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# *Technical Translation: A Translation Proposal for a Photography Guide*

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## INTRODUCTION

The main objective of this thesis is to propose a technical translation from English into Italian of a photography guide in order to highlight the main challenges a technical translator may face while translating such a complex genre of writing. The source text I decided to translate is a section taken from *David Busch's Canon EOS 80D Guide to Digital SLR Photography* and focused on photography exposure. Written by David Busch, a photographer and well-known award-winning camera guide author, this guide is aimed at both veterans as well as newcomers to digital photography. Explaining the functions of the camera's basic controls (from taking your first photos through advanced details of setup, exposure, lens selection, lighting etc.) and relating each feature to specific photographic techniques or situations, it provides step by step instructions in order to learn how to use this camera properly.

The idea for this work reflects my growing interest in both specialised translation, one of the main subjects of my Master's Degree in Modern Languages for Communication and International Cooperation, and digital photography, a specialised field which I have always been passionate about. As will be discussed in greater detail, technical translation may prove to be a real challenge for both professional translators and students of translation studies. It concerns documents that represent a genre in which accuracy and precision are required because any discrepancy leading to a low-quality translation can have grave consequences, from the erosion of customer confidence to damage to vehicles or injury to people. My thesis opens with a first chapter which will provide an overview concerning the concepts of translation in general and of technical translation more specifically. First of all, I will give a definition of what technical translation is, addressing some misconceptions about this area of study and paying some attention to the difference between Scientific and Technical translation in order to underline the importance of this type of specialised translation. The next section will provide some historical background on the main available translation theories to see how they can be applied and related to the practise of technical translation specifically. Therefore, some of its approaches concerning equivalence and Skopos theories will be discussed in order to understand how they could be useful in technical translation. After having defined what technical translation is, I will deal with technical communication and technical documentation more

specifically, describing the purpose, the audiences and the most important features of such a genre of writing. The first chapter ends with giving an overview of the tools that are often used by technical translators and that I will use myself during the translation process. CAT tools, translation memory technology, terminology management systems, machine translation and post-editing will be discussed to see how technology has deeply affected the translation industry.

The thesis proceeds with a second chapter which will focus on the preliminary passages (the pre-translation phase) needed before starting the actual translation of the source text. This second chapter explores in depth the methodology I have adopted and the basic steps I have gone through before translating *David Busch's Canon EOS 80D Guide to Digital SLR Photography*. Firstly, I will start with giving a general background on digital photography to explain what a digital camera exactly is and how it works; secondly, I will perform an analysis of the source text, providing a detailed description of the camera guide in which its most important features, such as textual organisation, language and register are commented on. Indeed, as will be better explained, understanding the source text, the intended readers and the purpose is extremely important to produce a good technical translation. The second chapter ends with some considerations on the creation of the translation scenario, from the collection of parallel texts, to the creation of a translation memory and of a TL corpus to be used as a reference during the translation process.

After providing my translation proposal in the third chapter, which contains the English source text with the Italian parallel translation in a two-column layout (ST on the left and TT on the right), the fourth chapter consists in a comment on the translation process. The purpose of this last chapter is to comment on some of the most relevant steps in the production of the TT in order to outline the different strategies that were adopted to solve the translation difficulties emerging during the translation process and to produce a text conforming to the norms of the TL. In order to do that, I will start with some observations on textual organisation, syntactic structure and terminology, to finish with considering register and culture specificity.

## **CHAPTER ONE: SCIENTIFIC AND TECHNICAL TRANSLATION**

This chapter will provide an overview concerning the concepts of translation in general and technical translation more specifically, giving first of all a definition of what technical translation is. In order to do this, attention will be paid to some misconceptions about technical translation, to the difference between Scientific and Technical translation and to the importance played by this type of specialised translation. Before dealing with technical communication and technical documentation, I will provide some historical background on translation theory, focusing on some of its approaches concerning equivalence and Skopos theories in order to understand how they could be useful in technical translation. Finally, I will introduce the main tools I have used during the translation process underlining how technology has deeply affected the translation industry.

### **1.1 A definition of technical translation**

Before examining technical translation in greater detail and trying to relate it to various theories of translation, it may first be useful to look at what technical translation is and address some misconceptions about this area of study. Although technical translation has been neglected in the literature on translation theory, traditionally regarded as a marginal activity of what is defined as the “real” literary translation, it is worth reconsidering its status. In today’s globalised world, Scientific and Technical Translation represents “the backbone of international trade and the scientific endeavour which fuels it” (Byrne 2012:5). Every product or specialised service provided today requires at some point scientific or technical translation and in fact it has been estimated that technical translation accounts for around 90% of the world’s total translation output (Kingscott 2002: 247). This need for technical translation is also protected by a range of laws and regulations in Europe. For instance, the EU Council Resolution C411 specifically states that in order to sell or distribute technical products legally, all technical documentation relating to those products must be translated into the language(s) of the country where they are to be sold (Council of the European Union 1998). Another provision of Resolution C411 is that technical documentation must be clear, comprehensible and must provide in the users’ own language clear warnings

about general product safety and possible risks to prevent misuse of products. From the discussion above, the importance of technical translation is already clear, as well as the great responsibility of technical translators, who, as a result of obligations, can be held liable for possible errors in their translations. The importance of technical translation in modern society is also underlined by Pinchuk (1977:13): “Scientific and technical translation is part of the process of disseminating information on an international scale, which is indispensable for the functioning of our modern society”. In today’s information age, translation does not only play a fundamental role in facilitating the flow of ideas, expertise, values and other information between different cultures, but it also proves to be essential for scientific and technological advancement. It encourages some of the most significant scientific-technological discoveries that transform our lives and that are only made possible by the capacity of translation to disseminate scientific and technical knowledge. Historically, in fact, translation has always accompanied every significant scientific and technological discovery, starting from Gutenberg’s invention of the first moveable type printing. As a result, the explosion in the number of books produced in Europe, had such an impact on the dissemination of scientific and technical knowledge, that it marked the start of a new era in translation. As noted by Byrne (2012:3), the advent of printing did not only make it easier to distribute original language texts, it also made it easier to disseminate information in translation. It was especially during the 20th century, when scientists made new discoveries and wrote about their findings in their native languages, that translation really played a fundamental role in spreading scientific and technical information. When discussing technical translation, one of the greatest errors is to use the term *technical translation* and *scientific translation* as two interchangeable expressions. One of the reasons why these areas are traditionally grouped together has to do with the way in which these subjects are taught and organised in the majority of translator training institutions (Byrne 2012). Certainly, they both deal with complex subject matter and they both contain specialised terminology; however, despite the similarities between the two, it is important to remember that they need to be considered separately as they do not refer to the same type of translation. Just because a text is characterised by specialised terminology, it does not make it technical. While the term *scientific* refers to science which is defined as “knowledge about or study of the natural world based on facts learned through



experiments and observation” (Britannica Dictionary), *technical* refers to technology which is the application of scientific knowledge for practical purposes (Britannica).

What distinguishes scientific from technical translation is not just the subject matter, but also the intended purpose. Thus, a scientific text, which deals with scientific knowledge, is designed to discuss, analyse and synthesise information in order to explain ideas, propose new theories or evaluate methods. A technical text focusing on technological subjects is meant to convey information as clearly and effectively as possible in order to help someone to do something. Due to this difference in aim, the type of language used and consequently the strategies needed to translate technical texts may vary significantly. On the one hand, scientific language tends to present information in an abstract, formal and memorable way; on the other hand, technical language, as will be discussed later, is strictly functional, simple, concise, unambiguous, more concrete and more colloquial (Scarpa 2019:22). From the discussion above, it is possible to define technical translation as a sub-type of specialised translation which involves texts relating to technological subjects.

Another misconception about technical translation is that of considering terminology as the most significant linguistic feature of technical texts. Although it is a note-worthy aspect of technical texts, technical terminology does not necessarily make a text technical: non-technical texts, like literary texts, can also include technical terms and descriptions. Moreover, Newmark (1988:151) has estimated that terminology accounts for at most just 5-10% of the total content of technical texts. The attention devoted to terminology and lexical issues together with the belief that technical language is functional seems to disregard the importance of style, implying that technical translators do not have the same expressive, stylistic and linguistic skills as other types of translators, like literary translators. However, knowing how to write technical texts is essential to comply with target language text conventions, to ensure the credibility of both the text and the author, and consequently to produce higher quality technical translations. In fact, technical translators are often asked to find creative and stylistic solutions in order to convey the message effectively and appropriately in the target language (Alaoui 2015, Byrne 2006).

Finally, to address the common belief that a technical translator needs to be an expert in a specialised field, Robinson (2003:128) introduces the notion of “faking it”:

“Translators are fakers. Pretenders. Impostors [...] They are like actors, getting into character in order to convince third parties (audiences, the users of translations) that they are, well, not exactly real doctors and lawyers and technicians, but enough like them to warrant the willing suspension of disbelief”. In order to achieve this, technical translators are required to have excellent research skills, so that they can acquire the information needed and develop the subject-specific knowledge. In this way translators can embody the author of the source text, who is generally an expert in that particular specialised field, so as to write with the same authority in the target language.

