

VOLUME 7
NUMBER 3
OCTOBER 1993

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TUTOR'S HANDBOOK

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THINKING ITALIAN
TRANSLATION TUTOR'S
HANDBOOK

Sándor Hervey, Ian Higgins,
Stella Cragie
and
Patrizia Gambarotta



London and New York

First published in 2000
by Routledge
11 New Fetter Lane, London EC4P 4EE
Simultaneously published in the USA and Canada
by Routledge
29 West 35th Street, New York, NY 10001

Routledge is an imprint of the Taylor & Francis Group

This edition published in the Taylor & Francis e-Library, 2005.

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British Library Cataloguing in Publication Data

A catalogue record for this book is available from the British Library

Library of Congress Cataloging in Publication Data

A catalogue record for this book has been requested

ISBN 0-203-99035-8 Master e-book ISBN

ISBN 0-415-206820 (Print Edition)

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Introduction

The purpose of this handbook is to suggest ways of teaching and assessing the course, both in general and in respect of individual practicals. There is no need to elaborate on the aims and rationale of *Thinking Italian Translation*, which are explained in the coursebook. We simply reiterate that the objective is to enable students to produce good translations. The expository material and the practicals are all means to this end, not ends in themselves. Students should be repeatedly reminded that they do need to master the concepts and terminology, but never to parade them just to prove they have learned some big words. In doing a translation assignment, their sole aims should be these: analyse the ST and identify its salient features, including its purpose; use this analysis to devise a strategy; and apply the skills they have acquired to producing an appropriate TT and explaining clearly why it is appropriate.

SEMINARS

How the course is taught will depend on local conditions—timetabling, available contact hours, whether the course is being taken by undergraduates or postgraduates, etc. The optimum use of time is to allocate three hours a week to it. In this scheme, the first hour is devoted to detailed discussion of the issues and examples in a given chapter. Then, later in the week, the corresponding practical is allotted a two-hour seminar. However, in most curricula, this would be a utopian arrangement. The following notes assume that there will be one two-hour seminar a week, with marked homework generally being done once a fortnight; it is on this basis that the course was developed and taught in the universities of St Andrews and Glasgow.

On pp. 6–8 below, we give one possible schema for the course, purely to illustrate how seminars might be organized. The schema is based on two semesters each containing eleven teaching weeks, but it is easily adaptable for two or three terms. If fewer than twenty weeks are available, or two-hour classes are not feasible, the course may need to be pruned. If this is necessary, we

suggest the following. Chapters 1–11 are essential. Of the others, Chapters 16–20 can most easily be omitted. For undergraduates, a choice can be made of one or some of Chapters 12–15. For postgraduates, however, we would urge that all of Chapters 1–15 be covered, and as many as possible of the rest.

Each practical is based on a chapter. It is essential that the students prepare for it, even when they have not been given a written assignment to do at home and hand in for marking. This preparation involves reading the chapter carefully, making sure they understand the new concepts introduced, analysing the examples and drafting translations of those for which none is given. There are bound to be things in the chapter that they disagree with or are not clear about: all these should be raised and discussed in the first part of the seminar. The tutor will sometimes need to intervene to direct discussion towards an issue which the students have not raised, but which experience shows can be problematic. This initial stage of the seminar may take anything between five and twenty minutes, depending on the topic and student ability. (Practicals 16–19 are different: each of these ‘contrastive’ chapters in itself constitutes the material for a whole or part practical.)

If students have done a home exercise for marking, the next part of the seminar is devoted to discussion of it. Going through the strategic issues, the problems encountered and the solutions found can easily occupy the rest of the seminar. Sometimes, this is unavoidable and desirable. Often, though, discussion has to be guillotined and directed by the tutor, who will steer it towards what marking has revealed to be the commonest difficulties. The most economical use of time for returning work requires the seminar to be timetabled for late in the week. Suppose the class is on a Thursday. Students hand their exercise in by a stipulated time on late Monday or Tuesday, the tutor annotates it as necessary (and if necessary grades it) and makes the marked exercise—together with any handout—available for the students to collect late on Wednesday. This ensures that students have time to digest all the tutor’s annotations, and the handout, in preparation for class discussion on Thursday. If timetabling makes it impossible to return work before the seminar, then at least the handout should be available to students one or two days in advance (as long as it is after they have handed their work in).

If the recommended arrangement is put in place, the discussion is more focused and more useful than if the marked work is not handed back until the seminar itself. This part of the practical can be concluded more briskly, leaving adequate time for any in-class exercise that is scheduled for the final part.

It should be noted that **Practical 11** is different from the others, in that it incorporates work on audio material. Details of this are given on p. 127 of the coursebook. It is a good idea for the tutor to take steps to acquire the cassette and CD at the start of the course.

Exercises done in class are often better done in groups than individually. The size of the groups depends on the assignment and on how big the class is. Groups of three or four seem to work best. Students learn a lot from each other in terms of flexibility of approach. In particular, the less self-confident can learn from the more linguistically adventurous. The latter, in turn, often learn the value of reflection and rigour from their group-mates. Another advantage of group work is that the reporting stage of the exercise takes up less class time than if students report individually on their own work. This reporting, and discussion of the reports, is vital. *Thinking* translation is the watchword, and a crucial aim in all class work is for students to formulate their thoughts on the exercise and discuss them with the whole class. When class work is done in groups, therefore, it is important that each group nominate a spokesperson at the outset. If, as generally happens, the group remains the same week by week, this office can rotate: in translation studies as in anything else, articulating a view in front of the class concentrates the mind wonderfully.

A useful and enjoyable aspect of group work is the tutor's role. Once students have had a few minutes to read the text and started to discuss it with one another, the tutor can circulate from group to group, joining in the discussion, helping out with obscurities, asking leading questions and discreetly ensuring that attention is being paid to the important issues.

We even suggest working in groups or pairs for some of the exercises that are best done at home. How feasible this is depends on how much of the syllabus needs to be formally assessed: different institutions have different requirements. Recommendations on group versus individual work are given below, in the notes on each practical. The pedagogic advantages of group work are the same as for work done in class. An extra advantage for the tutor is that, for the more unusual exercises (e.g. Practicals 8.1 and 9.1), which take longer to mark than the orthodox translation assignments, the marking load is reduced.

It is important that students have adequate reference works with them in practicals. We ask them to bring four: a c.2000-page monolingual dictionary such as the Zingarelli; a bilingual dictionary of similar size; an English dictionary (the 1998 edition of the Collins is excellent, and contains useful encyclopedic material); and an English thesaurus. We assume that all written work is done using these four works as a minimum.

HANDOUTS

Most of the assignments in the practicals are more complex and time-consuming than traditional language or translation exercises, for students and tutor alike. For many practicals, we have found it very helpful to distribute specimen answers as class handouts. These are emphatically not the 'right answers': the

coursebook makes it very clear that there is no such thing! The first function of the handouts is to be examples of how to tackle the tasks set. In particular, they show what kinds of issue to address in forming a strategy, in deciding translation solutions and in formulating decisions of detail. As such, they are very effective—but there is plenty in them to disagree with, as there is in the coursebook itself. Their other function is indeed to provide a piece of work by a ‘third party’, for the whole class to discuss and criticize—this is easier to organize and less invidious than using individual students’ work. Some of the most helpful moments in a seminar are when something in the tutor’s handout is (rationally) demolished.

A number of such specimens are included in this handbook. (Not all are simply specimen answers, however. Sometimes, for pedagogic reasons, we do go into a number of significant decisions of detail that go beyond the strict remit of the assignment—the handouts are often a bit more than simply models.) Also included, wherever a practical requires it, are published TTs for analysis and discussion in class. There is also an ST for rapid gist translation in [Practical 1.3](#). Assurance is hereby given that *all the copyright holders have granted permission for these handouts to be photocopied gratis and distributed to students, as long as they are not sold for profit*. If the handbook is opened out flat, a two-page spread will photocopy onto an A4 sheet.

ASSESSMENT AND EXAMINING

Most institutions now practise some form of continuous assessment. However, many of the practical assignments in this course are not really suitable for continuous assessment. This is because they are *sui generis* and sometimes quirkily demanding, being designed only to raise awareness of one particular translation issue. The student’s attention needs to be focused on exploration, reflection and experiment, not on worrying about how to ensure a good grade. In other words, if continuous assessment is a requirement, we strongly suggest that only a few of these exercises be used for it—one or at most two of the straightforward translation assignments is enough. Better still is to take an ST from outside the coursebook for translation and commentary. This has three advantages. It ensures that, when working for the practicals, students focus single-mindedly on *learning*. In addition, as long as a new ST is chosen each year, it reduces the risk of cheating in the second and subsequent years in which the course is taught. Finally, all or most of a seminar can be set aside for the return and discussion of the assignment without interfering with syllabus work (assuming that more than twenty weeks are available over the year).

If an end-of-course examination is required, certain constraints applying to this particular subject need to be borne in mind. Assuming a three-hour

examination, if students are to formulate a strategy and write notes on their main decisions of detail, they simply do not have enough time to translate as much Italian as in the traditional 'unseen' translation paper. Examining this course and its French, German and Spanish predecessors, we have eventually settled on the format of a one-question paper in which students are asked to translate no more than 100–120 words of ST in three hours; the TT is preceded by a strategic analysis and followed by decisions of detail. The general rule is: the shorter the better—if the ST is well chosen, 100 words are enough to test students' ability in most of the areas covered by the course.

If institutional practice and conditions permit, attractive alternatives are a five- or six-hour exam, with a longer ST (and a lunch break in the middle), or a 24-hour 'take-away' exam. Another format we have tried is for the ST to be an article, a scene from a play or a chapter from a book; students have six weeks for the task, and write their strategic analysis and decisions of detail in 8,000–10,000 words. This is a suitable scheme for a small class, whether undergraduate or postgraduate; but if student numbers are high, the marking burden is huge.

In setting an exam, we always specify a brief, as in the practicals, and also give as much contextual information as is needed for the major translation problems to be clear. *We assume that students will have with them the reference books they have used for practicals.* Any references or meanings not found in these are explained either in the contextual information or in a footnote. Sometimes, a good way of supplying essential contextual information is to print the immediate context along with the ST (making it absolutely clear in the instructions which part of the text is to be translated). Given that students will be consulting four bulky reference books in the exam, it is important that they have enough room. Ideally, each student should sit at a small table (or two traditional exam desks pushed together), or share a large table with a student sitting diagonally opposite. These arrangements need to be sorted out with the examinations officer well before the day.

This kind of test is new to most students, and they can find it difficult to pace themselves. It is therefore a good idea to give them a practice exam if there is a spare week in the summer. This also provides a useful revision class.

To reflect the priority we give to quality of TT, we weight the marks given for strategic decisions and decisions of detail as follows: strategic decisions are weighted x 1; the TT is weighted x 6; decisions of detail are weighted x 2. This means that a student who does a brilliant First-class TT but writes no notes may just scrape a 2.ii: they are warned not to skimp the notes! We apply these weightings in both continuous assessment and exams.

In the the illustrative schema given on pp. 6–8 below, please note two things. First, the term 'marked' implies detailed comments on work handed in

before the class, regardless of whether the work is actually given a mark or grade. Second, the term 'set' implies (1) explaining the point of the home exercise and what is required in terms of presentation and attention to detail and (2), where appropriate, making clear the arrangements for handing in the work and collecting the handout on it.

Week 1: Practical 1

(Set home assignment [Genesis] in preessional week, e.g. via noticeboard.)

Discuss Chapter 1.

Return and discuss marked home assignment (Practical 1.1).

Do Practical 1.2.

Do Practical 1.3.

Set home assignment: Practical 2.1.

Week 2: Practical 2

Discuss Chapter 2.

Discuss marked and returned home assignment (Practical 2.1).

Do Practical 2.2.

Week 3: Practical 3

Discuss Chapter 3.

Do Practical 3.1.

Set home assignment: Practical 4.1.

Week 4: Practical 4

Discuss Chapter 4.

Discuss marked and returned home assignment (Practical 4.1).

Set home assignment: preparation of Practical 5.1 (not handed in).

Week 5: Practical 5

Discuss Chapter 5 and Practical 5.1.

Do Practical 5.2.

Set home assignment: Practical 6.1.

Set Practice Assessed Translation (not from coursebook; hand in in Week 7).

Week 6: Practical 6

Discuss Chapter 6.

Discuss marked and returned home assignment (Practical 6.1).

Do Practical 6.2.

Set home assignment: preparation of Practical 16 (not handed in).

Set Assessed Translation (not from coursebook; hand in in Week 10).

[Week 7: Reading Week, no class]

Week 8: return of Practice Assessed Translation; Practical 16

Discuss marked and returned Practice Assessed Translation.

Do some of Practical 16.

Set home assignment: preparation of Practical 7.1 (not handed in).

Week 9: Practical 7

Discuss Chapter 7.

Do Practical 7.1.

Do rest of Practical 16.

Set home assignment: Practical 8.1.

Week 10: Practical 8

Discuss Chapter 8.

Discuss marked and returned home assignment (Practical 8.1).

Set home assignment: Practical 17 (not handed in).

Week 11: return of Assessed Translation; Practical 17

Discuss marked and returned Assessed Translation.

Do some of Practical 17.

Set home assignment: Practical 9.1.

Week 12: Practical 9

Discuss Chapter 9.

Discuss marked and returned home assignment (Practical 9.1).

Do rest of Practical 17.

Set home assignment: preparation of Practicals 10.1 and 10.2 (not handed in).

[Vacation/exam diet]

Week 13: Practical 10

Discuss Chapter 10.

Do Practical 10.1

Set home assignments: Practical 10.2 (handed in); Practical 18 (not handed in).

Week 14: Practical 10; Practical 18

Discuss marked and returned home assignment (Practical 10.2).
Do part of Practical 18.

Week 15: Practical 11; Practical 18

Discuss Chapter 11.
Do Practical 11.2.
Do rest of Practical 18.
Set home assignment: Practical 11.1.
Set Practice Assessed Translation: (not from coursebook; hand in in Week 17).

Week 16: Practical 11

Discuss marked and returned home assignment (Practical 11.1).
Do Practical 11.3.
Set home assignment: prepare Practical 12.1 (not handed in).

Week 17: Practical 12

Discuss Chapter 12 and Practical 12.1.
Do Practical 12.2.

Week 18: return of Practice Assessed Translation

Discuss marked and returned Practice Assessed Translation.
Set home assignment: preparation of Practicals 13.1 and 13.2 (not handed in).

Week 19: Practical 13

Discuss Chapter 13 and Practicals 13.1 and 13.2.
Do Practical 13.3 (if time).
Set home assignment: Practical 14.1.
Set Assessed Translation (not from coursebook; hand in in Week 23).

[Week 20: Reading week/vacation, no class]

Week 21: Practical 14

Discuss Chapter 14.
Discuss marked and returned home assignment (Practical 14.1).
Do Practical 14.2.
Set home assignment: preparation of Practical 15.1 (not handed in).

Week 22: Practical 15

Discuss Chapter 15.

Do Practical 15.1.

Set home assignment: preparation of Practicals 15.2 (not handed in) and 19 (draft TTs handed in).

Week 23: Practical 15; Practical 19

Do Practical 15.2.

Do Practical 19.

Week 24: return of Assessed Translation; recapitulation

Discuss marked and returned Assessed Translation.

Recapitulation: discuss Chapter 20.

Practical 1

Tutor notes

1.1

Intralingual translation

If possible, this exercise should be handed in and looked at by the tutor before the first practical. It is an excellent introduction to the major issues of the course as a whole. Students will typically rephrase the text for a Sunday-school class, but they will usually be vague about the age-range, denomination and social background of the children, and about how the TT is to be used—whether for reading aloud, silent reading, dramatized reading, etc. Yet all these are essential strategic considerations, and essential to gauging the success of the TTs. Even when the story is rephrased for an adult Bible class, or as a satirical pastiche, the student often avoids saying whether the story is to be taken allegorically or literally, or how sophisticated the audience is, or what the target of the satire is. Whatever the intended public, in recasting the text students often overlook the role of the translator's ideology—the basic religious, philosophical, political or moral attitude taken to the Genesis story. With luck, though, there will be a few psychoanalytical, agnostic or feminist renderings, which will form a basis for discussion of these issues. Students are often also rather vague in their approach to style: for instance, direct speech is sometimes turned into indirect, 'for a better flow', but without the textual *function* of 'flow' or of direct versus indirect speech being explained.

The exercise thus enables the tutor to stress from the start the importance of developing a translation *strategy* which takes account of, among other things, the purpose and genre of the ST, the function of its salient features and the purpose and genre of the TT.

1.2

Intralingual translation

This exercise is best done in class in groups. The tutor will have to circulate and do a bit of troubleshooting as the students grapple with some of the archaisms, but they will soon come up with perceptive comments on the differences that changes in expression make to the overall impact of a text. In general, students will see these differences more clearly than they did in their own Genesis rephrasings, so this is a good opportunity to stress the need for self-awareness in translation—i.e. *thinking* translation. If the Genesis exercise has been well done and discussion has been prolonged, the tutor may wish to drop this exercise and go straight on to 1.3. Or 1.3 can easily be kept for another week.

1.3

Gist translation

The text given on p. 11 may be reproduced and handed out for work in class when discussion of 1.1 and 1.2 is finished. It is taken from an article in *L'Espresso*, entitled 'Dio ci salvi dai nipotini di Craxi', in which Antonio Tabucchi deplors an increasing egocentricity and vulgarity in Italian society, developments which he sees as a legacy of Craxi's policies and values in the 1980s. The exercise should be done individually, not in groups. It is practice in a type of task that professional translators can easily be faced with, that of producing a precis of the salient points in the ST. Without becoming telegraphic, the TT must condense the ST into a few lines. Students should be warned that if they try to translate the whole text in the short time available they will most likely only manage the first few lines. We have also found that students sometimes ignore the role of register in understanding the content of the ST. This applies especially to the young man's vulgarity. The exigencies of gist translation may well necessitate conveying the impact of this by other means than in the ST (e.g. by narratorial intervention, summarizing the young man's words and *defining* his tone).

It does not take long for the tutor to collect in the TTs and skim through them towards the end of the practical, noting the major areas of difficulty and the happiest solutions. While this is being done, students can be asked to look at [Practical 2.1](#) and identify any major strategic concerns that they think they will have to address. After brief discussion of the gist exercise, these can be aired in class if there is time (but the tutor's role should be to ask leading questions, not suggest answers).

It is helpful if the tutor produces a gist translation as a basis for discussion of the issues arising from the assignment.

PRACTICAL 1.3
CLASS HANDOUT
GIST TRANSLATION

Assignment. Produce, in ten minutes, a gist translation of the following text.

Qualche giorno fa mi trovavo su un treno che fa il percorso tra Firenze e Roma. Ero seduto in prima classe e avevo accuratamente scelto un vagone fumatori, perché io fumo, purtroppo. Accanto a me si è seduto un giovanotto. Portava una giacca bleu con doppi bottoni, una cravatta a strisce e teneva una valigetta 5 ventiquattrore in mano. Era, così a prima vista, il simbolo del perfetto rampantino cresciuto in quest' Italia di oggi. Non mi ha degnato di uno sguardo, si è guardato bene di darmi la buonasera e si è collocato su un sedile stendendo tranquillamente i piedi sul sedile di fronte. Io stavo leggendo. A un certo punto ho acceso una sigaretta. Il giovanotto, guardandomi biecamente, mi ha detto: 'Il 10 fumo mi disturba.' Senza fargli osservare che eravamo in un vagone fumatori e che dunque era mio diritto fumare, sono andato a finire la sigaretta nel corridoio rischiando una multa, perché nei corridoi è vietato fumare. Sono tornato al mio posto e ho cominciato a leggere. A quel punto il giovanotto ha tratto dalla tasca della giacca il suo cellulare e ha fatto un numero. 'Liuba, sei tu?', ha chiesto. La 15 tale Liuba, dall' altra parte, deve aver detto qualcosa che io ovviamente non ho sentito, e il giovanotto ha replicato senza mezzi termini: 'Senti bella, io ti ho tolto dalla strada, ti ho piazzato in questo localino che ti dà da mangiare, ti faccio godere tutti i sabati e tu ti permetti di fare la stronza? Ma lo sai che se io voglio vado in questura e ti faccio rimpatriare con il foglio di via, rientri in 20 quella tua merdosa Cracovia del tuo papa e della Madonna Nera, e 11 fai la fame?...'. Non ho ascoltato oltre la conversazione del giovanotto. Sono uscito dallo scompartimento e ho cercato il capotreno. Per fortuna stava arrivando il controllore. L'ho convocato urgentemente al mio scompartimento e davanti al giovanotto, che stava ancora telefonando alla sua Liuba, gli ho detto: 'Questo 25 signore mi turba con le sue telefonate, non posso sopportare la sua volgarità; o lei gli intima di smettere, oppure io farò un esposto alle Ferrovie dello Stato e scriverò un articolo sul giornale.'

