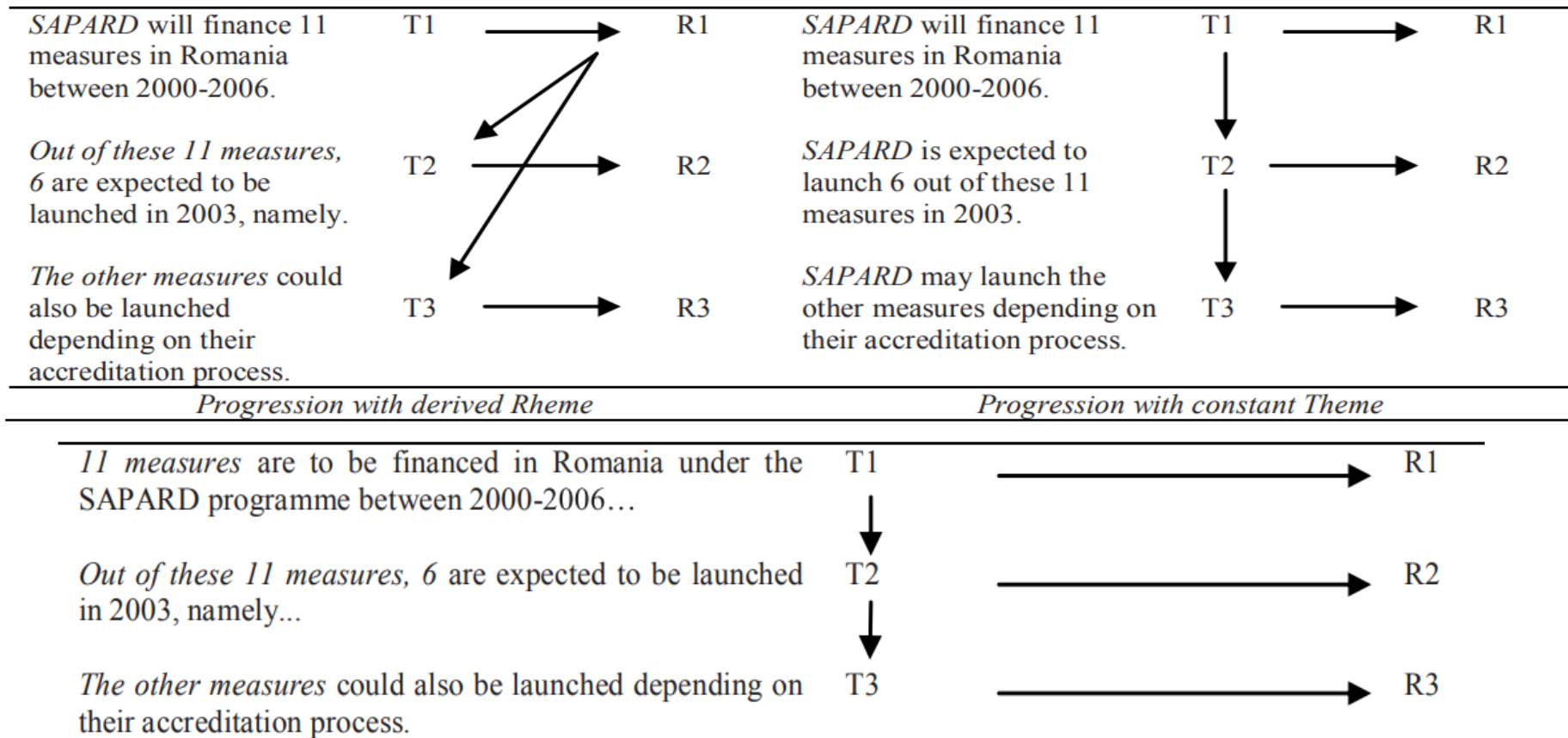
Thematic progression



D. Hypertheme / derived progression:

*'**Inflation** is expected to tumble further today. **Industry** is virtually strike-free and **wage settlements** are the lowest in years. **Sterling** hangs on the Ropes like a battered boxer because opinion polls suggest Labour might win the next election' (The Sun: 11.10.1991)*

Inflation, industry, wage settlements and sterling are, in context, all derived from the hypertheme 'the economy and the coming general elections'



Dejica-Cartis & Cozma 2013, 892

- (a) identify the thematic structure of the ST and decide whether to preserve it or change it in the TT according to the requirements of the client, the target language preferences for particular structures,
- (b) label a source text as coherent or incoherent and if necessary, make the appropriate changes.

Passive vs active voice

- The focus moves from what or who causes the event to the event itself
The use of the passive depends on the theme/rheme chain

Matthew picked these apples.

These apples were picked by Matthew.

Active: apple as rheme

Passive: apples as theme

BUT

Passive is also a **morphosyntactic strategy** to convey a specific stance

‘Russia invaded Ukraine’ vs ‘Ukraine invaded by Russia’, ‘Ukraine invaded’:
where is the responsibility clearly stated?

Passive vs active voice

- **the most agency** in the event also tend to be viewed with **the same attitude** by a typical reader

Different degrees:

“demonstrators were shot at by the police”, “the police” have agency.

“shots were fired by the police”, “the police” have some agency but not as much

Agency of a participant can be further manipulated:

- passives, e.g. “shots were fired” as opposed to “shots were fired by the police”.
- Nominalizations: “the 1970s saw several factory closures” vs “in the 1970s, the company management closed several factories”.

Sentence structure & Textuality

Sequencing of main & dependent clauses to create textuality

Parallelism adds symmetry, effectiveness, and balance to the written piece.

"I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character. I have a dream today." - Martin Luther King, Jr.