## **1.2 Translation theories and methods applied to technical translation**

As already mentioned in the previous section, technical translation has traditionally been neglected by scholars. For this reason, it is difficult, if not impossible, to address technical translation theories explicitly. However, this section will try to discuss the main available translation theories to see how they can be applied and related to the practise of technical translation specifically. The fact that technical translation has been to some extent omitted from the literature on translation theory is also evident from a survey conducted by Franco Aixelá (2004). He reports that out of 20,495 publications listed in the BITRA<sup>1</sup> multilingual bibliography of translation research only 9.3% of the total number of entries addressed technical translation, compared with 21% on literary translation. The generally accepted idea behind this has usually been that while literature involves a creative elaboration of language, translators of technical and scientific texts only have to deal with a type of discourse where terminology tends to be univocal, having ready-made equivalents, and where the use of language (style) is simple and straightforward. Throughout history, there have been different theoretical approaches to translation. According to Byrne (2006), it is possible to identify the prevalent theories according to the emphasis they place on the source text and/or target text: source text-oriented approaches and target text-oriented approaches. While the former focus on preserving the qualities of the source text, the latter focus on adapting

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<sup>1</sup> BITRA is the Bibliography of Interpreting and Translation which was created by Javier Franco in the Department of Translation & Interpreting at the University of Alicante. This useful web-based resource can be found at [http://cv1.cpd.ua.es/tra\\_int/usu/buscar.asp?idioma=en](http://cv1.cpd.ua.es/tra_int/usu/buscar.asp?idioma=en)

the text for the target audience. Associated with source text-orientated approaches is the term *adequacy*, in contrast with the term *acceptability* which, focusing on the target text, is generally associated to target-oriented approaches. This distinction is clearly presented by Toury (1995:56-7): “whereas adherence to source norms determines a translation’s adequacy as compared to the source text, subscription to norms originating in the target culture determines its acceptability”. Applying this to technical translation, it is possible to say that, in general, the aim of a technical translation is to achieve a high level of acceptability, primarily because technical texts, particularly instructional texts, are intended to function first as a target language independent text.

Traditionally, however, the most important element in translation has been regarded the source text as it is the starting point of the translation process. “For a translation process to exist there has to be a source text, otherwise we would not be translators” (Byrne 2012:8). The emphasis on the source text is justified by the idea that there is a strong correspondence between the source and the target text and that the target text should reproduce the source text as closely as possible. However, since equivalence between the source and target texts is not total and cannot operate on all levels, various types of equivalence have been defined. One of the most well-known type of equivalence is provided by Nida (1964), who distinguishes *formal* from *dynamic* equivalence. On the one hand, formal equivalence is based on the notion that the target text should convey the same message as the source text in terms of form and content, producing a word-for-word translation (translating the meanings of words and phrases in a more literal way). On the other hand, dynamic equivalence takes into account the target language audience: the target text should have the same effect on its target language audience as that which existed between the source text and the source language audience, producing a more sense-for-sense translation (translating the meaning or the sense and not just the words). Other types of equivalence include denotative, connotative, pragmatic, textual and formal aesthetic equivalence (Koller 1979); intralingual, interlingual and intersemiotic equivalence (Jakobson 1959); grammatical, textual and pragmatic equivalence (Baker 1992).

Basing technical translation on the source-based approaches mentioned above proves to be problematic mainly for three reasons. Firstly, they do not take into account the full communicative situation in which technical texts are translated and used, nor the

purpose of the communication, but they focus more on the source text. Secondly, the need to maintain a close link between source and target texts does not produce independent target language texts, but texts that can only be assessed on the basis of a source texts which the target audience will usually not know about. Finally, the various typologies of equivalence do not actually specify when and which type of equivalence should be used during the actual process of translating (Byrne 2006).

In an attempt to move away from the limited linguistic approaches based on equivalence and to involve instead pragmatic and situational aspects of translation, theorists such as Reiss (1971) and House (1981) played a fundamental role. Their functionalist approach believes that the function of a text in the target culture determines the method of translation. As mentioned above, the importance of the reproduction of the effect (or function) of the source text in the target text had been already underlined in 1964 by Nida's notion of dynamic equivalence. Similarly, House states that it is "undeniably true that a translation should produce equivalent responses" (1981:9), and according to Reiss, the target text should have the same conceptual content, linguistic form and communicative function of the source text. In order to achieve this, the translator should take into account the linguistic and situational context, the linguistic and stylistic factors as well as the author's intentions. However, the problem with this functionalist approach is that it fails to deal with translations where it is not possible or not desirable to maintain the same function in both texts (Kade 1977:33; Nord 1997:9) to accommodate audience expectations for the text genre. Reiss defines a target text where the function of the source text is not preserved as *Übertragungen* (1971:105) or *transfer* which makes the text more an adaptation than a real translation. Similarly, House (1977:188) distinguishes two types of translation: *covert translation*, where the text function is maintained and the reader is not aware that the text is a translation, and *overt translation* where the text function of the original is not preserved and the readers are somehow aware that it is a translation. From this distinction, it is possible to argue that technical translations are covert translations because the necessities of the target situation, as will be discussed in the next section, override any other equivalence requirements. It was only in the second half of the 20th century that the focus of translation theory shifted from source-text to target-text oriented theories that recognise the importance of the target text in the translation

process and developed a more communicative approach to translation. Using Toury's words, translations started to be regarded as "facts of target cultures" (1995:26), as a communicative process affected by two guiding factors: the message, or the content, and the recipient, the target audience. Among the most significant theories related to target-text and functionalist approaches, I find it useful to mention the Skopos theory, the first theory to fully recognise the target text and more specifically the purpose of the target text. Developed by Hans Vermeer in 1978, the Skopos theory is based on the principle that translation is a communicative activity which is performed for a specific *Skopos*, a Greek word that stands for purpose or aim. This purpose is in turn determined by the initiator (the person who initiates the translation, i.e. the customer) and the translator. According to Vermeer (1989:182): "One must translate consciously and consistently, in accordance with some principle respecting the target text. The theory does not state what the principle is: this must be decided separately in each specific case". This means that, unlike equivalence-based theories, where the translation process is determined by the ST and its effects on the source language audience, it is this purpose of the TT that determines the translation process. Consequently, the translation of a technical document will depend on some factors that do not necessarily remain constant between source and target text such as: the intended target audience, the intended purpose, the way in which the text will be distributed and so on. The Skopos theory is particularly useful also because it introduces the notion of the translation brief (Byrne 2006:39). Defined as a form of project specification intended to set the requirements for the translation, it contains all the necessary information (e.g. specific information about the situational and cultural context, the intended function of the translation, the target audience, the preferred or required style, register, terminology, the background information about the customer etc.) Unfortunately, however, the translation brief may, in some cases, be very difficult to formulate and interpret by translators.

To sum up, despite all the theories, techniques, strategies available for producing better translations, it is difficult to apply a specific and infallible approach to technical translation. All kinds of translation involve loss, addition and skewing of information (Nida 1966 in Baretta: 448) and within the same text, we may need to switch frequently between literal or free, formal or dynamic translation. However, existing theories can

help us to develop a theoretical model that can guide the translation process. One solution may be to combine the best features of Skopos theory to determine what translators need to achieve with their translation and use the various levels of equivalence as guidelines to help translators in the translation process.

### **1.3 Technical communication and technical documentation**

Having defined technical translation, I now find appropriate to look at what technical communication is, as the two are closely related: translation is still a type of communication and for this reason they share several features and issues. A definition of technical communication is provided by Markel (2001 in Byrne 2012:25) who argues: “Producing technical communication involves creating, designing, and transmitting technical information so that people can understand it easily and use it safely, effectively, and efficiently”. Therefore, the purpose of technical communication, as well as that of translation, is to help a particular audience understand a specific subject or to help them perform a task easily, effectively, efficiently and safely, In order to achieve this, technical communication should convey technical information making it as readily available and easily accessible as possible in such a way that the audience can use the information properly.

From the discussion above, it is possible to argue that technical documentation is a task-oriented tool produced for a specific purpose and aimed at specific audience. This combination of audience and purpose, which determines the technical text, is known as the *rhetorical situation* (Last 2019:17-20). Consequently, it is important that technical translators have a detailed understanding of both the target audience and aim of the text. Every translation decision carried out, from the type of information conveyed to the language used, will depend on who the audience is and on what the purpose is.

In view of the great availability of products and services, as well as of technical documentation, the assumption that technical documents are read only by technical people having a background knowledge has been disregarded. Today, in fact, people are very likely to read technical documents, may it be for necessity or interest. Depending on their needs and attitudes, different types of readers may use technical documents in different ways and for different reasons. Both technical writers and translators need to

know whether the reader is a novice or an expert, or something in between, with regard to the type of product involved.

In the literature, audiences have been categorised in different ways. A useful set of categories comes from Horton (1994:28-29), who describes: expert users as readers who may need technical documentation at a certain point to look for specific information; novices as readers with little background knowledge but who are curious to learn more; occasional users who may once have mastered a concept but may have forgotten certain information; transfer users, readers who may look at technical documentation to fill in gaps in existing knowledge on a particular subject area. Finally, Horton (1994) also refers to rote users, readers who use information or a product without understanding much about it, therefore they are interested in clear step-by-step instructions to perform a specific task.

As mentioned when introducing the concept of the translation brief, in some cases it is likely that translators will already know who the audience for a particular text is, either from a translation brief or from explicit or implicit references in the text. However, in many other cases it is not possible to have a detailed picture of the audience, so translators have to resort to other methods in order to deduce the intended audience, their needs and expectations. Rosenberg (2005:9-20) proposes some basic questions that both technical writers and translators should ask themselves to gain a clearer idea of who the readers are. A first question refers to the general education level of the audience: a text which is written in complex language will be ineffective for less literate audiences; on the contrary, a low language level may be frustrating for more literate audiences. Other questions concern the knowledge that the audience already has on particular technology. This information will determine how much detail the communicator can present in the text, for example translators will have to decide whether or not they have to provide additional explanations or whether or not they can use specialised terms. Another important consideration is the language of the audience, where language refers also to culture, norms and conventions.