Il giovanotto ha spento il cellulare e mi ha di nuovo guardato biecamente. Ha raccolto la sua ventiquattrore ed è uscito dallo scompartimento, certo per 30 umiliare qualcun altro mentre lui parlava di affari e di 'affaires du cœur' con la sua povera polacca.

(Tabucchi 1995:60-1)

Practical 2

Tutor notes

2.1

Translation loss

This assignment is best done individually, at home. It is an early reminder of essential considerations: the need to bear in mind the translation brief (e.g. the instruction to widen reference to the West as a whole makes some ST details redundant for the TT); the need for decisions of detail to be guided by a strategy chosen at the outset; the crucial importance of textual context (e.g. in translating 'località') and of socio-cultural context (cf. the addition of 'now Belarus'). Finally, since our TT will be different from those of students and tutor, it can be stressed at the start of the course that there is no definitive version of an ST, only more or less convincing attempts at reducing translation loss.

2.2

Degrees of freedom; translation loss

This exercise works well done in pairs in class. It helps students to focus on the precise implications of 'freedom' in translation—including the fact that the five categories are points on a continuum, leaching into one another and always open to debate. Here are some student suggestions:

- | | | |
|-----|-------------------|---|
| (a) | <i>Literal</i> | To every bird its nest is beautiful. |
| | <i>Faithful</i> | To every bird its own nest is beautiful. |
| | <i>Balanced</i> | Every bird thinks its own nest is beautiful. |
| | <i>Idiomizing</i> | A bird's own nest is always the best. |
| | <i>Free</i> | East, West, home's best [a communicative TT]. |
| (b) | <i>Literal</i> | About ten SS men were standing on one side, their look indifferent, motionless with legs apart. |

<i>Faithful</i>	Ten or so SS men were standing to one side, with an indifferent look, unmoving, legs apart.
<i>Balanced</i>	Standing motionless on one side, at ease, ten or so SS men looked on indifferently.
<i>Idiomizing</i>	A few yards away, a dozen bored-looking SS men stood at ease watching proceedings.
<i>Free</i>	A dozen SS men stood around, watching in obvious boredom.
<i>[Published TT]</i>	A dozen SS men stood around, legs akimbo, with an indifferent air. (Levi 1996:25)

PRACTICAL 2.1
CLASS HANDOUT
 COMMENTARY ON ‘CERNÓBIL’ TT

(i)

Strategic decisions

The ST specifically concerns the fortunes of Russian words in Italian culture, but it also makes biblical references that are relevant throughout the Christian world. In tone and content, it combines factuality with, especially in the last paragraph, subjective and sometimes ironic comment (see ll. 18, 24–5 [‘malgrado ciò’] and 26–7 [‘ingenuo tentativo’]). One feature of the factuality is a tendency to list data in long sentences (especially ll. 1–4, 8–12, 20–7). The length and cumulative structure of these sentences are not unusual in Italian, and have no specific expressive or thematic function in this ST. Given these features, and the translation brief, our strategy is the following.

Some ST details will be omitted or adapted, because specifically Italian forms are irrelevant to the target readership; there is no need to include the references to Italianization. But the reference to nuclear-free zones will be kept, as it is evidence of the impact of Chernobyl on at least one Western country.

The biblical references in the ST are in a standard ‘biblical’ Italian, marked by slight archaism (1. 15, ‘la terza parte’ instead of ‘un terzo’; 1. 17, ‘si erano fatte amare’ instead of ‘erano diventate’). They will therefore be given in a standard Bible translation in English. If the passage quoted from the Apocalypse were translated faithfully from the Italian, it would look like a deliberate, and therefore significant, departure from English biblical norms. There would be great translation loss, because it would look as if the function of the quotation was

to make some point about Italian culture, whereas in fact it is to link Chernobyl with the Apocalypse, a familiar reference in the Christian world.

Finally, as the length of the long sentences has no specific thematic or expressive function, they will be divided into shorter TL sentences, where this is necessary to ensure an idiomatic style as unmarked as the ST style: the essential thing is to preserve the mixture of factuality and slightly ironic comment.

(ii)

TT

CHERNOBYL.¹ Conventional spelling of *Chernobyl'*.² The name of a city³ in the *oblast* (big administrative and territorial division) of Kiev, on the border with Byelorussia (now Belarus),⁴ where a reactor in the nuclear power station exploded on 26 April 1986 with devastating results. The power station had been 5 in service since 1978.[...]⁵

The biblical scale⁶ of the Chernobyl tragedy led some people to connect it with the hallucinatory allegorical visions in Chapter 8 of the Apocalypse attributed to St John,⁷ in which are described⁸ the scourges, heralded by the 'seven trumpets', that will strike mankind and reveal the ineluctability⁹ of 10 divine justice. Particularly invoked¹⁰ was the passage telling of the third angel's fateful trumpet blast, when 'there fell from heaven a great star, burning as a torch, and it fell upon the third part of the rivers, and upon the fountains of the waters; and the name of the star is called Wormwood: and the third part of the waters became wormwood; and many men died of the waters, because they 15 were made bitter'.¹¹

Apocalyptic it certainly was, an ecological catastrophe.¹² And science cannot say how long the¹³ slow devastation of human beings and wildlife will go on. From the mushroom cloud¹⁴ that rose a mile into the sky when the reactor exploded, smaller clouds formed, laden with radioactivity.¹⁵ Carried by winds, 20 these rapidly spread the contamination to areas thousands of miles from where the disaster had occurred. This did not prevent municipalities¹⁶ all over Italy¹⁷ putting up notices informing travellers that they were entering¹⁸ a 'Nuclear-Free Zone'¹⁹—a naive attempt to exorcize the 'Demon of the Atom', who is no respecter of frontiers.²⁰

(iii)
Decisions of detail

- 1 Chernobyl is the conventional UK transliteration; Chernobyl' shows the soft l. The ST italics are kept for Chernobyl' (and oblast, 1. 2), showing the words in their foreign form as far as the TL alphabet allows.
- 2 Translating the first ST sentence, with its two appositional phrases and two relative clauses, as a single sentence in the TT proved unidiomatic. Hence the dictionary-like opening sentence. The translation loss is that of the businesslike accumulation of facts that marks the ST. But the TT is just as dispassionately factual, if more disrupted.
- 3 'Località' is implausibly vague. 'Località' can denote an area, a village, a town or resort, etc. 'City' loses this breadth of reference, but the context (11. 5–7) reveals the status of Chernobyl and justifies 'city'. The semantic loss is smaller than the loss of accuracy and idiomaticity in 'località'.
- 4 Italian uses the same term ('Bielorussia') to denote both the Soviet and the post-Soviet republic. The TT avoids anachronism with 'Byelorussia', but adds 'Belarus' in brackets to avoid confusion for contemporary readers.
- 5 The ST sentence, with 'esplose' preceding its subject, 'throws emphasis onto 'centrale nucleare' and the length of time it had been in service. Keeping the single sentence and giving it acceptable TL grammar would be possible, but inelegant, in English. It would also be unclear whether it was the reactor or the power station that had been in service since 1978: 'where a reactor in the nuclear power station, which had been in service since 1978, exploded on 26 April 1986 with catastrophic results.' To avoid the ambiguity, and to keep a certain emphasis on the (lack of) age of the power station, the ST sentence is further divided in the TT, and 'power station' repeated. The loss in economy is justified by the preservation of clarity and idiomaticity, judged more important.
- 6 'Dimensioni' implies 'measurements', not metaphorical 'aspects'. But, in this sense, TL 'dimensions' only applies in technical contexts, to concrete entities. 'Scale' prevents any misreading of 'dimensions' as 'aspects'.
- 7 It is tempting to render 'associarla' as 'liken/compare it', but the ST does suggest that some people saw the disaster literally as divine retribution. 'See a link' seems the closest rendering of 'associare' in this context; the verb 'link it' would make

- the connection more haphazard and tenuous. 'Apocalypse' was preferred to the more usual 'Revelation', because the adjective 'apocalyptic', and the word order, in the short sentence in TT 1.16 would otherwise lose most of their point.
- 8 'Which describes' would be less marked than 'in which are described', but the latter is slightly self-consciously literary, and thus corresponds better to 'laddove'; using 'laddove' and not 'in cui' conveys a tinge of ironic scepticism. Leaving 'are described' to the end would be anti-climactic and would weaken the end-of-sentence emphasis on 'divine justice'.
 - 9 The position of 'chiarì segni' after the comma, in apposition to 'flagelli', is a structure much more common in Italian than in English (cf. 'ingenuo tentativo' in 11. 26–7). In any case, 'clear signs' is semantically weaker, and more hesitant, than 'chiarì segni' (as in e.g. 'there are clear signs that the economy might improve'). Hence the grammatical transposition; the verb 'reveal' conveys more of the force of the ST *adjective+noun* and is similarly idiomatic. 'Reveal' is still slightly weaker than 'chiarì segni'; using the noun 'ineluctability', semantically and rhythmically weightier than the adjective 'ineluctable', compensates for this loss (contrast e.g. 'God's ineluctable justice'). This weightiness also helps to convey the force that ST 'ineluttabile' draws from its position in front of the noun. The connotation of 'signs from heaven requiring interpretation' is lost, but those of 'revelation' are close to this, and particularly apt given that the contextual reference is to the book of Revelation.
 - 10 'Ricordare' means either 'remember (something)' or 'remind (someone)', or both. 'Recalled' covers much the same ground, but seems weaker than 'ricordato' because of its sentimental connotations of recalling fond memories. 'Invoked' is narrower in reference, and therefore incurs potentially significant semantic translation loss, but it does keep the sense of 'remind', and also accords with the hint of religious zealotry in the 'alcuni' who saw Chernobyl as divine intervention.
 - 11 The Authorized Version was chosen for two reasons. (1) Its style corresponds to the (admittedly lesser) archaism of the ST version. (2) It therefore reflects, like the ST version, the theme of continuity: 2000 years after St John wrote his Revelation, it is still relevant (and may even, according to 'alcuni', be coming to pass).
 - 12 The word order of 'Apocalyptic it certainly was' conveys the emphasis and 'spoken' character of the corresponding ST sentence. Conflating the two ST sentences in the TT preserves the implication that the ecological devastation is an amplification of the adjective 'apocalittico', while avoiding anti-climax, unconvincing collocation or uneconomical repetition ('Ecological balance was ruined by it', 'It was an ecological disaster', etc.) —i.e. the grammatical loss prevents greater losses in expressiveness.
 - 13 'The' loses the particularity of 'i suoi', but is meant to convey the relative 'detachment' of 'effetti' (i.e. effects still continuing long after the event): translating 'effetti' literally would entail a sentence that read much less naturally in English than the ST sentence does in Italian.

- 14 'Atomic mushroom' sounds odd (is it a rock band?). 'Mushroom cloud' is the standard expression, a communicative translation of the standard SL expression. But it loses the explicit reference to 'atomic' power, so that the echo of 'atomico' in ST 1. 27 is lost. This slight rhetorical loss might be reduced by saying 'atomic cloud' instead of 'mushroom cloud'.
- 15 This last ST sentence does not seem to translate idiomatically without being split into two or even three. As long as there is no particular expressive function in the ST structure, the loss entailed in this dividing up is unimportant. (If it were felt that the big, swelling sentence imitated the big, swelling cloud, as might be the case in a novel or poem, then one would have to think how to produce a similar effect in the TT.)
- 16 There is no direct target-culture counterpart to 'comune'. A more natural-sounding alternative to 'municipality' might be 'towns and villages'.
- 17 'All over Italy' was chosen to convey the tinge of scepticism at this 'ingenuo tentativo', but it does incur translation loss as a rendering of 'moltiplicarsi', because, literally, it denotes space rather than quantity.
- 18 The TT incurs translation loss through conveying the message content by other means, the explicit mention of what is only implicit in the ST—the travellers entering the zone. The loss was judged less serious than the loss of clarity and idiomaticity in 'the doors/gates/entrances' of municipalities.
- 19 'Nuclear-free zone' is the communicative translation in the UK.
- 20 TT 'no respecter of' goes further than the ST, corresponding more to 'non riconosce' than to 'non conosce': the ST expression means simply 'knows no frontiers', 'is unaware of frontiers'. There are difficulties with such expressions, however. For instance, if the subject is a person, one expects 'knows no...' to collocate with something like 'restraint' or 'fear'; while the standard idiom 'knows no bounds' tends to collocate with dubious moral qualities ('His avarice/ambition/mendacity knows no bounds', etc.). We preferred 'is no respecter of frontiers' to other possibilities because the semantic loss is a small price to pay for preserving the matter-of-fact authority of the ST, which leaves no doubt as to the author's dismissive opinion of the 'comuni denuclearizzati'.

Practical 3

Tutor notes

Practical 3.1 lends itself well to group work, because the more cautious students gain confidence from the input of those who, perhaps wittier or culturally more sophisticated, are certainly readier to depart from literal translation. It is perhaps better done in class than at home, because even the stronger students can often do with help from the tutor in pinning down the implications of certain expressions. If it is done in class, reading the text and devising a strategy will take 15 or 20 minutes, so after about 10 minutes the tutor can start circulating between groups to help students focus on strategic issues. Two or three more visits to each group during the next 45 minutes or so will help with defining the tone and connotations of problem expressions. When the groups finally report, one weakness in their strategic decisions may well be that, even where they have identified a significant ST feature, they do not say what its *function* is. This is a common failing, and it may take students several weeks' practice to overcome it. At this early stage, then, it is worth stressing the need to define the expressive function of salient features, even if this means not having time in the seminar to discuss the TTs in detail. If the tutor wants to distribute the handout on pp. 20–3, at least 15 or 20 minutes should be left for it to be looked at and selectively discussed. (Time does often run out, however, so it may be necessary to reserve the first few minutes of the following practical to a post-mortem on the kangaroo.) Of course, if the exercise has been done at home and marked in advance of the class, there is time for more detailed discussion of the TTs and the handout.

PRACTICAL 3.1
CLASS HANDOUT
 COMMENTARY ON ‘ROAST CANGURO’ TT

(i)

Strategic decisions

The ST conveys information about the latest gastronomic fad in Britain. But the information content is far less important than the irony. Of course, it is partly through the content that the irony is conveyed: to begin with, the British are hardly known as a nation of gastronomes; then there is the list of five different exotic meats, showing how quickly fashion changes, and the dismissive ‘ritornello’ describing claims that these meats are healthy eating; and emotive overstatement presents the kangaroo as a shy and cuddly animal. Mostly, however, the irony is conveyed through tonal register—‘angliche bocche’ (l. 1), ‘disdicevole evento’ (l. 2), the sarcastic allusion to the animal-loving British (ll. 5–7)—and through the use of English expressions, this cultural borrowing directing the irony specifically at *British* foodies. Cultural borrowing is not confined to English expressions, though. There is a French word, ‘démodé’ (l. 3), and the Latin expressions (ll. 11, 18) widen the reference, implicitly situating British trendies as part of human folly in general, a point clinched in the juxtaposition of human stomachs and cat food in l. 24 (and cf. l. 12: ‘non ancora in Italia’—but *when?*). Two of the cultural borrowings are actually used to modify existing expressions: ‘roast beef’ is an established term in Italian; isolating ‘roast’ to create a new collocation with the Italian word ‘canguro’ comically reflects the foodies’ superficial departure from tradition. Similarly, adding Latin ‘et insatiabilis’ after the standard ‘Homo sapiens’ (l. 18) is an ironic reminder of the primitive animal voracity of human beings.

The brief is to translate the text for a series on ‘How the Continentals See Us’. The essential strategy is therefore to keep both the wordy, facetious irony and the specific digs at perceived Britishness, while at the same time not losing what the new fashion implies about humans in general. The main strategic problem, then, is that of how to convey the ironic impact of the foreignness of the ST cultural borrowings. The difficulty is not so great with French or Latin, because they are foreign to both SL and TL, although Latin may be more familiar to Italian than to British readers. The real challenge is the English expressions, because simply reproducing them in the TT loses the foreignness. Replacing them with Italian ones is tempting (e.g. ‘la vita’s not so dolce for kangaroos just now’), but this turns the irony on the Italians instead of the British. In our TT, we shall use expressions from a third language where appropriate. We shall also make the ironic point through introducing

different well-known English expressions or clichés from the ST ones, again as long as they are appropriate. And where necessary, we shall preserve the irony through completely different means from the ST.

(ii)

TT

THE ROAST KANGAROO OF OLD ENGLAND

Ye Roaste Beefe¹ is obsolete—and has been since well before² Anglo-Saxon³ lips pursed in distaste at the first mad cow.⁴ Even turkey is *passé*,⁵ a food now deemed only fit for hoi polloi.⁶ For the great and good among Her Britannic Majesty's loyal subjects,⁷ it is already time their fancy lightly turned to 5 Christmas fare.⁸ God save our Fish and Meat.⁹ In deference to a noble tradition of zoophilia, the gentlefolk¹⁰ of Britain are showing yet again that they do love animals—including on a plate, and well done.

For some years the British have been among the keenest importers of exotic meats: Zimbabwean crocodile (see our feature¹¹ of 10.1.88), iguana (24.4.88), 10 ostrich (7.1.94), emu and rhea (15.10.95). This Christmas—*o tempora! o mores!*¹² not even marsupials are safe—will see deep-frozen kangaroo meat arriving in the United Kingdom (though not yet in Italy).

These shy, droll, engaging herbivores once jumped free and happy—ten yards at a time, ten feet high!—in the green parts of Australia and Tasmania, but 15 now, alas, they languish¹³ in the great enclosures where they are bred. And then, barely out of the pouch,¹⁴ they end up in the pitiless jaws of *Homo sapiens* (*et insatiabilis*).¹⁵

The marketing people assure us that the meat is 'lean, tasty and low in cholesterol'—just like alligator, remember? And iguana, and ostrich, and emu 20 and rhea...¹⁶ A globetrotting gourmet did tell me, though, that he didn't like the 'gamey' smell. Dear, gentle kangaroo, I have to tell you I'm not a vegetarian. But it still upsets me to think of even you ending up in human stomachs and tins of cat food.¹⁷

(iii)
Decisions of detail

- 1 The ST title breaks a naturalized SL cultural borrowing and joins part of it with a native SL word. The TT imitates this juxtaposition of old and new, substituting 'kangaroo' for 'beef in the ready-made expression 'the roast beef of old England'. The ST foreignness of 'roast' is lost, but the ironic message is close to that of the ST. 'Ye Roaste Beefe' compensates for this loss by using a different way from the ST of creating an ironic distance from the trendy foodies: whereas the ST uses an English expression, the TT has to resort to the cheap and clichéd archaism of the TL expression.
- 2 More literal renderings were rejected as less plausible in context—e.g. 'and already was before', 'and was/was so/was obsolete even before'. The change in aspect, from ST imperfect to TT present perfect, is a lesser loss than the loss in idiomaticity.
- 3 'Angliche' is perhaps a facetious archaism, although it is clearly meant to denote the contemporary British. The literal meaning, 'Anglian' (i.e. 'appertaining to the Angles'), is less clearly historic in reference than 'Anglo-Saxon', and is in any case probably eclipsed by strong connotations of water, T.V. and double-glazing companies. 'Anglo-Saxon' has the further advantage of regularly being used to refer to modern English-speaking peoples, so that its combination of archaism and contemporaneity is not too distant from that of 'angliche'.
- 4 The ST clause, 'le angliche...evento', is heavily ironic, partly through the idea of mouths being upset (the metonymy suggests that the chattering classes think only of their sensitive stomachs), partly through the position of the adjectives, and partly through the disproportion between the fastidious disapproval in 'disdicevole' and the gruesome reality of BSE. Keeping close to the ST syntax would give unidiomatic calque (e.g. 'before Anglo-Saxon mouths were upset by the improper/shocking event of mad cow'). The grammatical transpositions in the TT have entailed a redistribution of the message: 'lips pursed' and 'distaste' convey the ST idea that these people see mad cow disease as some kind of infringement of good manners. The pun in 'distaste' also tries to retrieve some of the lost implications of 'bocche'. 'First' renders 'evento'.