"My fellow Americans, ask not what your country can do for you, ask what you can do for your country." -John F. Kennedy

"My fellow citizens: I stand here today humbled by the task before us, grateful for the trust you have bestowed, mindful of the sacrifices borne by our ancestors." -Barack Obama

Sentence structure & Textuality

Coordination and Subordination

COORDINATION: equal weight

SUBORDINATION: expectation toward the end-focus main clause

the clauses should keep their position & relevance (do not downgrade a coordinate clause to a subordinate)

Morphosyntactic strategies :

- coordination vs subordination to foreground or hide elements in the text

(Ulrych 1994) syntactic inequality = semantic inequality: the order of the elements is hierchically related to the importance in meaning

IT>EN : long & complex sentences need to be broken down into clearer & more straightforward syntax BUT keeping thematisation & communicative dynamism

Punctuation & Textuality

<https://rivistatradurre.it/2018/05/tradurre-la-punteggiatura-un-primo-tentativo/>

logic-Syntactic function : guide the reader into understanding the internal logical organisation of a text;

prosodic function : helpful when reading out loud, ‘viene legata al concetto di pausa del respiro’ (Fornara 2010, 29). Prosodic function is a consequence of the logical function .

Punctuation & Textuality

PUNCTUATION : signals the relationship between words
logical word order & sentence sequencing

The convention of the TL have to be respected

FULL STOP : to end sentences both EN and IT. **more frequent** in EN,
Numbers, decimals differ: 3,5 IT / 3.5 EN; thousands differ : 8,531 EN /
3.531 IT

Punctuation & Textuality

SEMICOLON : to pause and link. to separate sentences grammatically independent but where the meaning is closely connected. Its function is to link coordinate clauses, similar to *and*

*ST: Upon the second question, **whether** an irrevocable punishment be, on principle, justifiable; ordained, as it necessarily is, by men of fallible judgment, whose powers of arriving at the truth are limited, and in whom there is the capacity of mistake and false deduction; **upon this question alone**, I submit that a firm and efficient stand may be made against the punishment of Death.*

Circa la seconda questione, **se** una punizione irrevocabile possa per principio essere giustificabile **e** decretata, come è necessario che sia, da uomini dal giudizio fallibile, la cui possibilità di giungere alla verità risultano limitate e nelle quali dimorano la possibilità d'errore e di falsa deduzione; **circa questa sola questione** sostengo che una posizione ferma e coscienziosa possa essere presa contro la pena di Morte (*traduzione Marco Brambilla*).

Punctuation & Textuality

COLONS : not used for coordination.

1. To introduce a list of items, an explanation.
2. to introduce quotations and should be used to separate a main heading from a sub-division
3. To introduce direct speech (+ inverted commas).

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

English prefers a comma if the comment at the end of a sentence is not a clause but only a phrase;

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

It is a rudimentary language, like Chinese.

Punctuation & Textuality

COMMA: separates elements of a sentence and helps to group words, phrases, clauses for clarity

Ex. restrictive vs non-restrictive relative clauses

1. I want to know why so much sympathy is expended on the man *who* kills another in the vehemence of his own bad passions, and why the man *who* kills him in the name of the law is shunned and fled from?

TT Voglio capire come mai tanta compassione è espressa per l'uomo *che* ne uccide un altro nell'impeto delle sue malvagie pulsioni, mentre *colui che* esegue una sentenza capitale nel nome della legge è evitato e rifuggito.

Punctuation & Textuality

COMMA: separates elements of a sentence and helps to group words, phrases, clauses for clarity

Ex. restrictive vs non-restrictive relative clauses

2. *ST His testimony is extremely valuable, because it is the evidence of an educated and observing man, **who** [...] was quite satisfied that the Punishment of Death should continue.*

TT La sua testimonianza è estremamente preziosa perché resa da un uomo colto e rispettabile, **che** [...] si era schierato piuttosto a favore del mantenimento della Pena di Morte (*traduzione Marco Brambilla*).

EN: commas has to be there because of *non-defining relative clauses*

IT: no need BUT PROSODIC value

Punctuation & Textuality

COMMA: separates elements of a sentence and helps to group words, phrases, clauses for clarity

Ex. isolating single clauses to signal their importance

ST. GENTLEMEN. I choose this time for addressing to you, the first of two or three letters on the subject of Capital Punishment

TT. SIGNORI. Colgo quest'occasione per inviarVi la prima di due o tre lettere riguardanti la materia della Pena Capitale (*traduzione Marco Brambilla*).

direct translation :«colgo l'occasione di inviare a voi» possible, but less PLEASING

Punctuation & Textuality

COMMA: separates elements of a sentence and helps to group words, phrases, clauses for clarity

ST: Their [of the condemned] portraits are not rife in the print-shops, nor are their autographs stuck up in shop-windows, nor are their snuff-boxes handed affably to gentlemen in court, nor do they inquire of other spectators with eye-glasses why they look at them so steadfastly, nor are *their breakfasts, dinners, and luncheons*, elaborately described.

TT: Le stamperie non abbondano dei loro ritratti, i loro autografi non sono incollati alle vetrine dei negozi, le loro tabacchiere non vengono amabilmente mostrate ai gentiluomini nei tribunali, tali criminali non chiedono agli spettatori col monocolo per quale motivo li fissino con cotanta attenzione; *le loro colazioni, i loro pranzi e le loro cene* non ci vengono descritti con dovizia di particolari (*traduzione Marco Brambilla*).

Punctuation & Textuality

En dash: relation or opposition (*A father–son relationship, The Manchester–Liverpool match*)

Em-dash: semantic relationship

WHEN TO USE DASHES


The **en dash** (–) is slightly wider than the **hyphen** (-) but narrower than the **em dash** (—). They are different in appearance and usage.

