

A Study of the Translation of Discourse Markers in
Italian in Harry Potter and the Philosopher's Stone,
by J. K. Rowling

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1. INTRODUCTION.

Conversation is dynamic. Listeners and speakers alike must be constantly alert to pick up a number of subtle signals, according to Schiffren (1982). These can refer to changes in the conversational topic as well as understanding and interest on the part of the participants. Schiffren continues by suggesting that there is a category of words which aid in conversation not by their lexical meaning, but in some other way. They can be single words such as *therefore* and *well*, or colloquial phrases like *I mean like*, or rhetorical questions, such as *...aren't they?* These functional units have come to be called discourse markers.¹ Subtleties dependent on non-lexical aspects of conversation are not the same in cultures and languages which differ. Thus it follows that this category of words may also differ greatly in range, connotation and usage in different languages.

This thesis investigates discourse markers (DMs) and how they are dealt with in translation, and considers what impact this has on the resultant text. It will focus on the value of the functionality of discourse markers within conversational text.

1.1 INVESTIGATION

I will be investigating the translation of DMs in the popular 'children's' novel Harry Potter and the Philosopher's Stone, by J.K. Rowling, which was translated from English into Italian by Marina Astrologo. I have chosen this text because it is current, and its

popularity suggests that the writing and conversational style in the book is very realistic and engaging. Unfortunately, in order to study this aspect of conversational language, it is necessary to use written text, because a degree of standardisation exists in the translation which could not be provided by comparing snippets of spoken speech. However, Harry Potter is high in discourse, and because it is marketed as a children's book, the conversation is highly natural and colloquial – perhaps one reason this author's writing has achieved great popularity recently.

The nature of discourse markers adds a complication to the already difficult process of translation. Since DMs are a functional, instead of a lexical category, they can't be translated based on the meaning of the word. Some other method for translation must be found. The discourse markers must be understood in terms of their function within the discourse, so that the pragmatic value, rather than the lexical meaning of the word, is translated. This suggests that when translating DMs, there is not a 1:1 translation of a word in the original language into the corresponding word in the host language. Perhaps there are DMs in one language which require a number of corresponding DMs in another language in order to carry the same conversational impact.

In this thesis I will talk about the meaning, classification and variety of discourse markers in English and Italian in section 2, followed by an analysis of the data found in the translation of Harry Potter and the Sorcerer's Stone, and lastly, I will summarise the effects that discourse markers have on a translation effort, and how this can be seen in the Harry Potter translation.

¹ Alternately termed, in various sources: discourse connectives, discourse operators, pragmatic connectives, sentence connectives, and cue phrases. Fraser (1999)

The data that I will be working with relates to the sentences in the Italian version of Harry Potter which used discourse markers, and the English language original. I will use the patterns discovered in these translations in order to observe the distribution and ostensibly conclude something relevant regarding these particular discourse markers, the attention that had to be given them in the translation, and differences between them in terms of meaning within a discourse, which must be considered.

One important question which has been asserted previously regards the discourse markers which do not exist in the English original, and which appear in the Italian. I will pay special attention to these cases, where it seems that words with no lexical value are important enough that they are added into the text in translation. Another important consideration is the value of translating these words in the first place, since they have no lexical value. What other attributes of the discourse must be taken into consideration when translating, to fully understand the value added by discourse markers in conversation?

2. DISCOURSE MARKERS

In this section, I will first discuss the characterisation of discourse markers in section 2.1. I will elaborate on the multiplicity of DMs functions in section 2.2, and in section 2.3 I will begin to discuss the interaction of DMs in English and Italian, and the effect of translation upon them.

2.1 CHARACTERISATION OF DISCOURSE MARKERS

In the following section, I will discuss recognition of discourse markers in section 2.1.1, their use in section 2.1.2, and their origins and linguistic categorisation in section 2.1.3.

2.1.1 RECOGNITION OF DISCOURSE MARKERS

Discourse markers are the lexical items which are used by the speaker to comment upon the discourse plan and goals. This covers a large assortment of lexical items in English, which do not otherwise fall into traditional parts of speech, such as *oh*, *ah*, *uh*, certain uses of *well*, *say*, *y'know*, *like*, and non-conjunctive uses of *so* and *but*, among others. A sentence has the same truth value whether or not there is a DM.² This means that discourse markers themselves do not affect the meaning of the sentence and provokes the question of how their presence can be justified.

Schiffrin, through her research of DMs, tries to answer this question. She says that DMs impose a relationship between some aspect of the discourse segment they are a part of, and some aspect of a recent previous discourse segment. For example, *oh* has a role in information site transitions because *oh* marks a focus of speaker's attention which then also becomes a candidate for hearer's attention. This creation of a joint focus of

² Murphy, M. Lynne. 1993. Squib: Discourse markers and sentential syntax. In Studies in the Linguistic Sciences 23(1):163-67

attention not only allows transitions in information state, but it marks information as more salient with a possible increase in speaker/hearer certainty as to shared knowledge.³

2.1.2 USE OF DISCOURSE MARKERS

The work done by Fraser leads him to develop categories for discourse markers based on their function. These categories are the following:

- DMs which allow the derivation of a contextual implication (so, therefore, too, also)
- DMs which strengthen an existing assumption, by providing better evidence for it (after all, moreover, furthermore)
- DMs which contradict an existing assumption (however, still, nevertheless, but)
- DMs which specify the role of the utterance in the discourse (anyway, incidentally, by the way, finally.)⁴

However, the work by Fraser relies almost solely on written discourse markers, which may be considered a contradiction in terms. As Schiffren's analysis has shown, discourse markers are relevant to spoken conversation. Because written language is often far more formal than spoken language, although Fraser's analysis of the class of discourse markers agrees with research by Schiffren and others, the words that he believes are discourse markers is a far more limited group. In his paper "What are Discourse

³ Schiffrin, Deborah. 1982. [Discourse markers, semantic resource for the construction of conversation.](#) Doctoral Dissertation, University of Pennsylvania, Philadelphia, Penna.

Markers?” he asserts that words such as *like*, *whatever*, *uh*, and *um* are not considered discourse markers, which is contrary to current belief. The benefit of considering discourse markers in written text is obvious – it is far easier to procure.

However, Fraser’s analysis may show that acceptable DMs in written text differ from acceptable DMs in colloquial speech. I have chosen a current, popular children’s novel for this purpose. It has a high density of conversational text, and is written in a colloquial style which closely mirrors natural speech. In translating this book, the translator must face the challenge of keeping the conversational text equally fluent.

Fraser’s article also reminds us that discourse markers as a subcategory of discourse analysis are still a fairly new topic. It is not always easy to define what words have a secondary use as a DM, especially since it differs even within one language due to location, dialect, age, social class and other factors which will not be considered in depth in this thesis.

2.1.3 ORIGINS AND CATEGORY OF DISCOURSE MARKERS

It has frequently been observed that discourse markers tend to be multifunctional.⁵ DMs come from all different categories of speech. Some of them are imperative verb forms (look!), others are conjunctions (and, but) or filler words (uhh...) These formally identical counterparts are not used as markers, and do not contribute to the propositional

⁴ In Fraser, Bruce. 1999. What are Discourse Markers? Journal of Pragmatics 31: 931-952

⁵ Hansen, Maj-Britt Mosegaard. 1998. The semantic status of discourse markers. Lingua 104: 235-260.

content of the utterance. This shows that when a discourse marker is used, it no longer carries the lexical meaning of the original word.