After defining the audience, translators have to know what kind of text they are translating exactly. There is a wide range of texts used to communicate technical information: while most of them change continually, some merge to create new text types and others disappear. Subjects include fields such as robotics, hydraulics, optics,

engineering (civil, marine, mechanical, electrical), medicine (equipment, hardware), and physics etc. According to Byrne (2006:50-52) it is possible to group technical documents into: proposals, reports and instructions. The latter are probably the most widely produced technical documents in technical communication and they can include repair manuals, administration guides or user guides etc. Each text has its own characteristics and the content exists for a specific purpose and audience.

For the purposes of my thesis, I find it worth focusing on the category of user guides. First, it is important to point out that in the context of technical documentation, several terms like *user guide*, *user's guide* or *manual*. are used as synonyms depending on the choice of the company, organisation or writer. Personally, I will refer to these types of text as user guides. User guides are aimed at people who often do not have any prior knowledge of the product and need to know how to use it to perform specific tasks. Therefore, the main purpose is to provide readers with clear information on what and how to do something. The next aim is to ensure readers' safety and to prevent accidental damage to the product, anticipating and warning them about the types of mistakes they can make. It is here that the understanding of the audience, their preliminary knowledge and their needs takes place. The exact content of a user guide may in fact vary depending on the users involved (beginners guide, intermediate guide and so on).

### **1.3.1 Features of technical documentation**

Before analysing the characteristics of the photography guide in detail, in this section I will give an overview of the most important features of technical documentation. Every genre of writing has its characteristics and rules, called conventions, which help readers classify a document as belonging to a particular genre. Genre is defined by Halliday and Hasan (1985) as a meaning which results from language which does a particular job in a particular contextual configuration (CC). CC is composed of three components: field of discourse (the subject matter), tenor of discourse (the participants), and mode of discourse (the text construction), each of which may be thought of as a variable that is represented by some specific values. As far as technical discourse is concerned, these conventions are connected to the main purpose of technical writing, which is



communicating technical information in an accessible, clear and usable ways to perform a specific task. They include aspects relating to structure, language and appearance.

Firstly, the way in which information in a user guide is structured is essential to make the user guide easier to read and use by users. As noted by Weiss (1985:50), user guides are structured following a top-down approach: they give a more general overview first and then add more specific information providing step-by-step instructions, so that readers do not become confused. This general to specific approach involves breaking concepts into smaller ones which usually consist of independent sections or modules to direct the reader.

Secondly, if the main aim of user guides is to provide the audience with clear information, the language should be as brief and concise as possible and writers, as well as translators, should avoid verbosity (D'Agenais & Carruthers 1985:100-101; Weiss 1985:148-9, 152). As the choice of words can play an important role both in the quality of the text and in readers' perception, technical communicators should prefer positive words instead of negative words because the latter can have an undesirable effect on readers. Simplicity, clarity and accessibility of language can also be affected by abbreviations and acronyms, which should be explained whenever they are not understood by the audience, but also by euphemisms, neologisms and jargons. The term *jargon* refers to the specialised terminology associated with a particular field and that is essential to communicate properly avoiding ambiguity. Although it is considered to be one of the most noticeable features of technical texts, specialised terminology is in reality, as already mentioned, estimated to account for only 5-10% of the total words in a technical text, depending of course on the type of text and subject area. Terminology is defined as "set of designations and concepts belonging to one domain or subject" (ISO 1087:2019). Terms are lexical units of language (words, compound words, or multi-word expressions) used in special fields that represent concepts inside a domain (Cabr  2010:357). This means that in order to fully understand a specialised document, in addition to the concepts and terms that appear in the document, one is required to know the overall conceptual system of that domain and thus the group of related concepts and terms that do not occur in the document. Terms in specific contexts are given specific meanings, which may deviate from the meanings the same words have in other contexts and in everyday language. This is the reason why handling technical or

domain-specific terms is one of the most difficult aspect of technical translation. As a general rule, technical terminology should be used once again according to the abilities and level of knowledge of the audience.

A key way to achieve clarity and concision is to avoid redundancy and to use simple, short declarative sentences instead of complex constructions. Rather than using weak verbs, the passive voice or nominalisations that obscure meaning, technical communicators should opt for strong verbs, active voice constructions and for the imperative mood (Mancuso 1990; White 1996). An important strategy when giving instructions is to adopt the chronological order, the logical cause-effect sentence structure and the parallel construction. Weiss (1985:150) argues that “the payload of the sentence”, which is in other words the most important part of information the author wants to convey, should be at the end of the sentence, because the last part is the best remembered by readers. (e.g. To configure the modem settings, click the tab). Parallel constructions are instances where two or more groups of words similar in meaning share the same pattern (White 1996). Finally, when producing and translating user guides, a conversational style of writing may be the best approach to adopt, especially when the purpose of the text is to motivate the readers. The reason behind this, according to D’Agenais & Carruthers (1985), is that people seem to communicate better when they speak than when they write, because rather than trying to impress using complicated constructions, in speaking mode they tend to be more concise.

However, providing a particular audience with clear information does not necessary mean that the readers will understand it and use it effectively. An important role in ensuring the effectiveness of communication and usability of information is played by a range of other factors relating to the appearance and design of user guides, such as the page layout, font and graphics that consequently translators need to be concerned with and aware of (Schrivier 1996). Houghton-Alico agrees and maintains that each page should invite the audience to read it making the reader feel involved in the user guide (1985:59). The design of a user guide should not be just aesthetically pleasing, but it should also be as simple as possible in order to avoid to distract the reader and to facilitate the immediate identification of a particular subject matter. Fonts must be clear and consistent and graphics, which include screenshots, graphs and

photographs, help to communicate concepts more quickly and clearly especially in case of documentation for software products.

One approach to evaluate the effectiveness of user guides is to assess both their readability and usability. On the one hand readability analyses whether the text is at the correct level for the intended audience from the point of view of the text. McLaughlin (1969) defined readability as “the degree to which a given class of people find certain reading matter compelling and comprehensible”. A text’s readability is considered optimal when it reads fluently and its content is easily understood by the target audience. As a general rule, the shorter the words and sentences are, the more readable the text is (D’Agenais & Carruthers 1985:113). On the other hand, usability assessment evaluates the linguistic and technical features discussed above from the point of view of the user to see how easy it is to use a technical document by the intended users. A simple way of testing the usability of a user guide is to let a group of people reflecting the actual audience, perform a particular task on the basis of the user guide.

Finally, when discussing technical documentation, it is important to note that it is generally produced collaboratively by several people, among which there are technical experts, who develop the data or knowledge communicated then in the texts, and technical writers, who may not always have the same in depth technical knowledge, but they have the appropriate skills to produce and communicate technical information. Similarly, technical documentation is often translated by teams of translators. Several people working together on a single document can mean translators having to deal with stylistic and terminological inconsistencies (e.g. the same concept is referred using different terms throughout the same document).

To conclude, it is possible to argue that the real challenge in translating technical documentation consists in finding a balance between honoring the author of the source document, which cannot be freely reorganised or edited, and satisfying the readers of the translation. Although its aim is not to entertain nor to express literary talents, this does not mean that technical communication cannot be creative. Technical writers, as well as translators, very often have to find creative solutions to convey the correct meaning effectively in the target language.

#### **1.4 The tools of a technical translator**

Before proceeding with my translation proposal in the second chapter, I feel it is appropriate to give an overview of the tools that are often used by technical translators and that I will use myself during the translation process. As a result of the advent of the internet and of computers, the translation industry has changed deeply, requiring translators to adopt new processes which inevitably involve the use of technology and turning translation into a computer-based activity which increases its productivity and efficiency. Today, in fact, translators are not just asked to have excellent linguistic skills, but they also need to be able to use a variety of tools, software and technologies. According to Byrne (2014:16), it is possible to group these tools into three main categories : general tools, text processing tools and translation tools. The first category includes general computer skills and the knowledge of the most important communicative functions of the Internet such as online research skills. Moreover, translators need to be comfortable with the use of basic text processing software, such as Microsoft Word or Open Office, but also with technologies and formats (HTML, XML, scripting and programming languages), especially when translating technical documents with highly complex layouts, formatting and graphics that cannot be produced using typical word processing software without damaging the parts of the file.

As far as translation tools are concerned, they are frequently referred to as CAT tools (Computer-Assisted or Aided Translation) and defined as “a translation modus operandi in which human translation (HT) is aided by computer applications. [. . .] A key characteristic of CAT is that a human translator takes control of the translation process and technology is used to facilitate, rather than replace, HT” (Baker and Saldanha 2009:48). Appearing in the 1990s, today CAT tools play a fundamental role in assisting translators with the necessary technical support to perform their daily tasks, optimizing their time and improving the accuracy of translation. They normally include translation memory, terminology management systems, electronic corpora and in many cases also machine translation. For the purpose of my thesis, in the following sections I will focus on the main technologies I resorted to during the translation process: translation memory, terminology management and machine post-editing.

