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Cultural Markers in LSP Translation

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Abstract: This article deals with the widely held assumption that LSP texts are univocal and universal. From a theoretical point of view, such an assumption can be regarded as the result of a notion that traditionally emphasizes the lexicon as a main source for translation problems and allows some creativity only to translators of literary texts. In terms of practice, the everyday work of LSP translators shows indeed that LSP texts are extensively subject to the co-text and to the broader cultural context in which they are embedded. As a result of that, LSP texts show cultural markers in different levels of their organization, requiring from translators the combination of different strategies in order to render such markers in a comprehensive and acceptable way for the target community. By approaching LSP translations from different angles of analysis, the present study, conducted on the basis of examples taken from a number of instrumental texts for a product offered on the Brazilian, Portuguese, French and German markets, aims at reviewing the parameters currently applied to the description, analysis and evaluation of LSP translations.

1. Introduction

To this day, in translation studies it is still a widespread habit to distinguish literary and special purposes translation, despite recurrent attempts to identify features that are common to all forms of translation. In the German academic environment, for instance, an attempt has been made since the 1980s to adopt a "new orientation" (Neuerorientierung) in translation studies, the purpose of which would be to set up an "integrated" vision, as described in the works of Snell-

1 The authors thank Prof. Dr. Francis Henrik Aubert for the English version of this article and Ms. Cheryl Lobb de Rahman for the final proofreading.
Hornby (see Snell-Hornby 1986, 1988, 1989 and 2006). The starting point of this reorientation was twofold, involving, on one hand, the alignment of translation studies with new approaches adopted in linguistics; and, on the other, the awareness that LSP texts are closely related to a segregated category defined in the light of specific textual elements, which means that they are hybrid phenomena, which do not easily lend themselves to traditional typological categorizations.

Consequently, LSP texts cannot be defined simply according to the old dichotomy summarized in the formula "technical (or scientific, or pragmatic or utilitarian) text vs. literary text", nor indeed in the light of tripartite categorizations such as suggested by Reiss (2000: 163) - informative (referential) texts, expressive texts and operative (appraisal) texts - based on the elements that structure the linguistic communication involved.

Such classifications have been established throughout the history of terminology, beginning in the 1930s when Eugen Wüster pioneered the organization of terminology as a branch of language sciences in his doctoral thesis on the subject. Having set up the foundations of the General Theory of Terminology (GTT), he proposed that terms must be monosemic, since the slightest possibility of variation would always have a warping effect. Since the 1980s, however, terminology has tended to adopt a more descriptive and less normative approach. The following proposals may be highlighted:

- that of Gaudin (1993), labelled 'Socioterminology', which includes in the domain other analysis parameters ranging from the creation of terms up to their acceptance by usage;
- Barbosa's (1998) notion of 'Ethnoterminology', which discusses the status of the lexical unit in the light of the different paths taken in the process of vocabularyization and terminology whether phonological, semantic and syntagmatic, or by borrowing;
- Cabré's (1999) 'Communicative Theory of Terminology' (CTT), which considers the term, as a polyhedral entity, as a communicative linguistic unit that as such is subject to variation; and

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2 This is particularly true of the so-called "pragmatic turn" in linguistics (e.g. Koch 2004).
3 Language(s) for Special Purposes.

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- Temmerman's (2000) definition of the term as a unit of understanding, which implies all the cognitive levels of comprehension.

In one way or another, each of the descriptives approaches to terminology mentioned above redefines from a theoretical viewpoint the terminological lexical unit - the term - and consequently the environment in which it occurs. Furthermore, a correlate reorientation can be observed: the issue of the term, normally taken as the distinctive feature par excellence of languages for special purposes, gradually evolves from what one might call a static vision of terminology towards a concept of the term which includes shifts in perspective, which vary from culture to culture, and defines "interculturally conditioned conceptual inconsistencies" (Schmitt 1989: 54).

Currently, therefore, LSP texts may be seen as a heterogeneous and open-ended complex, with fading contours, in which a constant evolution from more prototypical texts to texts lying on the border zone of other text types can be found. The specialized lexic is therefore no longer considered to be the only distinctive feature for the translation of LSP texts, and consequently translational competence in LSP must go beyond mere knowledge of that aspect.

