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# Terminology and function hybridity

*A functionalist approach to the translation of an art  
history book*



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## Abstract

This essay discusses two aspects of the retention of pragmatic text functions in translation. The functionalist approach that was used focuses on achieving congruence between the author's intended function and the perception of the reader, i.e., the target text's actual function. The first aim was to examine whether a focus on text functions can be beneficial when translating terminology. The second aim was to investigate if a functionalist approach can be used to assure that all functions are retained for instances where the source text encompasses more than one pragmatic function.

For the purposes of this study, two excerpts from Fritz Eichenberg's art history book *The Art of the Print* were translated. Individual terms as well as instances where the source text segment contained one than more pragmatic function were then analyzed with the above mentioned aims in mind.

It was found that a functionalist approach, in combination with a conceptual approach to terminology, was beneficial when translating terminology. It was also observed that the surrounding co-text aided in the understanding of the author's concept. In regard to the second aim, it was found that while a functionalist approach assured that the translator was made aware of the existing functions, the translation procedures suggested were too narrow and static to be applicable to all segments.

**Keywords:** concept, hybrid functions, pragmatic text functions, terminology,

## Table of contents

1. Introduction	1
2. Aim	2
3. Method and Material	2
3.1 Method	2
3.2 Material: the source text	3
4. Theoretical background	3
4.1 Text functions	4
4.1.1 The referential function	4
4.1.2 The expressive function	5
4.1.3 The aesthetic function	6
4.2 Strategy and procedures	6
4.2.1 Global translation strategy	7
4.2.2 The referential function in translation	8
4.2.3 The expressive function in translation	9
4.2.4 The aesthetic function in translation	10
4.2.5 Hybrid functions and hierarchy	11
5. Analysis	13
5.1 Terminology	13
5.1.1 Wood engraving	13
5.1.2 Artist's proof	15
5.1.3 White-line engraving	17
5.1.4 Concluding remarks on terminology	18
5.2 Hybrid functionality	18
5.2.1 Hybrid functionality and the word <i>survive</i>	19
5.2.2 Hybrid functionality and the word <i>responsible</i>	24
5.2.3 Hybrid functionality and <i>malicious tools</i>	27
5.2.4 Concluding remarks on hybrid functionality	29
6. Conclusion	30
References	32

# Linnéuniversitetet

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## 1. Introduction

Every utterance a sender makes encompasses at least one pragmatic function. The function can be called the sender's purpose with the utterance, the function it is meant to have, whether it is to inform, affect or compel the receiver. The actual effect on the receiver cannot be known, as every individual is different, but one can estimate the effect based on the intended receiver's cultural background and expected knowledge, among other things. When a translated text is meant to be read in another culture than the source text, the intended receiver and his background changes. So may his interpretation of the text. That means that the purpose that the sender intended may not be perceived by the receiver; there may not be congruence between the sender's purpose and the receiver's experience, i.e., the text's actual function.

Two aspects of text functionality in relation to translation will be examined in this essay. Firstly, it will be investigated whether it can be beneficial to focus on text functionality when translating terminology. In the translation of terminology, this essay combines Nord's (2006) function-based translation strategy and Bucher's (2006) observation that terminology is more easily and more correctly translated if one focuses on the concept rather than the actual morphemes of the term.

The second aspect of functionality that is examined is instances of hybrid functionality, i.e., when a text or segment encompasses more than one function. Example (1), taken from the source text of the translation analysed in this essay, entails three different functions.

- (1) [The blocks are] then sanded and polished to an ivory-like surface most agreeable to the touch of the hand and the bite of the tool. Nowadays, with the demand for boxwood dwindling to insignificant proportions, sources have shrunk too.
- [P. 134]

Firstly, the text offers information. Moreover, the language used in the example is almost poetic in nature; instead of "nowadays, there is little demand for boxwood", the ST states that nowadays, "the demand for boxwood [is] dwindling to insignificant proportions". And the evaluation of the wood is not that it simply is smooth and easy to work with, but "an ivory-like surface most agreeable to the touch of the hand and the bite of the tool". This aesthetic function in the poetic language and expressive function in the evaluations must be taken into consideration in the translation.

Can a translation strategy and its accompanying procedures aid in the translation of these segments? It will be examined whether all functions can be retained or whether some are lost. This essay will firstly investigate to what degree said strategies and procedures are helpful in the retention of the functions, but it will also be examined what functions are lost, and why.

## **2. Aim**

This essay examines two problematic areas, terminology and instances of hybrid functionality, i.e., where one segment of the source text (henceforth ST) encompasses more than one pragmatic function.

The first aim of this essay is to investigate whether a translation strategy with focus on text functions can aid in the translation of terminology. That is, can a functionalist approach be beneficial when translating terminology?

The second aim of this essay is to investigate whether a translation strategy with focus on text functions can be used to translate all present functions for segments that display several text functions (hybrid functionality). That is, can a functionalist approach be used to ensure that all text functions are retained in the target text (henceforth TT). If not, which text functions are retained while others are not, and why?

## **3. Method and Material**

### **3.1 Method**

The material used in this essay was obtained by translating *The Art of the Print: Masterpieces, History, Techniques* (Eichenberg, 1976) from English to Swedish. The translation was carried out with a target-oriented translation method in mind, i.e., the TT was adapted to the target culture. In the analysis, Ingo's (2007:127–29) text functions were used, and Nord's (2006) translation procedures were used to retain the ST functions in the TT. The translation method is further discussed in section 4.2. Furthermore, parallel texts were used throughout the translation process, as the art world has a specific jargon.

The ST and TT were used as the material for a qualitative analysis, because of the intricate interplay between the functions. To assure that congruence between the ST purpose

and the TT function is achieved, a close and qualitative analysis of the translated segment and its functions must be carried out.

## 3.2 Material: the source text

The ST used for this translation, *The Art of the Print: Masterpieces, History, Techniques* is an art book, with focus on graphic art, by Fritz Eichenberg (1976). Each graphic technique described in the book consists of three chapters: history; technique and a collection of letters or notes from prominent printmakers, discussing their technique. Two excerpts of the text were chosen for the translation in question. The first is from the history of the wood-block print, and the other from the technique of the relief print. These two excerpts were chosen to present examples of both instances of hybrid functionality and terminology.

Before carrying out the translation, the extended preface written by the author was studied. This was done as the translation strategy used focuses on both the original authors intentions as well as the experience of the intended reader, and both Eichenberg's intentions and his intended reader was explicitly presented in the preface. Eichenberg (1976:9) states that he is neither a scholar nor an art historian, and that the book is based on his own "personal views, experiences, preferences and antipathies," thus he acknowledges the subjective expressiveness that is linguistically present in his descriptions of the art and artists, in his otherwise informational and historical text. The intended readers are explicitly presented as "working artists, art students, teachers, but it is intended also to be of help to the collector, the curator, the dealer and the general public interested in prints" (ibid.). The intended readers for the TT are the same as for the ST, i.e., perhaps not all professionals with expert knowledge, but also laymen with an interest in graphic art.

## 4. Theoretical background

This section (4) is divided into two parts. The first part (4.1) discusses text functions in general. This section presents why functions were used as the basis of the analysis and why they may present a translation problem. It also discusses how the functions studied in this essay were chosen and presents them more thoroughly. The second part (4.2) presents the translation strategy and procedures. It does also encompass a section (4.2.5) which discusses function hybridity and hierarchy in relation to translation, as a basis for the discussion for instances where not all functions can be kept.