### **1.4.1 Translation memory**

At the core of CAT tools translation memory (TM) is a tool that allows translators to store previously translated texts and then easily consult them for potential reuse. In order to do this, the source and target texts are first divided into segments (usually sentences) and then each segment from the source text is linked or aligned to its corresponding target segment so that they can be stored in a TM database as aligned bi-texts. During the translation process, TM compares the new segment to translate with what it finds in the TM database of previously translated terms, phrases, sentences or even paragraphs. Instead of translating the text from scratch, if the database contains a matching segment, the tool will automatically present the translation and once the translator accepts it, the translation will be automatically propagated to those parts of the document where it is supposed to appear. Consequently, if a new segment to translate matches a database entry exactly it is known as an exact match; if it matches to a certain extent it is defined as fuzzy match; while if it is completely new and has no similarity with what has been previously translated there will be a no-match scenario. Once a translated segment is approved by the translator and then stored in the TM database, it can be retrieved any time the source-text segment appears in future similar texts. For the purpose of my thesis, it is important to remember that rather than building a TM from scratch, one way to create a database of matched segments is to perform text alignment of parallel texts. Alignment is a process that allows one to import existing translations into a TM by matching both the source and the target files. It is a very useful tool especially when one has an English source file and the corresponding target file, but the content is not stored in a translation memory database, as the translation was completed without a TM system.

Without any doubt, translation memory technology increases productivity, improves consistency and encourages better terminology handling. However, it is important to mention that any gain in efficiency depends on the TM's ability to return matches. Repetitive texts or texts that are similar to others already translated, such as specialised texts, will tend to generate more useful matches. On the contrary, texts that are less "predictable", such as literary works or marketing material will not (Lynne Bowker & Des Fisher 2010:60-64). Translation memory in turn, most often functions in

close association with a terminology management system that will be discussed in the next section.

#### **1.4.2. Terminology management systems**

Given the importance of terminology in technical translation and the need to use it in a consistent and harmonised way throughout the process, terminology requires due treatment to provide high-quality translations. Technical translators can ensure appropriate and accurate use of terms through a terminology management system, a tool that allows them to handle, store, retrieve, and edit terms in a databank. An important part of terminology management is in fact having a robust term base, a database containing terminology and related information, that is normally used within CAT tools. When the terminology recognition function is turned on, instead of spending time to research term equivalents, translators will directly find in the translation results the terms that had been defined in the associated term base (Svoboda 2019:201). “The primary advantage of terminology banks in relation to traditional glossaries is the possibility to be continuously updated, as well as their capacity to store a large number of terms and term-related information” (Cabré 2010:362).

Moreover, terminology management has immensely benefitted from the availability of online technical resources, as well as the advancement of corpus linguistics. As stated by Cabré (2010:361-363), translators resort to three main types of resources to resolve translation issues related to equivalents. The first resource is represented by monolingual textual documentation, which consists in specialised texts on a particular subject, usually via the internet. Automatic searches allow one to acquire general information on a particular subject, providing not only terms but also concordances, i.e. linguistic contexts containing the term being sought. In addition to the textual documentation mentioned, translators also make use of terminological resources including bilingual and multilingual dictionaries, terminology and knowledge databases. Another resource consists in bilingual or multilingual textual resources which include parallel or multilingual comparable corpora. Parallel corpora contain original texts with their translations aligned and are very useful because they provide translators with terminological equivalents in context.

### **1.4.3 Machine translation and post-editing**

Together with CAT tools, machine translation (MT) plays an important role in the computer-based translation industry. MT is “the translation, by means of a computer using suitable software, of a text written in the source language (SL) which produces another text in the target language (TL) which may be called its raw translation” (Forcada 2010:215). Right from this definition it is possible to draw a clear distinction between MT and CAT tools: while in MT translation is performed automatically by the computer without human intervention, in CAT it is produced by professionals with the aid of translation tools.

However, this division has become blurred as MT is being increasingly integrated into CAT tools and because of the increasing practise of what is known as machine translation post-editing (MTPE). Post-editing (PE) ”is the correction of raw machine translated output by a human translator according to specific guidelines and quality criteria” (O’Brien 2011:197-198). In other terms, it is a process whereby a translation performed by an MT engine is later post-edited by a specialist linguist to refine the quality of the machine translated content. The need for PE comes from the limitations and obstacles faced by MT because of the ambiguity of language (lexical, structural or syntactic) and because MT does not necessary determine the best form. Unlike humans, who can use context, their knowledge and their expectations about the word, a MT system is not always able to interpret a text, solve the ambiguity of language, determine the best form to use. Very often it produces texts not conforming to the TL norms or to the intended purpose of the translation.

The effort that a translator needs to make in post-editing strongly depends on the quality of the MT output. Generally, MT performs better with denotative/referential texts than with metaphorical texts; the more similar the languages involved in the translation are, the more likely the MT result is to be effective; and the better represented a domain is in the text corpus available to the MT, the higher the quality of the MT output is. Depending on the purpose and function of the final text, PE is commonly divided into full and light PE: full PE is performed when the final text is intended for publication, and therefore it aims to produce a comprehensible and accurate text in terms of both grammar and syntax; on the contrary light PE aims to make MT

output understandable to convey the same meaning and information as the source text, but style, grammar or syntax are not important (Nitzke 2019:13-14).

One way to improve the quality of the MT output, is to use pre-editing techniques and controlled languages. The former are applied to the source text before the text is machine translated to avoid predictable, problematic units and to create a source text that can be machine translated more easily. Controlled languages, defined by Huijsen (1998:2) as “an explicitly defined restriction of a natural language that specifies constraints on lexicon, grammar, and style”, aim to reduce ambiguity, to improve comprehensibility, readability and translatability, so that the source text can be more easily processed by humans or computers. It is especially in domain-specific communication, including technical documentation, that controlled languages are applied through consistent, clear writing and all those features that were mentioned in the previous section (e.g. the use of restricted vocabulary, short words, active constructions etc.) The quality of machine translation can be evaluated manually according to the criteria of the intelligibility, that is the fluency of the translation independently of the original text, and the criteria of fidelity or adequacy, that is how much of the meaning of the original is conveyed by the raw translation (Forcada 2010:221). In most cases, MT engines are used together with TM matches to generate the translated output that needs to be reviewed and post-edited by translators. First, any full or fuzzy matches are retrieved from translation memory to pre-translate new content. Next, new content with no matches is sent to the MT engine to be pre-translated for further post-editing. At present the dominant approach is corpus-based (or data-driven) machine translation, which produces translations from enormous corpora of bilingual texts where, similarly to huge translation memories, millions of sentences in one language have been aligned with their counterparts in the other language (Forcada 2010:218).

In conclusion, despite the need for initial training, translation technologies allow translators to save time on monotonous, repetitive actions and start concentrating on the actual creative translation process, especially when dealing with repetitive texts, such as technical documents. However, the increased adoption of such translation tools has led to the idea that there will be less and less translation from scratch, that all translations will come from existing TM matches or MT engines and be post-edited by translators. If



on the one hand this may be true, on the other hand, in view of the limitations of MT discussed above, it is quite clear that MT will never take the place of professional translators. Research and development will keep producing improved systems that will be integrated in the translation workflow to face the growing demand for translation, but the human intervention on the part of the translator will remain fundamental and cannot be substituted by any machine. Thus, it is the translator who needs to give the final touch to the machine-performed action in order to ensure the desired results.



## **CHAPTER TWO: THE PRE-TRANSLATION PHASE**

The process of translation, which refers to the basic stages of the translation activity leading to the translated target text, can be normally divided into three main stages: analysis of the source-language text; transfer of the source text into the target language and revision of the translation (Scarpa 2019:23). To make the translation process faster and more effective, a pre-translation phase is also needed before starting the actual translation of the source text. The pre-translation phase involves some preliminary passages which include: the understanding of the context, the analysis of the source text and the building of the translation scenario. This second chapter explores in depth the methodology I have adopted and the basic steps I have gone through before translating David Busch's *Canon EOS 80D Guide to Digital SLR Photography*.

### **2.1 Understanding the context: the evolution of digital photography**

I have mentioned in the previous chapter that to be successful in producing user guides, technical communicators need to act as a sort of intermediary between the product and the users. For this reason, it is essential for both technical writers and translators to understand the product in detail. Since the guide I have decided to translate deals with a digital camera (Canon EOS 80D), I find it appropriate to give first a general background on digital photography, explaining what a digital camera exactly is and how it works.

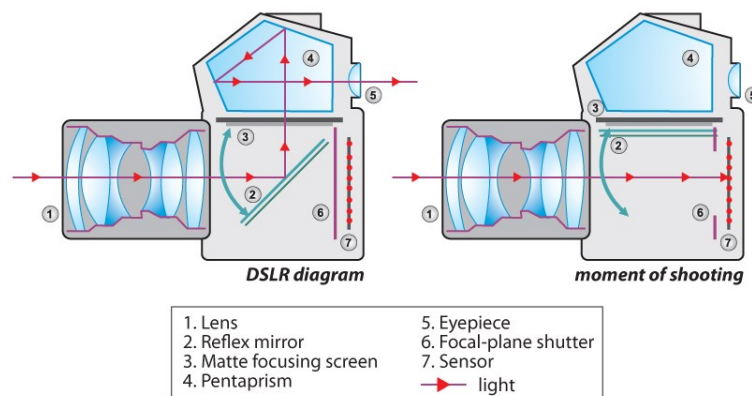
Photography has come a long way from Joseph Nicéphore Niépce's *View from the Window at Le Gras*, the earliest photograph taken with the aid of the camera obscura in 1826. Nowadays, from smartphones cameras to digital cameras and editing software, photography is part of our lives, becoming widely and easily accessible to the masses. Digital photography, as we know it today, has only been around for about two decades, since the 1990s. However, its origins go much deeper and the technology that today is often taken for granted actually started to appear during the 1950s. It was 1957 when Russell A. Kirsch produced the very first digital image by scanning a black and white photograph of his infant son. For the next two decades the experimentation with digital imaging technology and the development of digital photography was closely related to the Space Race. As film was impractical for space photography, scientists developed rudimentary digital cameras that could be launched into space via satellite. It was about

150 years after Niépce's photograph, that the invention of digital cameras really made its way. In 1975 Steven Sasson, an electrical engineer of the Eastman Kodak company, created the first portable digital camera using a type of image sensor known as CCD. From then on, digital camera technology continued to evolve throughout the 1980s and 1990s, until today (Moneymaker 2022).

