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### **What's the purpose?**

#### **Identifying communicative functions in pre-translational text analysis**

##### 1 Sender intentions – text functions

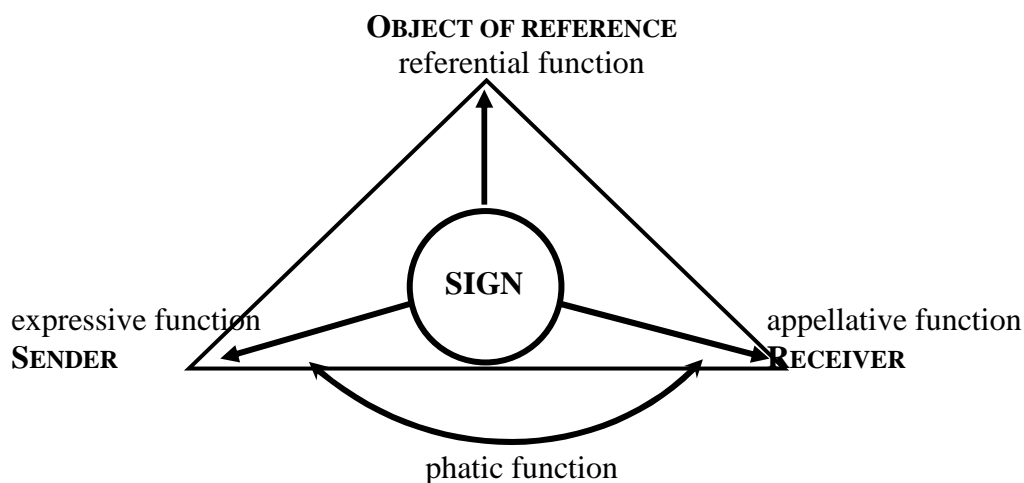
In functional approaches to translation, it is the (intended) communicative function of a text or text segment that determines the translation method. Communicative functions are not inherent in the text; they are attributed to the text by a particular receiver in a particular situation of reception. Thus, one and the same receiver at different moments in time may come to different conclusions with regard to the function or functions of a particular text or text segment, depending on the communicative needs and expectations which may differ from one situation to another.

We all know that the best of intentions may fail to reach its aim – therefore, any text producer (including translators) will try to provide their texts with (linguistic and/or non-linguistic) markers indicating the function the text is intended for. For a receiver who identifies these markers correctly the text may indeed have precisely the intended function. But no receiver can be forced to give a text the function it was intended for. Text producers can only rely on the audience's good will and use markers that are as unambiguous as possible. In any case, in order to be able to identify the markers, the receiver must be familiar with the marker code. In intracultural communication we may rely on receivers being acquainted with, or intuitively recognizing, the markers, whereas in intercultural communication, differences with regard to marker codes may cause serious problems for comprehension and understanding. Therefore, it is the translator's task to choose markers they assume to be appropriate to indicate the function or functions the target text is supposed to fulfil in a particular target situation and for a particular addressee.

In translator training and translation practice, it may be convenient to classify communicative functions and subfunctions and the markers used to indicate them. For my translation classes, I designed a rather simple model with four basic functions and a few subfunctions each, which I will briefly explain in the following section, before looking at the way in which these functions and subfunctions are marked in various text types.

##### 2 A Four-Function Model for Pretranslational Text Analysis

The four-function model draws on Karl Bühler's (1934) and Roman Jakobson's (1960) models of language functions. In his organon model, Bühler distinguished three basic functions, according to the relationship between the linguistic sign, on the one hand, and the three factors of the communicative act, on the other. Apart from Bühler's representational or referential, expressive and appellative functions, which are also present in Jakobson's model, Jakobson identified three more, that is, the poetic function, the metalinguistic function, and the phatic function. This last one, the phatic function, is not included in Bühler's model, as I see it, and is therefore added to it. Jakobson's metalinguistic function may be regarded as a specific subfunction of the referential function since language or a language or an element of a particular language is just a specific object the sign refers to. The poetic function, however, is not so easily included in Bühler's model. According to Jakobson, rhyme, meter and other poetic indicators draw the receiver's attention towards the linguistic elements themselves. I do not want to enter into this question very deeply, but I feel that, at least in translation, poetic markers are usually not an aim in themselves but intended to support either the referential (e.g. in onomatopoeic language), or the expressive (e.g. in the symbolic aspects of sounds), or the appellative function (as in slogans, book titles, and the like). Therefore, we end up with four basic functions, which can be represented in the following diagram, adapted from Bühler's organon model (cf. Nord 1997: 40ff.).