## 4.1 Text functions

The pragmatic function of an utterance is the effect that the original sender (author, speaker) intends to have on the receivers of the utterance. The intention can be to inform the receivers, or it can aim to invoke a certain feeling. The aim can also be to affect the actions of the receiver. Ingo (2007:129) exemplifies this with the sentence *It is awfully cold in here* [my translation]. If the sender had an informative purpose, then the sentence is an informative statement about the lack of warmth in the room. However, the sentence can also be perceived as a request for the receiver to close the window or turn up the heat. If the function is misconstrued in the TT, the meaning of the utterance may change.

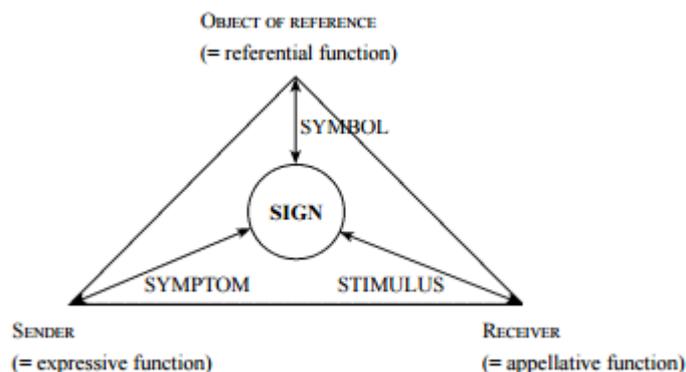
Three types of text functions seem to occur in most function-based translation models: the informative function, the operative function, and the expressive function. Albeit, they are sometimes presented with different terminology. Reiss (1981) and Ingo (2007) use these three functions; the latter supplementing them with seven “secondary” functions, although he (*ibid.*, 129) explains that a secondary function can be more important than one of the three universal functions (i.e., the informative, operative and expressive functions). Reiss (1981:125), on the other hand, disregards any other function and their effect on the translation process. Nord’s (2006) model encompasses the three functions mentioned above as well. However, she calls the informative function “referential” and the operative “appellative”. She (*ibid.*, 47) also presents a phatic function as her fourth function, which purpose is to establish, maintain or end the contact between the sender and the receiver.

For the essay at hand, two of the universal functions are of interest, as they are highly present in the ST: the referential and the expressive (Nord’s terminology was chosen as it is her translation strategy that is the basis of the analysis, see section 4.2.) Moreover, ST contains descriptive how-to-portion, which could be claimed to have an appellative purpose, which Ingo (2007:128) claims is typical of instruction manuals. However, in this essay this aspect of the ST is considered to have an instructional referential function, which is described below (section 4.1.1). An aesthetic function was present in the ST as well, thus the referential and the expressive functions are supplemented with Ingo’s (2007) aesthetic function. All three functions are discussed below (sections 4.1.1-4.1.3).

### 4.1.1 The referential function

Nord (2006:48) explains that the referential function entails references to objects or phenomena, whether they are non-fictional or fictional. Drawing from Karl Bühler’s (1934)

analysis of the linguistic sign, Nord (ibid: 46) explains that if the function is referential, the linguistic sign is seen as a symbol of the “object of reference”, i.e., the referent. Nord’s (2006:46) visualization of Bühler’s triangle can be seen below.



She (ibid.) explains that the linguistic sign, which Bühler saw as words, can be extended to encompass utterances, parts of a text, or text segments. Thus, the referent can be a single object, such as a *remote control*, or even an utterance about the remote control, such as an explanation on how to use it.

She (ibid.) further presents three subfunctions. The first is the “descriptive”, for example when the referent is a product unknown to the receiver and the text describes its properties: *the man is tall*. The second one is the “metalinguistic”, as when the referent is a language or a specific use of a language: *inanimate agents are less common in Swedish than in English*. The final subfunction is the “instructive”, if the referent is, for example, a guide on how to use a washing machine: *put the detergent in the second compartment*. As stated above, Ingo (2007:128) would consider this an appellative function, as it is meant to guide the actions of the receiver. However, Nord (2006:50) explains the appellative purpose as aiming to induce “the audience to respond in a particular way” such as persuasions, advertisements and requests. The instructional referential, on the other hand, describes how the washing machine works but does not try to affect the receiver in a particular way.

## 4.1.2 The expressive function

Ingo (2007:128) explains that the “expressive function” is emotive and subjective. Focus is on the writer’s (or speaker’s) subjective attitude towards the subject being described. Nord (2006: 46) concurs, stating that the expressive function can be seen as a *symptom* of the

sender's state of mind (see image on page 5) and (ibid., 49) expresses the sender's attitude towards the referents of the text.

Nord (2006:49) presents the sub-functions "emotive", i.e., when subjective feelings or emotions are expressed, and "evaluative", i.e., when the sender evaluates the referent. She further explains that the expressive function can be verbalized explicitly, e.g., by the means of adjectives, or implicitly.

### 4.1.3 The aesthetic function

Ingo (2007:128) explains that the "aesthetic function" entails elaborate and polished language used to represent the beauty of the world, and gives pleasure both to the writer and the reader. He also (ibid., 129) points out that it can be quite important, even more so than an informative function, for example when it comes to puns or other plays on words. Reiss (1981:130) also observes that for "artistically structured content" in expressive texts, the artistic organisation can be more important than the actual content. However, she (ibid., 125) does not define artistic organisation as a separate function, claiming that "additional functions" can be realized in all of the universal functions and does not lead to "particulars of the text construction". Although she states it can be realized in all functions, she (ibid., 124) connects artistically organized content mainly to the expressive function. However, according to Nord (2006:49), the expressive function, refers to attitudes expressed by the author and the aesthetic, in Ingo's view (2006:128), to the organisation of the language itself, such as puns, tropes, proverbs and literary devices. For example, the phrase *bad boy* may encompass several different emotive or evaluative attitudes, while the trope "alliteration", the repetition of the initial letter (Cuddon, 1998:23), is only related to the use of language, not the attitude behind the statement. Thus, in this essay, the aesthetic function is considered as a separate function that entails polished and pleasurable language, tropes, proverbs, puns and other literary devices.

## 4.2 Strategy and procedures

This part of the essay (4.2) presents the translation strategy and the accompanying procedures used in the translation of the ST. The first section (4.2.1) presents the global translation strategy used. Section 4.2.2-4.2.4 presents the translation procedures used for each of the functions. These are presented separately as Nord (2006) suggests different procedures for the different functions. As Nord (ibid.) does not present any procedures for the translation of the

aesthetic function, section 4.2.4 discusses different theoretical ideas on the translation of this function. The final section, (4.2.5), briefly discusses theory on hybridity and hierarchy between functions.

## 4.2.1 Global translation strategy

The global translation strategy used for the translation at hand was taken from Nord (2006). Nord (ibid., 56) presents two types of translation procedures for all functions, depending on whether the global translation strategy is source-oriented or target-oriented. She (ibid., 57) explains that the source-oriented strategy would keep close to the source culture and make use of procedures that keeps the TT as close to the ST as possible; this type of translation could be called a more literal, or word-for-word, translation. For example, not translating a culture-specific entity such as *custard*, and instead stating the definition of the dessert in a footnote. The target-oriented translation would then rather adapt the TT to the target culture; this could be called a freer translation, sense-for-sense rather than word-for-word. This strategy would instead place the explanation of *custard* in the running text or exchange the *custard* with a similar dessert of the target culture.

Nord (2006:45) separates the sender's intended function of the text, the purpose, and the reader's perception, the actual function. Her (ibid.) model entails that the translator aims for congruence between the sender's (ST's) purpose and the reader's (TT's) function. When moving a text from one culture to another, differences in value systems or culture-specific phenomena or entities may result in a lack of congruence. For example, if the ST states that "the gum tastes like cherry tart", a reader from a culture that does not have any cherry tart does most likely not fully perceive what the author intended. For instances like these, Nord proposes different strategies to achieve said congruence, i.e., to make sure the ST's purpose is achieved in the target culture.