A digital camera may be defined as a hardware device that takes photographs and stores them as data on a memory card (Computer Hope Dictionary 2021). Like a film camera, a digital camera takes photos by means of capturing light and dark, but it works in a completely different way: it does not expose film chemicals to light, but it uses digital optical components to register the intensity and colour of light, and converts it into electrical signals, which codify the scene into millions of pixels. In other words, when pressing the button to take a photograph, an aperture opens at the front of the camera and light passes through the lens. The incoming light rays are detected by a light sensor, the main piece of equipment within a digital camera, which turns them into electrical signals. There are two types of light sensors: charge-coupled device (CCD) and complementary metal oxide semiconductor image sensor (CMOS). The image sensor chip breaks the incoming picture up into millions of pixels, measures the colour and brightness of each pixel and stores it as a number. As a result, the digital photograph consists in a long string of numbers describing each pixel it contains. The storage of images in digital format allows us not only to have instant photographs, but also to download, edit and share them easily (Woodford 2022).

Digital cameras can be categorised into three types. The simplest camera is the point-and-shoot, also known as compact camera: it has a lens to capture light (which may or may not zoom), an image sensor to turn the pattern of light into digital form, and an LCD screen on the back for viewing your photos (Woodford 2022). The *Canon EOS 80D*, presented in the user guide I have decided to translate belongs to the category of DSLR cameras, and for this reason, I find it necessary to explore this category in a little bit more detail. DSLR, or digital SLR, stands for "Digital Single-Lens Reflex", where *digital* means that the camera operates with a fixed, digital sensor; *single-lens* means that the camera uses the same lens for framing, focusing, and taking the photograph, while *reflex* refers to the mirror mechanism that is used by the DSLR camera. After hitting the lens from the front, light passes through the lens until it encounters the main

mirror. The mirror reflects most of the light upwards, to a pentaprism that directs it to the viewfinder/eyepiece, allowing the photographer to see exactly what the lens sees. It is only when pressing the shutter button to take a photo, that the mirror flips up and enables light to hit the sensor. The shutter, placed right in front of the sensor, remains open for the time needed (shutter speed) for the image sensor to record the image, then it closes and the mirror drops back to continue redirecting the light into the viewfinder (ExpertPhotography). The process described above is represented in Figure 1.



**Figure 1** The representation of how a DSLR works

(from <https://photodrugs.wordpress.com/2010/10/20/dslr-principle-scheme-of-work/>)

Today, however, the most recent innovation is represented by the third category of cameras: mirrorless interchangeable-lens cameras (MILC). They can be regarded as a sort of hybrid of the first two categories; they abandon the mechanical mirror system in favour of a higher-resolution LCD viewfinder mounted nearer to the image sensor. Beginning in the 2010s, major camera manufacturers began to move their products away from DSLR cameras to focus more on mirrorless, until 2020, when Nikon, followed then by Canon and Sony, announced they were ending production of DSLRs (Shankland 2021). The digital photography industry has increasingly developed and evolved since the 1990s, on the one hand elevating the art for professionals, on the other making high-quality photographs accessible on a consumer level. For this reason, getting started with photography is now easier than ever. In addition, digital cameras, as well as other types of technological control systems, are all accompanied by user guides that can be more specifically defined as software user guides. The word *software*,

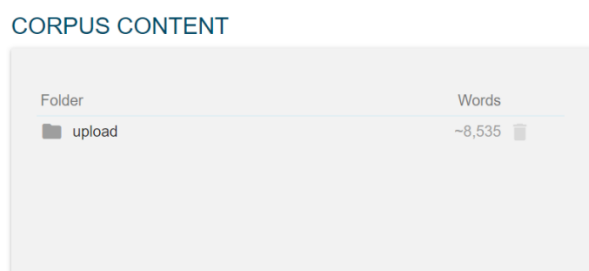
usually contrasted with *hardware*, refers to “the entire set of programs, procedures, and related documentation associated with a mechanical or electronic system and especially a computer system” (Merriam-Webster Dictionary). In other terms, software is the non-hardware component of a computer system, the data elements which are fundamental for making all the hardware work. Digital cameras are in fact made of a hardware, which consists in the equipment (camera body, lens, flash etc.) and a software, which is fundamental for making the hardware work and whose operation is normally illustrated in the software user guides coming with the product.

## **2.2 Analysis of the source text: *The Canon EOS 80D Guide to Digital SLR Photography***

The first step in technical translation is to evaluate the source document for both content and style in order to gain a complete understanding of the text on the one hand, and to locate potential problem areas for translation on the other. In fact, Folkart, in a more radical way, maintains: “Given the referentiality of technical discourse, our approach is predicated on the assumption that understanding of the referent is the single most important attribute of the technical translator” (Folkart 1984 in Fontanet 2013). As already mentioned, this does not mean that technical translators need to be experts in the field of the text they are translating. Good translators are those who are aware of what they do not know and cast doubt on their own convictions or presuppositions. Obviously, the more translators already know about a particular field, the quicker the translation process will be, as there will be less to clarify and search for. Personally, I am an amateur photographer and for years I have been using photography related materials (reference manuals, user guides, tutorials, articles etc.) to learn and explore this area of knowledge. Although I may be already familiar with most of the content and terminology of the source text, there are still some concepts that are new to me, and therefore have to be paid more attention to during translation, for instance looking at encyclopedias, glossaries, parallel texts and reference documents.

To have a more general overview of the ST and of its content, as suggested by Olohan (2016:29-37), I created a corpus consisting in the ST, so I could identify its terms and recurrent phrases. In modern linguistics a corpus is a collection of authentic

texts stored in electronic form and compiled according to a specific set of criteria. Corpora can be categorised into monolingual, bilingual/multilingual, comparable and parallel: in the first case they contain texts produced in a single language, while in the second one there are texts produced in two or more languages. In contrast to a parallel corpus, a comparable corpus is a collection of similar texts from the same domain written in different languages that are not translations of each other (Vezzani 2021/2022). To create my corpus, I have decided to use Sketch Engine, a corpus manager and text analysis software. I uploaded the PDF source text and as it is shown in the following screen shot, the corpus counts 8535 words (Figure 2)



Folder	Words
upload	~8,535

**Figure 2 Corpus Content generated by Sketch Engine**

Corpora data represent an important online tool for translation that can be consulted by using corpus analysis tools. They allow the translator to gather information about frequencies of use, patterns of language usage and about likely co-occurrence of words, terms or phrases. Very useful analysis tools are: word list, word sketch and concordance. Word list calculates the total number of words in a corpus (tokens) and the occurrences of every different word (type), all sorted in order of frequency, from the most to the least frequent (Sketch Engine). To have a clearer overview of the words belonging to the subject domain of photography, I generated a word list by distinguishing between nouns (Figure 3) and verbs (Figure 4). It is no surprise that the most frequent term is *exposure*, followed by others designating concepts from the field: *iso, shutter, speed, camera and mode*.

WORDLIST

noun (520 items | 2,406 total frequency)

Lemma	Frequency ? ↓	Lemma	Frequency ? ↓
1 exposure	156 ...	14 lens	31 ...
2 iso	84 ...	15 stop	26 ...
3 shutter	77 ...	16 auto	24 ...
4 speed	73 ...	17 tone	22 ...
5 camera	57 ...	18 meter	22 ...
6 mode	57 ...	19 area	22 ...
7 setting	50 ...	20 amount	20 ...
8 light	44 ...	21 sensor	20 ...
9 aperture	43 ...	22 aperture-priority	18 ...
10 subject	42 ...	23 control	17 ...
11 figure	41 ...	24 range	17 ...
12 f	38 ...	25 patch	17 ...
13 image	37 ...	26 value	16 ...

WORDLIST

verb (590 items | 1,492 total frequency)

Lemma	Frequency ? ↓	Lemma	Frequency ? ↓
1 be	282 ...	14 calculate	18 ...
2 use	96 ...	15 show	17 ...
3 want	45 ...	16 see	16 ...
4 select	35 ...	17 allow	14 ...
5 meter	34 ...	18 reflect	14 ...
6 have	27 ...	19 change	14 ...
7 set	27 ...	20 adjust	14 ...
8 make	24 ...	21 stop	14 ...
9 need	22 ...	22 provide	14 ...
10 shoot	22 ...	23 base	14 ...
11 do	21 ...	24 get	13 ...
12 choose	21 ...	25 reduce	13 ...
13 produce	19 ...	26 increase	12 ...