The resetting of the issues concerning the translation of LSP texts exposes other equally important levels of interference, which will thus require inclusion in the translational competence of the professionals active in the field: the observance of conventions (e.g. the opening and closing of corporate communication), to standards (e.g. the division and layout of the components of bilateral agreements), as well as to guidelines issued by relevant institutions (e.g. the components of the product label of a medication, which are subject to the approval of bodies linked to the Ministry of Health).

Moving on from the text level to that of discursive interaction, an important role in this domain concerns forms of address and courtesy, the explicit or implicit presence of the enunciator (impersonality of the discourse), information-condensing mechanisms, the treatment of non-verbal elements and the emphasis on...
IV. TRANSLAT UND KULTUR: TRANSLATIONSKULTUR

themes that are dear to a given culture (e.g. safety and environmental issues, as well as control over disclosure of the privacy of the contracting parties in the light of the rules that govern the use of electronically stored information).

Surveys conducted on these strata or 'dimensions', as Oksaar (1988) calls them, has resulted in the revision of the notion of LSP, so that the traditional distinction between technical and scientific texts, on one hand, and literary texts, on the other, are no longer tenable, at least on the theoretical plane: the differences among translations of different text types are a matter of degree, not of nature.

Taking these aspects into account, this paper proposes to discuss the presence of cultural markers and the issue of creativity in LSP texts, as illustrated by a contrastive observation of instructional texts in French, German and European and Brazilian Portuguese for one and the same product.

2. Cultural markers in LSP texts

In this paper we adopt a concept of culture as developed by the German functional approach, more specifically by Vermeer (1989). Snell-Hornby (2006) locates the basis of this concept from 1989 in the definition given by the American anthropologist Ward Goodenough (1964) and adopted in the following decade by Göhring (1977):

"A society's culture consists of whatever it is one has to know or believe in order to operate in a manner acceptable to its members, and do so in any role that they accept for any one of themselves. Culture, being what people have to learn as distinct from their biological heritage, must consist of the end product of learning: knowledge, in a most general, if relative sense of the term. By this definition, we should note that culture is not a material phenomenon; it does not consist of things, people, behaviour, or emotions. It is rather an organization of these things. It is the forms of things that people have in mind, their model for perceiving, relating and otherwise interpreting them." (Goodenough 1964: 36).

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9 See Azenha (1999) and Aubert (2001).

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"Culture consists of everything one needs to know, master and feel, in order to assess where members of a society are behaving acceptably or deviantly in their various roles, and in order to behave in a way that is acceptable or deviant for that society, as far as one wishes to do so and is not prepared to take the consequences arising from deviant conduct."


"[culture consists of] the totality of norms, conventions and opinions which determine the behaviour of the members of a society, and all results of this behaviour (such as architecture, university institutions etc., etc.)."

(Vermeer 1989, as cited in Snell-Hornby 2006: 55)

So far for the theory.

As for translation practice, the everyday work of translators shows that texts are, indeed, extensively subject to the co-text and to the broader cultural context in which they are embedded. Texts consequently show this cultural embedment in their organization, requiring from translators the combination of different strategies in order to render the textual and discursive elements that point to the culture - what we call here cultural markers - in a comprehensive and acceptable way for the target community. According to Aubert (2006), cultural markers share the nature of the translational phenomenon in general, since it is by contrast that the cultural aspects of languages become perceptible. Therefore, LSP texts are not to be rigidly separated from other kinds of texts.

Indeed, recent research has shown that LSP texts are pervaded with such cultural markers, even texts in which one would not expect them to occur, as in the case of instructional manuals for the use of household appliances and for automotive vehicles. Furthermore, such markers, as proposed by Zavaglia (2009), can be observed at several levels, from the lexical unit to the actual discourse.

Consider, e.g., in a translational context, the terms chave de fenda (Brazilian Portuguese), atornillador or destornillador (Spanish), screwdriver (English) and tournevis (French). In Portuguese, the denomination is based on the form of the tip of the driver which fits into the "groove" of the screw. In Spanish, it is defined by the function of tornillo (screw) as a whole, by prefixation and suffixation. In English, it refers to an agentive feature, since "driver" is the element which "leads" the movement of the screw. In French, the composition
involves the movement associated to the object it related to: *tourne* is "to turn" and *vis* is "screw" (examples from Zavaglia 2009).