EN DASH

- Expresses a period of time.**
He lived in this town from 1998–2009.
- Indicate a range of numbers.**
You could choose 2 numbers from 1–50.
- Used with scores.**
The red team won 3–1 in this match.
- Indicate distance.**
Europe–USA is a long flight.

EM DASH

- Show a break in a sentence.**
Please call my supervisor – John Wick – on Friday.
- Marking of unimportant words**
To get to New York from here – you are heading there, right? – you need a car or a train.
- Create emphasis.**
My mom loves fish – my dad loves beef.
- Indicates a sudden change of thought**
I had a great vacation in Bali – oh! Is that your dog? He's so cute!



Punctuation & Textuality

First. Whether one of the two great objects of all punishment (reserving the second for its proper place) be not to reform the offender. Secondly. Whether an irrevocable Doom—which nothing can recall, which no human power can set right if it be wrong, which may be wrongfully inflicted with the most just intention and which has been wrongfully inflicted with the most just intention, as we all know, more than once—should ever be pronounced by men of fallible and erring judgment, on their fellow-creatures.

Vorrei dapprima domandarmi se uno dei due grandi fini di qualsivoglia punizione (riserverò un momento più opportuno alla discussione del secondo) non debba essere quello di riformare il reo. In seguito, se una Sentenza irrevocabile—che nulla può sovvertire, che nessun potere umano può correggere se si rivelasse sbagliata; che può essere erroneamente inflitta con le più rette intenzioni e che è stata, come tutti sappiamo, più di una volta erroneamente inflitta con le più rette intenzioni—debba mai essere pronunciata a danno di loro simili da uomini il cui giudizio è fallibile e soggetto all'errore.

Intratextual factors: Lexis

- the semantic and stylistic characteristics of lexis (e.g. connotations, semantic fields, register)
- may point to the dimensions of content, subject matter, and presuppositions
- Intratextual determinants of lexis
- The selection of lexical items is largely determined by the dimensions of subject matter and content. Depending on the subject matter, certain semantic fields will be represented by more items than others, and the textual connection of key words will constitute isotopic chains throughout the text

Intratextual factors: Lexis

- How are the extratextual factors reflected in the use of lexis (regional and social dialects, historical language varieties, choice of register, medium-specific lexis, conventional formulas determined by occasion or function, etc.)?
2. Which features of the lexis used in the text indicate the attitude of the sender and his/her “stylistic interest” (e.g. stylistic markers, connotations, rhetorical figures of speech, such as metaphors and similes, individual word coinages, puns)?
 3. Which fields of lexis (terminologies, metalanguage) are represented in the text?
 4. Are there any parts of speech (nouns, adjectives) or patterns of word formation (compounds, prefixed words, apocopes) which occur more frequently in the text than would normally be the case?
 5. Which level of style can the text be assigned to?

Tenor= **interaction between participants**

1.the roles we take up (student, parent, customer, employee) and our relationships with others in any particular situation: **What kind of person the author is, or is presenting himself/herself to be**

2.status, level of expertise, age, ethnic background, and gender of the participants: **What kind of people the expected audience are.**

What the relationship between them is, or what relationship the author is presenting it as.

Tenor: interpersonal metafunction

- Easier to analyze in spoken conversations: all speakers are present and participating.
- more difficult to analyze in written texts: the addresser may be anonymous, and the addressees are not present.

Tenor in interactive texts (typically spoken)

- Relative status (equality, inequality) : the terms of address used (“Mister’ vs ‘Robert’), who chooses the topic of conversation, who chooses who speaks.
- Social distance (familiarity, friendliness): presence of formal or informal vocabulary, slang.
- “I’ve got a lump” (colloquial), “I’ve developed a lump” (formal).
- Contractions: “I’ll” (informal) instead of “I will” (formal);
- given names, nicknames, pet names indicate closeness, formal names indicate distance.

Tenor: interpersonal metafunction

Tenor in non-interactive texts (typically written):

- **Personalization**, or how much attention is drawn to the **writer or to the reader**.
- **Standing**, or how much the author comes across as possessing **expertise** and **authority** on the subject.
- **Stance**, or how much the author **allows the reader to disagree** with the content.

Tenor: interpersonal metafunction

Tenor in non-interactive texts (typically written):

- **Personalization** : how much attention is drawn to the writer or to the reader.
- Directives (“Click here to...”, “Don’t panic”)
- Rhetorical questions (“What’s a girl to do?”)
- Questions seemingly coming from the reader or from another, imagined participant.
- Personalization:
 - positions the audience as agreeing, thereby making it difficult for them to disagree. Ex.: “Surely you of all people see that Darwin’s theory of evolution cannot explain human nature.”
 - creates a feeling of solidarity between the author and the audience (“we”).
 - creates a feeling of intimacy.
 - creates an impression of the interactivity of a one-to-one conversation (“pseudointeractivity”)

Tenor: interpersonal metafunction

Tenor in non-interactive texts (typically written):

- **Standing**, or how much the author comes across as possessing expertise and authority on the subject.
- Does the writer come across as being in a position to criticise or give praise?

evaluative expressions: EX. a neutral expression (e.g. “feature”) vs an evaluative one (e.g. “weakness”).

An adjective: “the fragile bond of trust with the mainland” instead of just “the bond of trust with the mainland”.

- Does the writer come across as being in a position to tell other people what to do? **imperative sentences** (very obvious) + **meanings involving obligation and necessity** (less obvious):

-“will have to”, “can no longer afford”, “should”, “must”.