This is important in translation because it means when a translator opens the dictionary to look for the lexical translation of a word – that is no longer appropriate. Many discourse markers have a real lexical meaning, which is not the same as the DM functionality of the word. Thus, the translator must understand the difference, and strive to translate not the lexical meaning, but the conversational impact of the DM phrase or discourse.

However, since discourse markers come from many different lexical classes, it becomes very difficult to categorise them. Fraser posits that they be considered a pragmatic class, because they contribute to the interpretation of an utterance rather than to its propositional content. (Fraser, 1999) However, Fraser’s interpretation is also quite limited, and in his analysis he continues, saying:

“With certain exceptions, they signal a relationship between the segment they introduce and the prior segment. They have a core meaning which is procedural, not conceptual, and their more specific interpretation is negotiated by the context, both linguistic and conceptual.”⁶

This interpretation is useful although rather limited. One deficiency with Fraser’s study on DMs is that he considers only literary texts, not live, current, or colloquial discourse. Since discourse markers refer directly to the interaction between speakers more than they refer to the interaction between parts of a sentence, his analysis lacks depth into the variety of DMs which exist. Discourse markers do probably belong to a pragmatic category of words. They are originally culled from other lexical categories, which they relate to with varying strengths, depending on the DM. Their function is to

⁶ Fraser, Bruce. 1999. What are Discourse Markers? Journal of Pragmatics 31: 931-952

aid speakers in following a discourse and interacting with other participants. In the following section, I will begin to relate the diversity of DMs and how they are used in speech.

2.2 FUNCTION OF DISCOURSE MARKERS

In this section I will summarise the multiplicity of DMs functions. They are: interactive functions on the part of the speaker, discussed in section 2.2.1, interactive functions on the part of the speaker or listener, discussed in section 2.2.2, and finally, metatextual functions in section 2.2.3.

This research was done on DMs in Italian (Bazzanella, 1995) and in relating these examples I have attempted to find or create a discourse marker which reflects the same attributes as the Italian example. In some cases this is more successful than in others. The difficulty in creating parallel examples is one sign that the uses of discourse markers in Italian and English cannot be translated in a straightforward manner. All Italian examples come from the same source. All translations from the Italian are mine.

2.2.1 INTERACTIVE FUNCTIONS ON THE PART OF THE SPEAKER

2.2.1.1 Turn Taking

Turn-taking is a way to stabilize contact between the participants in a discourse, and to have time to think up the right word. A speaker will use a turn-taking DM so that other people are warned that he has something to say, and they will be primed to listen, rather than to say something themselves. Turn-taking discourse markers can be cumulative with other types of DMs such as filler-words used for floor-holding.

(4) [All'inizio di una discussione in classe:] **Allora**, sapete che il 7 dicembre abbiamo fatto questo consiglio di classe.
[At the beginning of a discussion in class:] So, you all know that on December 7th we did this....?

(5) [Hector approaches a girl he finds attractive.] **So**, Cynthia, would you like to go out for coffee?⁷

In both of these cases, the DM is used to gain the attention of the participants in the discourse, in order to gain time before continuing with the new information.

2.2.1.2 Filler Words

Filler words are used in the case when the speaker, in the course of speaking, realizes through feed back that his speech is not acceptable for some reason. It might be that he isn't getting his point across, that he changes direction in the middle of a locution, or that he realises he is about to say a word or phrase which is inappropriate. They can also indicate that the speaker has difficulty formulating what he is saying, or while speaking can't find the contextually correct word. Or, in the words of a Russian specialist and polyglot, "In languages where changing what you're saying or how you're wording it means leaving an amputated stump of grammar in the first part of an utterance, the *eh* signals that you've thought better of it. The listener shouldn't expect the first few words

to be glued to what follows, at least grammatically.”⁸ In all cases, the purpose of filler words is to fill in gaps in speaking, adding time for the speaker to think of the right word or readjust what he is about to say.

- (6) Parlante A: Dante vuole ad un certo punto ammonire **eh** ammonire l'umanità e in particolare chi?
*Speaker A: Dante would like at a certain point to admonish, **uh**, admonish humanity and in particular who?*
- Parlante B: In particolare praticamente **eh** le due autorità che sono poste a capo dello Stato cioè la chiesa e l'Impero.
*Speaker B: In particular, practically, **uh**, the two authorities that were in place as the heads of state, that is, the church and the empire.*
- (7) "Not if his goal is to get--**ah**--me and Arianna," Gift said.⁹

In both of the previous examples, filler sounds like *eh* and *ah* are used to fill in time as the speaker collects their thoughts to clarify the statement being made. In the first example, *eh* is used as the first speaker formulates an exam question. In the response the student uses it in a similar manner, inserting *eh* when he is about to add his own information.¹⁰

In the English example, the speaker has trouble referring to himself in first person, and so he hesitates before doing so in order to organise his statement in a way that will be acceptable to his listeners.

2.2.1.3 Request for Attention

⁷ John Finkbiner

⁸ Sibelan Forrester, personal communication

⁹ DeLint, C.

¹⁰ This exchange also includes other discourse markers: *ad un certo punto*, and *praticamente*, which will be discussed later for their effects on the dialogue.

A request for attention is when the speaker employs certain discourse markers so as to reclaim and maintain the attention of the listener. This happens especially often during telephone conversations, because the members of the discourse can't see each other, and thus they can't depend on extralinguistic factors like facial expression and body language. Attention getting DMs may be found after a signal of interruption, as in the following example.

- (8) Parlante A: La sincronia riguarda lo sviluppo nel...
The synchrony regarding the development of...
Parlante B: **Ma, senta**, ci pensi bene.
But, well, think about it.

In this example, the first discourse marker is used as a signal of interruption, and the second discourse marker is a request for attention, followed by the continuation of the statement. First, the speaker must interrupt the previous interlocutor. Once this is done, he must gain time, and allow the position of speaker to settle on himself. In a theatrical setting, this is when all eyes would turn to speaker B. After achieving this goal, he continues with the point he wanted to make.

- (9) "Merry Christmas!"
"Hey, look -- Harry's got a Weasley sweater, too!"¹¹

The English example also makes use of a signal for interruption before the request for attention. *Hey* interrupts the previous interlocutor, and *look* directs the attention of the participants on Harry and his sweater. It is not necessary in either English or Italian for a request for attention to come after another discourse marker. One can imagine

¹¹ Rowling, Joanne K. 1997. Harry Potter and the Sorcerer's Stone. New York,: Scholastic Books. pg. 202

statements that would begin with "Look...," particularly when a speaker is trying to maintain the listener's attention in order to make a point or clarification.

2.2.1.4 Social Cohesion

Social cohesion is another reason behind the use of DMs. They can be used as an instrument to create, consolidate or highlight the membership of an individual in a group. This type of DM is used to underline the common consciousness of the speaker and the listener and helps to augment the intimacy of the discussion. This is one example in which English is much weaker than Italian.

- (10) "Tu dormi troppo, **Giovanni!**" (V. Brancati, *Don Giovanni in Sicilia*, Milano, Garzanti, 1971 pg. 32.)

*"You sleep too much, **Giovanni!**"*

- (11) "Your hair looks so nice today, **Susan!**"

These two examples make use of a vocative. Placing the listener's name into the dialog brings the speaker and the listener closer together. In the second example, this use of a name serves to create an intimacy between the speaker and Susan, who is being complimented.