At the lexical level, the conceptual variation of a term within a given speciality field or the different denominations of a concept in different languages, in which the relationship between the term (signifié and signifiant) and what it describes, the referent, is indirect. Therefore it necessarily involves a referential construct, which, in turn, is filtered by culture, and confers a cultural surrounding to the term.

Reichmann (2009) also discusses the subject in the field of scientific and legal texts, demonstrating the influence of culture in other aspects. Contrastive studies have identified differences in the textual and stylistic conventions of scientific writing and described different intellectual styles of cultures. While such findings call into question the common assumption of the 'universality' of science, sociological and cultural perspectives have yet to be fully integrated into the research methods employed in LSP linguistics.

This is an approach found in the works of Baumann (2004, 2007 and 2010), who regards LSP texts as complex systems of knowledge, and therefore analyzes the manifestation of cultural markers in LSP texts as subject to such systems. According to the author, cultural, social, cognitive, factual, functional, textual, stylistic and lexical-semantic knowledge systems are typical of LSP texts and are therefore also essential for translation (Baumann 2004: 148-157).

Reinart (2005), in turn, summarizes the major points in which cultural markers are expressed in LSP texts: differing visual conventions, specific use of the lexicon and of metaphors, and differing discursive traditions and textual conventions (Reinart 2005: 8-20). A knowledge of the features of textual genres, e.g. contracts, court awards or instruction manuals, and of the specific conventions of certain LSP texts, such as phraseologies, collocations, verbal forms, to mention but a few and which, according to Kupsch-Loserat (2002: 99), form the cultural competence of the translator, are the basis for deciding whether or not to implement certain adaptations in the translated text. There are cases, such as the sworn translation of documents, in which an adaptation of the visual presentation of the text is neither desirable nor, indeed, recommendable (Reinart 2009: 79). In other cases, however, as in the specification of measures or units, it may be essential to carry out an adaptation to the conventions of the target culture.

The results of the works by Baumann and Kupsch-Loserat referred to above apply not only to the translation of LSP texts, but also to other contexts. Reinart (2005), for instance, discusses the interface between culture and LSP texts with special emphasis on translator training.11

In this fashion, the links between the translation of LSP texts and a given culture expand the limits of the decision-making process conducted by the translator, e.g. in terms of accommodating the translated text not only to the rules and conventions imposed by institutions which regulate the reception of such texts, but also to a specific viewpoint of the target culture, which, in turn, redefines creativity in this context. For the purposes of this paper, accommodation refers to adaptations carried out in translation of all kinds, from the level of morphosyntax up to cultural and cognitive adjustments.

### 3. Translation of LSP texts and creativity

Issues concerning creativity in translation are very often related to the unique qualities of the translator, arising from innate or acquired abilities, which could be summarized in gift, inventiveness and intelligence,12 which can be particularly

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10 This is not a new issue, and the topic has been discussed by professionals from several fields of knowledge (see, e.g., Frégé 1892a, 1892b) and even depicted by artists (e.g., the painting by René Magritte, *La trahison des images - Ceci n'est pas une pipe*, of 1929).

11 A more detailed discussion of the effects of this reorientation on translator training would exceed the limits of this paper. Let this much be said, however: our personal experience in the teaching of translation skills has shown that it is possible to alter, through different theoretical emphases and practices, the viewpoint adopted by the students - based on standard common sense - that LSP texts allow a univocal reading only and are, therefore, impervious to the influence of the cultures in which they occur.

12 Definition of creativity according to the Houaiss dictionary (2006): "Inventiveness, intelligence and gift, innate or acquired, to create, invent or innovate in the fields of arts, sciences, sports, etc." [our translation].
observed in the work of literary translators. But in recent works, the notion of creativity has also been dealt with in the context of LSP translation, and is ascribed a more wider notion, so as not to remain limited to the originality of a single individual and taking into account, in a less restrictive or reductionist manner, the culture in which the individual is inserted. Thus redefined, the notion has proven itself highly productive for the study of the translation of LSP texts, as can be seen in the discussions conducted by Kussmaul (1998 and 2002) and Forstner (2005), in a more general perspective, and by Šarčević (1998 and 2000) and Reichmann (2007), in the context of legal translation.

