

Lingua e Traduzione Inglese I LM

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A.A. 2007-2008

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- Intersemiotic translation: issues of intertextuality and transposition
- Interlinguistic translation: issues of decodification and codification
- Intralinguistic translation: issues of language variation

- All these forms of translation imply issues related to the differences between spoken and written language
 - Intersemiotic: written > spoken (from novel to film); written > written, but mainly in dialogue (novel to comic strip)
 - Intralinguistic: spoken > written (subtitles)
 - Interlinguistic: spoken > spoken or written > written (dubbing or subtitling)

The differences between speech and writing

S1 Speech is time-bound, dynamic, transient. It is part of an interaction in which both participants are usually present, and the speaker has a particular addressee (or several addressees) in mind.

W1 Writing is space-bound, static, permanent. It is the result of a situation in which the writer is usually distant from the reader, and often does not know who the reader is going to be.

S2 The spontaneity and speed of most speech exchanges make it difficult to engage in complex advance planning. The pressure to think while talking promotes looser construction, repetition, rephrasing, and comment clauses (p.206). Intonation and pause divide long utterances into manageable chunks, but sentence boundaries are often unclear (p.31).

W2 Writing allows repeated reading and close analysis, and promotes the development of careful organisation and compact expression, with often intricate sentence structure (p.192). Units of discourse (sentences, paragraphs) are usually easy to identify through punctuation and layout (p.230).

S3 Because participants are typically in face-to-face interaction, they can rely on such cues as facial expression and gesture to aid meaning (feedback). The lexicon of speech is often characteristically vague, using words which refer directly to the situation (**deictic** expression, such as *that one*, *in here*, *right now*).

W3 Lack of visual contact means that participants cannot rely on context to make their meaning clear; nor is there any immediate feedback. Most writing therefore avoids the use

of deictic expressions, which are likely to be ambiguous. Writers must also anticipate the effects of the time-lag between production and reception, and the problems posed by having their language read and interpreted by many recipients in diverse settings.

S4 Unique features of speech include most of the prosody (p.228). The many nuances of intonation, loudness, tempo, rhythm, and other tones of voice cannot be written down with much efficiency.

W4 Unique features of writing include pages, lines, capitalisation, spatial organisation, and several aspects of punctuation (p.230). Only a very few graphic conventions relate to prosody, such as question marks and underlining for emphasis. Several written genres (e.g. timetables, graphs) cannot be read aloud efficiently, but have to be assimilated visually.

S5 Many words and constructions are characteristic of (especially informal) speech. Lengthy coordinate sentences are normal (p.196), and are often of great complexity. Nonsense vocabulary is not usually written, and may have no standard spelling (*whatchamacallit*). Obscenity may be replaced by graphic euphemism (*f****). Slang and grammatical informality, such as contracted forms (p.77), may be frowned upon.

W5 Some words and constructions are characteristic of writing, such as multiple instances of subordination in the same sentence (p.194), elaborately balanced syntactic patterns, and the long sentences found in some legal documents. Certain items of vocabulary are never spoken, such as the longer names of chemical compounds.

S6 Speech is very suited to social or 'phatic' functions,

such as passing the time of day, or any situation where casual discourse is desirable. It is also good at expressing social relationships, and personal opinions and attitudes, due to the vast range of nuances which can be expressed by the prosody and accompanying nonverbal features.

W6 Writing is very suited to the recording of facts and the communication of ideas, and to tasks of memory and learning. Written records are easier to keep and scan; tables demonstrate relationships between things; notes and lists provide mnemonics; and text can be read at speeds which suit a person's ability to learn.

S7 There is an opportunity to rethink an utterance while it is in progress (starting again, adding a qualification). However, errors, once spoken, cannot be withdrawn; the speaker must live with the consequences. Interruptions and overlapping speech are normal and highly audible.

W7 Errors and other perceived inadequacies in our writing can be eliminated in later drafts without the reader ever knowing they were there. Interruptions, if they have occurred while writing, are also invisible in the final product.