We shall now look at the functions one by one, using some examples to show how they are marked linguistically. In line with the overall topic of the symposium, Lexical Complexity, we will focus on lexical function markers.

## 2.1 Phatic Function

According to Jakobson, the phatic function refers to the channel of communication and aims at establishing, maintaining or ending contact between sender and receiver. As I see it, the

"channel", in a more metaphorical sense, also determines, reflects or even shapes the social relationship holding between communication partners, as expressed, for example, by forms of address, register, metacommunication etc. The phatic function works on the basis of shared phatic behaviour conventions.

**Example 1: Establishing contact: Introducing the text topic (from Nord 2005: 243ff.)**

|                                                                                                                                                                                                                                                                                      |                                                                                                                                                                                                                                                                            |                                                                                                                                                                                                                                                   |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><b>Spezialitäten</b><br/>«Liebe geht durch den Magen». Dieser Spruch findet in München seine besondere Bestätigung. Denn es gilt als ein Teil der vielzitierten Münchner Gemütlichkeit, daß man hier auch zu essen und zu trinken versteht. Probieren Sie deshalb zuerst, ...</p> | <p><b>Specialities</b><br/>"The way to a man's heart is through his stomach", it is said, and this proverb is perhaps particularly true in Munich, a city where some attention is devoted to good eating and drinking. As an introduction, try some ...</p>                | <p><b>Gastronomie</b><br/>»L'amour passe par l'estomac« affirme un proverbe allemand... qui se trouve à Munich amplement confirmé : l'art culinaire munochois est en effet d'une appétissante variété. Essayez donc nos »Schmankerl«, ...</p>     |
| <p><b>Specialità</b><br/>«L'amore passa per lo stomaco». Questo detto trova a Monaco di Baviera la sua particolare conferma, dato que é una parte della tanto citata gioivialità monacense, intesa qui anche come mangiare e bere. Provate quindi per prima cosa ciò che ...</p>     | <p><b>Especialidades</b><br/>«El amor pasa por el estómago» es una adagio que vale especialmente para Munich. Entender de comida y bebida forma parte de la tan citada «Gemütlichkeit», la acogedora atmósfera de Munich. Pruebe lo indicado en la lista de platos ...</p> | <p><b>Especialidades</b><br/>«O amor passa pelo estômago». Este provérbio encontra em Munique sua afirmação toda especial. Porque comer e beber faz parte da muito citada «Gemütlichkeit» (bem-estar) muniquense. Por isso prove primeiro ...</p> |

The lexical unit marking the phatic function is the proverb. Proverbs, by definition, do not provide new information but are a crystallization of human experience (in a particular culture). In the German source text, the proverb is intended to serve as a kind of "peg" introducing the topic of the text, which is good eating and drinking in Munich. Proverbs are very often used as introductions in German tourist information texts. They "meet the readers where they stand", so to speak, reminding them of something they know before entering a field of unknown information. If the target culture does not have the same experience, if there is no such "detto" or "provérbio", the proverb cannot fulfil this reminding function but will probably be interpreted as a piece of new information about the other culture, if it is not regarded as incoherent altogether. The French version makes this change of function explicit.