- 5 The SL cultural borrowing 'démodé' does not have connotations of snobbery. TL 'passé', also borrowed from French, does, but it is close in literal meaning to 'démodé', and the connotations are appropriate to the sort of person who is the target of the ST irony in this sentence.
- 6 Again, keeping too close to ST syntax gives unconvincing English, e.g. 'in fact/ indeed relegated to the ranks of pleb(eian) food'. The three words 'now deemed only' between them convey 'anzi declassato'. The TL cultural borrowing 'hoi polloi' is a current term of facetious class disdain; this Greek term may or may not be more likely to be used by the people in question than 'plebs' or 'plebeians', but we use it here to restore some of the sophisticated foreignness lost along with the ST English expressions.
- 7 The ironic ST cultural borrowing and exoticism are lost. The effect is restored somewhat by the sarcastic cliché 'great and good' and the exaggeration of majesty with 'loyal subjects'.
- 8 The allusion to 'a young man's fancy lightly turns to thoughts of love' is intended to convey the pampered frivolousness of these people's attitude to 'food' (cf. 'pensierino').
- 9 This chance to restore some of the sarcasm lost with the ST cultural borrowings was too good to miss. The ST sentence is itself ironic, with such an elevated tone (the jussive subjunctive, the excessive 'trionfino') for something as banal as meat and fish.
- 10 The archaism perhaps creates a greater ironic distance than ST 'gentebene', but it is intended to replace the lost archaism of 'Britannia' (ST1. 6). 'Upper middle-classes' seems too long and technical. 'Yuppies' and 'chattering classes' are other possibilities, introducing new connotations; these connotations would not be inappropriate, however.
- 11 The TT expression is the standard one in such journalistic contexts—a communicative translation avoiding the unidiomatic calque of 'we spoke of/about it' or even 'we wrote about it'. (Given the translation brief, however, the published TT would probably simply omit the references to previous issues of *L'Espresso*.)
- 12 The ST Latin phrase is an established saying in Italian, but not in English. Though not widely used, it is more likely to be understood in Italy than in the U.K. Hence the choice of '*o tempora! o mores!*'. This established TL saying is a lament on the follies of the age, and is thus different from the ST expression; but it shares with it the element of negative comment on present times. And, like the ST phrase, it widens the irony to cover more than just the British.
- 13 ST 'malinconicamente' expresses the author's view of kangaroo farming. It is much stronger than 'unfortunately'. But 'melancholically bred/ farmed/reared' is implausible, and it would mean that the *breeders* are melancholy. Hence the grammatical transposition, the sadness being transferred to the sympathetic verb 'languish', and thus to the kangaroos. However, using 'alas' does prevent the author's own emotional stance from disappearing altogether; its slightly facetious affectation also accords well with the tone of the ST (and of the TT) as a whole.

- 14 'Cucciolo' has strong connotations of sweet and cuddly puppies etc. 'While still young' is very weak in comparison. The emotive 'barely out of the pouch' uses a different image to win a similar sympathy for the young kangaroos.
- 15 'Homo sapiens' is too familiar to need alteration; 'insatiabilis' will likewise be just as clear to TL as to SL readers.
- 16 Reproducing the typically Italian ST structure, with 'stesso ritornello ascoltato' in apposition to the preceding clause, would give unidiomatic calque. And 'ritornello' in this context is far stronger than 'refrain'. The TT grammatical transposition conveys a closely similar message and tone. The repetition of 'and' and the suspension points complete the rendering of 'ritornello'.
- 17 'Tins of Whiskas' would sound slicker and more sarcastic; unfortunately, it would lose the ST's comprehensive parallel between humans and beasts, bringing the focus back to the British alone.

Practical 4

Tutor notes

An important aim of Chapter 4 is to show how, perhaps more than any other operation, successful compensation exemplifies the blend of analysis and imagination needed for translation. It is well to discuss the examples at length. There are three main points to underline. (1) Compensation is not a matter of simply pumping stylish English into the TT in the vague hope of outweighing any translation losses that may have crept in, but of countering a specific, clearly defined loss with an equally specific and clearly defined, but less serious, loss. Chapter 4 is thus a good early opportunity to remind students that translation loss is inevitable at every point in a TT: the translator's job is to minimize it, and compensation is a crucial technique in doing this. (2) Compensation is a matter of choice; if the TT expression is the canonic rendering of the ST one, that is a case of constraint, not of compensation, however great the structural differences between the two expressions. (3) The 'Blackpool' examples also provide an opportunity to remind students that a vital factor in deciding whether a loss is important is the purpose and genre of ST and TT. In the case of this publicity puff, tone and connotations are often more important than literal meaning.

4.1

Compensation

This exercise is best done at home, individually, so that each student is compelled at this early stage to think right through the notion of compensation. Our handout covers many of the cases that will arise, but there will certainly be others. One thing the exercise shows clearly is the role of context in determining how successful a TT expression is; many students will say this, but will fail to say what it is in the context that makes them judge a particular rendering good or poor. Often, too, they do not say exactly what loss is being countered by an alleged compensation, or how the compensation works. Some will also confuse compensation and constraint. These things will require probing

and discussion in the practical, because it is here that students really begin to grasp how imaginative freedom and analytical rigour work hand in hand in translation. The exercise also provides a bridge to Chapter 5, in the pieces of song: should the degree of freedom be assessed purely in terms of literal meaning, or do rhyme and rhythm contribute to the overall meaning? In discussing these issues, it is useful to recall the role of *tone* in exercises 1.3 and 3.1.

PRACTICAL 4.1
CLASS HANDOUT

COMMENTARY ON *IL SENTIERO DEI NIDI DI RAGNO*
EXTRACT

Deciding what another translator's decisions have been is a matter of guesswork. But it is possible to analyse ways in which potential translation loss is compensated for, whether deliberately or not. This is what we do here. In (iii), it turns out that most of the weaknesses in the TT are remediable without need for compensation; however, as part of the teaching and learning process, we shall still briefly discuss the cases where compensation is not involved.

(i)

Balanced (SL/TL) translation

ST 1 **a gola spiegata** Literally 'with opened-out throat', this normally describes shouting or singing, and translates as 'at the top of one's voice'. However, 'laugh at the top of one's voice' is an unconvincing collocation in English. 'Roar with laughter' is the best compromise between literal meaning and idiomaticity.

ST 5–6 **il vederla è come una carezza ruvida** The closest literal translation is 'seeing her is like a rough caress'. This has two weaknesses: (1) it could read as if seeing her was like giving her a caress (though this would be more likely with 'watching'); (2) 'rough caress' is an unlikely phrase in English. 'A sight like the feel of a rough hand moving over his skin' would get round both these problems, keeping as close as possible to literal meaning while remaining idiomatic and as unambiguous as the ST, if it were not ruined by 'over': this loses the striking ST image of a hand under the skin, which suggests a kind of fine-grained gooseflesh.

ST 26–7 lo acchiappano [...] scorribanda ‘Acchiappare’ is regularly applied to thieves. If Pin were clearly a criminal, ‘seize’ or ‘catch’ would be an accurate translation. ‘Scorribanda’ denotes either a ‘military raid’ or a ‘brief excursion’: neither really applies to the misdemeanours of a young teenager. ‘Escapade’ denotes the kind of scrape Pin might be expected to get into. ‘Seized’ or ‘caught’ as a translation of ‘acchiappano’ would then be too strong to go with ‘escapade’; ‘picked up’ is much more suitable. If the context suggests that Pin’s behaviour is more mischievous than delinquent, this part of the TT is a successful balanced translation.

However, if the reference to ‘*discoli*’ (1. 26) is taken to suggest that Pin really is a budding criminal, the TT may be too indulgent towards him. Yet ‘seize’ or ‘catch’ may still imply too strongly that he is a desperado. A revised TT could be: ‘Every now and again he is arrested after some incident in the fruit market’: ‘arrest’ and ‘incident’ imply something more serious than simply youthful high spirits. If this is still judged too mild, ‘some’ could be replaced with ‘yet another’, which would compensate for the loss of the implications of ‘*discoli*’.

ST 27 per le tettoie The ST refers to covered market stalls, but ‘among the awnings/roofs’ would be a peculiar metonymy in English, and might also have connotations of ‘underneath the arches’. If the ‘tettoie’ really were awnings, ‘among the stalls’ would be an acceptable balanced translation, collocating well with ‘escapade’ and also supplying some of the ‘excursion’ connotations of ‘scorribanda’. However, ‘per le tettoie’ means that Pin is *on* the roofs. These roofs are most likely made of metal: what Pin does is chase about on the roofing, doubtless making a terrific din. The translator may not have spotted this. A revised TT might be: ‘the police take him in when he has been charging about on the tin roofs in the fruit market’. ‘Take him in’ is preferred to ‘pick him up’ here, so that it does not sound as if they picked him up and cuddled him after he had fallen over. (This revised TT does contain an example of compensation: the Italian reader may well know what sort of roofing fruit markets have in this area, but the connotation of ‘metal’ is lost on an English-speaking reader; adding ‘tin’ compensates for this loss.)

ST 34 guardano nel viola dei bicchieri ‘Look into the purple of the glasses’ is unidiomatic, and in any case ‘look into’ has connotations of scrutinizing or inspecting. In English, melancholic

drinkers ‘gaze’ into their glasses; and since it is not the glasses that are purple, a different complement is needed. ‘The depths’ is a good collocation with ‘gaze into’, and fits very well into the context.

- ST 38** **sullo zinco** The tables, and perhaps also the bar, are surfaced with zinc. The ST metonymy would be obscure in English. If the drinkers are sitting at tables and not at the bar, there is no alternative in English but to translate ‘zinco’ as ‘tables’. If the translator decided that the point of the ST expression is to emphasize the noise the drinkers are making, then ‘tables’ would have to be qualified with ‘metal’ or ‘zinc’ (e.g. ‘metal tables’).

(ii)

Compensation in the TT

- ST 4–5** **spia con schifo** The translator may have felt that ‘spy on’ has stronger underhand connotations than ‘spiare’. Or he may have felt that ‘spies on in disgust’ is an awkward collocation. In either case, ‘watch’ would be the closest appropriate TL verb in this context, but it loses the furtiveness of ‘spy’. This loss is partly compensated for by ‘shivers’: ‘watches with shivers of disgust’ is more intimate than ‘watches in disgust’, which can just as easily describe outer appearance as inner feelings. ‘Shivers’ also compensates in part for translation loss in the rendering of ‘sul letto [...] nudi’ (see next example).

- ST 5** **sul letto insieme a uomini nudi** In this context, ‘insieme a’ puts more stress on physical closeness than ‘con’ would. ‘Together with’ would not have this effect, and in any case tends to mean ‘bracketed with’ or ‘in collaboration with’. In addition, the translator has censored ‘naked men’ out of the text (just as he has censored the hawking [ST l. 34] and the pubic hair [ST ll. 36–7]). This may be because he did not want to shock a 1950s readership. Whatever the reason, the TT risks being less bodily and sordid than the ST. ‘Lying’ compensates for the loss of physicality; ‘some’ compensates for the loss of sordidness, introducing the idea of serial promiscuity; and, as an expression of physical repugnance, ‘shivers’ (TT l. 5) also contributes to this complex and successful compensation.

- ST 6** **un gusto aspro [...] le cose degli uomini** In this context, ‘gusto’ is clearest if taken in two of its regular senses, ‘taste’ and

'pleasure'; similarly, 'aspro' seems to mean both 'sour' and 'harsh'. These readings are triggered by two factors earlier and later in the sentence: (1) the '*carezza ruvida*' which is '*sotto la pelle*', and (2) the lumping together of women—complex human beings—with addictive consumables like wine and tobacco. As we have seen, the TT misses the point of 'sotto'. It then also goes on to lose the element of 'sourness' (just as it did in 1. 2, where 'il vino [...] è aspro' is translated as 'wine [...] feels harsh'). Nevertheless, there is here an example of successful compensation by splitting: 'gusto' is rendered by two English words, corresponding to the two meanings of the ST word, 'sensations' and 'enjoy'. Translation loss could have been reduced still further if 'aspro' had also been rendered with two words: 'sour and harsh'.

ST 16–17 **la vecchia canzone [...] nelle ossa** 'Jail-birds' is one standard rendering of 'galeotti', but there is a semi-jocular quaintness about it that the ST word does not have. It also loses the slight connotation of forced labour in 'galeotti' (cf. 'galley slaves'). Since misery or dejection do not 'come' into one's bones in English, a different verb is needed. 'Fill' would do, but 'seep' has connotations of underground damp which make the prison cell more like a medieval dungeon. This compensates very successfully for the loss, in 'jailbirds', of the connotation of harsh conditions.

ST 21–4 The regular rhythm of the TT compensates for the loss of ST rhyme, successfully giving the impression of a folk ballad.

ST 29–30 **nella guardina [...] vuol dire** The word order of the ST sentence and the emphatic insertion of 'ci' in 'un po' c' è stato rinchiuso' lay stress on the notion of being locked away. 'Shut up' loses the strong connotations of imprisonment in 'rinchiuso'; this loss is compensated for in 'what prison feels like', as distinct from 'what it means'.

Note that, in most of the above examples (ST ll. 4–5, 6, 16–17, 29–30), compensation straddles more than one syntactic unit. It is nearly always easier to compensate for translation loss if the translator is prepared to show this flexibility, seeing a paragraph or a sentence as a whole rather than as a succession of separate elements.

(iii)

Ways of compensating for unacceptable translation loss

In this TT, most of the cases of translation loss could have been avoided with more careful attention to literal meaning and to sentence structure: it is not compensation that is needed, but a revision of lexis and syntax.

- ST 6** **sotto** We have discussed this above.
- ST10–13** The loss of rhyme is not compensated for by rhythm or other means, as it is in TT ll. 21–4. This could be rectified by substituting ‘freedom’ for ‘liberty’ and recasting the last two lines: ‘I want to kiss her; then I’d die / While she slept on... and never knew.’
- ST 15** **chi non è stato [...] un uomo** Adding ‘to them’ is unnecessary: the sense would be perfectly clear without it. It also destroys the raw immediacy of the ST, which reads like the thoughts of the men themselves—the ST here is an example of *discorso indiretto libero*, or *discorso rivissuto*, i.e. free indirect speech. Adding ‘to them’ is tantamount to adding ‘they think that’, and therefore places the men at a distance from the reader: the TT narrator judges them and speaks for them, instead of letting them speak for themselves.
- ST 19–20** **quella canzone [...] di smettere** Here, too, the TT loses the ST’s immediacy of sensation by inserting the two relative pronouns (‘which’). This ‘correcting’ of the ST anacoluthon takes away the down-to-earth spontaneity of the ST style. There is no need for compensation to reduce this loss. It is enough to keep the ST syntax: ‘a voice singing this song, as Pin is now, and no one shouts at him to stop’. (There are similar smoothings away of immediacy in TT1. 30, with the semicolon instead of ‘and’, and in TT 1. 33, with ‘such as “Torna Caserio”’ instead of ‘the one that goes “Torna Caserio”’.)
- ST 26** **ai discoli** ‘Discoli’ are high-spirited boys who are always getting into trouble. Here, the word is a metonymy for ‘riformatorio’; as the italics imply, this is a colloquial use. TL ‘reformatory’ suggests an adult prison, and is more appropriate to the USA than the UK; it also

loses the colloquial flavour of the ST expression. These losses might be avoided by translating as ‘the Young Offenders’: the term itself is as formal as ‘reformatory’, but the metonymy is colloquial. Another possibility is ‘the

Bad Boys' School'. In both, the mock-serious capitals show that these are consciously demotic labels.

The next three examples can be taken together:

- ST 26** **le guardie municipali** These are officers paid by the town to keep an eye on such things as shops and the market place or (nowadays) traffic (cf. traffic wardens). This cultural difference between Italy and the UK presents a translation problem. 'Municipal guards' is not clear at all. Given the function of these officers in the ST, they could be referred to as 'the (local) police' without significant loss.
- ST 28** **il corpo di guardia** In the light of the previous decision, a reference to the 'officers on duty' at the police station would be consistent with translating 'le guardie municipali' as 'the local police'.
- ST 29** **nella guardina dei vigili** 'Guardroom' is a military term, but the reference here is to the cells at the headquarters of the 'guardie municipali' (who did have the right to hold people in custody under the Fascists).
Compensation is not needed to palliate the effects of the three renderings in the published TT. It is enough simply to use an appropriate term in a balanced translation: 'every now and again the police take him in [...], but he practically drives the duty officers mad. [...] He has been held in police custody, though [...]'.
ST 28 **pianti** 'Sobs' is an anticlimax after 'screams', and is unconvincing in the context anyway. 'Screaming and sobbing' is more plausible, but 'sobbing' still sounds too little-girlish. 'Tears' is perhaps better — a balanced translation.
- ST 34–5** **Pin fa [...] dell'osteria** 'Twirls round' is a mistranslation. There is no need for compensation to achieve something close to the ST effect: 'Pin does a pirouette in the middle of the smoky bar'.
- ST 36–7** Not translating the last three lines of the obscene song damages the characterization of Pin. In a modern TT they should surely be translated; e.g. 'If you want to give me bliss, / Put your hand down here, / In here, and fondle this.'
- ST 38–9** **Allora [...] mani** (1) The TT regrettably changes the order of the ST clauses, yet again 'rationalizing' the narrative and making it

smoother and less immediate. Fortunately, the ST order can be kept in English without loss of idiomaticity or impact. (2) The barmaid in the ST does not ‘try to save’ the glasses, she ‘rescues’ them; there is no reason why she should not do the same in the TT. (3) Roisterers in English do not shout ‘hiuú’, whether with an acute accent or a grave! No compensation is needed, just a different howl or roar—something like ‘wow...oww’ or ‘yeahh’.

Practical 5

Tutor notes

The Introduction to formal properties on pp. 47–8 should not be skimmed. It is vital that students understand the point of Chapters 5–7, which is to give them tools for picking out the salient linguistic features of a text: they cannot decide which features are relevant unless they can see them in the first place. They must also grasp that any expression can be analysed on more than one of the levels of variables. This is why we refer to the two lines of Keats in each of Chapters 5–7. The ultimate objective of these chapters is to help the student learn to ask the questions listed in the Formal Matrix in the schema on p. 5 of the coursebook—‘Are there significant features on phonic/graphic level, the prosodic level, etc.?’ It is worth reassuring students that, although they will at first work hesitantly through these issues, they will soon learn to ask the pertinent questions quickly, almost automatically. A final thing to remind them of is that asking the questions of a text does not necessarily mean that the answer has to be yes: to take an example from Chapter 5, there may be no notable phonic features in a text; or, if there are, they may not be significant in this particular text (e.g. the alliteration in the coal-mining example, p. 50). But the question has to be asked before this conclusion can be reached!