Nord (ibid., 58) claims that most theorists, like Schleiermacher (1813) and Nida (1964), prefer one type of translation method: source-oriented and target-oriented respectively. She further explains that for functionalists such as herself both types of translation are as valid; they are chosen depending on the translation's purpose. For Nord (ibid., 58), the translation purpose comes from the translation brief, i.e., from the sender. For the translation at hand however, no translation brief was presented and the translator, I, chose to use a target-oriented translation strategy. This decision was made with the perceived purpose of the original author in mind; as stated above, he states that he aims at educating his receivers as well as expressing



language may exist, making a translation of certain terms difficult. An example would be the English *record* which could be both a *rekord* or a *register*, among other things, in Swedish. Ingo (2007:189) explains that these discrepancies exist because words can be, and often are in English, “polysemous”, which means that one lexeme (word) can have multiple sememes (meanings), like *record*. “Synonymy” (ibid., 190), words that have the same basic meaning but with different nuances, can also account for semantic discrepancies.

When there are several possible terms to choose from in the target language, such as between *rekord* and *register*, one has to be sure that the correct term is chosen. To aid in the selection of a suitable corresponding term, focus can be put on the *concept*, as Bucher (2002:29) advocates, further stating (ibid., 31) that a word-for-word translation often fails as Swedish and English terms often are based on different morphemes. After an analysis of both the author’s concept of the term, and the different concepts behind the possible terms in the target culture, the translator can choose the term/concept in the TT based on the ST concept. To use Nord’s (2006) terminology: the aim is to achieve congruence between the source and target concepts.

### 4.2.3 The expressive function in translation

Nord’s (2006:54) criterion for congruence of the expressive function is that it refers to emotions or values recognized by both the sender and the reader, or the source and target culture. For instances where there is no congruence, Nord’s (2006:54) proposed procedures for making the expressive purpose work in the target culture are either explication (for implicit expressiveness) or by adapting the expressive markers to the target culture.

For example, if the ST uses words that, directly translated, would produce a different connotation in the target culture, one can adapt the expressive marker, as in example (3).

(3)                    It was a very easy death.                    Det var en smärtfri död.

The example of the *very easy death* is taken from Nord’s (ibid., 54) discussion on the expressive function in translation. She states (ibid. 54-55) that the English utterance could be that of a doctor “telling the daughter that her mother did not have to suffer much when she died”. This would not be expressed by stating the direct translation in Swedish, “det var en väldigt enkel död”, as this would imply that the death was easily achieved. The expressive

marker, *easy*, was adapted to the target culture and exchanged for *smärtfri*, which is the word associated with an easy death in Swedish ordinary parlance.

#### 4.2.4 The aesthetic function in translation

As mentioned above, Nord's (2006) model does not present an aesthetic function. She (ibid., 50) briefly mentions an allusion, a trope that entails an indirect reference to a referent that is not explained, but relies upon the reader's familiarity with the referent. In this essay, an allusion would be considered to be a realisation of an aesthetic function (see section 4.1.3), but Nord does not connect the allusion to aesthetics; she (ibid.,) merely states that it is something "extra" that can be used in other functions. The procedures used for instances of the aesthetic function will be adapted from the other procedures presented for the referential and expressive functions above (explication, expansion and adaption). To transfer the aesthetic function for instances that lack congruence would be to adapt the aesthetic device or aspect (marker), such as an allusion or a pun, in a way that it has an aesthetic effect in the target language.

Certain tropes or devices, i.e., realizations of the aesthetic function, are discussed in the analysis below; thus, they are described in this section (see sections 4.2.4.1-4.2.4.2) as well.

##### 4.2.4.1 Personification

One of the most frequent realizations of the aesthetic function in the ST was "personification". Personification is, according to Cuddon (1998:661) the "attribution of human qualities to inanimate objects", such as *the tool slipped*. Dodson (2008:28) states that scholars define personification differently, that it sometimes refers to "a power" and sometimes to a "rhetorical device", but he (ibid., 29) explains that a personification is always an ornamental trope. Cuddon further (1998:948) defines trope as a "rhetorical or figurative device". Because it is defined as an ornamental trope and figurative device, it is considered as having an aesthetic function in this essay.

The Swedish equivalents are, according to Teleman & Wieselgren (1970:57), "besjälning", which entails a concrete inanimate object being ascribed humanlike characteristics, e.g., *the teapot screamed*, and "personifikation" which entails ascribing abstract things or qualities humanlike characteristics, e.g., *the jealousy governed him*. Ingo (2007:180) states that one of the main differences between English and Swedish is that English quite commonly use "thing-subjects in combination with verbs referring to a typical

human activity”, while this is less common in Swedish. However, while Ingo (ibid.) uses the term “human quality”, he exemplifies this with typical animate qualities such as *to see* or *to reject*.

As the personification of concrete things is relatively uncommon in Swedish (compared to English), some of the personifications of the ST should be removed in the TT. Otherwise, the TT may be perceived as having an unnatural linguistic usage by the target community. Ingo (2007:181) explains that in Swedish the thing-subject often becomes an adverbial, or the verb is exchanged for one that does not refer to a human activity:

(i) subject turned into an adverbial

*The past years* have seen much suffering in Africa.

*Under de gångna åren* har vi sett mycket lidande i Afrika.

(ii) new verb

The French revolution saw much bloodshed in the countryside.

Franska revolutionen *innebar* stor blodspillan ute på landsbygden.

These are the procedures that are used when translating instances of personification in the analysis below.

#### 4.2.4.2 Literary/rhetoric devices

As explained above (see section 4.1.3) literary and rhetoric devices are considered realizations of the aesthetic function. The devices discussed in the analysis below are therefore defined here. The first device is *anaphora*, which the OED defines as “The repetition of the same word or phrase in several successive clauses”. The second device is *alliteration*, which the OED defines as “The commencement of adjacent or closely connected words with the same sound or letter [. . .]”.

#### 4.2.5 Hybrid functions and hierarchy

Nord (2006) does not present any type of hierarchy between the functions. However, she does not discuss instances of hybridity either. She (ibid.,44) does however explain, in regard to translation, that the original intended receiver of the ST and the intended receiver of the TT may belong to different value systems, world views and have different general and cultural knowledge. Thus, the TT must be formulated with the original author’s intended purpose as well as the intended target reader in mind, to ensure that the intended function of the text is

retained in the TT and for the target reader. For example, specific cultural referents of the ST may be unheard of in the target culture, and different value systems may result in something that has a positive connotation in the source culture can have a negative connotation in the target culture. In certain countries it is considered positive to have as many rooms as possible in a house, while in others an open planned house is preferable. It is then up to the translator to navigate the text functions of the text and determine whether the positive connotation (the expressive purpose) or the layout of the house (the referential purpose) is more important to retain in the TT. Since Nord (*ibid.*) offers no thoughts on hybridity, her translation strategy was supplemented by other translation scholars' views on hybridity and hierarchy.

Some theorists claim that the primary function of a text determines the translation. Chesterman (1989:105) states that the primary function of a translated text determines how the translator operates. Reiss (1981:123;129), on the other hand, states that the main function of the source text determines the mode of translation. She (*ibid.*, 124) does however explain that functions are not only realized "in their pure form", and that mixed types occur. She (*ibid.*, 125) exemplifies this with legal texts in the Middle Ages, which had to be written in verse, i.e., the legal content had a referential function while the organisation of the content (the verse) had an aesthetic function. However, she (*ibid.*, 129) claims that the mode of translation determined by the main function should be applied to all text elements. For example, she (*ibid.*, 130) explains that for informative texts, informative content should be favoured over artistic or poetic language, and that the latter should be lost if only one of the functions can be retained. However, for expressive texts, artistic structure can be favoured over informative content. Thus, the hierarchy of the functions can only be established if the main function of the text is determined first.