**Example 2: Shaping the social relationship between sender and receiver**

|                                                                                                                                                                                                                                            |                                                                                                                                                                                                                                                 |                                                                                                                                                                                                                                                           |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>— Buenas tardes, Margarita. —<br/>— Buenas tardes, señorito.<br/>— Augusto, buena mujer;<br/>Augusto.<br/>— Don Augusto, añadió ella.<br/>— No a todos los hombres les cae el don — observó él—. Así como de Juan a don Juan hay un</p> | <p>»Guten Tag, Margarita.« »Guten Tag, mein Herr.« »Augusto, liebe Frau, Augusto.« »Don Augusto,« verbesserte sie sich. »Nicht zu jedem Namen paßt Don,« bemerkte er. »Zwischen Juan und Don Juan liegt ein Abgrund, und so ist es auch bei</p> | <p>"Good afternoon, Margarita."<br/>"Good afternoon, Señorito." "My name is Augusto, my good woman. Augusto." "Don Augusto", she replied. "Not every name deserves a Don before it", he observed. "There is a chasm, an abyss, lying between Juan and</p> |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

|                                                                                                   |                                                                                      |                                                                                                                                         |
|---------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------|
| abismo, así lo hay de Augusto a don Augusto. ¡Pero... sea!<br>(Miguel de Unamuno, <i>Niebla</i> ) | Augusto und Don Augusto.<br>Aber... meinetwegen.« (Miguel de Unamuno, <i>Nebel</i> ) | Don Juan, for example, and there is a difference between Augusto and Don Augusto. But, let it be!"<br>(Miguel de Unamuno, <i>Mist</i> ) |
|---------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------|

The forms of address determine the asymmetrical social relationship between the housekeeper and Augusto, a young gentleman inquiring about a young lady living in the house. In the Spanish original, the housekeeper is addressed by her first name and by a condescending *buena mujer*, while she addresses the gentleman first by *señorito*, thus marking an asymmetry from inferior to superior social status. When he tells her his first name, she uses *don* as a honorific (which is only used with the first name). He objects to this form of address, telling her that he does not deserve this title, but then accepts it nevertheless. If the target culture does not know the meaning of these forms of address, as in the English version, or if this form of address is not used any longer, as in the German version, the reader will not be able to draw any conclusions about the social relationship expressed by them.

Both examples show that the phatic function relies on conventional formulations or even formulae. And that is indeed the characteristic of this contact function: forms of address, greetings and good-byes, salutation formulae, conventional thematic introductions, small-talk about the weather, etc.

## 2.2 Referential Function

The referential or representational function refers to the relationship between the linguistic sign and the object of communication. The sign "represents" the object in communication, is a "symbol" of the object, as Bühler puts it. Some subfunctions are description, instruction, declaration, explanation or classification. The referential function works on the basis of shared knowledge about the world, the text object or a particular culture.

### **Example 3: About a German proverb**

In Example 1, the French version changes the phatic function into a referential function, informing the readers about a German proverb. This may even strike them as rather weird, love going through the stomach, and it may be hard to discover the relationship of the proverb with the following text, which, after all, is neither about love nor about the way Germans make their partners fall in love by serving them beer and sausages.

### **Example 4: Explaining Spanish titles**

In Example 2, we find an explanation about the use of the title *don* in Spanish, which is a metalinguistic information. This information is not new for Spanish readers, who will therefore take it as an ironic description of Augusto's pedantry, i.e. as intended for an expressive function. For English or German readers, the information is new, and therefore it should be correct: It is not the name that determines the use of *don* but the status of the person. It is interesting to note that both the German and the English translator read *nombre* instead of *hombre*, which does not make much sense!

The referential function relies on previous knowledge shared between sender and receiver, which forms the basis for any new information that is given in the text. This is what we learn from concepts like functional sentence perspective or topic-comment progression in text linguistics. The balance between given and new may have to be shifted in translation since the common ground of source-culture senders and target-culture receivers may be different from that between source-culture senders and source-culture receivers.

### 2.3 Expressive Function

The expressive function refers to the sender's attitude towards the object of communication and includes the expression of feelings, evaluation, irony, distance or proximity. It is a "symptom" of the sender's attitude, as Bühler puts it. The expressive function can be expressed directly or indirectly. Direct expressivity relies on evaluative or emotive vocabulary (nouns, adjectives, adverbs, verbs), whereas indirect expressivity relies on the sender and receiver sharing the same value system.