Tenor: interpersonal metafunction

Tenor in non-interactive texts (typically written):

- **Stance**, or how much the author wants to lead the reader to agree with the content.
- the meanings communicated come across as negative or positive:
- Lexical choices : “peril”, “lost” and “feared” carry negative meanings for most people = used to construct a negative attitude
- Evaluative expressions
- Syntactic choices:

“The government’s behaviour was disgraceful”: **ASSERTED Attitude. openly mentioned**

“After nine years of the government’s betrayal (premise), the government’s behaviour was disgraceful’ (Main argument) ”: **ASSUMED A., mentioned as if they were truths**

“Even though Fred’s father is very old, Fred only visits him once a year” **TRIGGERED A. Syntactic manipulation of two facts (old age + Fred never visits)**

Tenor: interpersonal metafunction

- **Stance**

If a certain event is constructed with a certain attitude by a text, the participants who have **the most agency** in the event also tend to be viewed with **the same attitude** by a typical reader

Different degrees:

“demonstrators were shot at.”, “the police” have agency.

“shots were fired by the police”, “the police” have some agency but not as much

Agency of a participant can be further manipulated:

- passives, e.g. “shots were fired” as opposed to “shots were fired by the police”.

- Nominalizations, e.g. “the 1970s saw several factory closures” as opposed to “in the 1970s, the company management closed several factories”.

Tenor: interpersonal metafunction

- Stance and modality (A speaker's or a writer's attitude towards the world)
 - Epistemic modality (how much the content comes across as being true).
 - Deontic modality (how much obligation to do something the text seems to put on the reader).

Modality is usually expressed by:

- **Modal verbs.** “can”, “could”, “may”, “might”, “shall”, “should”, “will”, “would”, “must”.
- **Semi-modals**, for example “had better”, “have (got) to”, “ought to”, “be supposed to”, “be going to”.
- **Various lexical word classes**, for example the verbs “need to”, “be obliged to”, the adjectives “definite”, “possible” and the nouns “certainty”, “likelihood”

Tenor: interpersonal metafunction

epistemic modality :

✓ Modal verbs:

1. “will” = certainty (strong epistemic modality)
2. “would” = probability based on a hypothetical condition
3. “must” = deduction, fairly certain
4. “may”, “might”, “could” = possibility (weak epistemic modality)

✓ Modal adverbs (“definitely” = strong epistemic modality, “possibly” = weak epistemic modality)

✓ Modal adjectives, often used in the pattern “It is definite/possible that...”

Deontic modality

“have to”, “must”, “had better” = strong obligation

2. “ought to”, “should” = obligation
3. “need to” = necessity
4. “be supposed to” = weaker obligation

Sentence Structure

Relevant to translation-oriented text analysis:

- The construction and complexity of sentences (Wilss 1977)
- the distribution of main clauses and subordinate clauses in the text (Thiel 1978a),
- the length of the sentences (Thiel 1978b),
- the cohesive linking devices on the text surface (Bühler 1984)

Sentence: complete from the grammatical point of view,
incomplete on its own (context + co-text)

Textuality = coherence + cohesion (Dressler e Beaugrand).
Conceptual relation (coherence) vs surface relations
(cohesion)

- Cohesion: **NETWORK of LEXICAL/ GRAMMATICAL relations between parts of the text.** One element in the text is dependent on another for its interpretation.
SURFACE RELATION (Baker 180)

Coherence: logic organisation, to reach a specific goal

Principle of non-contradiction and relation: events have to be connected according to a logical order

Are these texts coherent?

- Ex 1: Mio fratello non studia a questa università. Egli non sa che la prima università tedesca fu a Praga. In tutte le università c'è il numero chiuso. L'università ha un laboratorio linguistico.
- Ex 2: In luoghi dove il potere dello stato è così debole e mettersi contro i criminali significa rischiare la vita, è comprensibile che molti si adeguino, attratti da facili guadagni. (da tema delle scuole superiori)

Coherence: logic organisation, to reach a specific goal

Principle of non-contradiction and relation: events have to be connected according to a logical order

Are these texts coherent?

- Ex 1: Mio fratello non studia a questa università. Egli non sa che la prima università tedesca fu a Praga. In tutte le università c'è il numero chiuso. L'università ha un laboratorio linguistico.
Cohesive but NOT COHERENT
- Ex 2: In luoghi dove il potere dello stato è così debole e mettersi contro i criminali significa rischiare la vita, è comprensibile che molti si adeguino, attratti da facili guadagni.
(da tema delle scuole superiori) WHAT'S THE LOGIC ARGUMENT?

Coherence and Implicatures

A: Shall we go for a walk?	A: what is Jane up to these days?
B: it's raining!	B: it's raining!
We assume B is answering because of coherence	We assume B is answering because of coherence
Possible interpretations: 1 let's not, it's raining; 2 ok, but we need an umbrella;	Possible interpretation: 1 I don't want to talk about it

These meanings are non-conventionally IMPLIED = cooperation between speakers, when violated (flouted) a certain meaning is conveyed

Implications are conventionally embedded:

'how can you be so cruel?' = 'you are very cruel'

'isn't that an ugly building?' = 'it IS an ugly building'

'correct me if I'm wrong' = 'I know I'm right'

- **Cohesion:** respect of the relations between parts of the text. One element in the text is dependent on another for its interpretation

‘I soffioni che si trova nei prati e nei campi sono gradevoli da mangiare. In primavera, in diversi paesi c’è l’abitudine di mangiare le foglie del soffione ancora tenere. C’è chi le fanno bollire e poi li mangiano con sale e pepe, e chi invece li mangiano crude in insalata. Le foglie del soffione di cui si mangiano in primavera si chiamano familiarmente “cicoria” o “insalata matta”. I soffioni hanno oppure anche un altro nome. Il bordo frastagliato della foglia del soffione ricorda un po’ una chiostra di denti acuminati ed è forse questo il motivo per cui c’è chi chiamano questa pianta “dente di leone’.