Several of these differences are trends rather than absolute distinctions. For example, while a great deal of speech depends on a shared context, and thus uses many situation-dependent expressions (such as *this/that, here/there*), it is not true of all speech. A spoken lecture is usually quite self-contained, except when it refers to such things as handouts. On the other hand, such written material as personal letters regularly depends on shared knowledge, and makes use of these expressions. The language thus provides a 'pool' of resources which are used by spoken and written genres in various ways.

Features of spoken language

- Lower lexical density (fewer content words)
 - More repetition
 - Gaze behaviour
 - Prosodic features (intonation, pitch and stress)
 - Paralinguistic features (hesitation, pauses, contrasts of volume)
- If we do not understand people's contextualization cues we will miss part of the meaning they are trying to communicate (for example irony)
 - Essential to bear in mind that the same formal feature may not serve the same purpose for every group of speakers.

Essential to spoken language and an important feature of all three forms of translation seen above: Intonation

- It is part of the linguistic system itself
- It can express grammatical functions and contrasts in meaning. In some languages it also has a lexical function, as the choice of tone results in different words (tone languages)
- It usually expresses some aspect of the speech function, usually having to do with certainty or doubt. These contrasts expressed by intonation are closely tied to other grammar systems such as modality

- Multiple functions of intonation (both semantic AND pragmatic)
- It can signal the mood of the speaker; thimportant information; what the speaker considers shared knowledge etc.
- From the point of view of grammar, it makes ‘meaningful distinctions’, helping disambiguating utterances
- Intonation thus represents a contextualisation cue about the way we intend hearers to treat our message
- Essential to remember, when translating, that the functions of any particular intonation pattern may be different in different communities.

- Scholars identify two main tones: rising and falling, and a combination of these.

Basic unit: Tone Group

- Phonological unit consisting of a sequence of rhythmic units (feet) that represents a ‘quantum’ of the message and the way the speaker is organising it.
- One tone group is the expression of one unit of information (given – new). Tonic prominence marks the culmination of what is new.
- The combination of tone and rhythm enables the speaker to create meaning without becoming irrelevant (at least in theory!)

- Brazil emphasises the interactive aspect of intonation:
 - Referring tone (rise, fall-rise): indicates shared knowledge
 - Proclaiming tone (fall, rise-fall): indicates new information
 - Level tone: the speaker is orienting more towards the language of the utterance itself
- The key (or pitch level), is an added meaningful choice:
 - High key: contrastive
 - Low Key: equivalence
 - Mid Key: adds information

- High He GAMbled //and LOST
(We are surprised he lost)
- mid He GAMbled //and LOST
(we are simply adding information)
- Low He GAMbled //and LOST
(we are suggesting that gambling equals losing
– it was then expected he should lose)

‘what are you doing’

- The sentence can be interpreted in many different ways according to intonation, pitch, voice quality etc.
- According to intonation patterns, the utterance can be interpreted in different ways.

(scenes from *Friends* and *The Gillmore Girls*)

Tench (1990)

- Attitudinal function (we use intonation to express our attitudes towards objects, people, ideas and so forth)
- Communicative function (falls and rises in units of intonation are exploited to elicit information and various kinds of social interchange)
- Informational function (falls for major information, rises for incomplete and minor information)
- Textual function (it creates the structure of the whole discourse. Newsreaders, for example, use it to switch from one topic to the next). Also: pre-tonic pause to highlight the tonic is frequently used by radio and TV announcers is frequent in and political speeches
- Stylistic function (means of recognising and distinguishing between one language and another – sport commentary, radio report etc)

Crystal

- Emotional (to express attitudinal meaning – sarcasm, impatience...)
- Grammatical (similar function to punctuation)
- Informational (prominence indicates what the speaker is treating as new information)
- Textual (shows paragraphs of emaning)
- Psychological (to do with memorisation)
- Indexical (it marks personal or social identity)