#### **Example 5: Ironic contrast**

As we have mentioned already, the explanation of the use of the title *don* in Example 2 has an ironic effect for Spanish readers. In face-to-face communication, irony is marked by nonverbal means (a smile, a gesture) and by a contrast between what is said and what the receiver expects the sender to say (like in *What a wonderful creative mess!* with a meaningful look at the chaos on my desk). *Niebla* is an ironic novel, and irony is difficult to mark in written texts, where nonverbal means are out of the question and the situation the expression refers to is not always clear. In this case, we notice that the ironic subfunction is marked by the "contrast" in the fictional situation. A Spanish gentleman explains the use of a Spanish title to a Spanish woman in an elaborate but nevertheless rather vague remark. It is not Augusto who is directing an ironic remark at the housekeeper, but the author, Miguel de Unamuno, who tries to establish ironic solidarity with the reader of the novel.

#### **Example 6: An emotive book title**

Simone de Beauvoir: *Une mort très douce* / A Very Easy Death / Ein sanfter Tod / Una muerte muy lenta

In the French title, the adjective *douce* along with the noun *mort* marks an expressive function because it expresses what the daughter (Simone de Beauvoir) felt when she watched her mother dying. In the original, I would identify it as an emotive subfunction. In the English translation, *easy* points to an evaluative subfunction because this is what a doctor might say. The Spanish version of the title, however, can be regarded as referential (perhaps in combination with an indirect, but negative, expressivity). The German translation combines emotive and evaluative subfunctions: *sanft* includes both aspects. The emotive subfunction is a little stronger than the evaluative because the translator refrained from translating the quantifier *très*: the combination of dark and light vowels and the hissing alliteration of *ein*

*sehr sanfter Tod* would have destroyed the sad, melancholy sound effect produced by the dark vowels in *ein sanfter Tod*. We note that in this case the poetic function supports the expressive.

## 2.4 Appellative Function

The appellative function refers to the relationship between the sign and the receiver, and it is designed to induce the receiver to respond in a particular way. Bühler calls it a "stimulus". Some subfunctions are requesting, reminding, and persuading. The persuasive subfunction is particularly interesting because apart from directly appellative forms like imperatives it makes indirect use of the other three functions, as can be seen in the examples. The appellative function relies on shared experience, sensitivity, world and cultural knowledge, emotions, values etc. between sender and receiver.

### **Example 7: Persuading Americans (from: Nord 2005: 118f.)**

If you're an American living abroad\* and you need to keep track of your calls, you really ought to get the *AT&T Card*. First of all, you get a monthly itemized bill. A new option even lets you bill your *AT&T Card* calls to your American Express® Card account.\*\* Or, you can choose to be billed to your VISA® or Master Card.\*\*\*

In addition to itemized billing, the *AT&T Card* makes it easy to reach family, friends and business associates in the States. And, you can take advantage of *AT&T USADirect*® service, which gets you through to an *AT&T Operator* in seconds.

For an *AT&T Card* application, call us collect at **816-6004 Ext. 60**, or write to AT&T Card Operations, P.O. Box 419395, Kansas City, MO 64141-0434.

So if you want to know who you called, get the *AT&T Card*.

\*Exclusively for U.S. citizens living abroad with valid U.S. passports and Social Security numbers.

\*\*Billing will be in the same currency as your American Express Statement.

\*\*\*Must be issued by a U.S. bank.

**The *AT&T Card* lets you keep track of your monthly calls to the States.**

In this text, markers of the appellative function are 2<sup>nd</sup> person pronouns (*you*), imperatives (*call us, or write...*), modal verbs (*you really ought to...*). However, the referential (e.g., where to get the card, what you get with the card, how to manage billing etc.), expressive (e.g., *makes it easy to..., gets you through in seconds...*), and phatic markers (e.g., direct forms of address, informal register: *you're*) add to the persuasive effect.