Cohesion: five main devices

1. Reference: the use of **pronouns, articles or adverbs** to refer back (or forward)

*Relation of identity between expressions in the immediate **co-text***

Ex. 1 '**Mrs Thatcher** has resigned. **She** announced her decision this morning' (Pronouns)

Ex. 2 'Mrs Thatcher **has resigned**. **This** delighted her opponents'

Hercule Poirot sat on the white sand and looked out across the sparkling blue water. He was carefully dressed in a dandified fashion in white flannels and a large panama hat protected his head. He belonged to the old-fashioned *generation* which believed in covering itself carefully from the sun. Miss Pamela Lyall, who sat beside him and talked carelessly, represented the modern school of thought in that she was wearing the barest minimum of clothing on her sun-browned person.

(Christie, 1936: 196)

Reference

CO-REFERENCE: relations which are not strictly textual, but related to context and real-world knowledge

Mrs Thatcher – The Prime Minister – The Iron Lady –
Maggie

A continuum of cohesive elements

There's a boy climbing that tree.

- a. *The boy's* going to fall if he doesn't take care. (**repetition**)
- b. *The lad's* going to fall if he doesn't take care. (**synonym**)
- c. *The child's* going to fall if he doesn't take care. (**superordinate**)
- d. *The idiot's* going to fall if he doesn't take care. (**general word**)
- e. *He's* going to fall if he doesn't take care. (**pronominal reference**)

Reference

Singular personal pronouns with generic reference (sexist language) -> plural noun/plural personal pronoun

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)

- Gender-neutral THEY: The Oxford English Dictionary's first citation for a gender-neutral, indefinite 'they' is from about 1375.

Cohesion: five main devices

2. Substitution: do, one, the same
more frequent in EN than in IT

You think Joan already knows? – I think everybody *does*. (*Does* replaces *knows*).

My axe is too blunt. I must get a sharper *one*. (*One* replaces *axe*).

A: I'll have two poached eggs on toast, please.

B: I'll have *the same*. (*The same* replaces *two poached eggs on toast*).

(Baker 1992, 187)

Cohesion: five main devices

3. Ellipsis : an item is replaced by... nothing.
OMISSION, but the grammatical structure tells us something should be there

Joan brought some carnations, and Catherine some sweet peas.
(ellipted item: *brought* in second clause).

Here are thirteen cards. Take any. Now give me any three.
(ellipted items: *card* after *any* in second clause and *cards* after *any three* in third clause).

Have you been swimming? – Yes, I have. (ellipted items: *been swimming* in second clause).

(Halliday and Hasan, 1976: 143; 158; 167)

Cohesion: five main devices

4. Conjunction: formal markers. Logical relationship *between sentences* + textual sequencing

- a. additive: and, or, also, in addition, furthermore, besides, similarly, likewise, by contrast, for instance;
- b. adversative: but, yet, however, instead, on the other hand, nevertheless, at any rate, as a matter of fact;
- c. causal: so, consequently, it follows, for, because, under the circumstances, for this reason;
- d. temporal: then, next, after that, on another occasion, in conclusion, an hour later, finally, at last;
- e. continuatives (miscellaneous): now, of course, well, anyway, surely, after all.

(Baker 1992 180)

Same conjunctions for different relations : CONTEXT

In translation: strike a balance between naturalness (TL) and accuracy (ST)

Conjunctions

- informative function: translators apply TL conventions regarding linking devices in the TT
- Expressive texts: a stylistic feature of the ST – same effect in the TT
- Tenor of discourse: anyway, anyhow, what is more, all the same (informal); therefore, furthermore, nevertheless, nonetheless (formal), besides & however (relatively neutral)

Cohesion: five main devices

5. Lexical cohesion : an item recalls the sense of another one

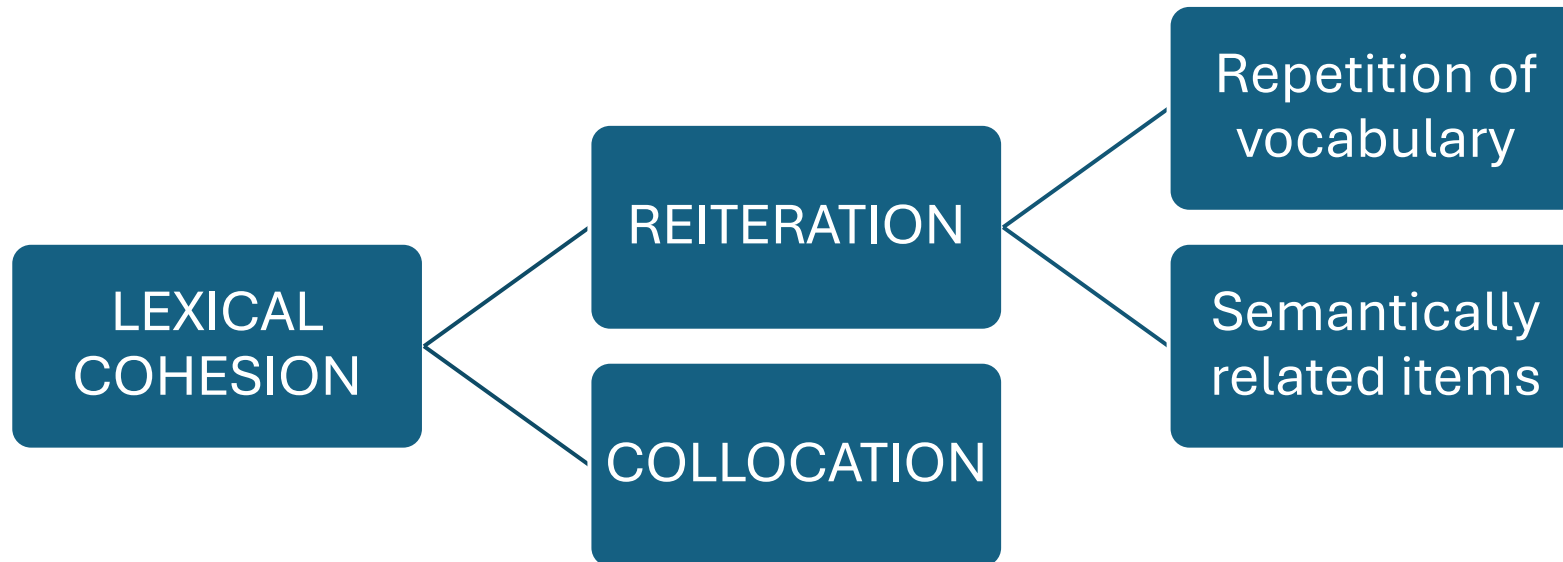
Lexical cohesion involves **reiteration** and **collocation**