If a translation of the mediaeval legal text is exemplified, firstly one has to determine the pragmatic function of the TT, i.e., whether it is mainly referential or aesthetic. In modern times, a legal text can hardly be seen as aesthetic and should be translated as having mainly a referential function, i.e., the artistic organization of the content may be lost in the translation. However, then it could be questioned if the target text would be a misrepresentation of the source text, and medieval legal texts in general. If the text would rather be translated as an aesthetic text, the referential content may be altered or lost. This would also be a misrepresentation of the source text and the target reader would perhaps not perceive the actual legal content. Hence, it is problematic to base the translation on a single main function.

Ingo (2007:127), as stated above, also separates text functions into primary and secondary functions, even though he (ibid., 129) states that a secondary function can be more important than a primary. This is similar to Reiss' (1981:130) idea that artistic structure can be more important than informative content. Ingo does, however, not claim that a main function should determine the mode of translation or that a main function should determine how all text elements should be translated, on the contrary, he (2007:129) explains that an analysis of the text's function should be carried out for every section.

These different aspects, i.e., Reiss' (1981) and Ingo's (2007) thoughts on function hierarchy, have been considered for instances in the analysis when not all functions could be retained in the target text.

## 5. Analysis

The analysis in this essay is divided into two sections, each devoted to the different aims presented in section 2. The aim of first part of the analysis (5.1) is to examine whether a functionalist approach can be beneficial when translating terminology. The aim of the second part of the analysis (5.2) is to examine if all text functions can be retained in the TT for hybrid segments. If not, the aim is to study which functions are retained and which are lost, and why.

### 5.1 Terminology

In this section of the essay, three different terms are presented and analysed with a functionalist approach. Their respective concept was used to determine their translation.

#### 5.1.1 Wood engraving

The term *wood engraving* seems to have multiple possible corresponding translations in the target language, which are all defined differently by different members of the target community. The word could be described as polysemous (see section 4.2.2) and the target reference books, encyclopedias and bilingual dictionaries translate the sememes differently. The three terms in the target language that could be translations of *wood engraving* is *xylogravyr*, *trästick* and *trägravyr*. Most sources (e.g., Sandved, 1979:n.p; Wirulf, 1958:n.p) use these terms synonymously, defined as "wood engraving". However, Örnvall (2016:n.p) disagrees and claims that it is only called *xylografi* when the formcutter and the artist are two different people, and *träsgravyr* and *träsnitt* when the artist is also the formcutter.

By implementing Bucher's (2006) notion that focus should be on the concept behind the term and Nord's (2006) focus on the author's intention and the reader's experience, one has to ensure that the author's concept and the concept that the reader perceives is the same. Thus, it has to be investigated whether Eichenberg defines *xylografi* as referring to when a formcutter cuts out an artist's design and *träsnitt/trägravyr* as when the artist and the formcutter are the same person, or whether he uses the terms synonymously. Then, Eichenberg's concept/definition needs to be clearly conveyed in the TT to make sure that the reader perceives the terms as Eichenberg intended. The co-text surrounding the terms in the ST can be used to get an understanding of the author's concept, and in the investigation of Eichenberg's definition, one paragraph in the ST is of help. In example (4), the paragraph has been shortened to display the information that is of interest for this discussion.

- (4) [S]everal *xylographers* would work on one subject by sharing sections of the block among them. [. . .] Since the artist's drawings were transferred meticulously, either by pasting them onto the block or by tracing, the *engraver's* work was more or less mechanical.
- [P. 134]

The segment describes a situation where one artist has created a drawing, which is then cut out by several different formcutters. Since these formcutters are referred to as both *xylographers* and *engravers*, Eichenberg clearly uses the terms synonymously. Ingo (2007:127) states that this definition should be conveyed clearly and unambiguously in the TT, to ascertain that the reader does not interpret the terms differently, i.e., there would not be congruence between the source and target concepts. As Nord's (2006) target-oriented translation strategy was used, the solution should entail explication or expansion in the running text. This should preferably be done at first mention of the term (see example 5).

- |          |  |  |
|----------|--|--|
| (5)      | Wood Engravings  | Trästick   |
| [P. 133] | <i>Engraving</i> on cross-grain (end-grain) hardwood [. . .] | <i>Gravering</i> på ändträ av något hårt träslag, även kallat <i>xylografi</i> [. . .] |

Ingo (2007:127) advises that the translator aims for unambiguousness, and *trästick* is the clearest and most unambiguous term as some target dictionaries define *trägravyr* as including

*träsnitt*, which Eichenberg does not. Moreover, *trästick* is the most commonly used term in the parallel texts studied. The section's headline indicates what term is going to be mostly used throughout the text; the first sentence presents the fact that *xylografi* is used synonymously through Nord's suggested expansion, and *gravyr* is already present in the noun phrase *gravering på ändträ*. Hence all three terms should be perceived as being used synonymously.

## 5.1.2 Artist's proof

One term that caused translation problems is *Artist's Proof*. There is no equivalent term in the target language as, according to Örnvall (2016:n.p) the concept does not exist in the target culture. An "Artist's Proof" or *A.P.* is, according to Monoprints (n.d.), traditionally prints taken in the process of producing the final version. However, nowadays, *A.P.* (ibid.) often refers to a print that is identical to the numbered copies in the edition, but not part of it, and should account for no more than 10% of the edition. The prints are for the artist himself and not to be sold. Neither definition has an exact corresponding concept in the target culture.

In regard to the first definition, if the artist in the target culture makes a print in the process, and is not satisfied, the print is often thrown away. Sometimes it can be kept as a reference, and might be marked *P.T.* for *provtryck*. However, the English equivalent of *provtryck* is not *A.P.*, but *Trial Proof (T.P.)*. Monoprint's (n.d.) traditional definition of *A.P.* is a slightly different concept than *provtryck*, which is not implemented in the target culture. Nonetheless, *P.T.* is the closest corresponding concept.

In regard to the second definition, Örnvall (2016:n.p) notes that this definition of *A.P.* corresponds to the French *Épreuve d'artiste (E.A.)*, which is also sometimes referred to as *provtryck*, although he (ibid.) claims that this is incorrect. He (ibid.) further claims that there is no Swedish equivalent. Sjöblom and Larsen (1995:n.p) do however claim that the Swedish translation of *artist's proof* is *E.A.* Parallel texts were studied to investigate whether *E.A.* was used in the target culture, and it was found that it was in some of the parallel texts (e.g., Persson 1956). Nonetheless, this does not encompass Monoprint's (n.d.) traditional definition of *artist's proof*. Ultimately not all target community sources agree upon the definition, thus a procedure should be used to ensure that the target readers interpret the term as Eichenberg intended.

However, since the book is over 50 years old, it cannot be known if he used the traditional or the current definition of *A.P.* Focus must once again be shifted to the concept

that the sender intended to express to his reviewers. The co-text gives some clues as to what he meant, see example (6).

(6)	When it has done so, lift the	När det har gjort det kan du lyfta
[P. 132]	paper off completely, and your	bort pappret helt. Sedan är ditt
	first "artist's proof" is done.	första <i>provtryck</i> klart. Märk ditt
	Mark your first satisfactory print	första tillfredställande tryck med
	"Artist's Proof."	<i>E.A.</i> , som står för <i>Epreuve</i>
		<i>d'artist</i> . Detta är ditt första egna
		exemplar utanför upplagan.

