

PREFAZIONE EDITORIAL PREFACE

The ten articles of this issue of RITT deal with a variety of translation and translation-related issues, ranging from literary translation criticism (Fournier, Strong Cincotta), the translation of drama (Parks) and the translation of historical political texts (Trampus), through wider-ranging topics such as the “freedom” of the translator to manipulate the source text (Viaggio), the concept of adequacy between source and target text (Kotchelaeva and Kuznetsov) and the shifts in informativity in translation (Swain), to more linguistic aspects such as the creation of loanwords in audiovisual translation (Chaume Varela and García de Toro), contrastive grammar (Sánchez Montero) and bilingual lexicography (Palumbo).

Drawing on García Landa’s model of translation and his own (forthcoming) general theory of interlingual mediation, Sergio Viaggio explores the difference between the literary and the non-literary (pragmatic, documentary) translator’s “freedom to manipulate” the source text in his/her translation. In his characteristically colourful – at times even uncomfortably so – style, the author draws on familiar notions such as similarity/identity, equivalence, representation and relevance to address crucial issues for the professional translator such as the latter’s deontology and lack of social power.

As part of a wider research project drawing on the methodological tools of both history and linguistics, Antonio Trampus’ article aims at analyzing the international circulation and reception of the philosophical ideas of the Enlightenment in 18th century Europe through the study of the translations of the works of the most important representatives of the movement. The article is centred on the German translations of *Scienza della legislazione* (*Die Wissenschaft der Gesetzgebung*) by the Neapolitan thinker Gaetano Filangieri and analyzes the different choices for translating three key concepts in the political language of the Enlightenment: “lumi”, “opinione pubblica” and “cittadino”.

Elizabeth Swain’s contribution provides a detailed discussion of the relevance of the concept of informativity to translation. More specifically, it investigates the implications for textual informativity of the translations of characters’ names in D.H. Lawrence’s English versions of two collections of Giovanni Verga’s short stories, *Novelle Rusticane* (“Short Sicilian Novels”) and *Vita dei Campi* (“Cavalleria Rusticana”). The study explores how alterations in the quality, quantity and recoverability of information which occur as a result of the translation procedures followed by Lawrence create shifts in informativity with respect to the original texts.

In Gerald Parks' article, some of the problems connected with the translation of theatrical texts are addressed, especially those relating to vocal sounds and gestures. After exploring the kind of communication that takes place in the theatre and briefly comparing the English and American vs. Italian theatre traditions, the author illustrates his theoretical remarks with some passages drawn from a radio play written by Anthony Burgess, *Blooms of Dublin*, based on James Joyce's *Ulysses*.

Less general in scope are António Fournier's article on the Portuguese translation of *Con i libri* by Maurizio Bettini, where literary translation is seen as a close cooperation between the translator – the “second author” of the target text – and the source-text author, and Madeleine Strong Cincotta's analysis of her choices in the translation of the poem “Con cinque lire” (“With Five Lire”) by Giovanni Finzi-Contini in the light of Gideon Toury's descriptive approach to translation and Peter Newmark's and David Katan's more prescriptive translation theories.

Language interference is dealt with both in the contribution by Frederic Chaume Varela and Cristina García de Toro, which attempts a classification of the many English loanwords in the Spanish version of the film *Pulp Fiction* – which has had a great influence on the vocabulary and set expressions used by Spanish younger generations – and in Carmen Sánchez Montero's article, which deals with the asymmetries between Spanish and Italian at the level of grammar and focuses on some contrasts in verb tenses often resulting in errors.

Grammatical concerns also provide the basis of Nadejda Kotchelaeva and Valentin M. Kuznetsov's article, dealing with the structure of speech units in the target language when translating from Russian into English. The problem of adequacy between the source and the target texts is discussed on the basis of such notions as text, phrase, sentence, end-weight, end-focus, marked theme, rheme, fronting, cleft sentence, inversion, structural compensation and reinforcement.

Finally, Giuseppe Palumbo's article provides a review of English/Italian bilingual dictionaries on CD-ROM. The most common products on the Italian market are evaluated with particular reference to aspects such as the differences from their printed counterpart, the effectiveness of their search options, the characteristics of their graphical interface and the presence of multimedia content.

The issue ends with the Book Review section containing two short reviews of very recent books on terminology.

Finally, a brief announcement concerning the next issue of RITT (n. 7), which will be a special issue on the poetics of translation of the French author Henri Meschonnic and will be edited by Nadine Celotti.