**Figure 3** List by nouns generated by Sketch Engine **Figure 4** List by verbs generated by Sketch Engine

Moreover, gaining an accurate understanding of the source text involves having a clear idea of what the purpose of the source texts is and who the readers are. Written by the American photographer and best-selling camera guide author David Busch, *The Canon EOS 80D Guide to Digital SLR Photography* is published by *Rocky Nook*, an independent publishing company known for creating books that help photographers of all levels master the technology and improve their skills in order to create better pictures. *The Canon EOS 80D Guide to Digital SLR Photography* is a camera user guide that explains the purpose and function of the 80D's basic controls, providing step-by-step directions, tips and techniques in order to learn how, when and why to use all the features of this camera properly. As stated by David Busch in the introduction "Canon EOS 80D Guide to Digital SLR Photography is aimed at both Canon and dSLR veterans as well as newcomers to digital photography and digital SLRs". According to the classification made by Horton (1994) mentioned in the first chapter, it is possible to argue that this guide is addressed to both field experts, who already have a solid background knowledge of the topic, and novices having little background knowledge who are curious to learn more. As already discussed in the previous chapter, user guides are intended to help readers to use the product in question in order to carry out specific tasks as quickly and as easily as possible. However, another difficult task is to try to motivate them to read and trust user guides, because sometimes, previous experiences may have left users feeling so frustrated, confused or incompetent to follow instructions



that they tend to generalise the bad experience (Schriver 1997 in Byrne 2006:64). Given the purpose of user guides, this camera guide provides clear and unambiguous instructions to ensure that the information is correctly and easily understood by the user. This is also encouraged by a conversational tone of writing on the part of the author who sounds to be very concerned for the success and satisfaction of the user.

The ability of users to learn how to use the camera quickly is also affected by the structure of the guide. Right from the beginning, the organised structure in heading and subheading helps the reader to know quickly what the guide covers and what it does not according to the tasks the user wants to accomplish. Heading and subheading, typically formulated in bold as noun phrases or gerunds, perform the function of introducing the specific procedure, but also enable users to identify it quickly and easily to decide whether it is relevant to their needs (Olohan 2016:59). David Busch's *Canon EOS 80D Guide to Digital SLR Photography*, is developed into twelve chapters, all listed in the table of contents of the guide. The first three chapters explain all the essentials the user needs to run the camera, the next four chapters help him/her master the features of the camera (exposure, autofocus, shooting in live view mode, advanced shooting techniques), while the last five chapters are devoted to helping the user dig deeper into the customization settings and capabilities of the *Canon EOS 80D* (the use of lenses and flash). I decided to translate the fourth chapter of the guide which is dedicated to exposure (Figure 5). Since not all readers are assumed to have specialist knowledge, the guide follows a top-down approach in order not to confuse them: it opens with a theoretical introduction to the concept of exposure to train readers about what exactly is, only then it provides step-by step instructions to teach them how to use the information in practice in order to perform the particular task, i.e. set the correct exposure.

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**Chapter 4**  
**Nailing the Right Exposure**

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Getting a Handle on Exposure  
How the 80D Calculates Exposure  
    Correctly Exposed  
    Overexposed  
    Underexposed  
Choosing a Metering Method  
Choosing an Exposure Method  
    Basic Zone Exposure Methods  
    Aperture-Priority  
    Shutter-Priority  
    Program Mode  
    Manual Exposure  
Adjusting Exposure with ISO Settings  
    Dealing with Visual Noise  
Making EV Changes  
    Fast EV Changes

**Figure 5 Contents of Chapter 4**

As far as step-by-step instructions are concerned, the discourse that guides readers in performing a task can be defined, according to Farkas (1999), procedural discourse. It describes how to transition from one system state and action to another one: the desired state is the goal presented to the user; the prerequisite state is a condition for moving towards the desired state (this is often specified at the beginning of a procedure); the interim states are represented by milestones and subgoals; the unwanted states are states that users wish to avoid (errors or system malfunctions).

Like all discourse, procedural discourse is always rhetorical, which means that, existing in a social context, must be adapted to the users' backgrounds. In David Busch's guide procedures combine different models which make the guide a sort of hybrid procedure model. Procedures consist of longer and more loosely constructed steps, in contrast to the brevity and simple formatting of what Farkas defines as the "streamlined step" procedure. Alternatives to the streamlined-step model are the "rich-step" model and the "paragraph-format" model. Both models allow the author to have more freedom, to chunk several related steps into one longer step and to create rhetorical effects that often appear in a vivid implied author. David Busch, in fact, often includes frequent explanations to promote concept-building as well as previews, reviews, very extensive feedback, questions or encouraging comments. The following excerpt represents a good example of such an hybrid model of procedural discourse (Figure 6).

But first, I'm going to introduce you to the four metering methods. You can select any of the four if you're working with P, Tv, Av, or M exposure modes; if you're using Auto or Creative Auto, Evaluative metering is selected automatically and cannot be changed.

1. Press the Metering Mode button on the top of the camera. You can also press the Q button or tap the Q icon on the shooting settings screen to access the Quick Control menu, where a Metering Mode icon resides. (The Metering Mode button is a *lot* faster.)
2. Use the touch screen or left/right multi-controller buttons to highlight Evaluative, Partial, Spot, or Center-weighted.
  - **Evaluative.** This mode is the best all-purpose metering method for most pictures. See [Figure 4.7](#) for an example of a scene that can be easily interpreted by the Evaluative metering mode. When you're not using live view, the 80D slices up the frame into 63 different zones, shown as yellow rectangles in [Figure 4.8](#). (In live view, the 80D works with 315 different areas of the sensor.) The zones used are linked to the autofocus system. The camera evaluates the measurements, giving extra emphasis to the metering zones that indicate sharp focus to make an educated guess about what kind of picture you're taking, based on examination of thousands of different real-world photos. For example, if the top sections of a picture are much lighter than the bottom portions, the algorithm can assume that the scene is a landscape photo with lots of sky.

**Figure 6** Excerpt from David Busch's *Canon EOS 80D Guide to Digital SLR Photography*

Another important factor in achieving clarity regards specialised terminology, which, in this particular case, belongs to the field of photography. Despite the wide range of technical terms and new concepts, given the purpose and the intended audience of this guide, they are used according to the level of knowledge of the audience. This is the reason why most of the time they are introduced and explained by the author.

Finally, in order to overload the reader with too much information at once, David Busch often refers the reader to information which is contained in another section of the guide. In some cases, references are also made to images, screenshots, tables and figures which provide practical examples. Filled with detailed how-to steps and full-colour illustrations, this guide contains many images that help the reader to better understand and perform instructions, to build a mental representation of the procedure and to reinforce potentially difficult concepts or processes.

### **2.3 Creating the translation scenario**

After analysing the source text, the second step was to collect the necessary resources that could help me to look for information (glossaries, monolingual and bilingual dictionaries, topic related materials, corpora etc.). The first thing I did was to collect some parallel texts consisting in user guides or dealing with photography related topics, in particular with exposure, as it is the main topic of the source text to translate. The term *parallel text* appeared for the first time around 1980 and refers to “versions of a text in two or more languages, presented together” (Simard 2020:78). Parallel texts, sometimes also referred to as bi-texts, are usually structured so as to make the connections explicit between text segments, this structure is called alignment. Aligned parallel texts and their systematic comparison represent a useful resource for the investigation, extraction, management and documentation of terminology, as they provide the context needed to clarify the use of words. In fact, they are commonly found in the form of translation memories and training data for machine translation (MT). Apart from terminology, parallel texts also provide macrostructural information, among which investigation of textual norms, conventions and morphosyntactic differences. I could find some interesting parallel texts in the official English Canon website and corresponding Italian Canon website, where useful resources were the English and

Italian Canon user manuals and articles about photography related issues. Collecting parallel texts did not just enable me to look how similar topics are generally translated in the target language, both in terms of content, terminology and style, but it was also an essential passage to perform the alignment, a process that has allowed me to import the translated legacy content into a TM that I could further use in my translation project.

I decided to perform the multiple files alignment in SDL Trados Studio, a CAT tool I have familiarised with during my master's degree. As it is shown in the screenshot below (Figure 7), the column on the left-hand side shows the source segments, the column on the right-hand side lists the corresponding target segments, while the column between visualizes the connections that have been made between source and target content during the alignment process. The main challenge during alignment was to determine whether segments or entire paragraphs were left out, because the segmentation often changes, e.g. two source segments are translated with just one target segment or vice versa.

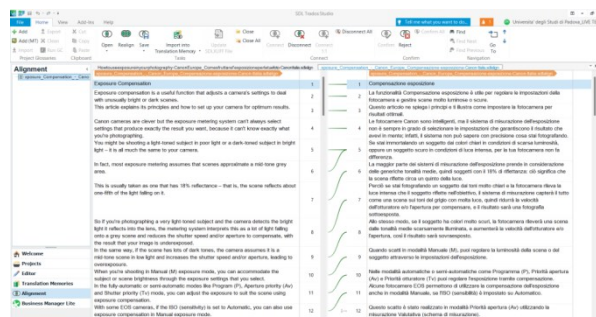


Figure 7 The alignment in Trados

Once the source and target texts have been all aligned and confirmed correctly, I saved the alignment result (as an .sdlalign file) and imported it into the empty TM I had created previously. The TM content (i.e. the alignment result), can now be displayed the Translation Memories view as shown in the screenshot below (Figure 8).