Both mentions of the *A.P.* were translated by replacing the reference with a similar phenomenon known in the target culture, as Nord (2006:53) suggests can be done if it is the concept rather than the culture-specificity that is relevant. As *A.P.* has multiple definitions, the two occurrences of the term were treated separately and both were translated by using the strategy Bucher (2006) advocates, that is, focus was put on the concept referred to in the ST, and not the term itself.

The first mention is a reference to the first print pulled from the block, which is not marked with *A.P.*, or *artist's proof*. The concept being referred to is the traditional definition of *A.P.*, which does not have a Swedish equivalent, even though the concept that is the closest in equivalence is *provtryck*. This is the information that needs to be transferred to the TT. Congruence was achieved by adaption of the referent, *artist proof* to *provtryck*.

The second reference of *A.P.* in the example is to another print done later, the first satisfactory print, indicating that the block is done and ready for printing an edition, i.e., the newer definition of *A.P.* which would, according to Sjöblom and Larsen (1995), correspond to *E.A.* The term was translated by adapting the referent as well, but to another term. However, to guarantee congruence, the intended reader must be considered; as stated earlier (see section 3.2), the intended reader can be an artist or a curator, but it can also be an interested layman. Since the section where the example is taken from is a how-to-guide explaining how to produce a print with the woodcutting technique, it is probably primarily aimed at the less knowledgeable reader; and the term *Epreuve d'artist* is neither in Swedish or particularly transparent. The source term is much more transparent, which could be why the original

author did not explain it further: it is a proof that belongs to the artist. Moreover, even the target community experts use different definitions. Thus, it was adapted to a term that exists in the target culture, and expanded with the additional information *E.A, som står för Epreuve d'artist. Detta är ditt första egna exemplar utanför upplagan*, to ensure congruence between the author's intended concept and the intended reader's interpretation.

### 5.1.3 White-line engraving

Another term that does not exist in the target language is *white-line engraving*, which is used on multiple occasions in the ST. However, in this case the concept exists in the target culture: an engraving technique in which the cut out lines on the block produce white lines on a coloured background when printed.

The term was initially interpreted as referring to *linjegravyr (streckgravyr)* used in relief printing, where the areas and lines cut out result in white areas on the print. *Linjegravyr* is done only with lines and thus have no difference in hue and no shading. However, according to Oxford Reference, *line-engraving* refers to “a method of making prints (and the print so made) in which the design is cut directly into the surface of a metal (usually copper) plate”, and Béguin (1981/1982:n.p) uses the same definition and adds “similar work done on wood is called wood engraving.” Thus, *white-line engraving* must be a wholly different term relating to a different concept than *line engraving* entirely. It was hard to find any definition of the term *white-line engraving*, but one was ultimately found; according to Ward (2008:390) *white-line engraving* is a technique used by the engraver to produce a print where the motif is in white strokes on a black background, whereas *black-line engraving* produces black strokes on a white background. This corresponds to Eichenberg's concept, exemplified by him mentioning the *Unterwalden Standardbearer* (1976:133), an engraving with white strokes on a black background. Thus Ward's definition/concept is what should be transferred to the target language. Since a corresponding term cannot be found in the target language, Nord's proposed procedures were used to translate the term, as discussed below.

In the following example, (7), Eichenburg states that wood engraving was practiced before the sometimes-claimed “Father of Wood Engraving” Thomas Bewick made it popular, and is giving examples of wood engravings produced before Bewick.

(7) [P. 133]	J.B.M. Papillon, in his <i>Traite historique et pratique de la gravure en bois</i> (1766), mentions a frontispiece in a Dutch book of 1729, done in <i>white-line engraving</i> on end-grain wood.	I sin avhandling om gravyr och trästick, <i>Traite historique et pratique de la gravure en bois</i> (1766) nämner J.B.M. Papillon en frontespis som finns i en nederländsk bok från 1729. <i>Motivet står i vitt mot svart bakgrund</i> och är graverat på ändträ.
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The referential purpose is descriptive, it is meant to inform the reader that this frontispiece is engraved on end-grain wood and makes use of white lines on a black background. By means of Nord's (2006:53) recommended strategy explication, the concept was expressed in the TT in a phrasing, *motivet står i vitt mot svart bakgrund*, that should assure that there is congruence between Eichenberg's concept and the concept perceived by the reader of the text.

## 5.1.4 Concluding remarks on terminology

By focusing on the sender's intended concept and the concept which should be perceived by the target receiver, Nord's (2006) procedures explication, expansion and (the presented but not named) adaption were used to assure that there was congruence between the ST and TT functions. The division of the ST's purpose and the TT's function was particularly helpful for instances where experts defined the term differently (see section 5.1.1). The co-text surrounding the term was helpful when trying to achieve an understanding of the original author's concept. The procedures were then used to make sure that the reader clearly understood that concept, such as when the term *white-line engraving* was translated with an explanatory phrase rather than a direct translation (*vitlinjegraving*).

The next section of the essay (section 5.2) will examine instances where a text segment contains more than one pragmatic function, and whether Nord's (2006) procedures can be used to retain these functions. For instances where not all functions are retained, it will be discussed why some functions were translated and others were not.

## 5.2 Hybrid functionality

Hybrid functionality in one text or segment can be a result of several different things. The author can have one part of the segment providing information about a referent while

simultaneously offering his own personal evaluation of the referent in a different part of the segment, such as, *he is my beautiful boyfriend*, where *beautiful* offers something expressive in addition to the information provided. Hybrid functionality can also be a result of one word encompassing two different functions, such as *The wind howls*, where *howls* both offers information (the wind is making a sound) and constitutes a trope and a language that is formulated in a way that is supposed to be aesthetically pleasing (compared to, *the wind is making a sound*).

In this section (5.2) the functions discussed for each example is presented. Moreover, a more direct translation of the ST segment is put in relation to the functions and whether this would be both according to target language conventions and achieve congruence for all functions. Lastly, there is a conclusion of what procedures were used to achieve congruence for said example.

## 5.2.1 Hybrid functionality and the word *survive*

One recurring word in the ST is *survive*. As noted above, because of the interplay between functions, the different instances of *survive* may have to be translated differently, with the functions of the segment at hand in mind. For this reason, three occurrences of *survive* will be presented and discussed below, which will allow for further insights on how the co-textual functions can affect the translation of the same word (*survive*).

An important note on the verb *survive* is that it offers hybrid functionality in one word, as mentioned above (see section 5.2). Firstly, it contains a referential function, as it states that the subject “continue[s] to live after the death of another, or after some thing or condition [or event]” (OED), or for inanimate objects, “continue[s] to exist after some person, thing, or event; to last on” (OED). Additionally, Nord (2006:49) explains that instances where the author reveals his attitude toward an object has an expressive function. In both the “animate” and the “inanimate” definitions in the OED, the subject outlives or outlasts someone or something else, i.e., it is strong(er), or it would not have survived. Moreover, in ordinary parlance, to be a survivor is an accomplishment which is often compared to being a victim, “strong vs. weak”. Thus, by choosing to state that the subject *survived* rather than simply stating that it *is still in existence*, the subject is attributed with this accomplishment, evaluated as strong.

Moreover, the *survival* was often ascribed to inanimate concrete objects. NE describes *överleva* as “to be successful in staying alive in a trying situation” or “to live longer than” [my

translations]. To be alive is inherently an animate quality, thus to stay live, *överleva*, is inherently an animate action. As stated above (see section 4.2.4), the ascribing of animate qualities to inanimate objects is less common in Swedish than in English, and the personification should be, as Nord (2006:54) would put it, adapted to the target-culture patterns; in this case target-culture patterns would refer to the linguistic conventions of the target language. The translation of the personification itself should be translated in one of two ways, Ingo's (2007:181) suggested procedures of either exchanging the verb to one that does not entail a human activity, or reworking the syntax and turning the subject into an adverbial. This would result in the aesthetic function of the trope being lost, and it is not only the personification itself that should be adapted to suit target language conventions, but the aesthetic function should also be retained in the TT.