In discussing Chapter 5, students should be pressed at all stages to show that they see what is at issue. It is worth taking time over the Morgan/Fazzini texts on pp. 53–4. These raise very clearly the question of strategy (‘What is to be prioritized and why?’); and parsing the lines of the TT and reading them with the correct intonation is an excellent introduction to the prosodic, grammatical and sentential levels. The degree of attention given to versification will depend on the tutor’s and students’ priorities. There is little verse material in this course, but apprentice translators should have an idea of the rudiments. They should certainly be made aware of the whole range of textual constraints that translators may have to contend with, audio-visual as well as grammatical.

5.1

Phonic/graphic and prosodic issues

This exercise raises very clearly the question of prioritization—literal meaning vs phonic play vs versification. In responding to this question, students should be pressed on the *function* of the phonic play, and of the regular verse. (The lines are *alessandrini*, with the first *settenario* in each of lines 2 and 4 being *tronco*.) Some students may see the allusion to Eliot (cf. coursebook, pp. 81–2), typical of Scialoja; discussion of this properly belongs in [Practical 7](#), but it may be apposite to touch on it here. (Either here or in [Practical 7](#), postgraduate or competent undergraduate students could be challenged to translate the ST with the intertextual dimension in mind.)

5.2

Phonic/graphic and prosodic issues

This exercise can be done equally well in class or at home. Graphic constraints are as stern here as phonic and prosodic ones can be in literary texts, yet the ST is almost as playful as the Scialoja. Doing the exercise in groups can give more hesitant students the confidence to prioritize gist over literality and, where necessary, to alter the order of the component parts of the message in order to spread the capitalized sentence over the page. There is no need for a formal handout, but we give a version here that was produced in about 30 minutes in class, and afterwards tweaked to achieve a satisfactory visual effect within the set impagination:

Market research has shown **HOW** the profits generated by one loyal customer equal the cost of winning six new ones. The main reason customers are lost is inadequate service, so we want **TO** make you a simple but attractive offer. A quick way to improve customer relations and **GET** the best results is to install an IBM-based Call Center. Your operators will spend less time processing orders if all the relevant data automatically appear on screen the moment your customer rings you. And if you want your products to be available whenever necessary, and not just five or **SIX** times a week, let us design you a website. Think of all those **TIMES** you've had to check the balance of a customer's account. With IBM solutions, as soon **AS** the order is on screen, you can assess, on the basis of his purchase history, what and how **MUCH** to offer him **FROM** your range. Think about it: it doesn't cost a lot to give better service and get much more out of **YOUR CUSTOMERS**.

Practical 6

Tutor notes

Discussion of the chapter is straightforward. It is worth spending time on the Spinoza and De Carlo examples, students being asked to prepare draft strategies and translations before the class. It is also a good idea to demonstrate the role of intonation, stress and sequential focus in the various incarnations of ‘Lui non va a pesca’.

6.1

Grammatical and sentential issues

Although not difficult, this is a time-consuming exercise and best done at home. It is less quirky than the texts in [Practical 5](#), and very suitable for individual work. If local conditions dictate that it be done in class, it can be split into two and each half given to one or more groups; but all groups should look at the whole ST before deciding a strategy. If the exercise is done individually, approaches will probably differ sharply; most students will try more or less to imitate the grammatical and sentential features of the ST (but few keep their nerve long enough to do it consistently); others will ‘improve’ the punctuation or ‘clarify’ the structure by introducing conjunctions, creating several sentences out of one, etc. The improvers are usually those who skimp the strategy, failing to pin down just what the function is of the ST’s salient structural features. As usual, then, the importance of careful strategic analysis will have to be emphasized by the tutor at the handing-back stage. If there is time, it is instructive—and reassuring to those who did keep their nerve—to show students the published TT, in which a different approach from ours is taken (Tabucchi, A. 1991. *Little Misunderstandings of No Importance*, Frenaye, F. [trans.]. London: Vintage, pp. 28,41).

6.2

Grammatical and sentential issues

This exercise is best done as group work in class. It is intended as a bridge to Chapter 7, in that many of the notable sentential features also have intersentential significance (cf. pp. 75–6 of the coursebook). Depending on how the tutor has structured the course, it may even be more convenient to keep the exercise for [Practical 7](#). The TT is so free that the seminar can even expand into discussion of translation in general—either a danger to guard against or a good opportunity to review ground already covered and introduce forthcoming topics (genre, technical translation, consumer-oriented texts, nominalization, etc.).

There is nothing unusual on the grammatical level, but of course there are lexical and syntactic features that are interesting from the translation point of view: e.g. the use of certain words in this context ('settore', 'vocazione', 'l'uomo', etc.); some of the prepositive adjectives ('forte vocazione', 'sapiente organizzazione', etc.); instances of nominalization ('una nuova attività di produzione', 'costruire nel rispetto delle norme', 'essere in grado di rispondere produttivamente', etc.).

Among the sentential and intersentential features worth discussion are the following. The ST is not literary or elegant, but it is often conspicuously constructed from pairs of contrasted concepts (e.g. the oppositions in the first two paragraphs) or related concepts ('la progettazione e la produzione', 'l'apporto creativo e attento', 'alle esigenze ed ai desideri', etc. etc.). The function of these is emphatic and/or persuasive. In these contrastive and cumulative structures there is a certain stylization and economy which the translator perhaps felt would be out of place in English. So for example the relation between the first two sentences is different in ST and TT: the stark contrastive parallel between 'Era in 1948' and 'Nel 1958' is softened in the TT by making the difference between them explicit ('A decade later'). Similarly, the Latinate concision of 'allora si trattava di [...], oggi di [...]' (ll. 7–8) is hard to maintain in English, although a sharper contrast could surely have been produced than in this TT. The second paragraph as a whole is marked by a different division into sentences in the TT. Part of the problem seems to be the cohesive function of the colon (ST 1. 6), where perhaps a full stop might be more usual in English. Oddly, given the genre of the ST, a full stop followed by a verbless sentence surely would have been an acceptable climax to paragraph 2 in the TT. The translator seems no happier with the colons in ST ll. 14 and 20, or with the absence of a main verb in the last sentence of the ST: TT sentential functions are sometimes obscure, and are significantly different from those of the corresponding units in the ST.

PRACTICAL 6.1
CLASS HANDOUT
 COMMENTARY ON 'REBUS' TT

(i)

Strategic decisions

The two halves of the ST are in contrasting, but related, styles. The long sentence in ll. 1–11 is not really complex; for the most part it is an unpolished-looking, rather rambling succession of affirmations which would normally be divided into shorter sentences. The conjunctions are like unpremeditated qualifications and additions to a spontaneous narrative. This is not stream of consciousness, but the style does imitate the sort of dream that consists of an untidy accumulation of events which, however bizarre, seem to happen in a matter-of-fact, take-it-or-leave-it way. This parallel between grammatical and sentential features and the recent dream helps to convey the grip it still has on the narrator. So do the repetitions ('spiaggia', 'Biarritz', 'poltrone') and the use of the *passato prossimo*. This choice of tense also helps to establish the spontaneous oral tone. The text is not markedly colloquial, however.

The second half is again characterized by a succession of short affirmations. This time, though, they are mostly divided up into short sentences, with only three subordinate clauses between them (ll. 14, 15, 18). There is a striking absence of conjunctions. This sentence structure, like that of ll. 1–11, is imitative of what is narrated—in this case, the rapid, breathtaking succession of events. *The passato remoto* has replaced the *passato prossimo*: it is as if these are the events as they happened, unadorned by reaction or reflection. The effect is reinforced by the lack of any punctuation marks denoting the direct speech. All these things give ll. 11–20 almost as strong an air of unreality as that of ll. 1–11.

Over the ST as a whole, then, the major feature is that simple grammatical and sentential features help to give an impression that the events narrated are both an 'ingranaggio' and a 'rebus' (cf. contextual information). These features also create the 'impressionism' of the narrative, which looks as if it has not been thought out in advance by the narrator. This is, of course, something that *has* been carefully thought out by the *author*. The strategy is therefore, wherever TL grammar and usage permit, to use similar grammatical and sentential features to produce similar faux-naïf effects. Contracted verb forms and parataxis will be used where appropriate, to preserve the 'oral' element of the ST.

(ii)

TT

I dreamt about Miriam last night. She was wearing something long and white¹ that looked from a distance like a nightdress;² she was walking along the beach, the waves were terrifyingly³ high, they⁴ were breaking without a sound, it must have been the beach at Biarritz, but it was completely empty,⁵ I was sitting on a 5 deck chair,⁶ the first in an endless row of empty deck chairs, but perhaps it was another beach, because I don't⁷ remember deck chairs like those at Biarritz, it was just the general idea⁸ of a beach, and I waved her to come and sit down,⁹ but she walked on as if she hadn't seen me, staring straight ahead, and as¹⁰ she walked past me I was assailed by a waft of icy air she carried with her like an 10 aura: and then, with that completely unsurprised¹¹ amazement you have in dreams, I realized she was¹² dead.

I was soaked in cold sweat, from head to foot.¹³ Miriam was clutching my arm. Don't stop, please, don't stop. I kept my foot down, San Sebastián was just below us, I don't think anyone had witnessed the incident. I crossed the line and 15 drove¹⁴ into the parking area, but I didn't get out of the car.¹⁵ It was deliberate, I said, they did it on purpose. Miriam was deathly¹⁶ pale, and speechless,¹⁷ as if turned to stone. I'm going to the police, I said, I'm reporting this.¹⁸ Please don't, she whispered. But don't you see, they did it on purpose, I shouted, they were trying¹⁹ to kill us. She turned²⁰ and looked at me, distraught,²¹ with pleading in 20 her eyes.

(iii)

Decisions of detail

- 1 Given the 'unpolished' style, imitating the flow of the dream, 'something' is more natural than the rather formal or technical 'garment'.
- 2 'Camicia da notte' is highlighted by its position. The ST order could be kept in English, but 'from a distance' is put after the verb, so that the sentence does not have a formal, literary feel that is not present in the ST.
- 3 The heavy adverb 'paurosamente' is unusual, and thus emphatic; hence the choice of 'terrifyingly' rather than 'frighteningly'.

- 4 A literal translation—‘were terrifyingly big and (were) breaking’—sounds crisply dispassionate. It is also a vaguely comic zeugma, the adjective and verb being yoked together by ‘were’; this grammatical effect is absent from the ST, where ‘erano’ and ‘si frangevano’ are completely different verbs. While they are distinct, of course, the conjunction ‘e’ does connect them. Inserting ‘they’ keeps the two clauses as distinct as the ST ones, thus maintaining the dreamlike accumulation of weird sensations and events. At the same time, the anaphoric function of ‘they’ preserves a connection between the clauses; there is therefore no need to translate ‘e’ with ‘and’ in this particular case.
- 5 ‘Deserted’ would be possible, but the ST adjective is repeated in ‘poltrone deserte’ (1. 5). Losing the unpolished, emphatic repetition in the TT would dilute the atmosphere; but ‘deserted deck chairs’ is an unconvincing collocation. Hence the choice of ‘empty’ here.
- 6 Strictly, the ‘poltrona’ has arms—this is clearly a superior sort of beach. But ‘deck chair with arms’ draws far more attention to the arms than the ST does, and leads the reader to expect some significance that never materializes. Using ‘deck chair’ on its own incurs lexical translation loss, but this is insignificant, especially as the reference to the fashionable resort of Biarritz is enough in itself to show that this is a classy beach.
- 7 ‘Can’t’ is possible, but might imply more of an *effort* to remember; this would detract slightly from the impression of spontaneous flow.
- 8 ‘Just the idea’ might be less clear than ‘solo l’ idea’; ‘general’ is inserted to make it as clear as it is in the ST that this a dream, a passe-partout beach that the narrator somehow thought was Biarritz.
- 9 ‘I waved her to come’ may be less formal than the ST expression, but keeping the ST structure—‘I waved to her, inviting her to sit down’— would be more literary, explanatory or even pompous than the ST, certainly less spontaneously narrative.
- 10 ‘When’ would be more literally exact, making it clear that the walking past and the being assailed are seen as completed events, not ongoing states. But ‘as’ perhaps sounds more natural in a quasi-oral narrative, and ‘waft’ makes it clear that this is a punctual event.
- 11 The striking ST oxymoron is kept in the TT; but the nominalized ‘amazement without surprise’ would sound odd in English. However, turning the ST noun into an adjective (‘unsurprised’) loses expressive force here: to compensate for this loss, ‘that’ is used instead of ‘the’, and ‘completely’ is inserted.
- 12 The conjunction ‘that’ is omitted to maintain the spontaneous flow.
- 13 Keeping the ST order gives something like ‘I was sweating all over/from head to foot, with a cold sweat’; but this is unidiomatic. Our TT loses the expressive repetition of ‘sudato...sudore’, but compensates with ‘soaked’ and by moving ‘from head to foot’ to the end, so that it sounds like a spontaneous reinforcement of the clause; in this, the structure of the TT sentence is close to that of the ST, with similar expressive effect. Another possibility is ‘I was sweating cold sweat, from head to foot’, but this looks more self-consciously contrived than the rough-and-

- ready ST. The other common communicative translations of ‘*da capo a piedi*’, ‘from top to toe’ and ‘from head to toe’, were rejected as having connotations of clothing, and as not being bodily enough for this context.
- 14 In English, main verbs are often linked with a coordinating conjunction in cases where Italian subordinates one to the other. Here, this preserves the spontaneous notation of events: ‘After crossing the line’ or ‘Having crossed the line’ would give a stronger impression than the ST does that the narrator has sorted events out in his mind before telling the story.
 - 15 The ST refers to a parking-cum-service area specially set up for the rally. ‘Pits’ only applies to race tracks; anything like ‘temporary open-air garage’ is obscure, heavy and implausible. A ‘car park’ is generally permanent, but a ‘parking area’ is more likely to be temporary. To avoid any chance of ambiguity, ‘of the car’ is added after ‘get out’: ‘scendere’ is unambiguous, but in English you get ‘out of a car, not ‘down from’ it—‘I didn’t get out’ might be read as ‘I couldn’t find a way out of the parking area’. A neater translation of the whole sentence would be ‘I crossed the line and pulled over, but I didn’t get out’: only fuller knowledge of the context would make it possible to know whether the loss of rally-driving detail is significant.
 - 16 ‘Very pale’ is less extreme than the Italian superlative form in ‘-issima’; even ‘extremely pale’ is still not at the furthest point of paleness. ‘Deathly pale’, a fixed phrase, is the closest English can come to ‘pallidissima’ without long-windedness.
 - 17 ‘She didn’t say a thing’ would correspond to ‘non disse niente’. This would lose the ST nuance (in the imperfect ‘diceva’) of ongoing silence, as distinct from the failure to say something. ‘She wasn’t saying anything’ is not possible here, because it tends to mean ‘her lips were sealed’. Our choice of an adjective instead of a verb conveys the nuance of *state* as opposed to *event*.
 - 18 ST ‘l’ accaduto’ is slightly formal, as if the driver is already rehearsing what he will say at the police station—contrast e.g. ‘vado a denunciarlo’. Here, of course, ‘lo’ might be ambiguous. But in English, an angry driver would be very unlikely to say ‘the incident’, which is the sort of thing a police officer would say; the driver would simply say ‘it’ or ‘this’. ‘This’ is chosen here because it conveys more of the ST emphasis than ‘it’.
 - 19 ‘They wanted/were wanting to kill us’ is perhaps more literally exact, but the imperfect of ‘volere’ is often used where English uses ‘try’ rather than ‘want’; ‘they were trying to kill us’ is certainly more idiomatic in this situation.
 - 20 ‘She looked at me’ might be read as imperfective in English, losing the force of the ST *passato remoto*. As they are still sitting in the car, the loss can be avoided by adding ‘turned and’.
 - 21 Closely literal renderings are not convincing: ‘She had an expression of distraction and, at the same time, of pleading’, ‘She had a distraught and, at the same time, pleading expression’, ‘Her expression was distraught and, at the same time, pleading’, etc. Reference to ‘twisted’ or ‘contorted’ features might imply hatred or rage. Using ‘distraught’ on its own, between commas, has dramatic

impact, the broken rhythm compensating for the lexical loss of 'stravolta'. 'Distraught' unfortunately denotes her inner state more than her facial expression. The reference to her eyes is an attempt to compensate for this, although it does divert attention from her discomposed features.

Practical 7

Tutor notes

Discussion of the chapter is not problematic. It is worth asking for detailed comment on the three versions of the De Carlo extract, and on whether the change in register in the third version is or is not avoidable. As regards the intertextual level, the main thing is to reassure students that they are not (yet) expected to have an encyclopedic knowledge of classical and Italian culture. But they should be ready to research expressions that they suspect may have intertextual resonances. The main thing is that, when they do know they are facing an intertextual allusion, they should be able to assess its function in the ST, and therefore its strategic importance. (Our own practice, when setting pieces for assessment or examination, is to give intertextual references in a footnote or in the contextual information, unless they are very well known or can easily be traced in reference works.)

7.1

Discourse and intertextual issues

This rich and moving text is a considerable translation challenge. While students are asked to concentrate on discourse and intertextual issues, and our handout is confined to these, the translations (including ours) will throw up many other points that demand class discussion. In preparing for discussion of these wider issues, it is also very useful for students to look at the disappointing published TT, easily obtainable in paperback: Levi 1996:42–3.

For all but the strongest or postgraduate students, the exercise is more fruitful done in groups than individually. It works as well when done in class as when handed in beforehand; but if done in class it needs to be divided up, each group doing about one third of the text, otherwise there will not be enough time left for discussion. But all groups should address the strategic issues, which of course implies reading the whole of the ST before starting translation of the allotted portion.

We suggested above (p. 32) that the Lamber exercise (6.2) could be kept back until [Practical 7](#). If this option is taken, then 7.1 should be handed in and marked before the practical, so that discussion can be completed in time for 6.2 to be done adequately. It is interesting to look at similarities between two such different texts as the Lamber and the Levi, notably the way they are constructed of pairs of contrasted or related topics.

PRACTICAL 7.1
CLASS HANDOUT
COMMENTARY ON *SE QUESTO È UN UOMO* TT

(i)

Strategic decisions

As regards discourse, the text seems to be very carefully constructed. Four points are particularly noteworthy.

First, there are many cohesion markers: coordinating conjunctions ('ma', 'e', 'perciò', 'peraltro', 'dunque', 'e [...] anzi', etc.); subordinating conjunctions ('che', often linking a succession of clauses); pairs of pronouns linking parallel clauses ('gli uni [...] gli altri', 'qualcuno [...] qualche altro'); colons having the value of conjunctions (usually 'cioè'); and rhetorical anaphora (most obviously 'già').

Second, the ST is marked by a dominant thematic dualism, typified in paragraph 1, but found throughout: pairs of opposites (corresponding to the two 'posizioni-limite' of optimism and pessimism), and pairs of related concepts (e.g. ll. 7, 8–9, 9); many of the cohesion markers emphasize this dualism.

Third, these effects are sometimes reinforced through phonic means (e.g. 'fede [...] forza', 'case [...] cari') or prosodic means (e.g. 1. 22, where the four clauses are almost identical rhythmically: the prosodic repetition virtually acts as a cohesion marker, an effect enhanced by the *absence* of 'e' before 'tremo', which would have spoiled the rhythm).

Fourth, the last paragraph looks less controlled than the others. The many repetitions of 'e' are untidy, as if each recollection triggers another one. Of course, this sudden inelegance is deliberate; Levi uses the discourse structure to imitate the exhausting, demoralizing accumulation of horrors.

There are two intertextual allusions. The first suggests how much worse the reality of Auschwitz was than Leopardi's poetic evocation of hunger. The second has a grating irony, since Dante's character is being punished for gluttony, while Levi, suffering the same torment, is starving.