According to Forstner (2005), it is appropriate for translation studies to define creativity as a system, since it is not understood as an innate brilliance which is the privilege of only a few, but as a set of relations involving the individual, the society and the culture within which the creative product is engendered (2005: 99). Creativity in LSP translation will therefore be understood as the relationship between an individual act of creation, the adequacy of the target text (to standards or conventions, according to certain criteria) and the acceptance of the target text by its readers or by specialists. As a consequence, the space available for the creativity of the translator will be limited by these two factors: adequacy and acceptability (Kussmaul 2000: 20). Furthermore, according to Forstner (2005: 100-101), defining the space available for creativity in the context of LSP texts requires from the translator a wide-ranging knowledge of one or several speciality fields and long experience of translating. Such requirements would certainly define the cultural competence of this type of translator, as described by Kupsch-Losereit (2002).

The approach adopted by Šarčević follows this same line of thinking. Taking as an example the bilingual writing of Federal legislation in Canada, the author proposes a notion of creative translation as a functional accommodation of the source text (Šarčević 1998: 285). Šarčević reports that the francophone translators growingly rejected the linguistic structures arising from the common law tradition and adapted the writing of law texts to the French standards, which often leads to a more understandable target text. In this sense, creativity would be an innovative tool to overcome differences between the legal systems and increase the intelligibility of the target text as appropriate in a given communicative situation (Šarčević 1998: 285pp.), which would represent the space available for creativity discussed above. Reichmann (2007: 257-266), in turn, applies the notion of creativity to the interpretation of prenuptial agreements from German into Portuguese, debating the possibility of adapting legal concepts and of providing an explicitation of information unknown to the target culture.

Once again, therefore, the difference in space of creativity for the translator and of his/her competences to deal with creativity in literary or in LSP texts would be seen as a matter of degree, relating not only to the creative individual as such but also to culture, since translation operates with transformation mechanisms regulated by adequacy and acceptability.

4. Analysis

In this section, we will seek to illustrate the discussion of the subject matters dealt with under Items 1-3 using the example of

- **Instruction manuals for one and the same product**, to wit the

  - Manual for Bosch refrigerator KDV 42X13
    - German,
    - French and
    - European Portuguese
  
  and the

  - Manual for Bosch refrigerator KDN 42
    - Brazilian Portuguese,

  a corpus of about 18,700 words.15

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13 This partially mistaken notion of creativity is fairly widespread among translation practice students at the University of São Paulo.

14 See also Kussmaul (1998: 120pp.) and Šarčević (2000: 161pp.).

15 The texts have been selected from the official website of the company [last access on March 05 2011]: http://www.bosch-home.com/de/hausgeraet/infomaterial/gebrauchsanleitungen.html
These are essentially instructional texts which establish a direct relationship between the technical-institutional entity responsible for the product and the end user.

The decision to choose this product is justified by the fact that it is not only an essential product, but also supranational – i.e., it can be found in almost all homes everywhere – and, with respect to the consumer, neutral in terms of gender (male and female) and age group, which imposes on the manufacturer the need to take into account the cultural traits which it deems as characteristic of a specific consumer public. If, on the one hand, this strategy ensures a greater efficiency in the appeal of the product to consumers from different cultures, with a positive impact on sales, there is, on the other hand, a great risk of adopting stereotype cultural features with which the consumer may, over time and with changes in habits, no longer identify him/herself, or with which the consumer no longer wishes to be associated.

In order to minimize this risk and thus avoid negative effects on sales, the production of this type of text and its translations is often a joint effort involving several professionals, the company itself contributing with engineers, lawyers and technical writers, while the translation work for consumers often involves consulting with marketing and advertising professionals familiar with the target market for the product as well as with firms specialized in the production of this kind of text.

With the dilution of authorship, it is not always easy to determine which version was the first and was the source for the preparation of the other versions. In this paper, we will consider the German text as the starting point for the preparation of the other versions, not only because the company is German, but also because the other versions, with the exception of the Brazilian one, quote a German accident prevention standard (VGB 20) without mentioning the country in which it was approved, and a European directive which uses the German abbreviation – 2002/96/EG (p. 4), in which EG stands for "Europäische Gemeinschaften" –

and not 2002/96/CE, in which CE would stand for "Comunidades Europeias" and "Communautés Européennes" in the European Portuguese and French versions. Furthermore, considering that the sender (and not the producer) of the text is the company itself, we have adopted the principle that both the supposedly original version and all others have been confirmed by the company as the text to be disclosed on its official website, both in terms of its technical specifications and legal institutional framework, and in terms of its final configuration geared to a specific consumer.