- (12) Scusa, **sai**, ma non ce la faccio proprio, **capisci**.
*Scuse me, **you know**, but I can't really do it, **understand?***

- (13) It's just, **you know**, I have a lot of homework.¹²

In example (12), DMs are used to hedge. The speaker does not want to accede to the listener's wishes, but does not want to be rude. She takes the edge off what is being said by appealing to his understanding, and presupposing an intimacy between them.

Example (13) does the same thing in English. When the speaker adds the DM phrase *you know* to her statement, she is forging an intimacy, wanted or not, with the listener. This leads to a sense of shared consciousness, making her declension of the (unstated) invitation more polite.

2.2.1.5 Mechanisms of Modulation

Mechanisms of modulation are used to reinforce or mitigate the propositional content of an enunciation or of one of the components of the linguistic act. Some of them can be used to indicate the lack of precision in the formulation of the content, or the inadequacy of the expression being used. Others can reinforce the precision on the level of the propositional content, can augment the authority and the power of the speaker, and can diminish or augment the degree of commitment that underlies the enunciation. Certain DMs can be used for reasons of courtesy to avoid conflicting interests or in the interests of face-saving on the part of the listener.

- (14) Saussure **praticamente** è vissuto nel millenovecento...
Saussure basically lived in 1900....

This statement was made in context of a school exam. By adding the DM *praticamente* the student has given himself liberty to be vague. In English they would include *sort of; it's sorta like; actually*. In Italian, *cioè* is common as a DM in this case, along with *praticamente*.

- (15) “Where’s Sri Lanka, anyway?”
“It’s **sort of** near India.”

¹² Courtesy of Richard Tayar

2.2.1.6 Control of Reception

2.2.1.7

The DMs which regard the control of reception allow the speaker to verify correct reception of the discourse on the part of the listener, especially in situations where face to face interaction is lacking. They are a way of fishing for some response from the listener.

(16) Allora alle otto, **eh?**
*At eight, **then?***

(17) Even Zeffy knew enough folklore to understand why. "You're kidding, **right?**" she asked.¹³

In these examples, the speaker is asking the listener to reaffirm what is being said. In the first example the speaker is confirming the time for an appointment, and is making sure that the listener is in agreement, that they will meet at 8. This could take place in a telephone call, when the speaker wants to make sure that the listener has heard the time.

In the second case, Zeffy is requesting information from the previous speaker regarding the truth of what was said. Not only does she find the information hard to believe, she wants her view to be affirmed. The DM *you're kidding* is usually rhetorical, but in this case it isn't. Zeffy wants affirmation of precisely that: that the previous speaker is not kidding: she wants a response.

2.2.1.7 Request for agreement or confirmation

Request for agreement or confirmation is another use of discourse markers, some of which are regionally diverse. They request the agreement or confirmation on the part of

the listener to a statement made by the speaker. They are different than the previous class because they overtly ask a question. It is generally a rhetorical question, but still has the strength of a question, compelling the listener to respond to the speaker.

(18) "Sbirciò di fianco, diffidente, in direzione della bicicletta. L'hai chiusa, **non è vero?**" (G. Bassani, *Il giardino dei Finzi-Contini*, cit., p. 148)

"He cast a sidelong glance, diffidently, in the direction of the bicycle. You locked it, didn't you?"

(19) "Your platform should be somewhere in the middle, but they don't seem to have built it yet, **do they?**"¹⁴

Both of these examples end with a rhetorical question, which is a request on the part of the speaker for input from the listener, either to assert or disagree with what is being said. The speaker expects that the listener will agree. In the second example, Harry is standing with his uncle in the train station, and the uncle is pleased to observe that there is no platform nine and three-quarters. In this case, he feels that he has been entirely proven right, and with this pretense of asking Harry for agreement or confirmation, he succeeds in rubbing Harry's nose in the fact.

2.2.1.8 End of Turn

In the final position, with an interrogative intonation, some DMs serve to end the turn in the discourse, often also requesting confirmation, or to assign the next turn to one of the listeners. An example of this is shown below.

(20) Cosa ne pensa, **Bianchi?**

¹³ Trader, C. deLint, pg. 296

¹⁴ Rowling, Joanne K. 1997. Harry Potter and the Sorcerer's Stone. New York,: Scholastic Books. pg. 90

*What do you think about it, **Bianchi**?*

(21) I want to get sausage on the pizza. Do you like sausage, **Nigel**?¹⁵

In example (20), the turn of the speaker is ended, and control of the discourse passes on to the interlocutor called Bianchi. Similarly, in example (21) the speaker passes control of the discourse on to Nigel, whose opinions regarding pizza are now relevant. In each of these cases, a direct question is asked, and since the speaker is using someone's name, it is being passed on to that person. The turn of the current speaker is ended, and the discourse is passed on to the person who is being named.

2.2.2 INTERACTIVE FUNCTIONS ON THE PART OF THE LISTENER OR INTERLOCUTOR

2.2.2.1 Confirmation of attention

If at some point during the communication, the listener doesn't intend to speak, but wishes to signal her attentiveness, and confirm that she is following the communication she may participate with DMs.

(22) K: This grader is like a computer,
S: **un-hun...**
K: She marked off 0.1 on my exam...
(personal exchange)

Discourse markers of this variety are usually inserted into minute pauses in the locution, as in this example. S inserts a discourse marker into the pause. She has no

¹⁵ courtesy of John Finkbiner

intention of speaking herself, but is using the pause as an opportunity of showing the speaker she is listening, and therefore interacting with what is being said. Whether she agrees or disagrees is not relevant.

2.2.2.2 Agreement or confirmation of the Listener

Other DMs are used to indicate the agreement and/or confirmation on the part of the listener during the locution. In some cases they signal a partial agreement, if not perplexity. In some cases the agreement may precede the thing that it is agreeing with.

- (23) Parlante A: Passata questa fase dei tre mesi, sicuramente le...
Once this three month phase has passed, for sure the...
Parlante B: **Va bene.**
All right.
Parlante A: le cose andranno con più calma.
things will go more smoothly.

- (24) A: I'll go buy cigarettes –
B: **okay.**
A: and be back in five minutes.

In these examples, the listener is confirming actively that they agree with what is being said. In example (23) the listener anticipates what is being said, and agrees before the speaker has even finished talking. In (24) speaker B is acquiescing to both speaker A going to buy cigarettes, and also to the expected return.

2.2.2.3 Reception and Acquisition of Consciousness

Another type of agreement is in the reception and acquisition of consciousness. This type of DM is used when the listener reacts to what is being said, perhaps with shock or

surprise, perhaps with limited understanding or with disapproval. DMs of this nature in Italian are the following: *sì, (ho) capito, ah, ooh, aah, eh, ecco, ma pensa, nooo!, non mi dire/ non mi lo dire.*¹⁶

- (25) M: We have a chemistry test tomorrow!
L: **Oh noooo....**¹⁷

In (25) L. is not in control of the situation. Instead, he is reacting, he is shocked and perhaps aware that a calamity will follow (failure of the exam?) related to the theme of the current discourse. Use of a discourse marker here shows L's newfound awareness of the situation.

2.2.2.4 Request for Explanation

The listener may use DMs as a request for explanation when they have not clearly understood the meaning of what the speaker is saying, in some cases interrupting the speaker to do so. A request for explanation is generally a DM which allows the speaker to know he should elaborate further on his topic.