Our strategy is as far as possible to use similar discourse and rhetorical devices to those in the ST, in order to preserve and emphasize the sometimes intricate thematic dualities and parallels which are such a striking feature. The intertextual allusions, however, would be lost on most TL readers; their emotive force will have to be transmitted through compensation.

(ii)

TT

If we were reasonable, we would have to resign ourselves to the obvious fact that our destiny is absolutely unknowable, that all conjecture is arbitrary and utterly without foundation in reality. But reasonable¹ is something that people very rarely are when their own destiny is at stake: they would always rather go 5 to extremes; consequently, depending on temperament, while² some of us are immediately convinced that all is lost, that survival is impossible³ and the end certain and at hand, for the others, however hard life here may turn out to be, salvation is probable and not far off, and if we have faith and strength, we shall see our homes and our loved ones again. And yet the two types, the pessimists 10 and the optimists, are not so very different: not so much because a lot of us are agnostic about it, but rather because, forgetful and inconsistent, most swing between the two extremes, depending on whom they are talking to and when.

Here I am, then, at rock bottom. One learns very quickly to wipe out the past and the future if need be. Already,⁴ a fortnight after entering the camp, I am 15 hungry, with the regulation hunger, the chronic hunger unknown to free men, that gives us dreams at night and gnaws at every limb in the body;⁵ already, I have learned to avoid having my things stolen; and in fact if I find a spoon somewhere, or a piece of string, or a button, which I can appropriate without risk of punishment, I pocket it and consider it mine by rights. Already, I have 20 these numb sores on my feet, and they will not heal. I push waggons, wield a shovel, shiver in the wind, waste away in the rain;⁶ already, my own body is no longer mine: I have a swollen stomach and emaciated limbs, my face is puffy in the morning and hollow in the evening; some of us have yellow skin, others grey—if we have not seen each other for three or four days, we hardly recognize 25 each other.

The Italians had decided to meet up every Sunday evening in a corner of the camp; but we soon stopped, because it was too sad, counting more missing faces each week, and seeing those who survived more crippled and more squalid. And it was so exhausting to take those few steps, and then, when we met, we could 30 not help remembering and thinking, and it was better not to.

(iii)

Decisions of detail on discourse and intertextual levels

- 1 The ST word order puts emphasis on both 'ragionevoli' and 'raramente'. The emphasis is reinforced by the fact that the contrasting opening sentences both have 'ragionevoli' at the start. This discourse feature is reproduced in the TT, with similar effect.
- 2 On the discourse level, the balance between the opposed points of view is conveyed very economically in the ST, without even a conjunction such as 'ma' or 'mentre': 'gli uni sono convinti che [...]; gli altri, che...'. This Latinate concision is more usual in Italian than in modern English, where it would seem affectedly old-fashioned, or even obscure: 'some are convinced that all is lost, that survival is impossible, that the end is certain and near; others, that...'. This construction would work in English if there were only one subordinate clause after 'convinced that'. As it stands, however, a verb would have to be inserted after 'others'—'are convinced', 'are of the view', etc. But this would make the sentence even longer. Putting the cohesion marker 'while' at the start permits the contrast to be made idiomatically, without adding another verb; but it does still entail some loss in economy, since it has to be followed by '*for the others*'.
- 3 Any construction using the verb 'live' ('one cannot live here', 'it is impossible to live here', 'living here is impossible', etc.) is weaker than the ST expression, because 'live' seems to mean 'dwell' ('abitare'). The issue is not *where* to live, but *whether* to live; 'survive' would be a better verb. We have used the noun 'survival' rather than the verb, in order to create a grammatical and semantic parallelism more marked than in the ST ('survival is impossible [...] salvation is probable'). This is to compensate for two losses: the loss of economy in 'while some [...] for the others' (cf. note 2), and the loss of alliterative parallelism in 'fede/forza' and 'case/cari' (cf. strategic decisions), both of which features are significant on the discourse level.
- 4 It sounds odder in English than in Italian to begin the sentence with the adverbial phrase ('A fortnight after...') and then to begin the main clause with 'already/già': the ST order is unexpected and powerful, but not implausible. There would be no difficulty if 'already' were put in its usual position, after 'I am', but this would weaken the very marked discourse-effect created in the ST by four occurrences

of clause-initial 'già' (ll. 16, 18, 20, 22). This is why we have placed the first 'already' at the start of the sentence, combining idiomaticity with a discourse structure having something like the rhetorical power of that of the ST.

- 5 One possibility in translating the allusion to Leopardi might be to use an allusion to an analogous English text—if the English reference would not be incongruous in the Italian cultural context. Wanting to avoid this danger, we have made the implication of 'hungry jaws' explicit; the image is different from that of the ST, but it is in the right connotational area.
- 6 A quotation from any translation of Dante will be lost on most TL readers. Shelley's 'dissolving in rains' is an appropriate image, but, for anyone who recognizes the allusion ('The Cloud'), it has misleading connotations and is in any case disconcertingly TL-oriented. Our solution is to use compensation, restoring emotional impact by using alliteration and assonance in the four clauses in place of the lost allusion to Dante (see strategic decisions).

Practical 8

Tutor notes

Like Chapter 8 as a whole, this assignment concentrates rather artificially on the single issue of literal meaning. It is best done working individually at home, but it also works well if done in groups, whether at home or in class. If it is done in class, there will not be time to complete the whole text; dividing the text between groups should ensure that the whole text can be covered in plenary discussion, but the assignment should certainly be prepared at home first. Marking the exercise is a slow business, because students' analyses are invariably very different from one another; they also, inevitably and gratifyingly, contain insights which the tutor has not had and which do not figure in the handout. This is one of the most effective consciousness-raising exercises in the whole course, and one of those which students find open up new paths for exploration in other areas of their syllabus besides translation.

Students find it very helpful to be given an idea of how to lay their work out for this exercise. In addition, if they do all lay it out in the same way, marking it is a lot easier. Accordingly, the tutor may want to distribute the first page of the handout *when setting* the exercise, as a specimen of how to go about it.

It is advisable to explain at the outset that the purpose of the assignment is to use an artificially intensive exercise to sharpen awareness of how widespread particularization, generalization and partial overlap are, and how multifarious their operation is. Hence the detailed analyses given in the chapter and the handout. Mastering a technique for recognizing these features makes it easier to identify and solve problems raised by literal meaning in any text. However, students' attention should be drawn to the note at the end of the handout. The aim of the course is not to build up ever more exhaustive techniques of textual analysis; on the contrary, in assessing a TT, literal meaning is only one of many aspects to be evaluated, and analysis as detailed as this would only be applied to points seen to be problematic.

PRACTICAL 8.1
CLASS HANDOUT

LITERAL MEANING IN EXTRACT FROM *THE LEOPARD*

ST 1–3 Quando [...] stessa

- 1 ‘Bell’ is an unavoidable and acceptable generalization (depending on context, ‘bell’ can mean ‘campana’, ‘campanello’, ‘sonaglio’, etc.).
- 2 ‘Downstairs’ is a harmless particularizing translation (‘gift’ could be translated as ‘down from the tree’, ‘down the ladder’, etc., depending on context); ‘down’ on its own is the closest match here, but ‘downstairs’ is best if their being upstairs has not been mentioned for some time.
- 3 ST ‘congiunture’ denotes ‘juncture’, ‘current situation’ or even—since it is in the plural—‘recent events’ (the political situation is usually denoted by the singular ‘congiuntura’). TT ‘scene’ is a generalizing translation: ‘political scene’ includes recent events, but it also denotes the general political landscape. A closer match would be ‘situation’.
- 4 Depending on context, the literal meaning of ‘superamento’ is something like ‘exceeding’, ‘outdoing’, ‘overcoming’, ‘going beyond’. TT ‘setting [...] aside’ is at best a partial overlap: it keeps the notion of not letting oneself be hampered, but *adds* the idea of simply ignoring or shelving the understanding, and *omits* the idea of tackling and conquering it. This amounts to a mistranslation: what they ‘go beyond’ is the situation as they see it to be, not the fact of understanding it. In the interests of accuracy and idiomaticity, our revised TT contains particularization, wholesale grammatical transposition and compensation.

Revised TT: When the bell for lunch called them downstairs, both had regained their serenity, because they had thought the political situation through and could see where it was leading.

ST 3–4 Un’atmosfera [...] villa

- 1 ‘Had spread’ is a needless partial overlap: it keeps the idea of spreading, but *adds* a static descriptive element (the house now is full of relaxation) and *omits* the temporal precision of the ST, in which the spreading of relaxation is a punctual event that follows the ringing of the bell.
- 2 SL ‘villa’ is a grand dwelling, one type of house among many. ‘House’ is a generalizing translation, but is the most idiomatic solution—it would be odd at this stage to specify ‘mansion’ or ‘big house’.

Revised TT: An atmosphere of unusual relaxation spread through the house.

ST 4–5 Il pasto [...] liscio

- 1 ‘Day’ is an unavoidable and harmless generalizing translation (‘day’ just as well translates ‘giorno’).
- 2 ‘Quite’ is a generalization that introduces ambiguity—does it imply ‘completamente’ or ‘piuttosto’? Most readers will assume the latter.

Revised TT: Lunch was the main meal of the day and, thank God, it went perfectly smoothly.

ST 5–8 Figurarsi [...] piatto

- 1 ‘Her’ is a harmless particularizing translation of ‘(su)l’: in context, it is the most plausible and idiomatic translation.
- 2 ‘Plate’ on its own would be an unavoidable particularization, because ‘piatto’ has to translate either as ‘plate’ or as ‘dish’; but ‘soup plate’ is a further particularization—and better avoided, because it introduces an image absent from the ST, of the ringlet getting soup on it (and thus, in TT1. 10, of her brother getting soup on his ‘neckerchief’).
- 3 ‘Pin’ can also translate ‘spillo’, ‘spillone’, etc. As hair has just been mentioned, it would be odd to specify that this is a *hairpin*: the generalization is preferable. In our revised TT, however, we have reorganized the sentence, to bring it closer in tone to the ST; here, ‘hairpin’ is clearer than ‘pin’, because there has been no previous reference to ‘hair’.

Revised TT: Something awful did happen to Carolina, the twenty-year-old daughter: a hairpin must have come loose, and one of the ringlets framing her face slid off and dropped onto her plate.

ST 8–12 L’incidente [...] sorridere

- 1 ‘Incident’ is a harmless particularizing translation (‘incidente’ as often means ‘accident’).
- 2 ‘Might have’ is a harmless particularizing translation: in some contexts, there would be a significant difference between ‘might have’ and ‘could have’, but here it is at most a question of nuance.
- 3 If ‘dreadful’ implies ‘unfortunate’ or ‘embarrassing’, then it is an unnecessary generalizing translation of ‘increscioso’; ‘had dreadful consequences’ can then be described as a partially overlapping translation,

- because it retains the element of ‘unfortunate’ but *adds* explicit reference to subsequent manifestations of the unfortunateness, while *omitting* description of the incident itself.
- 4 ‘Her brother’ is a particularizing translation of ‘il fratello’; in the context, it is the only idiomatic solution.
 - 5 ‘Next to’ is a harmless particularization of ‘vicino a(lla)’. It reads better than ‘sitting by her’, which throws stress onto ‘sitting’ rather than ‘by’.
 - 6 ‘Her’ is a generalizing translation of ‘ragazza’, but probably sounds more natural than ‘the girl’ in the context.
 - 7 ‘Lock of hair’ is a generalizing translation of ‘ricciolo’, which is strictly a ‘curl’. However, ‘took the curl’ might sound as if the curl has been cut off at the hairdresser’s; the generalization sounds more natural.
 - 8 ‘Neckerchief’ is a mistranslation. ‘Collar’ would be an unavoidable but harmless particularization (‘collo’ also translates as ‘neck’).
 - 9 ‘Allowed himself a smile’ is an unnecessary partial overlap. ‘Acconsenti a sorridere’ implies making a concession to everyone else as well as to himself. The TT retains the element of concession, but *omits* the implicit reference to the others and *adds* an implication of self-indulgence.

Revised TT: Another time, the incident might have been awkward, but today it only increased the merriment; and when her brother, who was sitting next to her, took the curl of hair and pinned it to his collar, where it hung like a scapular, even the Prince consented to smile.

ST 12–14 La partenza [...] silenzio

- 1 ‘Reasons’ is a potentially misleading generalizing translation: ‘reasons’ for leaving are not necessarily one’s *aims*, but could just as well be factors that have *forced* one to leave.
- 2 In translating the Italian imperfect, particularization is inevitable. Depending on context, ‘parlava’ could also be rendered as ‘was talking’ or ‘used to talk/would talk’. The English preterite is often an acceptable rendering of the Italian imperfect. Here, however, there is a risk of ‘talked’ being seen as a completed action; a different particularization, ‘was talking’, would be accurate and completely unambiguous.
- 3 ‘Went on eating’ is a particularizing translation. The closest Italian counterpart to it would be a preterite: ‘continuò a mangiare’—i.e. he *did not* join in the laughter, and *did not* stop eating. It is hard to see how the imperfective aspect of ‘continuava’ can be conveyed other than through compensation, as e.g. in ‘just went on eating’.

Revised TT: Tancredi's departure, destination and intentions were now known to all, and everyone was talking about them, apart from Paolo, who just went on eating in silence.

ST 14–16 Nessuno [...] fronte

- 1 'Was worrying' is a partially overlapping translation: it keeps the element of disquiet, but *adds* an idea of them actively fretting over something, and *omits* the idea of them passively being in an anxious state of mind. A more exact rendering is 'was worried/concerned'.
- 2 'About him' is an addition that has the effect of particularizing 'era preoccupato'. It amounts to a mistake: grammatically, it refers to Paolo, whereas in the ST it is Tancredi's departure and aims that they are not worried about.
- 3 Apart from the unavoidable particularization of the Italian imperfect, 'showed no signs' is a generalizing translation: 'to show no signs' could be deliberate, or it could be unconscious; it is therefore a hyperonym of 'nascondere', which denotes active concealment. But the negative construction in the TT is an idiomatic way of rendering the concessive force of 'però' ('who, however, concealed' would be clumsy).
- 4 'Anxiety' is an inevitable and appropriate particularizing translation: in another context, 'ansia' might need to be rendered as 'longing'.
- 5 'With' is a generalizing translation of 'a conservare'. It would be more exact to render the verb as 'to keep/who kept', or with a less generalizing expression, 'to have/who had/who still had'. But the TT sentence is idiomatic and the translation loss is not great.
- 6 'Her' is an unavoidable and innocuous particularization of '(sul)la'.
- 7 'Pretty' is a particularization of 'bella', which in this context could also be rendered as 'beautiful' or 'lovely'. Which rendering is the most suitable depends on which connotations seem most apt in the context.

Revised TT: No one was worried, in fact, apart from the Prince, who did feel some anxiety deep down, but kept it hidden, and Concetta, who was the only one left with a shadow on her lovely brow.

ST 16–17 La ragazza [...] briccone

- 1 'Have her eye on' may just about qualify, in the context, as a generalizing translation of 'avere un sentimentuccio per', but it dilutes 'sentimentuccio' almost beyond recognition.

Revised TT: The girl must have a crush on the rascal.

N.B. This practical was essentially a consciousness-raising exercise. You were asked to concentrate exclusively on how closely the TT has rendered the literal meaning of the ST. This is why we have gone into such detail here. Normally, however, literal meaning is only one of many factors to take into account in discussing TTs (including your own), and you would not be expected to analyse it so exhaustively: it is only necessary to discuss cases where it poses significant translation problems.

Practical 9

Tutor notes

Chapter 9 and this practical are like Chapter 8 and [Practical 8.1](#), in two ways. First, just as the Lampedusa exercise was intended, in its exclusive detailed focus on synonymy etc., to sensitize students to degrees of correspondence in literal meaning, the aim of this one, in its exclusive detailed focus on connotations, is to sensitize them to the variety of types and effects of connotative meaning. Second, the chapter and the exercise help students develop perceptions and analytic skills which are useful in other areas of study, notably stylistics and literary study.

The exercise is best done at home, by students working individually. Many of the expressions in the ST (as in any text) arguably fall into two or more categories of connotative meaning. The suggestions in the handout are certainly open to discussion. It is advisable to remind students when setting the exercise that, in a more global assessment of texts (i.e. one which does not concentrate exclusively on connotation), not all cases of connotative meaning are significant for the translator, and that finding the precise labels is in any case less important than being aware of the connotations of a given expression and having an accurate understanding of their textual function. In other words, it is important not to let students be discouraged by the complexity of the analysis of connotative meaning: the Russo exercise is not intended as a training in taxonomy, but as a consciousness-raising exercise designed to improve sensitivity and accuracy in translation. Striving to find the right labels will help them to acquire these qualities, but it is a means, not an end. The note at the end of the handout makes this clear, we hope.

PRACTICAL 9.1
CLASS HANDOUT

CONNOTATIVE MEANING IN *SANTITÀ!* EXTRACT

(i)

ST connotations and their translation

- ST 7** **segrete** The reflected meaning of ‘segreto’ is unavoidably lost in ‘dungeon’. ‘Locked away’ compensates for this, but loses the idea of languishing. ‘Languire in prigione’ is as standard a collocation as ‘languish in gaol’, so it is as well to keep ‘languish’ if possible.
- Revised TT:** Elvira had been locked away for a year, languishing in the dungeons of the Inquisition.
- ST 8** **Inquisizione** Except perhaps in academic historical writing, ‘Inquisizione’ nowadays has an associative meaning of ‘dogma-driven cruel persecution’. There is no translation problem, because ‘Inquisition’ has the same connotation in English.
- ST 9** **croce** No translation problem, as ‘croce’ and ‘cross’ both have associative meanings of ‘Jesus’, ‘Christianity’ (and ‘crusade’ here?).
- ST 9** **gialla** An associative meaning of ‘sickness’ (cf. jaundice, yellow fever, the quarantine flag) and cowardliness (cf. ‘giallo di paura’). In this context, yellow also evokes the star of David which the Nazis forced Jews to wear, so there is a second associative meaning: ‘dogma-driven cruel persecution’. The implicit comparison of the Inquisition to Nazism will be lost on no one. No translation problem, as yellow has similar negative connotations in English.
- ST 12** **scribi** A hostile attitudinal meaning, deriving from the collocative meaning of ‘Farisei’ and the consequent associative meaning of ‘doctrinal rigidity and self-righteous persecutory zeal’. TT ‘pen-pushers’ certainly has a scornful attitudinal meaning, but it loses the connotations of ‘Scribes and Pharisees’. ‘Scribes’ has the right literal meaning and the same connotations as ‘scribi’.
- Revised TT:** scribes
- ST 12** **delatori** A hostile attitudinal meaning (contrast e.g. the neutral ‘denuncianti’). ‘Spies’ is a partial overlap. ‘Informers’ is closer in literal meaning and similarly hostile in connotation.
- Revised TT:** informers

- ST16** **mentalità [...] fobie [...] angosce** These are modern terms, giving the pope the social register of a sociologist or psychologist; this is strengthened by 'del tempo', which makes him sound like a historian as well. Together, the terms have the attitudinal meaning of 'sympathy deriving from superior, informed insight'. 'Fobie' also has an associative meaning of 'psychiatric problems', as does 'angosce' in this context. No translation problems: 'mentality', 'phobias' and 'anxieties' have similar connotations to the ST terms.
- ST 17** **in linea con** Collocative and associative meanings. Given the previous sentence, one expects a collocation like 'in linea coi tempi'; when this does not materialize, 'volontà' triggers another collocation, e.g. 'in linea con le direttive del Partito'. Both have a collocative meaning of 'conformism' and an associative meaning of 'dogmatic communist or fascist party line'. There is a satirical irony in having the pope ascribe a party line to God and a quasi-communist discipline to the Church, when it is usually the communists who are sneered at for having a quasi-religious and inquisitorial discipline. The TT keeps the literal meaning of 'will' and loses the connotations; our revised TT loses the literal meaning of 'will' and keeps the connotations, leaving 'will' implicit in these.
- Revised** **TT:** The Inquisitors were only so zealous because they were terrified of not following Your line.
- ST 21** **malinteso senso dell'ortodossia** 'Malinteso senso' regularly collocates with 'del dovere', a bureaucratic expression used to excuse dubious actions by police officers and other state employees. A close TL counterpart is 'misplaced zeal'. 'Malinteso senso' has here a collocative meaning of something like 'excuse found for the agents of a big powerful institution'. In this context, there may also be a suggestion of 'they were only obeying orders', i.e. an associative meaning of 'agents of repression'. The collocation of 'malinteso senso' with 'ortodossia' thus reinforces the satirical comparison of the Church to an impersonal, repressive secular regime.
- Revised** **TT:** Blinkered rather than guilty, they acted out of misplaced orthodoxy.
- ST 33–4** **Hai voluto [...] risponde** 'Materiale umano' is a sociological, management or marketing term (cf. 'risorse umane'). In context, there are associative meanings of 'raw materials' and of

‘dehumanizing profit-oriented management’. There is an attitudinal meaning of ‘dismissive scorn’, at the opposite remove from the idea of a loving God. ‘Risponde’ has a similar effect here, evoking a regular

collocative partner, ‘esigenze’. ‘Rispondere alle esigenze’ is another impersonal, technocratic term; there is thus a similar associative meaning, of ‘emotionless profit-oriented attitude to human beings’, and a similar attitudinal meaning. The pope is ascribing the dismissive attitude to God; but, given the context, the cap seems to fit the pope better! The satire never lets up, throughout the extract

Revised TT: You insist on using inferior human materials, and then You complain when the result isn’t up to spec.!