For these reasons, the analysis and comparison of the versions do not aim at determining the precision of the technical information provided, nor at pointing out translation problems in a step-by-step comparison with an original, but at identifying the discursive strategies which, in the different versions, reveal the form whereby the dialogue with the consumer is established in each culture. In this section, we will present a 2-stage analysis, together with examples, of certain similarities and differences found in the versions selected for this paper, i.e. the German, the French and the two Portuguese versions.

4.1. Address and courtesy conventions

Our initial observations were based on the analysis of the courtesy and addressing conventions, in order to see if they were taken into account in the translations with the respective cultural accommodations. Thus, German readers are addressed as "Sie", the French as "vous", Brazilians as "você", whilst in the European Portuguese version there is a tendency to avoid addressing the reader by means of a pronoun. In such cases, the address is, by convention, either included in the verb conjugation or in the use of impersonal constructions.

As for courtesy, German, French and Brazilian Portuguese resort to an explicit or implicit "please" ("bitte", "veuillez"/"s.v.p.", "por favor"), whilst the European Portuguese version of the manual does not use explicit courtesy elements. As a matter of fact, European Portuguese readers do not expect such elements to occur: they would be considered an obstacle to the reader's attention, deviating from the instructional content of the manual. Generally speaking, the different
versions of the manual are consistent with the expectations of the readers in the cultures involved.

Courtesy conventions can also be observed in the speech acts found in multilingual instruction manuals. Schreiber (2004) stresses that the translator should have a command of the forms of expressing speech acts in the different cultures involved in order to ensure the adequacy of the target text to the conventions of the target culture. According to the author, although the

- directive speech acts (instruct, prohibit, recommend, dissuade)
- are the most frequent type in this text genre, other speech acts can also be found:
  - representative (find, describe, assert),
  - commissive (promise, guarantee) and
  - expressive (thank, congratulate). 

Schreiber also states that

- representative speech acts are more frequent under the description of the product,
- commissive speech acts in the warranty, and
- expressive speech acts in the opening of the text in which the manufacturer thanks the client for having purchased the product.

The examples provided by the author indicate that the speech acts are performed differently in the various language-culture settings. Our own investigation confirms this finding, as described below.

In the languages analyzed in our research, DIRECTIVE SPEECH ACTS are expressed by the use of infinitive or imperative forms, with or without a "please", and of modal constructions. In German, there is a remarkable variety of verbal constructions used to express instruction or prohibition, e.g. "nicht lassen", "nicht dürfen" and "sein + zu". In French and German, explicit politeness markers like "bitte", "s.v.p." and "veuillez + infinitive" are quite frequent. The Brazilian Portuguese version tends to use imperative forms while the European Portuguese version uses infinitive forms and impersonal structures in directive speech acts. This shows that the relationship between seller and buyer tends to be more personal in Brazilian Portuguese and more impersonal in European Portuguese.

Schreiber does not mention declarative speech acts.

No major differences were observed in representative speech acts, while only the Brazilian version used commissive speech acts, since it contained a warranty certificate. No version of the manual contained expressive or declarative speech acts.

As for address and courtesy conventions, our analysis has revealed that the language of the different manuals for the product comply both with the linguistic and cultural conventions of this textual genre. The former was confirmed by the high frequency of directive speech acts and the occurrence of representative speech acts, and the latter by courtesy and address conventions, which are adapted to the expectations of the target culture readership, as described by Schreiber (2004). The conscious decision for a certain option can be considered an act of creativity as referred to in the previous discussions of this paper: achieving adequacy of the target text.

4.2. Cultural particularities

The second stage of our research involved a contrastive description and an attempt to understand the features which specifically characterize the particular cultural markers identified in the four instruction manuals during the first stage, in order to verify if they are the result of a cultural accommodation.

Among all the versions, the European Portuguese one is the closest to the German text, and for this reason the contrastive analysis did not disclose any great number of cultural accommodations. But the fact that there are manuals in the Portuguese language for two different consumer markets has shown the existence of Brazilian cultural markers, which we will comment on further below. The contrast between European Portuguese and German will therefore yield ground to a more thorough comparison between the European Portuguese and the Brazilian texts.