- Reiteration: repetition of items. SAME STRATEGIES OF REFERENCE BUT REFERENCE INVOLVES THE SAME IDENTITY.
- Collocation: items conventionally associated

Vocabulary and cohesion

- One-to-one correspondence?
- How to use dictionaries: the proper meaning depending on field and tenor

1st aspect LEXICAL COHESION : **ties created between lexical elements. Chains** of related words that contribute to the continuity of lexical meaning.



Lexical cohesion: Reiteration

- **1 Same lexical unit**

(ST 19): Ants easily outlasted the dinosaurs, and they will easily outlast humanity should we stumble.

(TT 19): Le formiche sono sopravvissute ai dinosauri e non avrebbero difficoltà a fare altrettanto con l'umanità.

(Manfredi 2014, 87)

OR morphologically distinct form of the same word, such as

- ❑ Verb 'explore' + noun 'exploration'. run (V), run (N), ran, running, runner,
- ❑ Two related nouns 'critic' and 'criticism'
- ❑ Repetition as a **foregrounding** technique

Lexical cohesion: Reiteration

- **1 Same lexical unit**

The key to good, healthy studying is having **breaks**. Even short **breaks** can be very beneficial. A student ought to have a five minute **break** every hour. He can spend it watching TV, eating, drinking, relaxing or even taking a bath to stress out. Regular **breaks** are an important method for successful studying.

*Pick up a handful of **soil** in your garden. Ordinary, unexciting earth. Yet it is one of nature's miracles and one of her most complex products. Your success as a gardener will largely depend on its condition, so take the first step in gardening. Get to know your **soil**.*

Repetition chain 1: garden, gardener, gardening

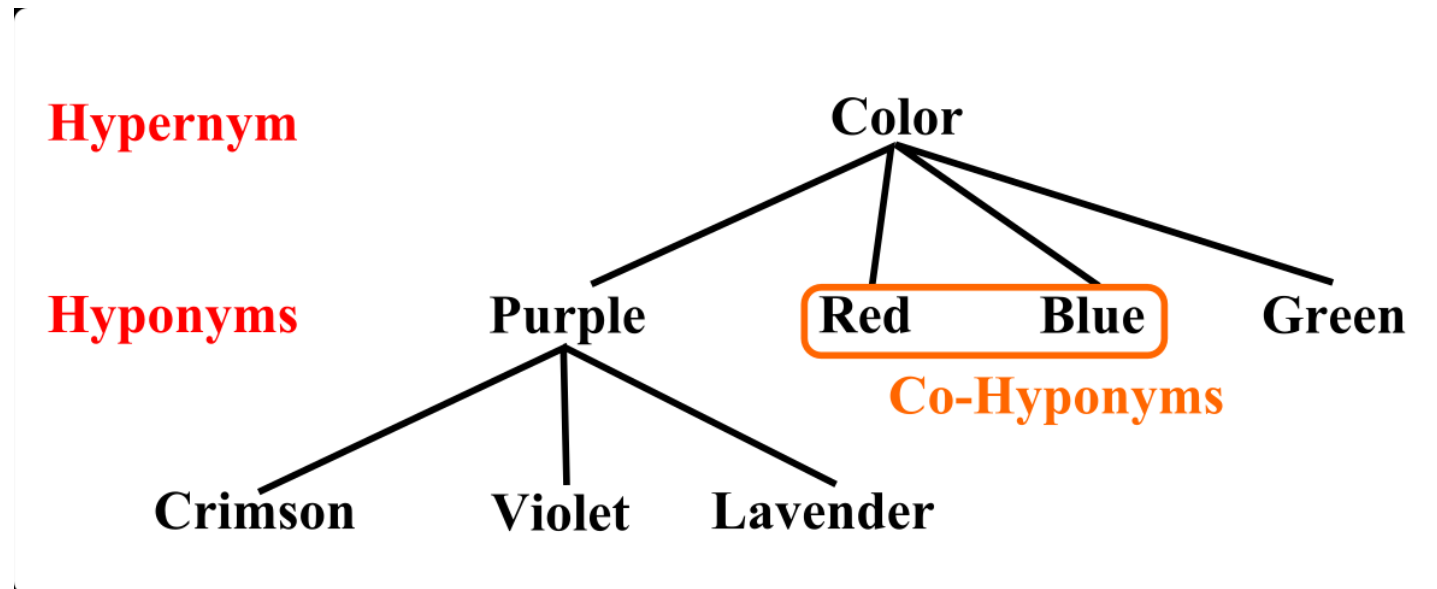
Repetition chain 2: soil, soil

Reiteration

- Relatedness in meaning
 - ❑ Synonyms: ‘Mrs Harold Jones won the first price in the pie competition. This is the third consecutive win for the 42-year-old mother of four from Jaspers County.’
 - ❑ Antonyms. ‘Big cars are totally impractical in the city. You would be wise to buy a small car next time’.
 - ❑ hyponyms : a member—class relation, reflecting a taxonomy or conceptual hierarchy.
Hypernym: bird-> hyponyms: parrot, pigeon, eagle;
break -> split, smash, shatter [meaning potential].
- ‘I think it would be nice to get your mother some flowers for her birthday. I know she likes roses’.