ST 36 collaudo A technical term for a trial run of a piece of machinery, a car, etc. Nowadays, it is also the Italian equivalent of the M.O.T. God is thus satirically drawing on the associative meaning of ‘machine/car old enough to have developed faults’.

Revised TT: So I should have brought my work in for safety checks, should I?

ST 37 scolaretto A negative attitudinal meaning of ‘still wet behind the ears’. This can be conveyed by translating ‘uno’ as ‘some’.

Revised TT: Me, hauled back for an autumn resit like some schoolkid!

ST 39 Paganini [...] originale! The reference to ‘Paganini non ripete’ has the allusive meaning of ‘all I do is perfect and unique’, and associative meanings of ‘vain virtuoso’ and ‘diabolical’ (Paganini’s playing was so brilliant that he was said to be inspired by the Devil). The allusive meaning, if not the associative meaning, will be lost on the TL reader. This can be compensated for by making the implicit meaning explicit. The pope’s ironic disrespect towards God and His creation will then come over as clearly as in the ST.

Revised TT: I thought it was Paganini who never did encores...

ST 42 qualche intervento incendiario Via an allusion to e.g. the destruction of Sodom and Gomorrah, there is an allusive meaning of ‘divine punishment for wickedness’. ‘Intervento’ has a dispassionate, technical tone. After this, and coming as part of the Old Testament allusion, ‘incendiario’ is sarcastically bathetic, with an attitudinal meaning (in context) of ‘disrespect’ and an associative and reflected meaning of ‘arsonist’. The TT conveys the deprecatory sarcasm very well, but it loses the allusion to

destruction. TL ‘incendiary invention’ would not work, because it sounds like a synonym for ‘provocative speech’. In our revised TT, the loss of the connotative meanings is compensated for by literal meaning and register.

Revised TT: With the Flood, for instance, or the odd bit of fire-raising.

(ii)

Unwanted connotative meanings in the TT

TT 1–2 stripping her down [...] decent Without a complement (e.g. ‘to her underwear’), ‘strip down’ has a strong associative meaning of ‘dismantling for overhaul’—mechanics strip down engines and machines. The pun in ‘barely’ may or may not be a case of reflected meaning, but it does sound more laddish than God is perhaps meaning to be in the ST.

Revised TT: stripping her practically to her last stitch

TT 25 the pope’s hold over the people In ‘the people’, there is an associative meaning of ‘political ideology’. God is certainly hostile to the Inquisition, but in the TT He sounds like an anti-clerical left-winger. Omitting ‘the’ would solve this problem, but ‘people’s souls’ would be closer to the ST.

Revised TT: the pope’s hold over people’s souls

TT 27–8 their praise, frankincense and myrrh, thanksgiving masses In ‘frankincense and myrrh’, there is a collocative meaning of ‘gold’. This triggers an allusive meaning to the Three Kings, and an associative meaning of ‘the Nativity’. These connotations are squarely biblical, but draw attention to Christ’s birth instead of to what dogma and liturgy have done to his teaching. TL grammar makes it impossible to use plurals to convey the force of the ST plurals, but this can be compensated for with suitable determiners.

Revised TT: all the praise and all the incense, the thanksgiving masses

N.B. Like [Practical 8](#), this one was above all a consciousness-raising exercise. You were asked only to discuss connotations. Some of those discussed, while undeniably present, are not problematic for translation. Others are complex, and how to categorize them is open to debate. For any other exercise, your analysis would not normally need to be so exhaustive, because connotative meaning is only one issue among many. As a rule, in discussing decisions of detail, you will only need to concentrate on two things: (1) cases where

connotative meaning does pose a translation problem; (2) exactly what the connotations are, even if it is not clear how to categorize them.

Practical 10

Tutor notes

Discussing the chapter and the examples is straightforward. As with connotative meaning, the suggested categories of language variety are useful tools in discerning salient textual features and their function. But of course, as with connotative meaning, there are sometimes expressions which belong in more than one category, or in which the categories cannot easily be decided. Once again, then, students should be urged to strive to find the most accurate varietal label for the expressions they discuss: this will increase their awareness of the expressive function of style and make them more confident and competent translators. But—once again—they should be reminded that the *aim* is to see the expressive function, so that they can decide on a translation; disentangling the types of language variety is the *means* to this end: as long as they have learned to see the strands in the tangle, it does not always matter if they cannot find a precise taxonomic label for it.

10.1

Language variety

This exercise works equally well done at home or in class. If done in class, it will have to be prepared at home beforehand! It gives rise to lively debate on colloquial and regional English as well as Italian.

10.2

Language variety

If, for organizational reasons, the tutor has to choose between 10.1 and 10.2, it is probably better to drop the second, which students find markedly more difficult—but ideally both should be done, because this assignment is an excellent exercise in code-switching. In general, in literary or journalistic texts, students do not always grasp the difference between characters' code-switching and the narrator's or author's code-switching; this text is good practice in

discerning the expressive function of the difference between the two. The text is also a very good launching-pad for discussion of the concept of genre in [Practical 11](#). If only for this reason, it may be a good idea to allow two weeks for [Practical 10](#): the Ballestra assignment would be dealt with in the first week, and then 10.2 would be done at home, individually, and handed back and discussed in class the following week. Any spare time in the second practical could be used either for one of the contrastive chapters or for preliminary discussion of Chapter 11.

PRACTICAL 10.1 CLASS HANDOUT

COMMENTARY ON *COMPLEANNO DELL'IGUANA TT*

(i)

Strategic decisions

In *tonal register*, there is great variation. The narrative parts are in standard Italian, but the direct speech varies in tone between the relaxed and friendly, the vulgar, the slightly threatening and the sarcastic. In respect of *social register*, the foreman sometimes adopts that of the avuncular older man, sometimes that of the foreman exerting his authority, sometimes even that of a soldier giving orders. Lu Purk by turns adopts the personae of the self-confident right-on student, the cheery workmate, and the slightly cheeky subordinate. Both men are capable of code-switching between registers—see examples in (iii). In addition, Lu Purk's speech is heavily marked by *dialectal* forms. These are often an integral part of his social and tonal registers. (His very nickname, a deformation of Antonio Il Porco, is a jocular combination of student social register and dialect.) In this extract, however, his regional provenance is not significant. In so far as social register implies sociolect, *sociolectal* features are also present, but not very marked. Examples will be dealt with in (iii).

Our strategy is to produce dialogue that might plausibly be heard between student and foreman on a British building site in a similar situation to that of the ST. But, as the TL novel will be visibly set in Italy, we have decided to avoid unintentional comedy by not using any TL dialect, and to compensate in various ways for the *register* losses that this omission entails—see decisions of detail.

We also decided against systematic transcription of *all* phonic features of register and sociolect, because this type of transcription can quickly make a text annoying and laborious to read. When the ST is as laconic and fast-moving as this one, this would create major translation loss. The occasional hint at phonic

transcription (as in 'C'mon') should be enough for the reader to keep in mind how the characters are speaking.

(ii)

TT

Friday first thing, having not slept a wink all night for excitement at his new venture, he presented himself to the foreman in his work clothes: long hair untied, needlecord trousers and *Lock up Craxi, Light up grass! Wondrous things shall come to pass!* T-shirt.

5 'You don't look too fit, lad,'¹ commented the foreman, examining the disturbing dark rings round his eyes. 'What's up, get no sleep?'

'Relax, pal.'² I'm well up for it,'³ Lu Purk lied. 'Can't wait. C'mon, let's go. Pass us a bucket, I'm away off up.'⁴

He gestured vaguely up at the scaffolding.

10 One of the young brickies⁵ saw him from the roof and gave him a cheery wave.

'Hold on, pal, I'm on my way,'⁶ he said, raring to go.

'Are you joking, son?'⁷ said the foreman, a touch of alarm in his voice. 'What we said was you'd look after the buckets. That's no place for you, up 15 there. It's dangerous/ he nodded, serious now.'⁸ 'You'll'⁹ watch that mixer and give Hopalong here¹⁰ a hand with the buckets—got that?'

'As you wish, chief,'¹¹ said Lu Purk, opening his arms wide. 'Keep your hair on.'¹² I'll stand guard over the sodding mixer, even unto the trump of doom.'¹³

That's right,' the foreman agreed. 'If you want to earn yourself a few bob 20 and not give me cause to regret ever listening to you,'¹⁴ you'll oblige me by obeying orders,¹⁵ O.K.?'

'Yes sir,'¹⁶ said Antò Lu Purk. 'The last thing I'd want is to upset you.'

(iii)

Decisions of detail

- 1 The TT tries to render the tonal register of the ST, the older man talking in colloquial, familiar and friendly fashion to the younger one.
- 2 'Tranquillo, cumpà' shows a familiar, confident tonal register in dialect form. We have decided against TL dialect (see strategic decisions), but keep the tone.
- 3 'Sto' is dialectal (cp. 'sono'); 'caricato a mille' shows a tonal register characteristic of youth (and therefore belonging to an unusually broad social register); 'well up for it' attempts to render this feature.
- 4 'Jame' is dialectal and colloquial. The contraction 'C'mon' conveys the colloquial tone. His 'gesto vago' (1. 10) confirms that 'Passatemi il primo secchio 'ssa su per in la' means that he intends setting off up the scaffolding with a bucket (cf. 1. 12, 'Te vengo a da' 'na mano'). However, anything like a literal translation (e.g. 'Pass us the first bucket there for up there') would sound implausible. To compensate for the loss of 'primo', we have added 'let' s go', which conveys the idea of making a start; 'away off up' conveys the 'generico e confuso' indication of direction (cf. contextual information). Colloquial 'us' uses a tonal register feature to compensate for some of the dialectal loss incurred in the TT as a whole.
- 5 Although 'muratori' is not marked tonally, the familiar tonal register of 'brickies' is preferred to 'builders' here as compensation for some of the considerable loss of dialectal colloquialism in the TT as a whole.
- 6 'Mo', 'cumpà', 'da' and 'na' are dialectal marks of a familiar, friendly tonal register. In many contexts, the natural communicative translation of 'arrivo' is '(I'm) coming'; on a building site, and in this situation, this sounds less plausible than 'Hold on'. 'I'm on my way' renders 'arrivo'; it does lose the notion of 'giving a hand', but this is implied in 'Hold on'. The colloquial tone of 'Hold on' to some extent compensates for the loss of dialectal familiarity.
- 7 The ST sentence is slightly less informal than in ST 1. 13: the tone of 'figliolo' is still affectionate, but there is an element of social register here—it is the superior speaking, not just the older man.
- 8 ST 'assenti gravemente' is semantically marked. Normally, 'assenti' denotes agreement with what someone has said. But here, the foreman is in effect agreeing with himself, confirming an implication of what he has just said, and perhaps also responding to a look on Lu Purk's face. This unusual usage suggests some emphasis in the foreman's words, and a change of mood from cheeriness to head-nodding seriousness. Using 'agreed' would be even odder in English than 'assenti' is in Italian. We compensate for this semantic loss by using 'nodded' instead of an orthodox declarative verb ('said', 'asserted', etc.). And we compensate for the loss of emphasis by using 'serious now' after a comma. This makes the the quasi-declarative function of 'nodded' clear, and therefore also shows that he is not just nodding in a particular way, but that his whole mood and tone are serious.
- 9 'Sorveglierei' here is in the broad social register of a hierarchical superior, and shows the tonal register of slightly exasperated command. To ensure that the TT reader will read 'You'll watch' in a suitably peremptory tone, we have used 'that mixer': this ensures a more emphatic, finger-stabbing delivery than 'the mixer'.

- 10 ST 'zoppo' is a nowadays somewhat insensitive way of referring to a colleague who limps. In this context, the term therefore acquires sociolectal status, marking the builders apart from the politically correct middle classes. We chose 'Hopalong' as being half-affectionate, half-denigratory (cf. such nicknames as 'il Sordo'); it seemed unlikely that an English-speaking builder would refer to the man simply as 'the cripple', which would sound much more dismissive than the ST expression.
- 11 'Capo' is a regular, somewhat informal, way of addressing someone in charge. The TT preserves this tonal register.
- 12 'Keep your hair on' is slightly more insolent in tonal register than the ST expression, but 'Don't get excited' would be too bland for the situation.
- 13 In the ST sentence, Lu Purk is code-switching for sarcastic effect. 'Resterò di guardia' is in a military social register. The tonal register of 'fottuta' is vulgar, but not as much as 'fucking'. The use of 'dovesse'+inversion in a conditional function is literary and elevated—a formal tonal register, within the social register of a bookish pedant. The TT captures the code-switching with 'stand guard', 'sodding', and the archaism of 'even unto the trump of doom'.
- 14 The foreman, too, mixes registers somewhat: 'tirar su' shows a colloquial tonal register; 'farmi [...] ascolto' is more formal. The TT is a similar mixture of tonal registers—relaxed, but leaving Lu Purk in no doubt as to who is boss.
- 15 ST 'obbedire agli ordini' belongs to a military social register, and marks a correspondingly formal and minatory tonal register.
- 16 'Sci' is dialectal and emphatic. 'Yes sir' tries to compensate for the dialectal loss with a combination of voice-stress and quasi-military social register.

PRACTICAL 10.2 CLASS HANDOUT

COMMENTARY ON *LA DONNA DELLA DOMENICA* TT

(i)

Strategic decisions

The extract is marked by code-switching on the part of the authors and, in ll. 25–6, Anna Carla. The primary narrative (Anna Carla waiting, reading and noting that the others have not turned up) is in a light, slightly informal tonal register (e.g. the verbless sentence in l. 23; the free indirect speech in ll. 26–8; beginning a sentence with 'Fortuna', l. 27). In this narrative is embedded another one, the excerpt from the manual, which is heavily marked by the social register of the policeman filing a formal report. This register is characterized by (1) touches of ponderous archaism (e.g. ll. 8–9, the word-order of 'nessun sospetto [...] poté darci'; l. 10, 'allo scopo di'; l. 20, 'Senza por tempo in mezzo'); (2) bureaucratic jargon (e.g. ll. 13–14, 'disse di aver

notato la presenza di un individuo’); (3) specialist jargon (e.g. 1. 8, ‘Il denunziante’; 1. 9, ‘ci portammo’; 1. 18, ‘era diretto a’). The last two combine in ll. 20–1 (‘alla detta ora [...] minuti 25’). The tone of the manual is especially alien because it belongs to a past age: ‘1935-XIII’ denotes the thirteenth year of the Fascist era.

There are comic contrasts between the pompous style of the manual and the triviality of the events narrated in it, and between the narrative and some seemingly gratuitous or disconnected phrases—‘Vestiti della nostra divisa’ (1. 9) and ‘generalità complete’ (1. 12). These are not actually part of the specimen narrative—they are only there to remind the trainee of correct procedure. Similarly, ‘giunge a... alle ore...’ (1. 19) is just a paradigm of the sort of information that would need to go into any report of such an incident. These interruptions amount to shorthand instructions, and help to distance the formulaic narrative of the manual from the ‘real’ narrative of Anna Carla’s experience. Anna Carla herself is aware of this distance: she sees the comic side of officialese, and parodies the style of the manual (ll. 23–6). The comic contrast between the distant world of the manual and the world familiar to Anna Carla and the reader is central to the ST, and is presumably relevant to the novel as a whole, inasmuch as the interweaving of the story in the manual and what Anna Carla is doing right now parallels her own ‘civilian’ involvement in Santamaria’s official investigation.

Our strategy is to achieve similar code-switching, with similar effects, to that of the ST—that is, to find as close as possible a TL counterpart for the social register of the ST manual, and to ensure that there is a similar gently satirical contrast between it and the relaxed tonal register of the primary narrative.

(ii)

TT

Anna Carla was waiting in the middle of the square, by a second-hand book stall. She looked up from the *Manual of Criminal Investigation Practice for Police Officers*¹ by Luigi Valentini, DProcPol., Dip. Crim.² (*Functions and duties of officers of all ranks. Style guide for reports and interview transcripts. 5 Together with specimen incident reports for the commoner offences, including the most serious crimes. Third edition, with corrections and revisions. Rome, 1935*),³ which she had just bought for a couple of hundred lire,⁴ and glanced round her. But the others were still nowhere to be seen.

She read on, fascinated:⁵ ‘Furthermore, the informant entertained no 10 suspicions, and was unable to provide us with any clue.⁶ Therefore, wearing our uniforms, we proceeded⁷ to the railway station,⁸ with a view to commencing the requisite inquiries.⁹

'When interviewed, railway official¹⁰ G.M. (include¹¹ full identification), who is employed¹² on ticket control in the departure hall at the station, stated 15 that he had become aware of the presence of a tall male,¹³ wearing light-coloured clothes, a brown hat and yellow shoes, with a somewhat pale complexion, very dark eyes and a Douglas Fairbanks moustache.¹⁴ This individual¹⁵ had attracted his attention because of the way he moved¹⁶ and repeatedly darted glances everywhere in a furtive manner.¹⁷ He further stated 20 that when punching the suspicious¹⁸ individual's ticket he had noticed that his destination was Rome and he had departed on the 13.45 train due to arrive in... at...hours.¹⁹ Without delay, having calculated²⁰ that there was still 1 hour and 25 minutes to said time of arrival, we accordingly took steps...'

Stopping again to check the time, she saw it was practically ten past one 25 already. Eight minutes past, to be precise. She thought with a smile that she ought perhaps to get into the habit of saying thirteen-oh-eight. And, with gross disrespect, she calculated²¹ that there were still 3 hours and 52 minutes to said time²² of her appointment that afternoon. But it was odd, meanwhile, that Massimo and Lello had not turned up, or Sheila and Bonetto. Good job she had 30 found such a gripping thriller to read.