In the relationship between the French version and the other European languages of the manual, one notices a strong presence of explicit comments, which are intended to induce the reader, by means of a highly polite form of address, to act in the most appropriate manner possible when handling and using the product. This strategy provides the user with explanations on several aspects, overcoming
possible omissions or ambiguities. In the French version, for instance, under the section "Zone la plus froide", the more sensitive food products are highlighted in French by the explanation "hauteur périodiques" and are listed in greater detail (p. 32). While in French the list refers to "la viande, la volaille, la poisson, la charcuterie, les plats préparés, les salades préparées, les mets sucrés à base d'œufs et/ou crème, les pâtes sucrées et salées fraîches, les pizzas, les quiches, les produits frais et fromages au lait entier, le fromage prêt à consommer", in German and European Portuguese one only finds "Fleisch, Fisch, Wurst, Salatmischungen usw." (p. 16) and "carne, peixe, salchichas, misturas para saladas, etc." (p. 47), respectively. The presence of "usw." and "etc." in the German and European Portuguese versions clearly indicate the more implicit nature of the descriptions provided in these languages, suggesting that the reader of the manual supposedly already knows what a sensitive foodstuff is.

But what more explicitly differentiates the manuals is the presence, in the French manual, of an item which does not exist in the other linguistic versions, named "Respect des règles d'hygiène alimentaire". This item begins with a text that takes the form of a letter, addressed to the "Cher client", the content of which picks up the threads, in a more thorough manner, of themes dealt with incidentally under other items in the other language versions. The text lists refrigeration specifications ("retirez par ex. le carton entourant les pots de yaourt", p. 31) or instructions for cleaning the compartments of the refrigerator, including the type of product to be used so as to avoid oxidizing the metal parts ("utilisez par ex. un peu d'eau tiède additionnée d'un peu de produit à vaisselle", p. 31). This same passage contains specifications which go beyond the limits of the product, i.e., the possible damage that inadequate refrigeration of a food product could cause to the user, and which concern habits which at least at first sight would seem to have nothing to do with the refrigerator as such, as the two following examples show.

"Au moment de préparer des plats, ne saisissez les aliments qu’après vous être lavé les mains. Avant de préparer d’autres plats, lavez-vous à nouveau les mains. De même, lavez-vous les mains avant chaque repas." (p. 31)

"Avant de réutiliser des ustensiles de cuisine qui viennent de servir, nettoyez-les (grandes cuillers, planches de découpe, couteaux de cuisine, etc.)." (p. 31)

For what reason does the text contain a deontic function in "wash your hands" ("lavez-vous les mains") before preparing the dishes or before meals, and in "clean your kitchen utensils" ("nettoyez les ustensiles de cuisine") before reusing them? This peculiar issue seems in this context to protect the manufacturer against any lawsuit in which its product could be alleged to be the cause of an inadequate refrigeration of the products: much as the poor functioning of the product could cause contamination in the foodstuff by not refrigerating them adequately, likewise the habit of not washing one’s hands before preparing the dishes or before meals could result in the contamination of food and, consequently, of the user.

When we compared the two versions in the European Portuguese language, a first non-linguistic difference which had not been detected in the comparison of the various European manuals became evident: both contain the same cover illustration, showing a hand holding a raspberry, suggesting that such a fragile fruit will preserve its colour and integrity even if stored in the refrigerator. For the Portuguese consumer, the image may indeed trigger this associative chain.

For Brazilians, however, the image does not generate an appeal of the same intensity. Although cultivated in the Southern temperate regions of Brazil, this fruit, usually labelled under the general heading of "red fruit" or "woodland fruit", is still considered to be exotic, particularly for consumers in other regions of Brazil, most of which are located in the tropical zone. On the other hand, to retain the image in the Brazilian manual may suggest that this is an imported fruit.
product, a feature which in Brazilian culture is usually associated with good quality.