**Example 8: The New Jerusalem (Rev. 21,18-21)**

And the building of the wall of it was of jasper, and the city was pure gold, like unto clear glass. And the foundations of the wall of the city were garnished with all manner of precious stones. The first foundation was jasper; the second, sapphire; the third, a chalcedony; the fourth, an emerald; the fifth, sardonyx; the sixth, sardius; the seventh, chrysolite; the eighth, beryl; the ninth, a topaz; the tenth, a chrysoprasus; the eleventh, a jacinth; the twelfth, an amethyst. And the twelve gates were twelve pearls; every several gate was of one pearl; and the street of the city was pure gold, as it were transparent glass. (KJV)

The wall was made of jasper, and the city itself was made of pure gold, as clear as glass. The foundation-stones of the city wall were adorned with all kinds of precious stones. The first foundation-stone was jasper, the second sapphire, the third agate, the fourth emerald, the fifth onyx, the sixth carnelian, the seventh yellow quartz, the eighth beryl, the ninth topaz, the tenth chalcedony, the eleventh turquoise, the twelfth amethyst. The twelve gates were twelve pearls; each gate was made from a single pearl. The street of the city was of pure gold, transparent as glass. (NIV 1985)

Su muro era de jaspe, y la ciudad oro puro, semejante al vidrio puro; y las hiladas del muro de la ciudad eran de todo género de piedras preciosas: la primera, de jaspe; la segunda, de zafiro; la tercera, de calcedonia; la cuarta, de esperalda; la quinta, de sardónica; la sexta, de cornalina; la séptima, de crisólito; la octava, de berilo; la novena, de topacio; la décima, de crisoprasa; la undécima, de jacinto, y la duodécima, de amatista. Las doce puertas eran doce perlas, cada una de las puertas era de una perla, y la plaza de la ciudad era de oro puro, como vidrio transparente. (SBN 1975)

Die Stadtmauer ist aus Jaspis erbaut, die Stadt selbst aus glasreinem Gold. Die Fundamente der Stadtmauer sind von großer Schönheit, denn sie bestehen aus verschiedenfarbenen Edelsteinen. Das erste Fundament ist aus grünlichem Jaspis, das zweite aus blauem Saphir, das dritte aus rotem Chalzedon, das vierte aus hellgrünem Smaragd, das fünfte aus rotbraunem Sardonyx, das sechste aus gelbrotem Carneol, das siebte aus goldgelbem Chrysolit, das achte aus meergrünem Beryll, das neunte aus gelbglänzendem Topas, das zehnte aus goldgrün schimmerndem Chrysopras, das elfte aus dunkelrotem Hyazinth, das zwölfte aus purpurnem Amethyst. Die zwölf Tortürme sind zwölf Perlen, jeder Torturm besteht aus einer einzigen Perle, und die Hauptstraße der Stadt ist aus glasreinem Gold. (DNT 1999)

[The city wall is made of jasper, and the city itself of gold as pure as glass. The foundations of the city wall are of great beauty, for they are built out of precious stones in many different colours. The first foundation-stone is jasper, the second blue sapphire, the third red agate, the fourth light green emerald, the fifth reddish brown onyx, the sixth yellowish red carnelian, the seventh yellow-gold quartz, the eighth beryl as green as the sea, the ninth shining yellow topaz, the tenth chalcedony, shimmering green-golden, the eleventh deep red turquoise, the twelfth purple amethyst. The twelve gates are twelve pearls, each gate is made from a single pearl. The main street of the city is of gold as pure as glass.]