(iii)

Decisions of detail

- 1 'Polizia giudiziaria' are crime-solving police, as distinct from 'polizia stradale', 'polizia di frontiera', etc. But 'crime police' would be tautologous in English, while 'C.I.D.' is specifically British. A generalizing translation, 'police', seems inevitable, but it does lose the ST's implicit emphasis on 'crime', which is obviously important to this detective novel. We have compensated for this loss by particularizing 'Manuale pratico' as 'Manual of Criminal Investigation Practice'.
- 2 'Cav.' would mean nothing to most TL readers. The ST allusion to Valentini's social standing helps to inflate the specious dignity of his manual, so it is a pity to lose it. We have to some extent compensated for this loss with the addition of a few fine-sounding letters after his name.
- 3 'XIII' would be mystifying or positively obstructive for most TL readers. Omitting the allusion to the Fascist era loses some of the manual's quaint

- archaism, but not enough to undermine the TT as a whole. To compensate for this loss and that of the connotations of 'Cav.', we have made the manual's subtitle a bit more old-fashioned and self-important than in the ST.
- 4 A TL reader may not appreciate that 200 lire was cheap even in 1970; hence the choice of the dismissive 'a couple of hundred'.
 - 5 Keeping the ST order would be unidiomatic and suggest that she had been reading this particular sentence when she looked up ("The informant," she read on', etc.). This is avoided by moving the 'reading' clause to the beginning.
 - 6 The ST's cumbersome sociolect is less easily rendered through word order than through lexis, hence the choice of 'entertained' rather than 'had', and 'was unable to provide' rather than 'could not give'—syntactic translation loss is compensated for lexically.
 - 7 'Proceeded' (instead of 'went') is classic caricatural police jargon.
 - 8 Nowadays, the American 'train station' is coming into British English. Using 'railway station' may restore a touch of the old-fashionedness lost with 'XIII'.
 - 9 'With a view to' corresponds to the slightly archaic ST expression (contrast 'per' and '(in order) to'); 'commence' is more pretentious than 'start' or 'begin'; these choices were required by the TL social register.
 - 10 There may be no precise TL counterpart to 'guardasala'. Our generalizing translation incurs no significant loss, and keeps the implication that G.M. has a position of responsibility.
 - 11 It is more idiomatic in English to include the verb.
 - 12 Using 'is employed' instead of 'works' maintains the required tone of official pomposity.
 - 13 'Individuo' is impersonal, perhaps slightly pejorative, implying that the man is suspicious. 'Individual' does not ring true at this point in a police report, but 'male' does, although it has no pejorative connotations. The loss of these is compensated for in TT 1. 18 (see Note 15).
 - 14 'American moustache' is not clear. 'Douglas Fairbanks' helps to restore some of the distance in time lost with 'XIII', and the connotations of Hollywood fiction accord with the caricatural ST stereotyping of the suspect.
 - 15 For syntactic reasons, the single ST sentence could not be kept as one in the TT: 'who because of/with his movements and repeated furtive looks', 'whose movements and repeated furtive looks', etc. are unidiomatic or implausible in a police report. Dividing the sentence into two permits an idiomatic structure, and it also makes it possible to use the deprecatory 'This individual' as the subject, thus compensating for some of the loss incurred in TT1. 15.
 - 16 This particularization, and the substitution of a verb for the nominalized ST expression, is more idiomatic than 'because of his movements'.
 - 17 It would be more vivid, and perhaps more natural, to say 'kept furtively looking everywhere'; we chose the heavier 'in a furtive manner' to keep the tonal register stodgy enough for the required TL social register.
 - 18 This particularization of 'strano' (compare 'strange/odd/bizarre/weird' etc.) is the most appropriate in the context.

- 19 The ST sentence is at best ambiguous: 'era partito' looks as if it is governed by 'aveva visto che', but this does not make sense. It would make sense for 'era partito' to be governed by 'Disse che', but the sentence as it stands is obscure. There is an ironic contrast between this sloppiness and the fussy meticulousness of the rest of the report. The contrast is presumably deliberate on the part of the authors of the novel. Deliberate or not, it is so notable that we have preserved the incoherence in the TT sentence.
- 20 A closer literal rendering would be 'given that/seeing that'. There are two reasons for choosing 'having calculated': (1) it is ponderous, and therefore compensates for the loss of the cumbersome *officialese* in ST 'alla detta [...] minuti 25', for which no syntactic counterpart could be found in the TL; (2) it is an expression that can be echoed in TT l. 27, where Anna Carla's use of this same *officialese* in the ST could by definition not be imitated in the TT. See also Note 21.
- 21 In this parodic context, 'con deliberata sfrontatezza' is comically overstated: although she knew it was naughty to be making fun of police procedures, she did it just the same—but this is hardly a hanging matter! 'Deliberata sfrontatezza' is not translated literally—such collocations as 'with deliberate/conscious disrespect/impudence/shamelessness' seem unconvincing, especially as she is thinking satirical thoughts, not cheeking a police officer. This loss is compensated for in two ways: typical collocative meanings of 'gross' ('indecent', 'incompetence', etc.) suggest suitably exaggerated moral outrage, and 'calculated' implies that the disrespect is deliberate. The compensation would perhaps be more effective if 'worked out' were used instead of 'calculated'; 'calculated' is used so that the parodic echo of the police manual is not lost ('worked out' would have been too undignified in TT l. 22).
- 22 The ST does not have 'alla detta ora', but we have added 'to said time' because the parody might not otherwise have been clear (the marked ST syntax of ll. 20–1 cannot be imitated in the TL; cf. Note 20).

Practical 11

Tutor notes

The vital question of the purpose and genre of texts has arisen a number of times during the course. In this chapter, it becomes the focus of attention. In discussing the chapter, it should be stressed to students that any generic categorization is arbitrary. We have found that ours works well in practice, but it is not the only one possible. Another point to stress is that each of the five genre types can be virtually endlessly subdivided. It quickly becomes pointless to try to find a separate label for every sub-category, sub-sub-category, etc. As with connotation and language variety, ends should not be confused with means: the important thing is to be able to see what the purpose of the text is and how typical an example it is of texts having such a purpose. Related to this point is another: the more the categories subdivide, the more likely a text is to have characteristics of several different categories. This point is made in the coursebook (p. 124), and it is a good idea to draw attention to it in class. The reason this is important is that students do at first tend to oversimplify the question of genre, and to put the cart before the horse; that is, instead of examining the text and seeing what generic features it actually has, they assign the text a priori to one of the five genre-categories, and then deduce from this category what features the text must have. The result is that they often miss vital features. This is mentioned in the coursebook (p. 124), and it is worth drawing attention to it in the discussion. (The ST in [Practical 10.2](#) can be adduced as a good example of one of these 'hybrid' genres.) At the same time, however, students can be reassured that, especially in a professional specialist situation, the translator will know in advance what genre most STs are likely to belong to, so that only a quick read through the text will be needed to confirm this. At the training stage, of course, it will take some time to learn what features signal the genre and—just as important—what the TL expectations are for that genre. Chapters 12–14 are an introduction to these considerations in respect of some genres in which translators commonly find themselves working.

The three exercises are so different from each other that it is worth doing them all. Together, they are a good initiation into the implications of genre.

Doing all three implies spending two weeks on [Practical 11](#). We have found that it works well to spend the first class going through the chapter, doing 11.2 and setting 11.1 for home assignment. This is handed in, marked and returned in the next class; 11.3 is then done in class (it can be finished at home and handed in if there is not time to complete it in class).

11.1

Genre and translation

If there are plenty of football fans in the class, this exercise can be done singly. Otherwise it is best done in groups. If it is done in class, half the text is enough for each group; alternatively, the last two paragraphs can be omitted. The assignment is a valuable example of the need to master and maintain the particular register(s) required by a given genre; it is certainly not easy, and our TT will doubtless be revised by students who are *au fait* with current football jargon.

11.2

Genre and translation

This assignment is not nearly as difficult as non-musical students at first think it will be. You do not need to be able to sing or read music to do it successfully (although it is good to have a musical student in each group who can encourage the less confident ones to be flexible in the matter of rests, stretching syllables over two notes, etc.). All that is needed is to listen to the song once or twice, fixing the simple tune in one's head and marking on the text the syllables where the accented beats come. Producing a translation that fits the rhythm is then pretty straightforward. The TT must, however, be *singable*; students sometimes find that what seems to fit the rhythm on paper does not work in practice, and singing the TT also mercilessly exposes inadvertently comic phonic clusters. The exercise is best done in groups, each group finally singing its version for discussion, and possible revision, in class. If the tutor or a student can belt out an accompaniment on the guitar, so much the better. Parts (i)-(iii) of the assignment are done by the class as a whole, the tutor playing the tape or CD and encouraging discussion. Parts (iv) and (v) are then done in groups. The logistics of the assignment are not complicated. An average-size seminar room can easily accommodate three or four groups, each with a cassette or CD player and its own recording of the song. (These copies have to be acquired or recorded before the class.) Surprisingly, even with all the groups repeatedly playing through the song, they do not interfere with one another. Here is a respectable version that was produced and performed in class:

SALT ON YOUR LIPS

Salt on your lips, that taste of the waves,
 The taste on your skin, the tang in your hair,
 When you walk from the sea and lie down beside me,
 4 So close to me, so close to me.
 Salt on your lips, that taste of the waves,
 A bittersweet taste of things from the past,
 Things that we've left so far behind us
 8 In a world that's so different, so different from here.
 Here time is the days that drift lazily by
 And leave on our tongues the tang of the sea.
 You dive in the water and I stay and watch you,
 12 And lie on my own in the sand and the sun.
 Then you walk back and you let yourself drop,
 Yes, into the sand and into my arms,
 And then when I kiss you there's salt on your lips,
 16 That taste of the waves, that taste that is you.

11.3

Genre and translation

This is a testing, instructive and entertaining exercise, requiring awareness of genre, phonic/graphic issues and the demands of gist translation. It is easier if done in groups. Each group needs a cassette player and a copy of the recording. As with the song, three or four groups can work in the same classroom without distracting each other. The exercise will take some time, because repeated listenings are usually needed for a group to be confident that they have done the spotting adequately. It is easier for them to keep control of how many spaces their TTs are taking up if they can draft their TTs on continental-style squared exercise book paper, but that is not essential. Before they start, students should be urged to check the constraints on p. 119 of the coursebook, and to heed the reminders in parts (ii) and (iii) of the assignment.

Some groups produce excellent TTs. However, three faults are likely to occur: (1) failure to observe the constraints of time and length; (2) failure to make each title comprehensible in itself; (3) failure to make the succession of titles coherent. A good way of showing the strengths and weaknesses in the TTs is for the tutor to type out the students' subtitles, arranging them in a column as shown in the coursebook. Use a typewriter or a *monospaced font* such as courier. Type the titles in single spacing, and leave a double space between titles. Transfer the text to an OHP transparency. Take a piece of paper big enough to

cover the transparency, and cut a horizontal aperture in it positioned so as to coincide with the width of the column containing the titles. The aperture should be 36 spaces wide and two lines deep. If the transparency is slid under the card title by title, the class gets a fair impression of how easy or difficult it is for the viewer to make sense of each title and of the whole text. Titles that are too long are ruthlessly amputated! Here is a version that works well:

<i>Title 1</i>	2.0 sec	First of all we looked for a way...
<i>Title 2</i>	5.0	...into their world—the schools and universities
<i>Title 3</i>	6.0	We got the keener teachers to take an interest
<i>Title 4</i>	(1+) 6.0	We invited the 'top brass' to preview performances, and now...
<i>Title 5</i>	4.0	...every time we put a play on, we discuss it with them
<i>Title 6</i>	6.0	Most important of all, we operated a pricing policy...
<i>Title 7</i>	4.0	...matching the cost of tickets to student pockets
<i>Title 8</i>	4.0	To begin with, the tickets were 500 lire
<i>Title 9</i>	4.0	In recent years, they've been 1000 lire for groups, and may go up...
<i>Title 10</i>	3.0	...to 1500 lire this year
<i>Title 11</i>	4.0	We also offer special subscriptions for students
<i>Title 12</i>	4.0 (+2)	A subscription gives admission to the five plays we put on each year
<i>Title 13</i>	2.0	Schoolchildren get this rate...
* <i>Title 14</i>	2.0	...just by turning up
<i>Title 15</i>	3.0	They don't need cards at their age!
<i>Title 16</i>	(2+) 2.0	University students...
** <i>Title 17</i>	6.0	...simply have to show their student card
*	Cut to interviewer	
**	Cut to signor Pradella	

PRACTICAL 11.1
CLASS HANDOUT
 COMMENTARY ON ‘CAPELLO...’ TT

(i)

Strategic decisions

The article is one person’s critical comment on AC Milan’s shortcomings. The most obvious feature of the text is the laconic style. The sentences are mostly very short, and even the longer ones tend to consist of short clauses split off by semicolons. There are touches of irony in the title and in line 5, but the text is for the most part crisply dismissive, neither sarcastic nor heavy-handed. The other salient feature is the specialist football jargon (‘prolungamento’, ‘in 10 contro 11’, ‘5–3–2’, etc.). This combination of features makes the text a typical specimen of its genre: its purpose is to comment on the implications of a football match whose result is by now known to all; it is a good example of empirical-descriptive journalism containing an element of judgement. Note that the article is not a *report* on the match: the reader is presumed to be familiar with what happened.

The almost telegraphic style confers a touch of individuality, but it is not uncommon in Italian journalism. It is rarer in English, though not impossible. Our strategy is to combine the blunt, journalist-who-speaks-his-mind social register with the demands of TL specialist jargon and of idiomaticity. The latter will sometimes entail joining sentences or clauses which are separate in the ST. Since the article is comment, not a report, we shall also on occasion clarify details which are already known to the SL reader, but not necessarily to the TL reader (e.g. when the game took place, who conceded penalties, and who signor De Santis is).

(ii)

TT

CAPELLO’S POOR DEVILS¹

AC Milan have gone AWOL.² And while they’re away, fate has been cruel.³ So the whingeing’s started.⁴ Take last Sunday⁵—no penalty for a foul on Kluyvert, then Lecce are awarded two in 90 seconds in first-half injury time; only two minutes’ stoppage time at the end; and for 84 minutes they’re down to ten men.⁶

5 If a team doesn’t deliver,⁷ it’s hardly⁸ referee⁹ De Santis’s fault. Savicevic did¹⁰ kick Casale from behind with the ball miles away;¹¹ the penalty Taibi

conceded was blatant;¹² the decision against Boban was certainly harsh,¹³ but the so-called foul¹⁴ on Kluivert was much more doubtful. The complaints over stoppage time at the end are ridiculous. In any case, it's just plain¹⁵ humiliating 10 when a club like Milan go¹⁶ looking for excuses to explain their disastrous position in the table.

A paltry¹⁷ five points from six games is the result of a series of dubious forays into the transfer market¹⁸ and problems with slotting newcomers into the team, plus below-par performances¹⁹ from established players and unbelievably 15 inadequate fitness levels.

But there's something else as well, more basic and more disquieting. Milan's problems may²⁰ be down to²¹ uncertainties in the man who has hitherto²² always shown he could adapt his tactics to the players available, and vice-versa. Perhaps the chaos on the pitch reflects a confusion in Fabio Capello himself?²³

20 This Milan team started with a 5–3–2 system (or 3–5–2 if you like), with Ba and Ziege as wing backs and three central defenders. That lasted for one preseason friendly, at Monza, before turning into 4–4–2 and then, with the arrival of Leonardo, 4–3–1–2.²⁴ On Sunday, we even had 4–3–4. Four systems in two months makes no kind of sense—especially when they only seem prompted by 25 a desperate wish to get a result²⁵ This isn't the Capello we used to know.²⁶

(iii)

Decisions of detail

- 1 The ST title contains an allusion to AC Milan's devil logo, and perhaps a pun on the expression 'avere un diavolo per capello', 'to be very angry'. Various punning possibilities present themselves, e.g. 'Capello Tears His Hair' or 'Hairy Start For Capello'; but these do not convey the precise ST message, and would in any case be lost on most TL readers. We were tempted by 'Hello Capello—Anybody There?', but decided that the main thing is to capture the devil allusion, since likely TL readers of this article will be familiar with Milan's logo.
- 2 The ST expression literally means 'there's no Milan', and figuratively 'Milan aren't themselves/all there'. Both are operative here. One possibility is 'AC Milan it

isn't', but the literal meaning is essential to the 'vuoto' metaphor (1. 1), while the figurative meaning is taken up by 'assenza' (1. 5—see Note 7). 'Go AWOL', a metaphor sometimes used in sports journalism, comes close in its combination of literal and figurative. See also Note 3. The use of plural 'have' with singular 'AC Milan' is genre-specific idiom; we have observed this quirk throughout the TT.

- 3 It would be odd to talk about a 'pneumatic vacuum/void' in English. 'The resulting void' or 'the void that's left behind' is more idiomatic than 'in this void'; with the former, it would be awkward to include another adjective, corresponding to 'pneumatico'. 'The gaping void that's left behind' is accurate, but too long for this economical text. None of these expressions sounds plausible in this genre anyway. Given AC Milan's hitherto dominant position in Italian football, an attractive alternative rendering for 'vuoto pneumatico' is 'power vacuum', but this would change the metaphor too much. 'While they're away' particularizes, and is less stark than the ST's nominalized expression; it is to compensate for some of this loss that we have used 'AWOL' instead of e.g. 'gone missing'. 'And' is added to mark cohesion as strongly as 'questo'. 'Fate has been cruel' is less logical than 'fate is being cruel', but it sounds more idiomatic in this journalistic context.
- 4 'And' can convey consequence (like 'così'), and would perhaps be more idiomatic here than 'so' or 'thus'. But having two sentences start with 'and' in such a short space would have been a bigger translation loss, giving the TT an affectation of melodrama that the ST does not have.
- 5 Literally, 'yesterday' is correct. 'Last Sunday' (cf. 'On Sunday', TT l. 23) reflects the fact that the TT is (at the soonest) going to appear later in the week. If it were to appear later than that, still greater changes would be needed, to avoid confusion: e.g. 'Take the Lecce game on 19 October'.
- 6 Most of the grammatical transpositions in this sentence are due to a wish for TL genre-specific idiom.
- 7 'Assenza' is another example of SL nominalization; again, it seems more idiomatic to render the noun with a verb. 'Assenza' refers back to the figurative meaning of 'Il Milan non c'è': the idea is that of 'aberration'—Milan just haven't been themselves. Appropriate for the genre, 'doesn't deliver' is a partial overlap with 'assenza', keeping the idea of aberration, losing that of absence, and adding that of doing something inadequately.
- 8 'It doesn't seem to be' would be less ironic in impact than ST 'sembra'; the slightly pained irony of 'hardly' restores much of the ST effect.
- 9 TL fans will know the players' names, but the referee may be less familiar. Hence the addition of 'referee', in the journalese position before the name.
- 10 We have used a full stop after 'fault', because the explanatory/illustrative colon is more characteristic of Italian than of English. Our addition of 'did' compensates for the loss of the cohesion-marking colon.
- 11 'Miles away' is genre-specific jargon.
- 12 'Quite clear' is closer in literal meaning; 'blatant' is genre-specific jargon.