Over and above this initial oddity, the European Portuguese version contains safety information which in the Brazilian version is preceded by the heading "Informações Úteis" (useful information). This item contains remarks relating to a concern for the environment and which are supposedly useful. In the course of reading, however, comments of a more general nature appear:

"O estilo de vida desse século é melhorar a qualidade de vida preservando o planeta. Nossos refrigeradores preservam melhor os alimentos, a saúde e o meio ambiente, além de consumirem o mínimo de energia. Isso é inovar com consciência. Isso é tecnologia para a vida." \(^{19}\)

(Brazilian version, p. 4)

The information provided is not really information at all, but rather a set of remarks focusing on a sort of self-advertisement of the company, without any practical use for the consumer of the product.

Further on, the item "Instalação" (installation) reveals several kinds of differences between the two versions in the Portuguese language, which relate to climatic conditions, voltage and common Brazilian habits. While the European Portuguese version contains a series of categories for room temperature, the Brazilian version uses only one – category T (Tropical) – up to \(+43^\circ\) C (p. 6). In this case, the information does not take into account the climatic diversity of the different Brazilian regions. Subsequently, in the Brazilian version the following remark is found: "Para sua segurança, nunca use adaptadores para ligar vários aparelhos eletônicos juntos em uma tomada (por ex.: tipo "T" ou benjamins) e não use extensões." \(^{20}\) (p. 6). The recommendation in this case takes into account a commonplace habit of Brazilians of connecting several devices to one and the same plug, or to use extension wires in order to move the household appliances from one place to another. Not uncommonly, the load required by the simultaneous use of several electrical household appliances overcomes the maximum capacity of the Brazilian electric power network. There is also the problem of illegal connections to the power network. These three facts would explain the following remark, only found in the Brazilian version:

"O bom funcionamento do seu produto não pode ser garantido caso ocorram variações na rede elétrica maiores que as especificações da tabela. Para casos extremos de variações da rede elétrica, aconselha-se utilizar um estabilizador de potência mínima de 500W." \(^{21}\)

(Brazilian version, p. 6)

Similarly, another peculiarity of the Brazilian version appears slightly further on, in the following recommendation: "Manter o condensador (parte traseira do produto) sempre limpo e desobstruído, não colocando peças de roupa para secar" \(^{22}\) [our emphasis].

Finally, the reference to the Brazilian consumer protection legislation leads to the insertion of a Warranty Certificate (p. 15) which highlights the cases which are not covered by the warranty, i.e., for which the manufacturer undertakes no liability. Thus, one of the recommendations draws attention to a very common habit in Brazil: to call in a professional not accredited by the manufacturer for the purpose of repairing the product. Consider the following passage:

"Não permita que pessoas não autorizadas efetuem reparos, evitando a perda da garantia, como também assegurando que o produto se mantenha em perfeitas condições de uso. Garanta sua satisfação e conforto." \(^{23}\)

(Brazilian version, p. 15)

The remarks described and reviewed above have brought to the fore cultural issues which are not only peculiar, but also conventional and creative, related to the habits of a given society, to the consumer laws of each country and to the translation strategies adopted.

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19 "The lifestyle in this century is to raise the quality of life while preserving the planet. Our refrigerators preserve your food, your health and the environment better, while consuming just the minimum energy. This is innovating with consciousness. This is technology for life." [our translation].

20 "For your safety, never use adapters to plug several electric devices into the same plug (e.g., "T" plug) and never use extension leads." [our translation].

21 "Your product cannot be guaranteed to work well if higher variations in the electric power network than those specified in the table should occur. In extreme cases of variation of electric power network, we recommend using a stabiliser with a minimum power of 500W." [our translation].

22 "Always keep the condenser (back part of the product) clean and clear, and never dry clothes on it." [our translation].

23 "Do not allow non-authorized personnel to carry out repairs, which would lead to loss of guarantee, and also make sure that the product is maintained in perfect condition. Guarantee your satisfaction and comfort." [our translation].
5. Conclusion

The purpose of this paper has been to discuss the distinctive features of LSP texts, in an attempt to overcome long-standing dichotomies. This discussion goes far beyond the mere frequency of special-language terms, involving the notion of cultural markers and their significance for translation.

The variety of manifestations of cultural elements in LSP texts is evident and requires the translator to apply strategies that can be understood as creative, e.g. by cultural accommodation.

The notion of creativity does therefore pervade translational activity as a whole and is not limited to literary texts. But the writing of multi-lingual manuals also demands (or may demand) more explicit adaptations by the relevant company in order to meet the needs of specific consumer markets and, at times, specific domestic legislation.