This last example has been taken from the New Testament. The description of the precious stones in St. John's vision of the New Jerusalem, as it is represented in most translations, is mainly referential; some referential elements like *precious stones*, *pure gold* point to values marked as positive in our cultures. A reader who is an expert in precious and semi-precious stones will probably be able to visualize the colours of the scene, but many modern readers, including myself, may focus on the unfamiliar terms denoting stones they have never heard of. For the addressed audience, however, these stones were a very common thing, and they could probably visualize them easily. In this case, the text achieves also an expressive-





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| <p><u>tongue</u> plays possum. The sounds I'm <u>supposed to say</u> <u>remind me</u> of <u>childhood games</u> - whistling with a mouthful of saltines or reciting the Pledge of Allegiance with a jawbreaker <u>roundly pressed against the palate</u>.</p> <p>Mandarin, the dialect <u>I am wrestling with</u>, has four tones. The first is spoken as if one were castrated, with a highpitched sound. The second tone rises. <u>I think of calling to shore</u> while wading into the waters of Maine. The third tone dips and rises. The fourth is like the shuttlecock in badminton, struck midair and driven downward. <u>Chinese is less like studying a language than learning to sing a capella</u>.</p> | <p><u>emotive</u><br/>descriptive<br/>descriptive<br/><u>emotive</u><br/><u>emotive</u><br/>metalinguistic<br/><u>emotive</u><br/>metalinguistic<br/>referential<br/><u>evaluative+phat</u><br/>(closing)</p> | <p><u>app(ind)</u><br/><u>app(ind)</u><br/><u>app(ind)</u><br/><u>app(ind)</u><br/><u>app(ind)</u><br/><u>app(ind)</u><br/><u>app(ind)</u><br/>referential<br/><u>app(ind)</u><br/><u>app(ind)+</u><br/><u>app(ind)</u></p> |
| <p><i>Excerpt from an article by Ted Gup, staff writer for the Washington Post, published in The Guardian on August 18, 1985, before he went to the People's Republic of China as a Fulbright Scholar to teach journalism (in English).</i></p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |                                                                                                                                                                                                               |                                                                                                                                                                                                                             |

The sample text shows that, at a first glance, the majority of utterances is expressive (mostly emotive) and referential. Looking a little more closely, we wonder why the personal experience and feelings of some journalist learning Chinese should really be of interest for an audience who does not even know him personally. Under these (nonlinguistic, extratextual) conditions we find that the underlying intention must be to make the readers sympathize with the author, remember some of their own feelings when learning a foreign language or even smile when they imagine the torture this poor American was going through. Another reading might dig up the indicators of a political message – after all, the article was written in the middle of the cold-war period, and, for an American audience, China definitely belonged to the Realm of the Evil.

The markers in the text can be classified according to the four-function model.

- (a) The phatic function is indicated by the title (opening the channel) and the last sentence (closing the channel). The contact between sender and audience is maintained by indicators of social attitude: the informal style points to a lack of formality. Short, paratactic sentences, contracted forms (*that's, doesn't*), colloquial idioms (*have it down pat, to have a tin ear, to be not yet privy, to play possum*). It is interesting to note that there is a cluster of these forms right in the middle of the text, where the channel-opening effect of the title may be fading away and the author wants to keep the audience's interest alive.
- (b) The referential function is marked by a choice of denotative vocabulary, 3<sup>rd</sup> person forms of verbs, linguistic terminology (tone/inflection, tones, highpitched), metalinguistic markers like inverted commas for word meanings, italics for quoted words, and the comparisons illustrating the four tones of Mandarin.
- (c) The expressive function is marked by 1<sup>st</sup> person singular or plural verb forms, connotative or evaluative vocabulary (e.g., *simple, dumbfounded, staggered, roundly pressed, have it*

*down pat*), metaphors (e.g. *meltdown of the mind, shellshocked, a world of sounds*), and the utterances the author directs at himself (*I say to myself, I ask myself*).

(d) The appellative function is marked by a performative sentence: *Here is an early warning...*

As is shown on the slide, quite a number of items are polyfunctional. For example, the title is phatic (as all titles are), expressive (because of the metaphor) and referential (referring to the topic of the text: language learning). The colloquial idioms are expressive (due to their connotations) and phatic (because they mark an informal relationship). The last sentence is phatic (recapitulating the text and ending contact) and evaluative (because of the comparison). The allusions to source-culture realities (*the waters of Maine, the Pledge of Allegiance, saltines*) are referential, expressive (since they are presented as personal memories) and (at least for American readers) appellative in that they are intended to make the readers remember the same (or similar) childhood games.

