

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. Unless 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 inescapable 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 facilità o precipitazione annesse al nostro vocabolario, forse anche a causa dell'ossessionante 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 evaluated according to its functionality, therefore, which means its overall communicative purpose.

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 interpretation on another, a cohesive tie is set up between the presupposing and the presupposed 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 cohesive devices that activate and signal such relationships are likely to differ from language to language.

Grammatical cohesion denotes the surface marking of intersentential semantic relations. 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 contribute 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 English 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 piancito, di alzare un tramezzo per il bagno, fra ingresso e cucina; offersero una buonauscita 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 renew 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 *exaphoric 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 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 sballottolato 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 partitives (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 scarlato 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 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 ...".

(Franco Praticò "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 PIOVE, 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 Fornari, "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 SL, for instance, becomes a vocative text in the TL.

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 ritenne che il linguaggio sconveniente in esse usato, se reso noto, avrebbe nuociuto alla reputazione del parente scomparso. Quando, nell'ultimo decennio del secolo scorso, saltò fuori a Vienna un'altra raccolta di lettere, re Umberto trovò i mezzi per acquistarle corrompendo il proprietario austriaco con un titolo nobiliare italiano; sembra che il loro contenuto fosse sconvolgente e, dopo averle lette, il re acconsentì a far bruciare anche quelle.

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 assestò terribili colpi 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".

(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 latter 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 Ciccotto 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*)

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.

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 annientato 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 complottavano con gli eserciti stranieri per schiacciare la Francia. "La speculazione assestò terribili colpi 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, finanzieri) 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.

Giova 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 Pinna, "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 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 ...".

(Franco Pratico, "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
<i>Count singular</i>	the	a/an
<i>Count plural</i>	the	zero
<i>Uncount</i>	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*, *sì* 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*:

Has he moved?	No, but he will soon.
<i>Ha cambiato casa?</i>	<i>No, ma lo farà presto.</i>

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 Picture» 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 Twenty Century Fox. La sua apparizione fu molto breve, ma bastò per conquistare il nuovo cuore dell'America. Nasceva 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 piante 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 dì 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 Ermes 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 conseguente... E ammeso 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 acconto all'albergatore per il debito che pendeva sempre, ma chiamava un tassì, e dopo essersi fermato e fatto aspettare per un aperitivo dava l'indirizzo di una fra le migliori trattorie 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, *Bistino 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 modi 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.