- (26) Parlante A: Ogni volta lo vedo, non so, c'è qualcosa di strano.
Every time I see him, I don't know, it's strange.
Parlante B: **Cioè** non ti piace?
You mean you don't like him?

- (27) G: **So you're saying**, like, your thesis is due on Monday?

¹⁶ There are also many cases of particularly dialectical variants; in the article Bazzanella talks about the Piemontese *o basta là*, which meaning can't be gotten across in any other regional dialect of Italian or even English. (Although the alternatives suggested are: *non mi dica, dis donc, and are you kidding?*)

¹⁷ courtesy of R. Tayar

In (26) the speaker is asking a question related to the previous statement, and requesting clarification. Speaker A is being vague, and speaker B uses *cioè* as a lead-in to his request for a more solid opinion. In the second example the speaker is requesting clarification of what was said previously. In both of these cases the DM heads a request for more related information.

2.2.2.5 Mechanisms of Interruption

DMs can also be used as mechanisms of interruption, when the listener would like to take over the turn either in a small pause or by interrupting the speaker. The DM *cioè* can be used here to interrupt the speaker, take a turn and reformulate what was just said. This use of *cioè* is one of many of its DM functions.¹⁸

Use of *cioè* as a mechanism of interruption is similar to the request for explanation. However, in this case the listener (who is now taking a turn) is restating what has already been said, not asking a question.

- (28) Parlante A: Altri hanno invece privilegiato un aspetto più tecnico, e **cioè hanno --** (interroto)
Speaker A: Others have privileged, instead, a more technical aspect, that is, they—(interrupted)
Parlante B: +**ma lei difende** gli obiettori fiscali per ragioni professionali o perché ci crede?
Speaker B: but are you defending the fiscal objectors on professional grounds or because you believe them?
- (29) Speaker A: I think that the Palestinian people had a right to resort to terro--
Speaker B: +**So you mean** that the Israelies are wrong, then?

In both of these examples, the speaker is interrupted by the listener who suddenly has further information or a request for clarification. In (28) speaker B is requesting a clarification of speaker A's position on a topic. Similarly, in (29) speaker B would like

further explanation regarding the viewpoint of speaker A, of which he is currently sceptical.

2.2.3 METATEXTUAL FUNCTIONS

2.2.3.1 Demarcation DMs

Demarcation DMs are used by the speaker to articulate opening, continuation, and closing and the relationship between the themes treated in the dialogue. They can also help deal with the inherent problems in oral communication, the difficulty in planning ahead and the impossibility of canceling what has been said, which lead to pauses, repetitions and false starts.

- (30) Allora era il segretario della Cisanal, oggi è senatore del M.S.I. **Insomma**, è il capo dei "boia che molla."
*So there was the secretary of Cisanal, today he's the senator of MSI. **I mean**, he's the head of the "executioners."*
- (31) "So **that change**," Gift's father said, softly this time, to Gift's mother, "**that change in the air, in the magick**, affected you?"¹⁹

In the first example the speaker uses the DM *insomma* to sum up what he has said and to articulate the closing of his remarks. In the second example, the speaker shows cases of repetitions and false starts that are inherent in spoken language as he tries to clarify what he is saying.

¹⁸ This will be elaborated upon in section 3.1.4.

¹⁹ pg. 60

2.2.3.2 Focalising DMs

Focalising DMs are used to direct or regulate the elaboration of information on the cognitive level. One particular case in Italian is the word *mica*, which among other uses negates the presupposition of the previous assertion. In the following example, *mica* is used because it gives the presupposition that the listener might not know the time.

(32) **Mica** sai che ora sono?
Do you perchance know the time?

(33) Do you **maybe** know how to get to the post office?

In example (33), the word *maybe* acts similarly to *mica* in the previous example. It is supposing of the stranger who is asked, that they may not have the proper information, and thus helps to organise how the information will come to the speaker who requires it.

2.2.3.3 Indicators of Reformulation

There are three types of indicators of reformulation, which include indicators of paraphrasing, correction, and exemplification.

Paraphrasing is simply the act of repeating what was already said in other words. DMs used to paraphrase include *diciamo*, *voglio dire*, *in altre parole*.

(34) Anche persone che in teoria dovrebbero essere addestrate a cogliere segnali di menzogna, falliscono, **cioè** non riescono a ottenere percentuali superiori al caso.
Even people that in theory should be trained to collect signals of lying, they fail, that is they don't succeed in obtaining superior percentages in each case.

(35) I'm sure my leg is broken. **I mean like**, it hurts when I walk.

In example (34) the speaker uses *cioè* to rephrase what was previously said in another way. In the second example the speaker uses the DM phrase *I mean like* to paraphrase her understanding of the pain she feels.

Indicators of correction are used to correct or clarify the current statement. They include *anzi, diciamo, insomma, cioè, non so, no*. In some cases correction may be used to approach greater precision, and correction may also occur after false starts.

(36) Bravo. Be', bravo è troppo. **Diciamo** diligente.
Good. Well, good is too much. But like, diligent.

(37) I failed the test. Well okay, maybe I didn't do that bad. **Maybe like**, a D.

In example (36) the speaker uses *diciamo* to amend what he previously said. He decides that *bravo* was too strong a term, and changes it to *diligente*. Another DM of this type in Italian is *semmai*. In English, they include: *what about, how about, that is, but like*. In (37), the speaker amends his originally pessimistic conclusion to one which is slightly more hopeful. (Albeit very slightly!) Both of these are indicators of connection because they connect the previous information with some kind of clarification or change.

Indicators of exemplification are used to introduce an example which may help the listener understand the argument in a more complex manner.

(38) In Italia qualsiasi esercizio pubblico, **mettiamo** un negozio di parrucchiere, ha un giorno di chiusura infrasettimanale.
In Italy any public institution, let's say a hair cutter's, has one day of closure every week.

(39) If you were to go into a bar – **for instance**, the Irish Pub...

In example (38) the speaker uses the DM *mettiamo* to add in an example of the type of thing she is referring to. This is a case of exemplification. In example (39) the speaker uses the DM *for instance* to refer to a specific pub instead of just bars in general.

Other DMs of this type in English include *like*, and *such as*. In Italian, other DMs of this type include *suponiamo*, *magari*, *per esempio*, and the simplest, *come*.

2.3 DISCOURSE MARKERS AND TRANSLATION

Although this background information came from research in Italian, the examples show that in most cases there are equivalent categories for words in English. However, the examples also show that these equivalences are not precisely the same, in many cases. In Italian, the DMs used for demarcation, in section 2.2.3.1, do not have clear English equivalents. Similarly, the vocative in English is not very strong, and there is no DM with the same meaning or use as *mica*.

So, now I will look at how discourse markers behave when they must undergo translation. Can these discourse markers themselves be transferred from English to Italian, or are special translation strategies necessary to recognise discourse markers and translate them properly?

3. DATA AND ANALYSIS

In this section I will consider a number of discourse markers of interest from Harry Potter. I will discuss examples which are pertinent to the act of translation and which help to make clearer the value of discourse markers in a discourse. These include *allora*,

già, cioè, su, mica, proprio, certo, vero, ecco and *dài*. In this section, all examples are taken from J. K. Rowling's Harry Potter and the Philosopher's Stone²⁰ in English and Harry Potter e la pietra filosofale²¹ in Italian. Additionally, further examples for each discourse marker can be found in Appendix A.

