

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

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

2.1. Language Functions

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

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

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

can be performed by an utterance:

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

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

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

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

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

An oft-quoted exchange is:

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

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

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

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

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

Consider, for instance, the following text:

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

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

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

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

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

Do not lean out!
 È pericoloso sporgersi.

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

2.2. Microfunctions and Macrofunctions

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

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

	CONTEXT	
ADDRESSER	MESSAGE	ADDRESSEE
	CONTACT	
	CODE	

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

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

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

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

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

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

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

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

	REFERENTIAL	
EMOTIVE	POETIC	CONATIVE
	PHATIC	
	METALINGUAL	

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

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

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

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

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

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

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

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

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

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

"Well!" she said.

"Well, here we are," he said.

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

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

"Well!" she said.

"Well!" he said, "well."

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

2.3. Language Functions and Text Types / Discourse Genres

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

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

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

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

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

(Giovanni Verga, *I Malavoglia*)

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

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

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

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

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

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

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

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

RECOMMENDATIONS FROM THE DECLARATION OF HELSINKI

1. BASIC PRINCIPLES

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

RACCOMANDAZIONI DALLA DICHIARAZIONE DI HELSINKI

1. PRINCIPI DI BASE

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

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

Possiedi una bicicletta
o un motorino ?

DA OGGI PUOI
TUTELARTI !!!

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

Vieni a trovarci o telefona
per informazioni al numero

55.01.52

TMI Time Manager International

Milano, 20 novembre 1991
Rif. 3664298B1020

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

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

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

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

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

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

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

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

CERCATE:

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

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

Read the instructions carefully.

Leggere attentamente le istruzioni.

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

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

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

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

Dr. Mostafa K. Tolba

Executive Director

United Nations

Environment Programme

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

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

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

UNITED NATIONS ASSOCIATED

SAVE THE OZONE LAYER

CITIZENS CAMPAIGN

CFCs AND OZONE

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

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

THIS IS A GLOBAL PROBLEM
WHICH REQUIRES
INTERNATIONAL ACTION.

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

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

AMERICANINO

SIZE

TYPE

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

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

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

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

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

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

1) texts with a predominantly informative function:

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

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

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

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

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

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

2) texts with a predominantly vocative function:

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

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

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

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

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

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

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

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

3) texts with a predominantly expressive function:

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

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

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

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

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

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

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

Self-cleaning system

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

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

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

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

Steam ironing

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

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

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

For steam ironing, proceed as follows:

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

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

1 = minimum
8 = maximum

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

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

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

Sistema autopulente

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

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

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

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

Stiratura a vapore

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

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

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

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

Per la stiratura a vapore, procedete come segue:

Selezione delle temperature:

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

Quantità di vapore:

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

1 = minimo
8 = massimo

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

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

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

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

2.4. Translation Strategies

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

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

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

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

(John Fowles,
The French Lieutenant's Woman)

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

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

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

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

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

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

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

(Howard Levine and Connie Miller,
Tracheostomy Care Manual)

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

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

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

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

(John Fowles,
The French Lieutenant's Woman)

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

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

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

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

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

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

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

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

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

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

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

Full of Veuve.

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

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

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

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

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

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

Con l'occasione inviamo i più distinti saluti.
Yours sincerely

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

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

The following are changes to the account regulations that were given to you at the time of account opening. These changes relate to money and wire transfers, information sharing and our responsibilities to you. These changes will not affect your service charge schedules. In this Notice, the following words have the meanings given to them below.
"We", "us" and "our" mean The First National Bank of Boston.
"You" and "your" mean you, the depositor.
"Account" means each deposit account you maintain with us.
"Agreement" means the agreement between you and us which governs the terms of your Account.

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

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

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

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

2.5. Rhetorical Functions

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

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