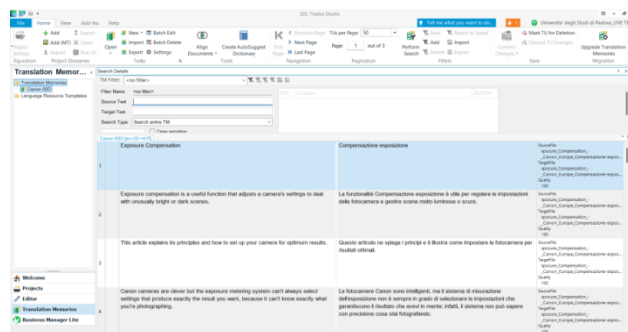
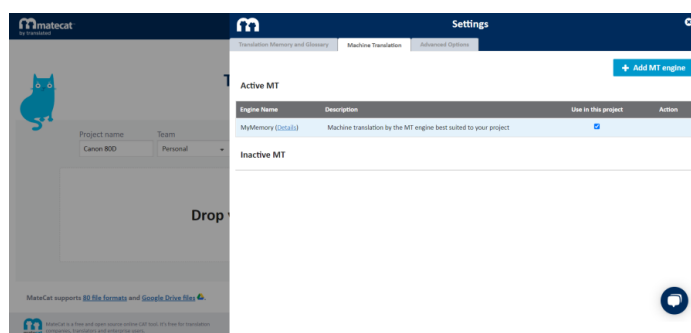


Figure 8 The TM content in Trados

The aim was to create this TM to generate a draft translation of the source text by integrating it with the MT tool in another CAT tool. The CAT tool I have decided to use to translate the source text is MateCat, a free and open source online CAT tool. However, to use the TM just created in Trados in MateCat, it was necessary to export it and save it as Translation Memory eXchange (TMX), a standard XML format for exchanging translation memories between CAT programs. This TMX file will be used to integrate the MT results: TM matches are proposed first, and MT is only resorted to when no adequate match is found in the TM. Clicking on **Settings** on the MateCat home page, I could add my TM for my project and choose to receive machine translation suggestions from the MT engine, **MyMemory**, as it is shown below (Figure 9).



**Figure 9** The project settings on the Matecat home page

As my translation project has no glossary associated with it, I have decided to create one while translating: a new TM will be automatically generated and associated with it. Finally, before starting to translate *The Canon EOS 80D Guide to Digital SLR Photography*, I find it useful to create my own TL corpus in Sketch Engine in order to use it as a reference during the translation process. Indeed, these “ad-hoc and reference corpora can be very useful resources for terminological and phraseological research in preparation for translation” (Olohan 2016:49). As my thesis deals with a translation proposal of a camera user guide, the corpus I have created in Sketch Engine contains TL texts belonging to the same subject domain of the ST. I started by creating two different folders (Figure10): one containing camera user guides and more general photography manuals, while the other containing texts from the web that specifically deal with the same topic of the source text, i.e. exposure.

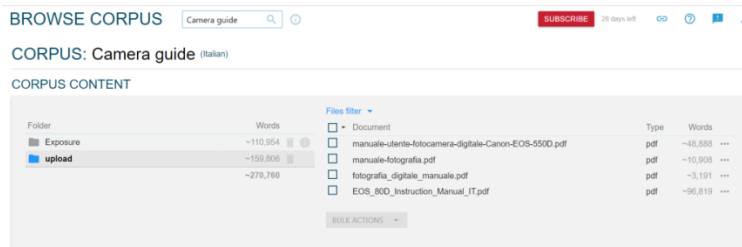


Figure 10 The content of my TL corpus

The creation of this corpus allows me to have a clearer idea of the translation I have to face. I will use this corpus mainly to find possible correspondents for terminology and phraseology belonging to the ST, by identifying the concordances in the TL, but also to gather information about frequencies of use, patterns of language usage and about co-occurrence of words, terms or phrases. Co-occurrences are categorized in collocations (groupings of two or more words) and colligation (the occurrence of words with certain grammatical patterns). Apart from the word list function discussed previously, there are two other useful corpus analysis tools: the word sketch and the concordance function. Word sketch (Figure 11) is a summary of a word's collocational and grammatical behaviour, where it is possible to see how a particular search word, e.g. *exposure*, is modified by others (verbs, nouns, adjectives, prepositions etc.). Concordance (Figure 12) shows all the occurrences of the search word in its immediate left and right contexts.

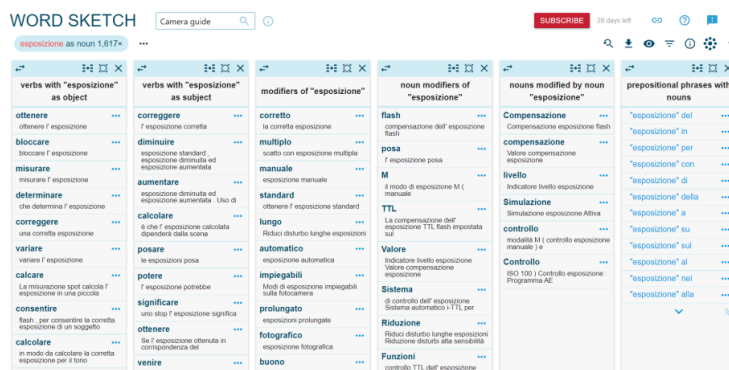


Figure 11 The word sketch function in Sketch Engine

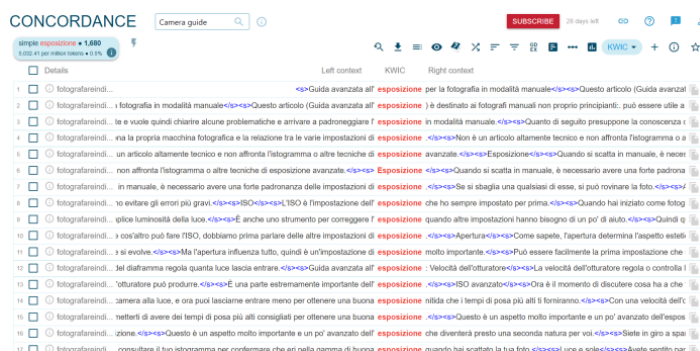


Figure 12 The concordance function in Sketch Engine

## CHAPTER THREE: THE TRANSLATION PROPOSAL

Source Text: English	Target Text: Italian
<p><b>Nailing the Right Exposure</b>            As you learn to use your 80D creatively, you're going to find that the right settings—as determined by the camera's exposure meter and intelligence— may need to be <i>adjusted</i> to account for your creative decisions or to fine-tune the image for special situations.</p> <p>For example, when you shoot with the main light source behind the subject, you end up with <i>backlighting</i>, which results in an overexposed background and/or an underexposed subject. The 80D recognize backlit situations nicely, and can properly base exposure on the main subject, producing a decent photo. Features like Highlight Tone Priority and the Auto Lighting Optimizer can fine-tune exposure to preserve detail in the highlights and shadows.</p> <p>But what if you <i>want</i> to underexpose the subject, to produce a silhouette effect? Or, perhaps, you might want to flip up the 80D's built-in flash unit to fill in the shadows on your subject. The more you know about how to use your 80D, the more you'll run into situations where you want to creatively tweak the exposure to provide a different look than you'd get just following the camera's automatic or semi-automatic recommendations.</p> <p>This chapter shows you the fundamentals of exposure, so you'll be better equipped to override the 80D's default settings when you want to, or need to. After all, correct exposure is one of the foundations of good photography, along with accurate focus and sharpness, appropriate color balance, freedom from unwanted noise and excessive contrast, as well as pleasing composition.</p> <p>The 80D gives you a great deal of control over all of these, although composition is entirely</p>	<p><b>L'Esposizione Corretta</b>            Imparando ad utilizzare la 80D in modo creativo, scoprirete che le corrette impostazioni, determinate dall'esposimetro e dall'intelligenza della fotocamera, possono richiedere delle <i>regolazioni</i> per la realizzazione di immagini creative o in specifiche condizioni ambientali.</p> <p>Ad esempio, quando si scatta con la fonte di luce principale posta dietro il soggetto, ci si ritrova in una situazione di <i>controluce</i>, che produce uno sfondo sovraesposto e/o un soggetto sottoesposto. La 80D riconosce bene le situazioni di controluce ed è in grado di calcolare correttamente l'esposizione sul soggetto principale, ottenendo così una buona immagine. Funzioni come Priorità Tonalità Chiare e Ottimizzazione Automatica della Luce possono migliorare l'esposizione per conservare i dettagli nelle alte luci e nelle ombre.</p> <p>Chiaramente è anche possibile sottoesporre <i>volutamente</i> il soggetto per creare un effetto silhouette o alzare il flash incorporato nella 80D per riempire le ombre sul soggetto. Più conoscerete la vostra 80D, più capirete come modificare l'esposizione in modo creativo per dare alla foto un tocco diverso rispetto a quello che otterreste seguendo le impostazioni automatiche o semi-automatiche della fotocamera.</p> <p>Questo capitolo vi spiegherà i fondamenti dell'esposizione in modo da non usare le impostazioni predefinite della 80D qualora lo desideriate o ne aveste bisogno. Dopotutto, una corretta esposizione è fondamentale per la riuscita di una buona fotografia, insieme ad una buona messa a fuoco e ad una nitidezza accurata, un bilanciamento del colore appropriato, la riduzione del rumore, la correzione del contrasto e una buona</p>

up to you. You must still frame the photograph to create an interesting arrangement of subject matter, but all the other parameters are basic functions of the camera. You can let your 80D set them for you automatically, you can fine-tune how the camera applies its automatic settings, or you can make them yourself, manually. The amount of control you have over exposure, sensitivity (ISO settings), color balance, focus, and image parameters like sharpness and contrast make the 80D a versatile tool for creating images.

In the next few pages, I'm going to give you a grounding in one of those foundations, and explain the basics of exposure, either as an introduction or as a refresher course, depending on your current level of expertise. When you finish this chapter, you'll understand most of what you need to know to take well-exposed photographs creatively in a broad range of situations.