3.1 ALLORA

The first pattern that can be noted regarding *allora*, is that when the original English text uses the construction "..., then." the Italian will require *allora*.

(40a) "E questo è nostro fratello Ron. **Allora**, ci vediamo dopo." (97)

(40b) And this is Ron, our brother. See you later, **then**. (98)

This use of *allora* and *then* is that of a discourse marker which regards the reception of the discourse on the part of the listener, which was discussed in section 2.2.1.6. That is, the speaker is adding an emphasis to the statement so that the listener will take note of it.

The next use of *allora* occurs as a translation of *so*, which is a turn taking discourse marker, discussed in section 2.2.1.1.

(41a) Sotto, c'era scritto il nome: Albus Silente.
"Allora, questo è Silente!" disse Harry. (100)

(41b) Underneath the picture was the name Albus Dumbledore.
"So this is Dumbledore!" said Harry. (102)

²⁰ Rowling, Joanne K. 1997. Harry Potter and the Sorcerer's Stone. New York,: Scholastic Books.

²¹ Rowling, Joanne K. translated Marina Astrologo, 1998. Harry Potter e la Pietra Filosofale. Milano,: Salani Editore.

In this example, *so* is used to begin a new discourse, or initiate a new turn within the discourse.

It seems that *now*, also translated by *allora*, is a similar discourse marker to *so*, which also serves to initiate a new turn.

(42a) Quando si fermarono lui fece altrettanto, abbastanza vicino per sentire quel che dicevano.
“**Allora**, binario numero?” chiese la donna, che era la madre dei ragazzi. (90)

(42b) They stopped and so did he, just near enough to hear what they were saying.
“**Now**, what’s the platform number?” said the boys mother. (92)

There is a difference in English between using the DM *so* and the DM *now*. *Now* keeps more of a sense of its lexical meaning: we are here, now is the present time. It adds a sense of location to the functional meaning of *so*. In example (42b) the mother says *now*, suggesting that they have arrived at a goal, and she is pausing to reassess what still needs to be done. If the word *so* were used in place of that, it would suggest that the previous discourse were unrelated, and the speaker were changing the subject. It is possible that this distinction is lost in Italian because it does not differentiate the two words.

The last interesting thing to note about DM use of *allora* are the cases in which no DM seems to exist in English, and yet *allora* is added to the translation. It seems that while Italian lacks some of the fine distinctions available in English, it goes both ways: English lacks some of the fine distinctions of Italian, as well.

(43a) (a) Lei ha fatto la sua parte, da qui in avanti me ne occupo io.” (237)
“**Allora** io torno all’alba,” disse Gazza.

(43b) “Yeh’ve done yer bit, I’ll take over from here.”
“I’ll be back at dawn,” said Filch. (249)

(44a) (b) "E perche?"
"Perche? Ma dàì, Harry, perche tutti **allora** vogliono risolvere i loro problemi con la magia. (66)

- (44b) "Why?"
 "Why? Blimey, Harry, everyone'd be wantin' magic solutions to their problems." (65)
- (45a) (c) "È proprio un peccato che non ne diano più spesso come una volta...**Allora** ti appendevano al soffitto per i polsi..." (236)
- (45b) "It's just a pity they let the old punishments die out...hang you by your wrists from the ceiling for a few days..." (248)

In the first of these cases, example (43), in Italian it is necessary to include a turn-taking DM, similar to example (41). This serves to emphasise the turnover of interlocutor from the original speaker to Gazza. In English, it is not always necessary to have this kind of DM. It is a characteristic which, in this sort of written conversation, helps the reader to understand the different personalities of the characters. So, by excluding a turn-taking DM in example (43b), we have a sense about Filch – perhaps that he is rather blunt or not good in social situations. This allows the conversation to flow more naturally. As a non-native speaker, it is difficult to assess whether the translator has made use of other aspects of Italian to convey this feeling, or whether it has been disregarded in the translation.

Example (44) in Italian includes *allora* in a sense which would be translated as *then*. This has been excluded in the English because the speaker, Hagrid, speaks with a strong and unusual accent, often deleting words. Thus, it increases the informality of the English and makes it fit with the character description. Deleting *allora* in the Italian translation would not have the same effect. I argue that this is a very subtle translation, because the translator has added *allora*, to create a sense of natural discourse which would be otherwise missing.

Example (45), like (44) translates *allora* as *then*. In this case it is clear that *allora* is being used with its full lexical value. In Italian the time period needs to be specified

more clearly than in English. Thus, while you can get away with the English sentence in (45b), which is referring to the past without ever stating it, you must overtly say *allora*, or *then*, to get across that it is in the time period of the past as (45a) does.

There are a number of other words in English which are also translated as *allora*. These include *well, now; right, then; and right*. An example follows.

(46a) “Ehm, vediamo,” disse Olivander lanciando a Hagrid un’occhiata penetrante. “**Allora**, signor Potter, vediamo un po.” (83)

(46b) “Hmmm,” said Mr. Ollivander, giving Hagrid a piercing look. “**Well, now** -- Mr. Potter, let me see.” (83)

This example follows the pattern of example (42). These also seem functionally to be turn-taking DMs. Each of them, like I previously said of *now*, has a slightly different meaning. You cannot always replace *so*, with *now*, with *right*. That is why they are different DMs. However, in conversation they are used when with varying connotations, someone wishes to take a turn in the conversation.

Thus we see that *allora* has a wider range of uses than does any given word in English. This means that there are many words which we see in the English that are all translated as *allora*. There is *allora* as *so* or a turn taker. There is *allora* as *then*, or as emphasis of reception of the discourse. There is *allora* when it has no English precursor, most likely because a turn taking or discourse-reception function is needed in Italian where it is not needed in English.

3.2 GIÀ

A common translation of *già* is as an affirmation. However, it is a very quick, emphatic affirmation, which is not similar to the complete meaning of *yeah* in (47b). The translator has thus added *sentite un po*, ‘listen for a second,’ which helps to diffuse the meaning of *già* into something closer to *yeah*. The benefit of doing something like this is that it makes the Italian conversation sound more natural.

(47a) A: Ah, sì, il Professor Piton. (220)
B: “Piton?”
A: “**Già. Sentite un po**, non è che state ancora...”

(47b) A: “Oh yeah, Professor Snape.” (232)
B: “Snape?”
A: “**Yeah**, yer not still...?”

Although in this example, there was originally a discourse marker, it is not exactly of the same type as *già*. *Già* seems to be used as an agreement or confirmation on the part of the listener, as mentioned in section 2.2.2.2. In other cases, *già* is added to the discourse where there was originally no DM in English.

(48a) ...disse Hagrid tutto fiero. (221)
“Be’, è **già** qualcosa,” sussurrò Harry agli altri per non farsi sentire.

(48b) ...said Hagrid proudly. (232)
“Well, that’s something,” Harry muttered to the others.

In (48), *già* adds emphasis to what Harry is saying. The word *quite* is used similarly. In English, this statement would have a grudgingly sarcastic tone to it: the *già* helps to convey a similarly sharp tone in Italian. Also, to say *è qualcosa*, in Italian, would sound very strange. It is not a normal thing to say in conversation. The translator sensed that another DM was necessary to make this sound like a natural discourse.

Finally, *già* can be translated by its lexical, non DM function, as already.