For all three examples of *survive* presented below, the verb was exchanged, but the choice of verb in the TT depended not only on the referential and expressive functions of the verb itself, but was also affected by co-existing functions in the segments. In the first example, (8), survival was ascribed to the blocks used in the early days of the relief print.

- |              |  |   |
|--------------|--|---|
| (8)          | Many of the old blocks <i>survived</i> | Många av de gamla stockarna   |
| [P. 132-133] | the centuries in superb condition.     | har <i>motstått tidens tand</i> exemplariskt och är fortfarande i utsökt skick. |

The referential purpose can be classified as Nord's (200:48) sub-function descriptive referential: the qualities of the *blocks* are being described. This description, i.e. the referential purpose, also encompasses the above described evaluation, i.e., an expressive purpose. Further present is the aesthetic purpose present in the personification. A more literal, or word for word, translation, *stockarna har överlevt århundranderna i utsökt skick*, would have ascribed the inanimate concrete blocks with an animate quality, which was found to be less common in Swedish, as stated above. A rewriting of the sentence, to remove the personification/verb, results in both the expressive and aesthetic functions to be lost.

The expressive function was retained in the verb chosen in the TT. The NE definition of the verb *motstå*, "to not give in to an influencing force" contains the evaluative purpose of

expressing strength, and does not entail an animate quality. Thus, the expressivity marker was adapted to the target culture patterns, in accordance with Nord's (2006:54) suggestions.

To retain the referential purpose of "still being in existence", Nord's (2006:54) procedure of expanding the reference with additional information was used. Combining the chosen verb with the Swedish proverb (*ingen undgår) tidens tand*, retains the referential purpose; if they have *motstått tidens tand*, then they do still exist. Moreover, the proverb has an aesthetic function. Thus, the purposes of the ST should retain congruence in the TT: the referential function by expansion of the reference, the expressive marker was retained in the translation of the verb, and the aesthetic marker by adapting the aesthetic marker from personification to a target language proverb.

However, it should be noted that the referential function would not have needed to be expanded if it was not for the adaption of the aesthetic marker. Hence it is difficult to claim that the referential function was translated with the procedure, as there was no lack of congruence from the beginning; the expansion was a result of the removal of the personification. It could be claim that the translation of the personification was carried out in a way that retained the expressive and referential function, and the translation is being categorized to fit the procedures afterwards. This clearly exemplifies the intricate interplay between the functions.

In the second example, (9), while the personification was translated by exchanging the verb once again, the expressive purpose of *survive* was lost in the chosen TT verb in this instance. Hence another procedure was used to retain the expressive function.

(9)	The early work consisted mostly	I början trycktes de flesta snitten
[P. 70]	of the great incunabula, the	i de enastående inkunablerna,
	block books, of which about	även kallade blockböckerna. Av
	thirty-four different titles have	dessa storslagna skapelser
	<i>survived</i> .	<i>återstår</i> ungefär trettiofyra titlar.

Once more, the referential purpose is descriptive, and the description of the *incunabula* contains the evaluative expressiveness of *survival*. Moreover, the aesthetic purpose of the personification is present. A literal translation, *blockböckerna/trettiofyra titlar har överlevt* would entail a personification and thus stand out in the TT.

The verb was exchanged for the Swedish *återstå*, which is defined by NE as “remains” [my translation], and does not entail an inherently animate quality. However, the expressive evaluation of strength was lost. Nord’s (2006:54) procedure of making the expressive intention explicit was used to retain the expressive function; by adding the premodifying adjective *storslagen*, defined by NE as “which makes a strong and powerful impression”, the positive evaluation is retained in the TT as well.

Furthermore, to retain the aesthetic function which was lost when the personification was removed, the aesthetic marker was adapted to the device alliteration: *storslagna skapelser* (i.e., it was translated symbiotically with the expressive marker *storslagna*). Thus, all purposes of the ST should have achieved congruence in the TT: the referential by adaption to target culture patterns (i.e., exchanging the verb to one that encompasses the same descriptive referential information in the target language), the expressive by making the implicit evaluation explicit, and the aesthetic by adapting the aesthetic marker to target culture language usage by changing it from a personification to an alliteration. However, once again, the referential and the expressive purposes would not have required the use of procedures if it had not been for the aesthetic function.

In the final example (10) of survival, the expressive purpose was also lost in the exchanging of the verb. However, because of the surrounding co-text, this was deemed acceptable (see discussion below). The aesthetic purpose was lost as well.

- |                 |   |   |
|-----------------|---|---|
| (10)<br>[P. 70] | Most of the earliest prints were single sheets ( <i>Einblattdrucke</i> ), which <i>survived</i> because they were pasted inside book covers, cabinet doors, traveling chests, trunks, or wardrobes, from which they were liberated by eager collectors centuries later. | De flesta av de tidiga trycken var ettbladstryck ( <i>Einblattdrucke</i> ). Vissa av dessa finns fortfarande kvar idag på grund av att de var fastlimmade på insidan av bokomslag, skåpsdörrar, resekistor, koffertar eller garderober. Ivriga samlare la beslag på dem flera århundraden senare. |
|-----------------|---|---|

A more literal translation, *ettbladstycken överlevde på grund av [...]*, would transfer the personification to the TT, thus the verb (aesthetic marker) should be exchanged. As stated above, the personification was translated by Ingo's (2007:181) procedure of exchanging the verb.

The TT verb contains the referential purpose of the ST: to inform the reader that the single sheets still exist, *finns kvar*. The descriptive referential purpose of the sentence in the ST, that the single sheets survived because someone pasted them in places which caused them to “survive”, could be seen as negating the positive evaluation present in the verb *survive*. It is no sign of strength to survive if one is only still alive because one was saved by someone else; thus it was deemed acceptable to lose the positive evaluation of the verb. This is a clear example of the interplay within the co-text's functions being important for the translation. Furthermore, the aesthetic purpose of the personification is lost in the TT. Reiss (1981:130) states that the retention of content is the important aspect of informative text types, while the retention of aesthetics may be more important than the information in expressive texts, if retention of one function affects the retention of another. By implementing Ingo's (2007:129) notion of a closer analysis of the functions of different sections, it can be seen that the main purpose of example (10) is referential; the reader is not supposed to evaluate or feel something about the single sheets, i.e., the main function is not expressive (the positive evaluation of the verb was, as discussed above, negated by the co-text); nor is the reader supposed to purely, as Ingo (2007:128) states, enjoy the language for enjoyment's sake, i.e., the aesthetic function is not the main function. Thus, the referential purpose must be the most important purpose to retain.

An important note, however, is that the aesthetic purpose was not difficult to retain because it would affect the retention of other functions, but because of the unobtrusiveness of the aesthetic trope in the ST. Although this essay withholds the importance of the function for the text in general, it could be quite problematic to translate all personifications, a quite unobtrusive and discreet device in the ST—one of the most common tropes in literature (Westfahl, 2005:592; Nabholz, n.d.) and extremely common in English (Mossop, 2013:14)—with rhetoric or literary devices in the TT (see section 5.2.4 for more examples): it would result in a far more aesthetic text. Thus it was determined that a loss of the aesthetic function in a few instances would not result in a far less aesthetic TT; on the contrary, the level of aesthetics would be evened out between the two texts.

Ultimately, the referential function was retained by choosing a verb that contains the same referential information in a way that is adapted to culture language conventions. As mentioned earlier, it is quite difficult to determine if any (and which) procedure was used on the premises described in the theory, even though a functionalist approach was used to retain the function.