#### 4 Function Markers Across Cultures

The identification and classification of communicative functions is an important part of pretranslational source-text analysis because it sets the foundations for the translator's decisions regarding translation strategies and solution of translation problems in the process of translating. Whether or not the source-text's function potential is supposed to be preserved and reproduced or changed in the target text depends on the translation brief. But the translator has to be aware of the fact that the four basic functions cannot be preserved in every case.

The phatic function of the source text works in the target culture if phatic behaviour conventions are similar or alike in both cultures. However, marker codes may be different. For example, German informal language is not marked by contractions like *doesn't* or *that's* in written texts; the few contractions we have are indicators of slang. In other cultures, proverbs may not be a conventional opening for tourist information texts; therefore, it may not be such a problem if a culture does not have an equivalent for the proverb used in the German source text. The translator might use a quotation from Don Quijote, in the case of Spanish (*panza vacía, corazón sin alegría*) or even an introduction like *After visiting all the beautiful sites of Munich you will be hungry and thirsty – why don't you try one of the specialities...* There is no such law or rule of translation obliging translators to translate a proverb by a proverb! Of course, the metacommunicative comment the French translator has chosen may always be a

solution, but it is certainly not phatic but referential: informing the reader about a linguistic characteristic of the source-text culture.

The referential function of the source-text works in the target culture if the textual information is sufficient and explicit enough for the target-text receiver. Where this is not the case, the translator has two options: either to change the referential into a meta-referential function by adding explanations in a note or glossary, or to make the referential function work by explicitating the knowledge the target audience is lacking. For example, if the target audience cannot be expected to know that the waters of Maine are ice-cold, they will not be able to imagine the sound the author is referring to. But something like *I think of calling to shore while wading into the ice-cold waters of Maine* would solve the problem much more elegantly than a footnote. In the case of the *Pledge of Allegiance*, we have three possible strategies: either to give a translation of *Pledge of Allegiance*, which then has to be explained in a note, or to refer to a similar or analogous text belonging to the target culture, or to "neutralize" the reference by referring to a more general term like *hymn* or *poem*.

The expressive function works as well in the target culture if it is explicit and if the target language has connotative and evaluative vocabulary to express it. Implicit expressivity works in those cases where source and target cultures share a common value system. If this is not the case, the translator again has two options: either to turn the expressive into a meta-expressive function, explaining the source-text's expressivity in a note or a foreword, etc., or to make the expressive function work for the target culture, e.g., by explicitating the implicit evaluation or emotion.

The appellative function relies on the receiver's disposition and ability to respond. This is no problem where source and target receivers share the experience, sensitivity, world and cultural knowledge appealed to by the source-text sender. Where the target receiver does not share the perspective and value system which would suggest the reaction intended by the source-text sender, the translator again has two options: either to change the appellative into a meta-appellative or indirect appellative function, or to adapt the appellative function markers to the target-culture marker code. Of course, a joke that is explained will never make the receiver laugh, but some translation briefs require just that: to show how the source-culture sense of humour is different from the target-culture sense of humour.

## 5 Conclusions

Looking at the four basic functions and how they may (or may not) work across cultures, we recognize the dichotomies well known through the history of translation: from Cicero's *ut interpres* vs. *ut orator*, via Jerome's *verbum e verbo* vs. *sensum de sensu*, Dryden's

metaphrase and paraphrase, Nida's formal vs. dynamic or functional equivalence, House's overt vs. covert translation to Venuti's foreignizing vs. domesticating and Nord's documentary vs. instrumental translation. Although the authors use different criteria for the distinction between the two basic translation types, the consequences are always the same: If we want to preserve the source text function across the culture barrier, we have to change, or rather: adapt, function markers to target-culture standards – if we reproduce source-culture markers in the target language, the function is most likely to change. Therefore, a functional pre-translational source-text analysis can serve as a basis for the translator's decisions as to translation type and translation strategy.

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