- 13 In TL football reporting, giving a foul against somebody tends to imply a free kick, not a penalty; the grammatical anaphora 'the one' could be used here for clarity ('the one given against Boban was certainly a harsh decision'). Our rendering is closer to TL genre conventions, but implies that the reader already knows Boban conceded a penalty (cf. contextual information). If the context in which the TT was published left any doubt over this, the alternative version with 'the one' would be safer.
- 14 Here, for clarity, 'the foul' certainly has to be used instead of 'the one'. 'So-called' renders 'quasi-inesistente': 'expressions such as 'virtually non-existent', 'probably not a foul at all', 'hardly a foul' are all implausible here, and too heavy for this economical text.
- 15 More literal renderings—'To put it more generally', 'In more general terms', etc.—perhaps belong to more academic or at least to non-sporting genres. They do sound over-wordy here. 'In any case, it's just plain...' is no shorter, but it sounds more relaxed and appropriate to the genre, and has a similar contrastive function to that of the ST expression (viz. between details of Sunday's game and the general picture).
- 16 A more literally accurate TT would be 'for a club [...] to go [...]'. We have made the change simply to avoid the awkward-sounding repetitions in '*for a club [...] to go [...] for excuses to [...]*'.
- 17 This is a more idiomatic position for 'paltry' than in brackets before 'result'. The mixture of singular and plural in 'A paltry five points' is genre-specific idiom.
- 18 'Campagna acquisti' is a contemporary cliché, but may have begun as football jargon. Our TT expression is an appropriate genre-specific cliché.
- 19 'Slot into the team' and 'below-par performances' are genre-specific jargon.
- 20 The modal auxiliary 'may' seems more idiomatic here than 'perhaps' would be, and does the same job.
- 21 The journalese 'be down to' fits the genre better than 'stem/arise from'.
- 22 ST 'invece' is used perfectly idiomatically, but 'however' or 'on the other hand' would be completely unacceptable in this position. 'Hitherto' fulfils a similar contrastive function, with no loss of idiomaticity.
- 23 A literal TT, 'Doesn't the chaos [...] reflect [...]', would be clear; but whereas negative rhetorical questions are common in Italian, English tends to keep them for a more elevated tonal register and for more literary or eloquent genres than this one. Substituting 'perhaps' for 'not' makes the question less rhetorical, more a serious raising of a possibility. For the sake of consistency, '*la confusione*' is then rendered as '*a confusion*': the definite article would make the TT sentence an odd mixture of uncertainty and certainty. Finally, translating '*di cui fa mostra la squadra*' would make for a heavy over-explicitness at odds with the genre; hence our omission of this element. This loss is compensated for by 'himself' in 'Fabio Capello *himself*', which restores the ST contrast between team and manager.
- 24 Keeping the ST sentences (ST1. 23) would make the TT unidiomatic: 'It first became 4-4-2', 'It became first of all 4-4-2', etc. 'Then' or 'thereafter' would

be needed, to make the chronology clear. Clearer still is to combine the three sentences of ll. 22–3 into one, as we have done. TT ll. 20–3 as a whole are heavily marked by genre-specific jargon.

- 25 In any genre, English is less prone than Italian to cut the discourse up into sentences without main verbs, as the ST does ('Soprattutto...'), although of course it is possible. The dash is a more usual TL way of producing a stop-start effect like that of the ST. 'Fare risultato' in footballing jargon implies winning or drawing when defeat is a real possibility; 'to get a result' has the same function in English football parlance.
- 26 More idiomatic than 'It wasn't this Capello (that) we used to know'.

Practical 12

Tutor notes

12.1

Scientific and technological translation

Most students will be wary of this assignment, because of their ignorance of the field. But if they prepare it properly, translating it as best they can and noting points which require specialist advice, they will find the class reassuring: they will realize that after some induction into technical translation it is not so frightening and difficult a subject area as they might imagine. Working individually, students should prepare Chapter 12 and exercise 12.1 before the class. If they can consult a pharmacologist in doing this, so much the better; but that is not essential. They should be urged to make an initial attempt at translation before going on to the rest of the chapter; then, having read the chapter, they can go back to the ST and have another go. The best way of organizing the class is to discuss the chapter first, and then go through the Bilobalide text sentence by sentence, each student in turn translating the sentence in question and raising points of interest for discussion; some of this comment will of course concern points made in the chapter. Next, the specialist's translation is distributed, and scrutinized for five minutes or so by groups. Finally, each group is asked to comment on issues raised by the TT.

Students should be prepared to comment critically on the ST as well as the TT. It contains inelegancies and potential obscurities; 'superiore' (1. 12) is certainly ambiguous: according to pharmacologists consulted, if the curve on the graph is literally steeper, the dose is less effective! These points raise the issue of whether the translator should clarify or correct a defectively written ST. In the third example, the specialist translator has clearly felt the need to clarify: at least 'potent' makes the intended meaning reasonably clear, although it is certainly odd to call a curve potent. The TT itself is not always idiomatically convincing, and contains two errors, one of them innocuous ('infection', 1. 15), the other serious ('solutions', 1. 20).

12.2

Scientific and technological translation

Although clumsy, this ST is much more straightforward than the Bilobalide text, and can be done in the rest of the seminar by students working in groups. If time is pressing, groups can be allocated half the text. Time should be left for distribution, discussion and revision of the published TT, which looks as if it was written by the Italian authors.

PRACTICAL 12.1
CLASS HANDOUT
'BILOBALIDE' TT

Compare your TT with the following one, produced by a specialist:

Another important action of Bilobalide regards its activity against *Pneumocystis Carinii*, a micro-organism of unclear taxonomy (protozoon for many, fungus for others) which is certainly responsible for lethal pneumonia in the immunodepressed and therefore of particular relevance currently. Recently 5 introduced methods for the culture of this parasite are useful in the study of new medicines and their comparison with those already in existence. In these experiments, Bilobalide was compared with Co-trimoxazole and showed advantages for therapeutic use.

In vitro, at concentrations greater than 12 $\mu\text{g/ml}$ (active concentration) 10 Bilobalide displayed activity equal to the reference compound while at higher doses it showed a decidedly superior activity, which indicated that the dose—response curve was not parallel to that of Co-trimoxazole but more potent. In vivo, the maximum tolerated dose for Bilobalide was 100 mg/kg when administered for 5 days i.p. A dose of 10 mg/kg was well tolerated and caused a 15 detectable reduction in infection in experimental animals.

Bilobalide was tested as follows:

Assay against Schistomycetes: Solutions of the compound at different concentrations were added in equal volumes to Mueller Hinton flasks containing melted agar at 56°C, and were then plated in petri dishes. When the 20 agar was solid, the surfaces were inoculated with solutions of *Schistomycetes* recently isolated from pathological material and the petri dishes were incubated in an atmosphere of CO₂ at 37°C for 18 hours.

(Note. The symbol μ denotes 'micro', i.e. 10^{-6} ; i.p. denotes 'intraperitoneally'.)

PRACTICAL 12.2
CLASS HANDOUT
'LOGISTICA DEL TRASPORTO' TT

Compare your TT with the published one:

MATERIAL TRANSPORT BY TYRED VEHICLES IN COAL MINES

The research was carried out at the Monte Sinni mine, a sub-bituminous coal mine located in the south-west of Sardinia (Italy). The aim of the research has been to develop a control system for materials flow and for the traffic of the tyred vehicles designed specifically for coal mines. In particular, it has been 5 tried to simulate control of each materials supply step starting from the surface store to the working sites and vice-versa. The hardware has been supplied by Montan-Forschung (Germany) and the software has been produced by Tele Data Software in Cagliari (Italy). Instrumentation is made up by two physically separated parts. The first has been designed to control the run of the trolley 10 truck and allows the exchange of both data and voice between the driver and a main receiving station. The second controls the run of each transport unit by means of data bearing tags (TPD) which are provided with a fixed numerical identification code and are attached to the units. The transport cycle is controlled by the operating software installed on a personal computer that 15 operates as a 'main station'. The control system of the materials flow has given satisfactory results that have allowed the research to achieve its aims. The future application of the system in the mine will bring about certain advantages also by an economic point of view, mostly due to reduction of the materials supply times, as well as the impossibility of shunting mistakes and miscarriages of the 20 load or part of it.

Practical 13

Tutor notes

This practical works well as long as the students have prepared it thoroughly at home; that is, they need to have reflected on the problems (and *types* of problem) posed by the STs on pp. 140 and 141, and to have drafted translations of both. In class, the first text will give rise to a lot of discussion; depending on the quality of debate etc. the tutor may decide to let this run, and to truncate or drop discussion of the second text. Time should certainly be left for discussion and revision of the specialist TT (or TTs). Below, we give suggested TTs for the illustrative examples in the chapter, followed by a handout for each of the set assignments.

Suggested TT of ST 1 (p. 140)

ASTRA COSTRUZIONI S.R.L.

Head Office: Via del Commercio 41, Prato

Fully paid-up capital: 215 000 000 Lire

Entered in the Register of Companies in Florence under no. 6294/FI

Fiscal code no. 00395719305

Director's report for 1996

The Shareholders are asked to examine and approve the Balance Sheet as at 31.12.96, consisting of the Asset and Liability Statement, the Profit and Loss Account and the Notes to the Accounts. The Notes are deemed an integral part of the Accounts, and illustrate the accounting conventions and criteria used to compile the Balance Sheet. All the information required under Article 2427 of the Civil Code and other legal provisions is provided.

This report, which accompanies and explains the Company's activities and the Balance Sheet as at 31.12.96, also contains information required under Article 2428 of the Civil Code.

Suggested TT of ST 2 (p. 141)

BALANCE SHEET AS AT 31.12.96

ASSET AND LIABILITY STATEMENT

Assets

Outstanding receivables from shareholders

Fixed assets

Intangible assets

Tangible assets

Financial assets

Shareholdings in subsidiary companies

Debtors:

- associated companies

Other securities

Current assets

Stocks

Debtors:

- trade debtors
- payable within one year
- payable after one year

Liquid funds

Accruals

Total assets

Liabilities

Net asset value

Share capital

Reserves under articles

Contingency funds

Severance pay for employees

Creditors

Total liabilities

Suggested TT of Nuova Astra text (p. 142)

Nuova Astra SRL

Head office: Via Cavour, 93 bis, Turin

Fiscal code: 00793216805

Registered at the Court of Turin under no. 247351 volume 7831, file 49

Registered at the Chamber of Commerce, Industry and Crafts of Turin under no. 349810

Fully paid-up capital: 125 000 000 Lire

Entered in the Register of Companies under no. 247351

PRACTICAL 13.1
CLASS HANDOUT
'NAMIBIA-NAPOLI' TT

Compare your TT with the following one, produced by a specialist:

RECITALS

In the framework of the cultural exchange agreement between the University of Namibia and the Second University of Naples approved by Senate on 16.12.94 and by Council on 21.12.94, and in order to define more clearly the programmes 5 and commitments to be undertaken on a reciprocal basis with a view to initiating research projects in specific subject areas and the application of such research in Interdisciplinary Experimental Laboratories; and

- in recognition of the need for practical North/South cultural cooperation;
- in recognition of the benefit of developing working relations based on mutual respect, with both parties equal in the planning, development, implementation and verification of such programmes;

- in consideration of the need to extend such programmes to those disciplinary areas deemed by both parties to be indispensable for deriving the greatest benefit from international cultural cooperation and promoting the development 15 of the University of Namibia as a whole;

- in recognition of the desirability of initiating the most urgent research as soon as possible;

there is a clear need for a cultural mission to be carried out with the following objectives:

1. 20 Definition and signing of the agreement and contract;
2. Definition of the general project, with the terms and conditions of implementation;
3. Identification of financial resources and potential sources of funding;
4. Definition of availability of human resources.

PRACTICAL 13.2
CLASS HANDOUT
'DECRETO' TT

Compare your TT with the following one, produced by a specialist:

1.3.22 DECREE ISSUED 25TH MAY 1989.—CLASSIFICATION OF HOSPITAL WASTE UNDER THE SAME CATEGORY AS SOLID URBAN WASTE (SEE *GAZZETTA UFFICIALE*, NO. 137, 14TH JUNE 1989)

The Minister for the Environment, in consultation with the Minister for Health:

5 • in consideration of decree no. 915 issued by the President of the Republic on 10th September 1982;

• in consideration of decree-law no. 527 issued on 14th December 1988, which was amended and became law no. 45 on 19th February 1989;

• in consideration of Article 1, para. 2.4 of decree-law no. 527 of 14th 10 December 1988 (amended to law no. 45 on 19.2.89) which gives the Minister for the Environment in collaboration with the Minister for Health the task of identifying items of hospital waste for classification as solid urban waste, in addition to notifying any other categories of waste requiring special methods of disposal; [...]

15 • in consideration of the results of meetings with delegates from the Federation representing Italian physicians, from the national associations of biologists; veterinary surgeons; and clinical pathologists; and the Chief Executives of a number of hospitals;

issues the following decree:

20 Art. 1 (etc.)

Practical 14

Tutor notes

Working through the examples in class will make clear the importance of TL genre expectations in translating consumer-oriented texts. It will also give an idea of the great variety of consumer-oriented texts, which are actually often good examples of hybrid genres; instruction leaflets in particular can be specialist or technical texts at least as much as persuasive ones.

14.1

Consumer-oriented texts

This assignment works better done in groups. It raises pertinent questions regarding TL genre expectations. Should the opening clause of the ST be rendered in like register, or will the gist suffice? (It is certainly common in British consumer leaflets and handbooks to see formulae like ‘In the unlikely event of...’ or ‘Should you be unlucky enough to...’, etc.) Do TL consumers expect more detail than is given in the ST, or less? Sometimes, before the translation of ‘a motore avviato’ (1. 10), students insert an instruction to start the engine, arguing very sensibly that the uninformed motorist might assume from the ST that the engine will start automatically once the connection is made. Sometimes they add ‘positive to positive and negative to negative’ before the instruction to switch on: this is vital for safety, and it is odd that it should be omitted from the ST. These are questions that the translator should raise with the work-provider; it may be that Italian motorists are assumed to know these technicalities, or that English-speaking ones are a bit dim, but nothing should be left to chance. Another important question is: should the TT be in British English, American English, or some other variety? Will the manufacturer publish a different version for each English-speaking market? (Unlikely.) The published TT certainly uses American terms—‘battery posts’ (cp. ‘battery terminals’), ‘jumper cable’ (cp. ‘jump leads’), ‘ground’ (cp. ‘earth’); of these, only the last might be obscure to a British user, although ‘jumper cable’ has an inescapable collocative meaning of ‘knitting’! Once the students’ work has been

discussed, it is useful to look at the published TT in class and discuss how far its tone, detail and relative freedom may have been genre-driven.

14.2

Consumer-oriented texts

This is equally well done individually or in groups. Comparing TTs with the published one doubles as a good introduction to revising/editing (Chapter 15).

PRACTICAL 14.1 CLASS HANDOUT 'CINQUECENTO' TT

Compare your TT with the published one:

Starting with another battery

If the battery has lost its charge start the engine using another battery with an amperage rating equal or greater than your car's battery (refer to p. 93). Follow this procedure:

- 5 • Connect the two positive battery posts with a jumper cable.
 - Connect one side of the second jumper cable to the negative terminal of the other car's battery. Connect the other clamp to your car's ground bracket (see figure).
 - As soon as the car starts remove the jumper cables **starting with the clamp 10 connected to the ground bracket**
- Never use a battery charger to start the car.**

Recharging the battery

Use this procedure to recharge the battery:

- Disconnect both cables from your car's battery.
- 15 • Connect the battery charger's clamps to the battery and then turn on the charger.
 - When charging is completed turn the charger off before disconnecting it from the battery.
 - Replace the car's cable clamps and then coat the battery posts with vaseline or 20 a suitable protective compound.

Refer to the MAINTENANCE AND SERVICING section for information regarding battery maintenance.

- Important* **The battery electrolyte is toxic and corrosive. Avoid contact with skin and eyes.**
- 25 **Recharge the battery in a well-ventilated area. Never expose the battery to open flames or sparks. Charge the battery with a trickle charger at a low amperage for at least 24 hours.**
- 30 **Always disconnect the negative battery cable before servicing the car's electrical system.**
(Fiat 1993b: 60)

PRACTICAL 14.2
CLASS HANDOUT
'VIGNALEDANZA' TT

Compare your TT with the published one:

Since 1979, the year of the first edition, Vignale Monferrato has become the 'summer dance capital', animated by outstanding performances followed by an audience which, over the course of the years, has proved numerous, attentive and enthusiastic. During the course of the successive editions, the Monferrato 5 Festival has worked out a successful combination of spectacular and didactic programmes which, by alternating guest stars, companies presenting international premieres, exclusive creations, competitions and stages in a brilliant calendar, has catalyzed the interest of a growing public from Piedmont and the rest of Italy. Historical groups feature alongside emerging groups, and 10 choreographic workshops and dance filmshows are planned in an intense and profitable interaction between professional artists and dance schools.

The event was the idea of Gian Mesturino and Germana Erba, who are still the artistic directors of the Festival, and during the past eighteen editions it has seen the participation of soloists from groups of indisputable international 15 prestige. These have included the Pilobolus, Béjart's Mudra, the Nikolais Dance Theatre, Lindsay Kemp, Antonio Gades, Roland Petit with the Ballet National de Marseille, Alicia Alonso, Luciana Savignano, whose presence has honoured several occasions, and Pompea Santoro, currently a valuable collaborator of the Fondazione Teatro Nuovo.

20 The Festival also succeeds in creating a refreshingly festive atmosphere, arousing enthusiasm and curiosity in the spectators, allowing them to approach the various languages and modes of expression, ranging from the most well established and traditional to the more informal and innovatively open to contemporary artistic research. This stimulating result is the fruit of the positive 25 and continuous growth of the event which every year, through a constantly

new and always high quality programme, helps to offer a multifaceted and composite picture of the reality of dance today.

(Chiriotti et al. 1997:33)

Practical 15

Tutor notes

There is so much to be said about the examples in the chapter that discussion could easily get out of hand and fill the entire seminar. It is best if students work on them at home, and the tutor directs class discussion towards a few select points. This is not as limiting as it may sound, because students have already been introduced to revision earlier in the course, in Practicals 4, 8, 9 and 14 as well as when they have been given excerpts from STs and TTs to compare. In Chapter 15, the function of the examples and our comments on them is really to focus attention the kinds of thing to look out for in revision and editing.

15.1

Revising and editing

This exercise is rich on every level, but very time-consuming. It is not designed for marking and assessment (except possibly in a postgraduate course); revising the TT is rather an opportunity to take everything studied on the course and apply it to analysis and classroom discussion of the whys and hows of translating this ST. To that extent, [Practical 15](#) functions not only as an initiation into textual revision per se, but also as useful recapitulation. If the exercise is done in class, it is best if each group is allotted half or a third of the text; for the editing stage, which will take much less time, texts can be exchanged between groups, and the edits reported on at the end of the seminar. Set as homework, the assignment can be done in groups or individually; in this case, the major part of the seminar is devoted to students reporting on their revisions and to class discussion of these, followed by exchange of revised texts for editing and discussion of the edits.

Practicals 16–19

Tutor notes

Each of the chapters on contrastive topics is self-contained, and can be inserted at whatever point in the course the tutor finds most appropriate. We do suggest doing them in the order in which they appear, however. They are intended as practicals, students participating as individuals in class discussion of the examples and of student translations. They are as demanding as Chapters 1–15, but they involve a different sort of work and make for a different sort of class. Students find the change refreshing. One possibility is to tackle a contrastive topic every five weeks or so. Naturally, local factors such as holidays or reading weeks may impose a less neat scheme. In any case, these practicals have a useful ‘joker’ value: as long as students have prepared properly, it is possible to complete each of them in less than two hours; so they can be used (in whole or in part) as part-classes in conjunction with unfinished work from one of the earlier chapters, or with work on an assessed translation which does not take a full two hours to go through. Although the contrastive chapters are self-contained, there are many links between them and the rest of the book. It is a good idea for tutors to draw attention to these links wherever appropriate; cross—references will of course depend on when the topics are covered.

Proper preparation is essential, and involves four things. (1) Where a chapter begins with a preliminary exercise, it should be done before going on to the rest of the chapter; this brings key issues to the forefront of attention. For the same reason, in Chapter 16, the student should make notes on the nominalizations in the *Trainspotting* TT before going on with the rest of the chapter. (2) The expository material needs to be properly digested. (3) The examples need to be thought about in readiness for discussion. (4) Examples for which no translation is given should be translated (and the TTs brought to the class!).

In the case of Chapter 17, the tutor may well not ask students to draft translations of all of the STs on pp. 184–5, 186–7 and 188, which would be very time-consuming. The first can usefully be analysed without translation; the others are more fun and more useful as translation exercises. The third can

actually be used as a separate translation assignment for homework, if the course structure permits this.

In the case of Chapter 19, it is helpful (but not essential) if translations of the STs on pp. 197 and 203 are handed in before the class and looked through by the tutor—not for detailed marking, but so that the commonest problems can be identified.