In the course of our analysis, we identified a number of cultural accommodations in the translation, e.g.

- the address and courtesy conventions and
- the linguistic conventions appropriate to the text genre (such as resorting to certain grammatical constructions in order to express directive speech acts).

This accommodation was not carried out in the citation of the EU directive, since the Portuguese and French translations used the German nomenclature (2002/96/EG), thus infringing the convention for quoting the legal norm in these languages (2002/96/CE).

The European Portuguese version of the manual follows very closely the other versions designed for the European environment.

The Brazilian version, in turn, takes into account the reality of the country, such as the existence of several different and coexisting voltages, depending on the region (110-115, 127 and 220V), as well as fluctuations in voltage, common habits of Brazilian consumers (which may be regarded as cultural stereotypes) such as the use of one plug for several appliances, the use of extension leads, the drying of clothes on the refrigerator condenser, and the use of non-accredited professionals to repair damage to the product.

The French version of the manual, in addition to greater detail in the information, contains an item on hygiene which is absent in the other language versions of the manual.

An issue which remains open to debate is to what degree adaptations can or ought to be carried out by the translator or by the person in charge of the preparation of the target text. Certain cultural accommodations seem to fit within the professional sphere of the translator, because they are directly linked to his/her cultural competence (e.g. the adaptation of forms of address or technical standards such as voltage). Others probably belong to the sphere of the company adapting the instruction manual to the standards and conventions of each specific market (e.g., including specific recommendations on the use of the device in a given country). The interface of both spheres defines the space of creativity, which is negotiable from case to case and at different levels.

The approach presented in this paper affords an understanding of the features of LSP texts as going far beyond terminological issues. Specific terms, the frequency of which was long considered as one of the main elements of differentiation between LSP and non-LSP texts, occur in any kind of text. One of the many elements which tend to dissolve their boundary lies in terminological diffusion, whereby terms circulate in different discourses of a culture and become incorporated in it, including its literature.\(^{24}\)

In this fashion, the typification of an LSP text can no longer remain limited to lexical issues, but needs to take into account all the constitutive levels of a text, such as the facts and the idiosyncratic cultural habits which occur in the passages analyzed herein, which can be subject to cultural accommodation.

Furthermore, our analysis enables us to apply the notion of cultural accommodation to a redefinition of creativity in LSP translation:

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\(^{24}\) This dichotomic issue is directly or indirectly discussed in several works (see, e.g., Alves 1981, 1982, Cazás 2002, García-Yebra 2005, Barbosa 2006, Zavaglia et al. 2010), particularly concerning the status of terms in literary and LSP discourses.
As described in this paper, the notion of creativity allows one not only to infer translation procedures in LSP texts, but also to discuss at a theoretical level the fact that the boundaries between literary and LSP translation are not so inflexible as commonly presumed, since creativity, understood as a system of relationships between individuals, society and culture, contextualizes LSP texts and their translations in the reality in which they are produced.

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IV. TRANSLAT UND KULTUR: TRANSLATIONSKULTUR


Regina Bouchehri

Titel als bikulturelle Herausforderung.
Zur Betitelungspraxis des europäischen Kulturkanals ARTE

1. Titel von Medien als Informationsträger zwischen den Nationen
2. Kommunikative Funktionen von Titeln
3. Kategorien bilingualer Betitelung
4. Interlinguale Produktion von Titeln: Pragmatik und Translation
5. Praktizierte Betitelungsstrategien
6. Titelstrukturen
7. Titelgeschichten
8. Sprachenkonkurrenzen und Sprachenprestige bei der Titelwahl
9. Titelmotiveneutik: Verständlichkeit
10. Interlinguale Titelphonetik
11. Titelmodifikation vs. Titelkonstanz
12. Bilinguale Titel-Parallelismen
13. Titel-Identitäten
14. Titel-Innovationen
15. Titel in bilingualer Kommunikation
Literaturverzeichnisse

1. Titel von Medien als Informationsträger zwischen den Nationen

Fach – Translat – Kultur

Interdisziplinäre Aspekte
der vernetzten Vielfalt

Band 2

2011

Frank & Timme
Verlag für wissenschaftliche Literatur