## 5.2.2 Hybrid functionality and the word *responsible*

Another word occurring frequently in the ST that can encompass several functions is *responsible*. The referential function depends on the context; and depending on the referential function, the verb can also contain an evaluative expressive function. That is, if *responsible* is used with the preposition *for*, it is defined by the OED as “deserving credit or blame for something”; thus, it is an evaluative expressivity marker as well. However, *responsible for* is also defined by the OED as “being in charge of something, appointed to look after something”, which does not inherently have an expressive function (even though the sentence it is used in still can have an expressive function, such as *that buffoon is responsible for looking after my daughter!*).

Moreover, since *responsible* has multiple definitions, it is important, according to both Nord (2006) and Reiss (1981) to understand the intentions of the original author, i.e., using Nord’s (2006) terminology, otherwise one cannot assure that there is congruence between the original author’s purpose and the experience of the receiver. Two examples of segments containing the verb *responsible* will be discussed below, to illustrate how the interplay between the author’s (ST’s) different purposes affects the translation and demonstrate what procedures was used to retain said functions.

In the first example containing the verb *responsible* below, Eichenberg (1976:74) discusses a first edition of Pliny’s *Natural History*.

- |         |  |                                   |
|---------|--|-----------------------------------|
| (11)    | This first edition of Pliny's              | Den förstautgåva av Plinius       |
| [P. 74] | <i>Natural History</i> , with its bestiary | <i>Naturalis Historia</i>         |
|         | of freaks and abnormalities, <i>was</i>    | (Naturhistoria) som han tryckte,  |
|         | <i>responsible for</i> future flights of   | med sitt bestiarium fullt av      |
|         | fantasy in many illustrated                | groteska abnormiteter, <i>gav</i> |
|         | books of the period.                       | <i>upphov till</i> många andra    |

fantasiutflykter i samtida

illustrerade böcker.

The author's intention is to state that the *future flights of fantasy* was a result of the book and its bestiary, i.e., this is the descriptive referential purpose of the verb. However, the text does not convey whether this was a positive or negative result, if he thought the *flights of fantasy* was something good or bad, i.e., he does not express whether the book (or its publisher) should be “blamed” or “credited”. Thus, the expressiveness of the description encompasses a duality (it can be both a positive and negative evaluation) which should be present in the TT, if the evaluative expressivity is to be retained.

Nord (2006:54) explains that implicit markers only retain the expressive function if the “value systems and perspectives” are shared by the author and the reader, i.e., an expressive marker cannot be understood by the reader if he or she does not understand or have knowledge of the value system the author is referring to. In example (14), *responsible* has a different expressive function—is part of a different value system—in the source language than in the target language. NE defines having *ansvar* as, “an obligation to make sure that a certain business works and take the consequences if it does not” and “an obligation to be accounted for or pay for” [my translations]. While it can be either positive or negative to be *responsible* for something, to *ansvara* for something is only an obligation. A positive evaluation, or at least a possibility thereof, must be retained in the TT. A more literal translation, [*förstautgåvan*] var ansvarig för framtida fantasiutflykter, would not retain this possibility.

NE defines *upphov* as “something that causes or constitutes the first step in someone's or something's origin, development or progress” [my translation]. The verb may encompass both a positive and a negative evaluation, depending on whether the result is good or bad. Therefore, it offers the same referential and expressive function as the ST's *responsible for*. The TT expresses that that the *fantasiutflykter* were a result of the book and its bestiary, and one may read the TT as if the resulting flights of fantasy were positive or negative—depending on one's preferences.

Ultimately, both the descriptive referential function, by the use of adapting the verb to a target language verb that expresses the same referential content, and the evaluative expressive function, by adapting the expressivity marker (i.e., the verb), should have congruence between

the author's purpose and the reader's experience. For this example, the referential function would have required a procedure even if the aesthetic marker would not have resulted in the loss of the verb, as the original verb has some difference in meaning in the two languages. Moreover, the aesthetic purpose was lost in the TT in this example as well.

Contrarily to example (11), in example (12) the verb *responsible* does not encompass the same dual expressivity. Nor does it have an aesthetic purpose. The example is part of a description of publisher Anton Koberger and his publishing venture.

(12)	[He], employed over a hundred	Hans verksamhet sysselsatte
[P. 73]	artisans on twenty-four presses	över hundra hantverkare på
	and <i>was responsible for</i> perhaps	tjugofyra tryckpressar och
	the greatest publishing venture	<i>skapade</i> den troligtvis största
	of his time, Hartmann Schedel's	satsningen som hans tid hade
	Weltchronik (or Nuremberg	skådat: Hartmann Schedels
	World Chronicle) in 1493.	<i>Nürnbergskronikan</i>
		( <i>Weltchronik</i> ) från 1493.

The referential purpose of example 12 entails a description of Koberger's publishing venture. As stated above, the dual evaluation of example 11 is not present, even though the same verb is used; the author does not use *responsible for* as meaning "deserving credit of blame for", but "deserving credit for". That is, it is a positive evaluation of Koberger's work. Consequently, *ansvara* cannot be used, as the referent in the ST is not an obligation; a direct translation, *han ansvarade för den största satsningen [...]*, would rather express that Koberger was in charge of the venture. While this is an accurate statement, the wording would result in a loss of the (positive evaluative) expressive purpose present in the ST and the meaning of the statement would be somewhat misconstrued.

The verb chosen in the TT sentence expresses a positive of Koberger's work. NE defines *skapa* as "bringing into existence from shapeless condition e.d.; usually referring to something great or meaningful [my translation]". As the verb has a positive connotation, usually referring to something great or meaningful, it expresses to the reader that the work was a positive thing, and there should be congruence between the author's expressive purpose

and the TT's expressive function. Ultimately, there should be congruence as the expressivity marker was adapted to target language patterns.

### 5.2.3 Hybrid functionality and malicious tools

A recurrent stylistic device in the ST is the personification of tools, used in a way that relieve the craftsman of the blame when something goes wrong. Unlike the previous examples of hybrid functionality, this section does not discuss the translation of a single word with multiple possible functions. This theme was chosen as it clearly demonstrates the issue of translating the aesthetic personification as well as the intricate interplay between functions.

The examples are taken from the descriptive how-to-portion of the book, which could be claimed to have an appellative purpose, as Ingo (2007:128) claims it is common in instruction books. In this essay, however, it is rather seen as offering information about how to use the tools/engrave/cut, and considered to be a part of Nord's (2006:48) "instructive" sub-function of the referential function. Although Eichenberg formulates the instructions with *you might want, you can try* and *you may prefer*, this type of language is used throughout the instructions and he does not favor any particular technique, i.e., it is not considered appellative; he does not try, as Nord (ibid., 50) explains the appellative purpose, to induce "the audience to respond in a particular way"; the text is not, as Reiss (1981:129) describes appellative texts, persuasively aimed to trigger impulses or behavior, i.e., he does not try to compel the reader to choose a particular tool.

The first example is from a section where Eichenberg instructs the reader of the different possible ways to produce woodcuts. This example was chosen as it exemplifies the previously mentioned (see section 5.2.1) problem of translating an unobtrusive trope while aiming for retention of the aesthetic purpose.

(13)	You might also want to try an electric drill with different bits, but be careful that <i>it does not run away</i> from you.	Du kan även prova att använda en bormaskin med olika sorters borr, om du vill. Men var försiktig så att <i>du inte slinter</i> .
[P. 132]		

The instructive referential purpose is informing the reader that he or she may use a drill, can try different bits, and implicitly that he or she might slip. The first two pieces of information

presented no translation problem and were translated rather directly, and will not be discussed.