Lexical cohesion: Reiteration

- **2 Relatedness in meaning** : synonyms, antonyms, hyponyms



Lexical cohesion: Reiteration

- **2 Relatedness in meaning** : synonyms, antonyms, hyponyms

Magazines are extremely effective media for promoting new consumer products to young consumers, as recent research has shown. A recent study showed 75% of teenage shoppers say they bought a product because they saw it in a magazine. One reason for this is the high proportion of magazine space given for advertisements. For example, the popular music magazine *Rolling Stones* actually devotes 60% of space to push new consumer items in larger advertisements. This contrasts with the low proportion of space given to advice columns or fiction. However, many teen magazines also sell products by featuring them in stories as well as in advertisements.

How many chains? What are they?

Lexical cohesion: Reiteration

- **2 Relatedness in meaning** : synonyms, antonyms, hyponyms

Magazines are extremely effective media for promoting new consumer products to young consumers, as recent research has shown. A recent study showed 75% of teenage shoppers say they bought a product because they saw it in a magazine. One reason for this is the high proportion of magazine space given for advertisements. For example, the popular music magazine *Rolling Stone* actually devotes 60% of space to push new consumer items in larger advertisements. This contrasts with the low proportion of space given to advice columns or fiction. However, many teen magazines also sell products by featuring them in stories as well as in advertisements.

- *chains of synonyms?*
- There is also reiteration

Lexical cohesion: Reiteration

- **2 Relatedness in meaning :**

☐ Synonyms : near synonyms! Watch out for **tenor** and **formality** (Anglo-Saxon origin vs Romance origin)

Anglo-Saxon	Romance
Less formal Shorter More concrete	more formal Longer More abstract
Discourse Genre/register	

- **Repetition vs synonymy**

- discourse genre, style

- **Repetition: specialized languages**, to emphasize key concepts and for the sake of clarity – also co-reference

- EN: Repetition preferred in technical and scientific discourse – clarity and lack of ambiguity

Referential synonymy is an ‘elegant variation’ but dangerous : it may create ambiguity

- IT: referential synonyms and co-referential NPs rather than repetition & pronominal reference

Repetition allowed in:

- legal discourse; advertising and ‘brainwashing effect’

- In conative & referential/informative texts: lexical choice (writer’s choice) + conventional textual features of the discourse genre

- In literary texts : style

- In text with poetic function: focus on the ST -> lexical relationships to be reflected in the TT

Connotation

Connotation reveals

- ideology (as the reflection of how the speaker sees the world)
- Cultural associations : (ex. 'woman' and frailty)
- Social class and social origins, age, relationship between speakers (casa vs dimora)
- The speaker's positive or negative attitude (Confident / arrogant; frugal / stingy; testardo / tenace; politico / statista)
- Attention: also in supposedly neutral informative texts

Collocation

- Collocation: words which naturally co-occur:

Meaning does not always account for collocational patterning

This is why 'visit' goes with 'pay' but not with 'make' or 'perform'

This is why you can say 'rancid butter' and 'addled rancid' but NOT 'addled butter' 'rancid eggs'

Marked vs unmarked collocations (Baker 48)

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.

- adjective + noun: strong tea = *tè forte* but weak tea = *tè leggero*; confirmed bachelor = *scapolo impenitente*;
- noun + verb: alarms go off = *l'allarme scatta*;
- verb + noun: issue a warning = *lanciare un allarme*; award custody = *affidare la custodia*);
- adverb + adjective: strictly speaking = *strettamente parlando*; utterly useless = *assolutamente inutile*;
- verb + adverb: to affect deeply = *colpire profondamente*; to argue heatedly = *discutere animatamente*.

FRANCE

09/11/2022 alle 21:39, aggiornata il 09/11/2022 alle 11:07

Yellow on Luc Montagnier, the Nobel guru of no vax. France Soir: "He's dead". But there are no confirmations

Messages of condolence on social media multiply, but no other newspaper or official source has confirmed the news



Luc Montagnier alla manifestazione no vax a Milano (Ansa)

Yellow on the fate of the French virologist Luc Montagnier, Nobel Prize in medicine in 2008 who became a guru of no vax at the time of the Covid pandemic.

The French website France Soir has announced his death, but the news at the moment has not found confirmation.

Repetition

I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character.

I have a dream today!

I have a dream that one day, down in Alabama, with its vicious racists, with its governor having his lips dripping with the words of "interposition" and "nullification" -- one day right there in Alabama little black boys and black girls will be able to join hands with little white boys and white girls as sisters and brothers.

I have a dream today!

I have a dream that one day every valley shall be exalted, and every hill and mountain shall be made low, the rough PLACES will be made plain, and the crooked PLACES will be made straight; "and the glory of the Lord shall be revealed and all flesh shall see it together."

Antonyms

I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character.

I have a dream today.

I have a dream that one day, down in Alabama, with its vicious racists, with its governor having his lips dripping with the words of interposition and nullification, one day right there in Alabama, little **black** boys and **black** girls will be able to join hands with little **white** boys and **white** girls as sisters and brothers.

I have a dream today.

I have a dream that one day every valley shall be **exalted**, every hill and mountain shall be made **low**, the **rough** places will be made **plain**, and the **crooked** places will be made **straight**, and the glory of the Lord shall be revealed, and all flesh shall see it together.

Grammar cohesion:

I have a dream that my four little children will one day live in a nation where **they** will not be judged by the color of **their** skin **but** \emptyset by the content of **their** character.