- (49a) “Era ora,” disse. È **già** mezz’ora che vi aspetto. Tutto bene? Harry, Hermione?” (237)
- (49b) “Abou’ time,” he said. “I bin waitin’ fer half an hour **already**. All right, Harry, Hermione?”(249)

These examples show that there is no one word in English which is translated as the discourse marker *già*. Instead, apart from the lexical meaning of *già*, a number of different structures in English convey the DM functions that it conveys in Italian, as an agreement or confirmation on the part of the listener, and as added emphasis which may mitigate a sentiment.

3.3 ECCO

The most common DM use of *ecco* is with a locative sense. It has a tendency to locate a subject or object in physical space. It is translated from the following phrases in English: *here; and there’s; here we go; this is it; got it; that’s you; tell you what; and well there you are.*

- (50a) “No, no...**ecco**, ebano e peli di unicorno.” (84)
- (50b) “No, no...**here**, ebony and unicorn hair.” (84)
- (51a) D’un tratto si sentì bussare forte.
 “**Ecco** zia Petunia che bussa alla porta” pensò Harry con il cuore che gli si faceva piccolo. (62)
- (51b) There was suddenly a loud tapping noise.
 “**And there’s** Aunt Petunia knocking on the door,” Harry thought, his heart sinking. (61)
- (52a) Harry, intanto, osservava un altro folletto alla loro destra pesare un mucchio di rubini grossi come fazzoni accesi.
 “**Eccola** qui,” disse finalmente Hagrid che aveva in mano una piccolo chiave d’oro. (74)
- (52b) Harry watched the goblin on their right weighing a pile of rubies as big as glowing coals.
 “**Got it**,” said Hagrid at last, holding up a tiny golden key. (73)

In example (50), the speaker is handing something to the second person in the discourse, saying *here/ecco* to mean both *here it is*, and *here, take it*. Both of the following examples refer to the location of people or objects. In (51) Harry is expecting his Aunt Petunia on the other side of the door. In (52), the DM is used to refer to a key being found – again, referring to its location.

This locational sense is very important in Italian, and is either subtle in English or often ignored altogether. Thus there are a number of cases where *ecco* appears in the translation for phrases that have no DM in English.

- (53a) ...bottiglie di pozioni, globi lunari...72
“**Ecco** la Gringott,” disse Hagrid a un certo punto. Erano giunti a un edificio bianco come la neve che svettava sopra le piccolo botteghe.
- (53b) ...potion bottles, globes of the moon...72
“Gringotts,” said Hagrid.
They had reached a snowy white building that towered over the other little shops.
- (54a) “Ehi, Ron.”96
Ecco i gemelli di ritorno.
“Senti, noi andiamo verso la metà del treno.”
- (54b) “Hey Ron.”98
The twins were back.
“Listen, we’re going down the middle of the train...”

In both (53) and (54), Italian requires that the location be more specifically referred to than in English. Thus in English you can say, “Genuardi’s,” meaning that you have reached your destination grocery store, where in Italian you can’t leave the word hanging alone like that: it must have some kind of descriptor. *Ecco* serves this purpose.

As we have seen, *ecco* is a word which has a locational meaning. Often very colloquial, it can refer to any object, animate or not. Like *allora*, it has a wider range of meanings than any single DM in English. Thus, a number of different situations will lead to translation into *ecco*, as seen in the examples.

3.4 CIOÈ

Cioè, like the English equivalents of *allora*, fulfills multiple DM functions. Many of these are informal, spoken functions, which suggests that they will be seldom seen even in very colloquial written speech. (as it is still constricted by being written instead of oral.) People are not always aware of how often this type of word comes out of their mouth. The three examples that follow exemplify different DM functions of *cioè*.

(55a) “Ma i miei non si potevano perm...**cioè**, voglio dire, io invece, ho ricevuto Crosta.” (98)

(55b) “...but they couldn’t aff—**I mean**, I got Scabbers instead.” (100)

(56a) ...nel mondo dei Babbani la gente nelle foto non se ne va mica a spasso!”
“Ma davvero? **Cioè** non si muovono per niente?” (101)

(56b) “but in, you know, the Muggle world, people just stay put in photos.”
“Do they? **What**, they don’t move at all?” (103)

(57a) ...proseguì Hermione. “**Cioè**, volevamo sapere, a parte te...(220)

(57b) Hermione went on, “we only wondered who had done the guarding, really... (232)

First, in example (55), *cioè* is used as a filler word, for correcting the discourse mid-word. This is discussed in section 2.2.1.2. In English, it is enough for the speaker to interrupt himself saying *I mean*, and continue. However, in Italian this is two separate functions. *Cioè* interrupts, and *voglio dire* conveys *I meant to say*.

Next, in (56), *cioè* is the translation of a request for explanation, which was mentioned in 2.2.2.4. In English this is conveyed by an interrogative *what?* It is half way between a direct question and an exclamation. The actual strength of this emotion is

carried by *per niente*, at the end of the statement. However, *cioè* is requesting further attention the same way *what* does in this example.

In example (57) *cioè* is an example of paraphrasing. The speaker has already stated a point, and now she is restating it in a manner which might be more acceptable to the other member of the discourse. In English, this is done in a roundabout way. The paraphrasing occurs first, followed by the DM *really...* However, in Italian the same thing can be done using *cioè*, which is more economical for this particular function.

3.5 DÀI

Dài is usually translated as ‘*go on,*’ or ‘*come on.*’ In this sense, it usually has a relatively direct translation. This is shown in examples (59) and (60). In each case it is a request for attention of some sort, as mentioned in section 2.2.1.3. *Dài* also has, as mentioned, a connotation of impulsion on the listener in the discourse. The speaker not only is trying to get attention, but he is trying to manipulate that attention to his own aims.

Occasionally, however, *dài* is translated differently. In example (58), the word *blimey* has been translated as *dài*. This is a very sophisticated choice of words by the translator. The meaning of the colloquial *blimey* in this case is to suggest that Harry’s question (*why?*) is nearly ridiculous. In this context, *blimey* could be replaced by *come on*. The speaker is telling Harry to think again, and realise what what he’s asking is impossible. This precisely matches the translation of *ma dài*. It is very colloquial and has the same sense of exasperation involved.

- (58a) "E perche?"
"Perche? **Ma d`ai**, Harry, perche tutti allora vogliono risolvere i loro problemi con la magia. (66)
- (58b) "Why?"
"Why? **Blimey**, Harry, everyone'd be wantin' magic solutions to their problems." (65)
- (59a) "Sai, con cinque figli."
"**D`ai**, prendi un dolce," ripeté Harry che fino a quel momento non aveva mai avuto niente da dividere con gli altri... (100)
- (59b) "You know, with five of us."
"**Go on**, have a pasty," said Harry who had never had anything to share before or, indeed, anyone to share it with. (102)
- (60a) Però, mi remise un colpo se capisco come avete fatto a sapere di Fuffi.
"**D`ai**, Habrid, magari non ce lo vuoi dire, ma lo sai." (220)
- (60b) Beats me how yeh even know abou' Fluffy."
"**Oh come on**, Hagrid, you might not want to tell us but you do know." (231)

Thus, although *d`ai* generally is easy to translate based on the phrases *come on*, or *go on* in English, occasionally it can be suitable for translation of more colloquial phrases in English which don't have equivalent phrases in Italian. This, then, is a case where English has more variability than Italian: a number of different situations are translated into the same word.