The final aspect of the referential purpose also encompasses a personification (aesthetic purpose), which should, as stated above (see, for example, section 4.2.4.1) be rewritten in the TT so that the inanimate concrete object does not act in an animate way. The subject, *the drill*, was turned into an implicit adverbial, (*slinter*) *med borren*, in accordance with Ingo's (2007:181) suggestion, and the implicit subject (*you*) was made explicit. Thus, the implicit referential purpose (*you may slip*) that was lost when the aesthetic marker (*it may slip*) was removed, was automatically retained in the translation of the personification. The referential purpose and the aesthetic purpose were translated symbiotically once more. The intricate interplay of the functions often results in one not being able to be translated without affecting the other. It is therefore difficult to state whether Nord's (2006:53) procedure explication was used to achieve congruence between the referential purpose of the ST and the referential function of the TT, or if the act of removing the uncommon aesthetic device from the TT automatically resulted in the referential function being retained.

To retain the aesthetic function in the TT, initially the rhetoric device "anaphora" was used: *du kan*. Eichenberg himself uses anaphora on multiple occasions in the ST, starting three consecutive sentences with "it should, it may, it may" (1976:130) and "or" (ibid., 131). Hence it was deemed suitable to use the same device. *Du kan prova att använda en bormaskin. Du kan även prova att använda olika sorters borrh. Du kan även råka slinta med borren, om du inte är försiktig*. However, it was found that the TT anaphora was too noticeable, and not as unobtrusive as the source trope. Thus, the aesthetic function was lost, but not because of a pre-determined ranking of and a choice between the retention of different functions, but rather because the anaphora was deemed too conspicuous. Ultimately, the referential function was retained by explication, and the aesthetic function was lost.

The final example discussed in this essay, (14), is another section where the actions of a tool implicitly states that the user of the tool may slip. In this example, the aesthetic purpose was retained.

- |                  |   |  |
|------------------|---|--|
| (14)<br>[P. 135] | This device also keeps your left hand safely out of your tool's range, should <i>it</i> | Med hjälp av pivoten kan du även se till att du håller din vänsterhand på säkert |
|------------------|---|--|

*accidentally slip.*

avstånd från stickelns spets,

ifall *du skulle råka slinta.*

Like the previous example, example (14) contains both explicit and implicit referential purposes. The implicit aspect is present in the final part of the sentence, *should it accidentally slip*, and entails that the person holding the tool (you) may slip. This, furthermore, contains an aesthetic aspect in the personification. The personification was translated with Ingo's (2007:181) procedure of turning the subject into an implicit adverbial, *slinta (med borsten)*, once more. The new subject of the sentence was retrieved from the implicit information, and made explicit. Moreover, the aesthetic function was retained by adaption of the aesthetic marker, by the use of alliteration, *stickelns spets*. Unlike in example (13), the aesthetic purpose could be retained because the surrounding text allowed for an equally unobtrusive device.

## 5.2.4 Concluding remarks on hybrid functionality

While Nord's (2006) suggested procedures were used to translate the different functions, it was sometimes difficult to determine that a procedure was used on the premises described in the theory. This was a result of two things. Firstly, for the majority of the examples, the intricate interplay between the functions resulted in the segment losing several functions when the aesthetic personification was removed. For example, the translation of *responsible* (see examples 11 and 12), required the use of the procedure adaption of the expressive marker as the word *responsible* has different connotations than *ansvarig*: a procedure was clearly used because there was a lack of congruence between the source and target culture/language. However, when *survive* had to be removed because it resulted in a personification (see examples 8, 9, 10), the expressiveness of the verb was lost and had to be rewritten into the TT. As Nord (2006) did not consider hybrid functionality, this type of interplay resulting in a lack of congruence was not discussed in her theory. For example, when the verb (*survive*) was replaced with another verb containing the same expressive function (see example 8), there was not a lack of congruence for the expressive function, but the verb had to be replaced because of the aesthetic function. Thus, the translation did not implement a procedure because of a lack of congruence, even though a linguistic change was made to assure congruence.

Secondly, the procedures presented by Nord (2006) were too narrow and static. For example, three of the examples (9, 10, 11) used what could be called adaption to translate the referential content; this was not a procedure named by Nord. Even though she (2006:53)

describes an adaption of a referent (*custard* for *vaniljpudding*, see section 4.2.2), she only expressively recommends expansion or explication as procedures for the referential function.

It was furthermore observed that a difficulty to retain all the functions present in an example was not, in most cases, related to the issues problematized in the theory used: that the retention of a function hindered the retention of another. The functionalist approach did however aid in the translation, even if the procedures were not used, as one was made aware of the different aspects of the author's intention. Additionally, it was observed that the function of a word determined its translation, and that, for example, *responsible* was translated differently depending on its expressive purpose.

Moreover, for the examples presented in this essay, the aesthetic function was not removed because of a lack of congruence either, but because of target language conventions. The lack of versatility in the realizations of the aesthetic function presented is a shortcoming in this essay, as the source text at hand other aesthetic functions as well. However, the examples were chosen because of their dual functionality, and as mentioned, it is one of the most common tropes in English, which could partially account for the frequency of the trope.

## 6. Conclusion

The first aim of this essay was to examine whether a functionalist approach could be beneficial when translating terminology, which it was. It was found that a combination of Nord's (2006) strategy of focusing on the sender's purpose and the experience of the receiver and Bucher's (2006) notion that it is the concept that should be of focus was helpful; as there was some disagreement on the definitions of the terminology used in the ST among experts (for example if *xylografi* and *trägravyr* is synonymous or not, see section 5.5.1), it would not have sufficed to aim for congruence between the source term/concept in general and the target term/concept in general. If the sender's concept was misconstrued or not clearly conveyed in the TT with the intended reader in mind, congruence would not have been assured (such as the ST using *xylography* and *trägravyr* synonymously, but the TT using them as different concepts). Hence, the focus on understanding the original author's definition of the term (concept) and focusing on conveying that to the intended receiver, was beneficial when translating the terms. It was also found that the co-text surrounding the terms were particularly helpful when trying to understand the original author's concept (see section 5.1).

The second aim was to examine whether a functionalist approach could aid in the retention of all functions for instances of hybrid functionality. The answer is: partially. While

the functionalist approach did assure that the translator, I, was made aware of the different functions present in the ST and aided me in the translation (for example, *responsible* was translated differently depending on its expressive function), the actual translation procedures were not a great tool. The intricate interplay between the functions made it difficult to categorize if a procedure had been used on the premises described in the theory (see section 5.2.4), and sometimes a function was retained by means that was not a suggested procedure by Nord (2006). An attempt to categorize these instances was still done, hence Nord's procedures were altered and a procedure was used for a function not suggested by Nord (adaption of the referent).

For the instances where not all functions were retained, they were not lost because of the reasons problematized in the theory, i.e., that the retention of one function would have hindered the retention of another. In one instance an implicit function of a word was lost as the co-text negated the function; however, it was mostly the aesthetic function that was lost, which was due to the fact that most of the instances of the aesthetic function presented were cases of personification: a rather unobtrusive device and one of the most common tropes in the source language. It is my opinion that if every unobtrusive personification would have been replaced with proverbs, alliterations, plays on words, et cetera, in the TT, the resulting text would have been far more aesthetic than the ST. The aesthetic purpose was retained where the segment or co-text allowed for equally unobtrusive aesthetic markers. However, it should be noted that because of the lack of versatility in the realizations of the aesthetic function, no conclusion on the translation of the function in particular can be drawn.

Moreover, the personifications were removed not because there was not congruence between the functions, but because of differing conventions between the source and target languages. Further research could be done in this area, on how text and language conventions affect the pragmatic functionality of translated texts.

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