I have a dream today!

I have a dream that one day, down in Alabama, with **its** vicious racists, with **its** governor having **his** lips dripping with the words of "interposition" and "nullification" – one day right **there** in Alabama little black boys and black girls will be able to join hands with little white boys and white girls as sisters and brothers.

I have a dream today!

I have a dream that one day every valley shall be exalted, **and** every hill and mountain shall be made low, the rough places will be made plain, **and** the crooked places will be made straight; "**and** the glory of **the** Lord shall be revealed **and** all flesh shall see **it** together."

Blue: conjunction

Red: reference

Purple: ellipsis

Suprasegmental features

- “syntactic” or “discursive” punctuation marks (full stop, comma, question and exclamation marks), which serve to guide comprehension by conventional signals,
- “stylistic” punctuation marks which give “elegance and expressivity” to the sentence
- Italics or other lexical elements (actually, in fact) signalling stress

Stylistics and translation

Style

how a message is communicated,

different ways of expressing content.

Style

1. Intentional

2. The way linguistic features (grammar, lexis, phonology, graphology) are put together (coherence, cohesion, sentence structure, paragraph organisation)

3. Form interacts with content; form is used to enhance the content

Stylistics and translation

As FORM ENHANCES THE CONTENT...

- The translator needs to pay attention to the stylistic effects in the ST as they contain and reflect the writer's intention
- Stylistic enhancement of form is NOT an exclusively literary feature!
 - ❑ Advertisements: phonological elements (rhyme, rhythm) + metaphors, puns
 - ❑ Journalism: alliteration, simile, metaphor, metonymy

Stylistics and translation

- Figurative vs literal meaning: elements of the real world are used to communicate something beyond their literal meaning
 - Metaphors, puns, word associations
 - Rhyme, rhythm, sound-symbolism
- Phonological features:
 - Alliterations, simile, metaphor, metonymy

Metaphors and similes

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

THE FUNCTION OF METAPHOR:

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

terminological transparency, conciseness, and tangible quality of images

COGNITIVE METAPHOR: we think in terms of metaphors

Original vs dead metaphors : fossilized, perceived as fixed expressions.

Ex: The body of an essay; fall in love;

- Metaphor: Tenor (the idea or the object described) – vehicle (what the tenor is compared to)

Metaphors and similes

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

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

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

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

Metaphors and similes

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

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

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

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

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

Other figures of speech

- Personification “an abstraction or inanimate object endowed with personality” (Ulrich, 125)

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

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

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

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

Other figures of speech

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

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

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

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

‘un guerriero carico d’armi e di gloria’/ ‘una casa piena di cose e di ricordi’

‘*He took his hat and his departure*’ ???

Other figures of speech

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

‘bere un bicchiere’, ‘finire una bottiglia’, ‘portare Omero agli esami’;

‘The pen is mightier than the sword’

PEN: written word and the sharing of ideas

WORD: fighting, or physical force

Other figures of speech

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

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

Homophones: same pronunciation BUT different spelling and different meaning Ex: muscle vs mussel; There vs their vs they're

Homographs: same spelling and/or pronunciation BUT different meanings; Ex. bark (the sound a dog makes) and bark (the covering of a tree);

Delabastita, *There's a Double Tongue*

‘Excellent translation solutions can be found for many puns, if only the translators use to the full linguistic resources [...] in recreating the **pragmatic function** of the original wordplay’ (1994, 226)

Pun translation techniques

1. PUN > PUN (same or different)
2. PUN > NON-PUN: a direct translation of a pun. The translator missed the pun in the ST and did not adapt it
3. PUN > PUNOID the original pun can be reconstructed drawing on another word-play-related rhetorical device (alliteration, etc)
4. PUN > ZERO (omission)
5. PUN ST > PUN TT (full transfer)
6. NON-PUN > PUN (compensation to make up for puns lost elsewhere)
7. ZERO > PUN (totally new textual material is added)

Delabastita, *There's a Double Tongue*

recreating the **pragmatic function** of the original wordplay'
(1994, 226)

Pun translation techniques

1. PUN > PUN (same or different)

ST: 'There is no human **beings** or stringy **beans** or runner beans or jelly beans or any other beans in here' (BFG, Dahl, 1982, 72) [homophones]

TT: 'non c'è né uomo alla coque, né uomo in camicia, né uomo fritto, né uomo sodo' (trad. it. Ziliotto 1987, 73) [paronyms]

ST: South Park: the Fractured But Whole (Ubisoft)

TT: South Park: Scontri di-retti



Delabastita, *There's a Double Tongue*

recreating the **pragmatic function** of the original wordplay' (1994, 226)

Pun translation techniques

5.PUN ST > PUN TT

ST: 'We is off to **Mrs Sippi** and **Miss Souri** to guzzle them both' (*BFG*, Dahl 1982, 120) [homophones]

TT: 'si va da Miss Issipi e Miss Uri per ciucciarsele tutte e due' (*GGG*, 1987, 118)

Delabastita, *There's a Double Tongue*

recreating the **pragmatic function** of the original wordplay' (1994, 226)

Pun translation techniques

6.NON-PUN > PUN

ST: headline of newspaper article 'Other Homes'

TT: 'Edilizia Impopolare' (*Internazionale*)

Phonology: exploit the sounds of language:

- alliteration;

She sells sea-shells down by the sea-shore

Peter Piper Picked a Peck of Pickled Peppers

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

My Cadillac was completely crushed in a car crash.

- onomatopoeia;

Boing, Slap,, Splash, Boom, Bang, Ding
dong, Chirp, Cough, Crack, Honk, Pop

Phonology: exploit the sounds of language:

Segmental (or individual) sounds

- assonance

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

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

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