3.6 SU

Su is, in every case, provided by the translator. It seems to have no original word in English. Not only that, there is no dictionary entry for the word *su*. In order to understand what the meaning of *su* is, and why it has been added to the translation, we must analyse the intent of the sentences themselves.

- (61a) Harry non vedeva l'ora di sapere che cosa fosse, ma sentiva che era meglio non chiedere.
"Andiamo, **su**, risaliamo su quell dannato carrello..." (76)

- (61b) Harry longed to know what it was, but knew better than to ask.
 “Come on, back in this infernal cart...” (76)
- (62a) Si udì un fischio.
 “Svelti, **su!**” disse la madre, e i tre ragazzi si arrampicarono sul treno. (96)
- (62b) A whistle sounded.
 “Hurry up,” their mother said, and the three boys clambered onto the train. (97)

In each of these examples, the speaker is telling someone to do something in a hurry. In (61) Harry is told to *come on*, which is very impatient sounding. In (62) the boys are told to hurry up and go somewhere (although the location itself is not stated.) Thus, it appears that *su* is used as an emphatic DM, only in spoken language. The speaker is telling other participants in the discourse to hurry up, and follow the instructions.

Movement is also necessary, in order to use *su*. If this DM were not added to the translation, the sense of impatience would disappear from the translation. In example (62a) in particular, the translation would feel very awkward and unusual without *su*. An imperative alone would give less of a sense of impatience to the mother and a more simple sense of command. Thus this DM adds a great deal of depth to the translation.

3.7 MICA

Mica, like *su*, does not seem to have any equivalent in English. I have discussed it previously, in section 2.2.3.2. *Mica* is generally considered a focalising DM, which is used to regulate or direct the way information is understood on a cognitive level. That is the general meaning. *Mica* seems to have a more specific use than just focalising a

discourse – it must focus the discourse in a certain way. If one considers the phrases below, it becomes elementary to recognise the pattern in the English sentences, which were translated in Italian to include *mica*.

(63a) “Lo so...lo so che non potrò tenerlo per sempre, ma non posso **mica** buttarlo via, no?” (224)

(63b) “I – I know I can’t keep him forever, but I can’t jus’ dump him, I can’t.” (236)

(64a) “Non starete **mica** ancora dietro a Nicholas Flamel vero?” (218)

(64b) “Yer not still lookin’ fer Nicholas Flamel, are you?” (229)

(65a) “...Ginny, e quel povero ragazzo non è **mica** un animale dello zoo.” (95)

(65b) “...Ginny, and the poor boy isn’t something you goggle at in a zoo.” (97)

(66a) “Non puoi **mica** pretendere che se ne rimanga lì tutto il giorno,” disse Rob. (100)

(66b) “Well, you can’t expect him to hang around all day,” said Rob. (103)

Mica translates any question with a negative intent. I have underlined the negative intent phrases in the English examples to make it easier to see. Any time someone states information or asks a question with a negating word in it, like *not*, *aren’t*, *can’t*, or *isn’t*, then the translation includes *mica*. It helps to focalise the discourse in terms of this negative intent.

3.8 CERTO

Certo and *certo che* are DMs which are translations of *course* or *of course*. They belong to the category of discourse markers called reception and acquisition of consciousness, discussed in section 2.2.2.3.

(67a) “...mi manca Agrippa.”
“Che cosa?”
“Oh, **certo**, tu non puoi sapere...” (100)

(67b) “I’m missing Agrippa.”

“What?”

“Oh, **of course**, you wouldn’t know...”(102)

In example (67), the speaker is reacting to the fact that the other person doesn’t understand his previous comment. Luckily there is enough shared knowledge that he understands why, and that is why the *DM of course* is appropriate in this context. It is his reception not only of the fact that his previous comment was not comprehensible, but of the reasons why his friend didn’t understand. This is an example of a DM which is not particularly difficult to translate, since its meanings in English and Italian are similar.

3.9 **PROPRIO**

The DM *proprio* in Italian has two different uses. One of them is *proprio* in the phrase *proprio così*, such as in example (68). This can be translated as *yeah, exactly* and *indeed*.

When *proprio* is found alone, it has a different function. This is added into the translation by the translator.

(68a) Ritto in piedi, dietro un portale di bronzo brunito, con indosso un’uniforme scarlatta e oro,
c’era...

“**Proprio così**, quello è un folletto.” (72)

(68b) Standing beside its burnished bronze doors, wearing a uniform of scarlet and gold, was –
“**Yeah**, that’s a goblin.” (72)

(69a) “Ma io non ricordo niente.”

“**Proprio niente?**” chiese Ron tutto interessato. (97)

(69b) “But I can’t remember it.”

“Nothing?” said Ron eagerly. (99)

(70a) Hagrid grugnì. “Vorrei **proprio** vedere un Babbano della tua specie che ferma Harry” disse.
(53)

(70b) Hagrid grunted. “I’d like ter see a great Muggle like you stop him,” he said. (52)

As previously mentioned, in example (68), the phrase *proprio così* is a translation of *yeah*, which is a request for attention. However, I would add that *proprio così* has an added sense of exemplification of something. It is not only requesting the attention of another speaker in a discourse, but it is referring them to something previously discussed, and giving the sense of something being *like that*. The English in this example depends on context to provide that sense, whereas Italian uses this discourse marker.

However, in the examples which use *proprio*, there is no original English DM. In each of these cases, *proprio* is used to modify something to an extreme. The speaker wants their sentiment to be particularly strong. *Proprio* is being used less as an attention getting DM, and more to create a superlative. Thus in example (69) when Ron says “Nothing?” very eagerly, it has been translated as “proprio niente?” ‘properly nothing?’ to show the depth of his eagerness. In (70) the same technique is in use – *proprio* is used to make the reader feel how strongly Hagrid feels. If the translator had ignored this addition in translating these English sentences, the meaning would still be clear, but as in previous cases, the dialogue would feel more stilted and less natural, and a sense of emphasis would be lacking.

3.10 VERO

Vero appears in the Italian translation in two cases. The first is to translate rhetorical questions – this is another example of a request for agreement or confirmation, as

discussed in 2.2.1.7. In English, however, there exist both rhetorical questions and declarations in question form. *Vero* is also used to translate this second type of question.

- (71a) “Trovi buffo il mio nome, **vero**?” (106)
(71b) “Think my name’s funny, **do you**?” (108)

Or when a question form is used for what is actually a declaration.

- (72a) “Ma suppongo che l’abbiano spezzata a metà quando ti hanno espulso, **vero**?” (83)
(72b) “But I suppose they snapped it in half when you got expelled? (83)

In the first example, the rhetorical question *do you?* is translated using *vero*. In the second example, the speaker seems to be asking a question, but he is really making a statement. He is quite sure that this object was broken in half, but something in the discourse has made him suddenly doubt the fact. He is requesting confirmation for his belief, suddenly put into doubt. Although the first example is quite straightforward to translate, a translator of low quality could easily ignore the connotations of this second statement, and miss the request for confirmation that underlies it. A mistranslation would result.

4.0 CONCLUSION

We have seen that these DMs must be carefully considered when doing a translation. A bad translation will feel wooden in the recipient language because speech and constructions are unnatural and don’t have the connotations inherent in the original text. DMs are an explanation of this. If they are well considered, they create a translation with a strong and original style, including aspects of both the recipient language and the previous language. They must be translated in a variety of ways, taking into consideration context, formality of a situation, intended impact and audience within the text as well as the style of the original text itself. According to Bazzanella (1999), “The elimination of discourse markers does not affect the semantic level of speech, however in paraphrasing, the emotional and interactive value of the discourse is lost.”

Although some DMs can be translated based on their lexical value, others have a variety of uses or language specific uses which the translator need be sensitive to. This is particularly valid in cases where a DM in the recipient language exists to convey an

aspect of a discourse which does not entail a DM in the original language. If they are ignored, it is at a translators peril.

In this paper, I have reviewed the uses of discourse markers in Italian and discussed their translation from English. I have shown that DMs may not have lexical value, but that they are still important elements to consider when translating. Further study in this direction may lead to improved ways of categorising and understanding discourse markers by way of a comparison between languages and what types of DMs are useful in a given language.

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Appendix A. Further Examples of Discourse Markers in Harry Potter.

Allora

- (73a) "...sa che di me si può fidare, capisci?
Hai preso tutto? **Allora**, andiamo," disse poi.
Harry seguì Hagrid fuori, sullo scoglio. (64)
- (73b) "...knows he can trust me, see?
Got everything? Come on, **then**."
Harry followed Hagrid out onto the rock. (63)
- (74a) Si penserà che sono stato io a dirvelo..."
"A dopo, **allora**," disse Harry. (218)
- (74b) "They'll think I've told yeh—" "
"See you later, **then**," said Harry. (230)
- (75a) "...Guarda che razza di sorella aveva!
Allora, che cos'è il Quidditch?"
"È il nostro sport." (79)
- (75b) "Look what she had for a sister!
So what is Quidditch?"
"It's our sport." (79)
- (76a) ...e il metro a nastro si afflosciò sul pavimento. "**Allora**, signor Potter, provi questa."
(84)
- (76b) ...and the tape measure crumpled into a heap on the floor. "**Right then**, Mr. Potter. Try this one." (84)
- (77a) Ron lo guardò fisso fisso.
"**Allora** è lì che Tu-Sai-Chi...?"
"Sì," rispose Harry. "Ma io non ricordo niente." (97)
- (77b) Ron stared.
"**So** that's where You-Know-Who...?"
"Yes," said Harry, "but I can't remember it." (99)
- (78a) "Penso che mamma abbia un cugino di secondo grado che fa il ragioniere, ma non ne parliamo mai."
"**Allora**, voi conoscete già un mucchio di magie." (97)
- (78b) "I think Mom's got a second cousin who's an accountant, but we never talk about him."
"**So** you must know loads of magic already." (99)
- (79a) "...affinché ne perdano il ricordo."
"**Ma allora**, che cosa diavolo ha in mente Hagrid?"(219)

- (79b) "...to make them forget."
 "So what on earth's Hagrid up to?" said Hermione. (231)
- (80a) E offrì loro panini alla donnola, che rifiutarono. (219)
 "Allora, volevate chiedermi qualcosa?"
- (80b) ...and offered them stoat sandwiches, which they refused.
 "So – yeh wanted to ask me somethin'?" (231)
- (81a) ...C'è un libro che spiega come fare per mettere fuori combattimento un gigantesco cane a tre teste. **E allora**, che cosa facciamo, Harry?"(235)
- (81b) "There's a book somewhere in here telling you how to get past a giant three headed dog.
So what do we do, Harry?" (247)
- (82a) Ho ancora le catene in ufficio – le tengo ben oliate, nel caso che servano...**Allora**, andiamo, e non sognatevi di filarvela proprio adesso. (236)
- (82b) "I've got the chains still in my office, keep 'em well oiled in case they're ever needed...**right**, off we go, and don't think of running off now." (248)

Ecco

- (83a) "Lo desidero da quando ero piccolo...**Ecco**, da questa parte." Avevano raggiunto la stazione. (66)
- (83b) "Wanted one ever since I was a kid – **here we go**."
 They had reached the station. (65)
- (84a) ...Harry non riusciva a non fidarsi di lui.
 "**Eccoci** arrivati," disse Hagrid fermandosi. "Il paiolo magico. Un posto famoso." (68)
- (84b) Harry couldn't help trusting him.
 "**This is it**," said Hagrid, coming to a halt, "The leaky cauldron. It's a famous place."
 (68)
- (85a) Ma prima che Harry avesse il tempo di rispondere, Madama McClan disse, "**Ecco** fatto, mio caro." (78)
- (85b) But before Harry could answer, Maddam Malkin said, "**That's** you done, my dear."(78)
- (86a) "Lo so che non devo. **Ecco** che cosa farò: ti regalerò un animale. (81)
- (86b) I know I don't have to. **Tell you what**, I'll get yer animal. (81)
- (87a) Quando zio Vernon si fermò di botto, davanti ai binary, con un ghigno malevolo sul volto.
 "**Eccoci** arrivati, ragazzo. Binario nove...binario dieci." (89)
- (87b) Until Uncle Vernon stopped dead, facing the platforms with a nasty grin on his face.

“**Well there you are**, boy. Platform nine – platform ten...” (90)

(88a) ...annunciò Hagrid parlando da sopra la spalla, “**ecco**, dopo questa curva!” (108)

(88b) Hagrid called over his shoulder. “**Jus’** round this bend **here**.” (111)

Dài

(89a) Un ragazzo con i capelli ricci ricci era circondato da una piccolo folla.
“**Dài**, Lee, un’occhiata soltanto!” (92)

(89b) A boy with dreadlocks was surrounded by a small crowd.
“Give us a look, Lee, **go on!**” (94)

(90a) “Facciamo cambio: ti do uno di questi,” disse Harry porgendo un dolce. “**Dài!**” (99)

(90b) “Swap you for one of these,” said Harry holding up a pasty. “**Go on—**” (101)

Certo

(91a) “...ti va di non dire niente, quando saremo a Hogwarts?”
“**Certo che** si,” disse Harry. (64)

(91b) “...would yeh mind not mentionin’ it at Hogwarts?”
“**Of course** not,” said Harry. (64)

(92a) “Esiste un Ministero della Magia?” chiese Harry, incapace di trattenersi.
“**Certo**,” rispose Hagrid. (65)

(92b) “There’s a Ministry of Magic?” Harry asked, before he could stop himself.
“**Course**,” said Hagrid. (65)

(93a) Hagrid lo guardò aggrottando le sopracciglia.
“**Certo che** non te lo posso dire.” (220)

(93b) Hagrid frowned at him.
“**O’ course** I can’t,” he said. (231)

Proprio

(94a) Ogni attimo che passava, quel ragazzino gli stava sempre meno simpatico.
“Si, **proprio così**, ho sentito...” (78)

(94b) He was liking the boy less and less every second.
“Yes, **exactly**. I heard...” (78)

(95a) Olivander esclamò “Bravo! Si, **proprio così**, molto bene.” (84)

(95b) Mr. Ollivander cried, “Oh, bravo! Yes, **indeed**, oh, very good.” (85)

Vero

- (96a) “Ma non le usi, **vero**?” chiese Ollivander. (83)
- (96b) “But you don’t use them?” said Mr. Ollivander sharply. (83)
- (97a) “Sei sicuro che sia un incantesimo, **vero**?” (103)
- (97b) “Are you sure that’s a real spell?” (105)
- (98a) “Tu sei l’unico che sa come si fa a tenerlo buono, **vero**, Hagrid?” chiese Harry in tono ansioso. (220)
- (98b) “You’re the only one who knows how to get past Fluffy, **aren’t you**, Hagrid?” (232)