### **Getting a Handle on Exposure**

This section explains the fundamental concepts that go into creating an exposure. If you already know about the role of f/stops, shutter speeds, and sensor sensitivity in determining an exposure, you might want to skip to the next section, which explains how the 80D calculates exposure.

In the most basic sense, exposure is all about light. Exposure can make or break your photo. Correct exposure brings out the detail in the areas you want to picture, providing the range of tones and colors you need to create the desired image. Poor exposure can cloak important details in shadow, or wash them out in glare-filled featureless expanses of white. However, getting the perfect exposure requires some intelligence—either that built into the camera

composizione.

La 80D vi permette di controllare tutti questi parametri, ma lascia a voi la composizione. Per ottenere una composizione interessante è infatti comunque necessaria una buona inquadratura, ma tutti gli altri parametri sono funzioni di base della fotocamera. È possibile lasciare che la 80D li imposti automaticamente, regolare le modalità di applicazione delle impostazioni automatiche, oppure impostarle manualmente. La quantità di controllo che avete sull'esposizione, sulla sensibilità del sensore (impostazioni ISO), il bilanciamento del colore, la messa a fuoco e i parametri dell'immagine, come nitidezza e contrasto, rendono la 80D uno strumento versatile.

Nelle prossime pagine vi darò le basi di uno di questi fondamenti, spiegandovi l'esposizione, in modo che vi possa servire come corso introduttivo o ripasso, a seconda del vostro livello di esperienza. Terminato questo capitolo, saprete gran parte di ciò che dovete conoscere per scattare in modo creativo delle foto correttamente esposte in diverse situazioni.

### **Gestione dell'Esposizione**

Questa sezione spiega i concetti fondamentali per ottenere una corretta esposizione. Se conoscete già il ruolo dell'apertura del diaframma, del tempo di scatto e della sensibilità del sensore nel determinare l'esposizione, potete passare alla sezione successiva dedicata al calcolo dell'esposizione.

Semplificando, l'esposizione è solo una questione di luce. L'esposizione può rendere una foto magnifica o orribile: una corretta esposizione mette in risalto i dettagli, fornendo la gamma di tonalità e colori necessari per realizzare una determinata immagine; un'esposizione errata può invece oscurare i dettagli nelle ombre, oppure bruciarli producendo delle aree completamente bianche. L'esposizione perfetta richiede sia l'intelligenza artificiale



or the smarts in your head—because digital sensors can't capture all the tones we are able to see. If the range of tones in an image is extensive, embracing both inky black shadows and bright highlights, we often must settle for an exposure that renders most of those tones—but not all—in a way that best suits the photo we want to produce.

As the owner of a Canon 80D, you're probably well aware of the traditional "exposure triangle" of aperture (quantity of light, light passed by the lens), shutter speed (the amount of time the shutter is open), and the ISO sensitivity of the sensor—all working proportionately and reciprocally to produce an exposure. The trio is itself affected by the amount of illumination that is available to work with. So, if you double the amount of light, enlarge the aperture by one stop, make the shutter speed twice as long, or boost the ISO setting 2X, you'll get twice as much exposure. Similarly, you can increase any of these factors while decreasing one of the others by a similar amount to keep the same exposure.

Working with any of the three controls involves trade-offs. Larger  $f$ /stops provide less depth-of-field, while smaller  $f$ /stops increase depth-of-field (and potentially at the same time can *decrease* sharpness through a phenomenon called *diffraction*). Shorter shutter speeds do a better job of reducing the effects of camera/subject motion, while longer shutter speeds make that motion blur more likely. Higher ISO settings increase the amount of visual noise and artifacts in your image, while lower ISO settings reduce the effects of noise. (See [Figure 4.1](#).)

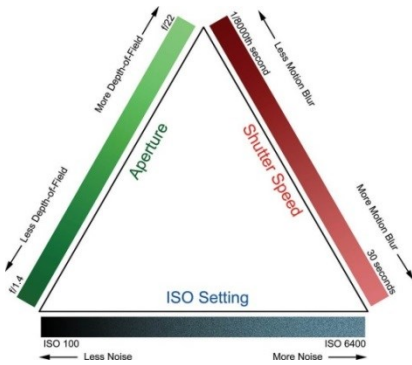
Exposure determines the look, feel, and tone of an image, in more ways than one. Incorrect exposure can impair even the best-composed image by cloaking important tones in darkness, or by washing them out so they become featureless to the eye. On the other hand, correct exposure brings out the detail in the areas you want to picture, and

della fotocamera che le proprie capacità, in quanto i sensori digitali non sono in grado di catturare tutte le tonalità che noi umani invece riusciamo a vedere. Se la gamma di tonalità in un'immagine è ampia, per cui include sia ombre nero scuro che alte luci brillanti, spesso ci si deve accontentare di un'esposizione che renda la maggior parte, anche se non tutte quelle tonalità, cercando di avvicinarsi il più possibile alla foto che si vuole realizzare.

Se avete una Canon 80D, probabilmente conoscete bene il famoso "triangolo dell'esposizione" composto da apertura del diaframma (la quantità di luce che passa dall'obiettivo), tempo di scatto (il tempo per cui l'otturatore rimane aperto) e sensibilità ISO del sensore. Tutti questi parametri si combinano in modo proporzionale e reciproco per produrre l'esposizione. Questa triade è anche influenzata dalla quantità di luce disponibile. Di conseguenza, se si raddoppia la quantità di luce, si apre il diaframma di un ulteriore stop, si raddoppia il tempo di scatto o gli ISO, si raddoppia anche l'esposizione. In modo analogo, per mantenere la stessa esposizione è possibile aumentare una qualsiasi di queste impostazioni e diminuire della stessa quantità una delle altre.

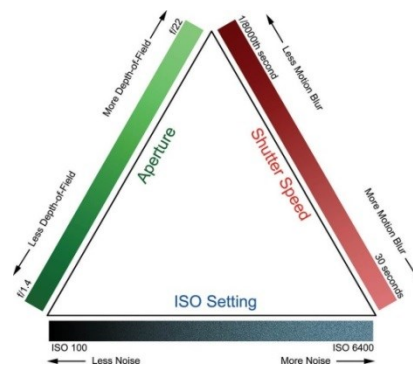
Lavorare con uno qualsiasi dei tre valori significa accettare dei compromessi: diaframmi più aperti riducono la profondità di campo, mentre diaframmi più chiusi la aumentano (e potenzialmente, allo stesso tempo, possono *ridurre* la nitidezza attraverso un fenomeno chiamato *diffrazione*). Tempi di scatto più brevi riducono meglio l'effetto mosso della fotocamera/del soggetto, mentre tempi di scatto più lunghi possono produrlo. Infine, impostazioni ISO più elevate aumentano la quantità di rumore digitale e di artefatti nell'immagine, mentre impostazioni ISO più basse riducono gli effetti del rumore. ([Figura 4.1](#).)

provides the range of tones and colors you need to create the desired image. However, getting the perfect exposure can be tricky, because digital sensors can't capture all the tones we are able to see. If the range of tones in an image is extensive, embracing both inky black shadows and bright highlights, the sensor may not be able to capture them all. Sometimes, we must settle for an exposure that renders most of those tones—but not all—in a way that best suits the photo we want to produce. You'll often need to make choices about which details are important, and which are not, so that you can grab the tones that truly matter in your image. That's part of the creativity you bring to bear in realizing your photographic vision.



**Figure 4.1** The traditional exposure triangle includes aperture, shutter speed, and ISO sensitivity.

L'esposizione determina l'aspetto, la percezione e la tonalità di un'immagine in diversi modi. Un'esposizione errata può rovinare anche l'immagine meglio composta oscurando tonalità importanti nelle ombre, oppure bruciandole così da non renderle più visibili; una corretta esposizione può invece mettere in risalto i dettagli fornendo la gamma di tonalità e colori necessari per realizzare una determinata immagine. L'esposizione perfetta richiede sia l'intelligenza artificiale della fotocamera che le proprie capacità, in quanto i sensori digitali non sono in grado di catturare tutte le tonalità che noi umani invece riusciamo a vedere. Se la gamma di tonalità in un'immagine è ampia, per cui include sia ombre nero scuro che alte luci brillanti, spesso ci si deve accontentare di un'esposizione che renda la maggior parte, anche se non tutte quelle tonalità, cercando di avvicinarsi il più possibile alla foto che si vuole realizzare. Spesso dovrete decidere quali dettagli sono importanti e quali no, in modo da poter catturare le tonalità che servono davvero nella vostra immagine. Questo fa parte della creatività che volete esprimere nel realizzare la vostra idea di fotografia.



**Figure 4.1** Il triangolo di esposizione include apertura del diaframma, tempo di scatto e sensibilità ISO.

For example, look at two bracketed exposures presented at top in [Figure 4.2](#). For the image at upper left, the highlights (chiefly the clouds at upper left and the top-left edge of the skyscraper) are well exposed, but everything else in the shot is seriously underexposed. The version on the upper right, taken an instant later with the tripod-mounted camera, shows detail in the shadow areas of the buildings, but the highlights are completely washed out. The camera's sensor simply can't capture detail in both dark areas and bright areas in a single shot.

With digital camera sensors, it's tricky to capture detail in both highlights and shadows in a single image, because the number of tones, the *dynamic range* of the sensor, is limited. The solution, in this particular case, was to resort to a technique called High Dynamic Range (HDR) photography, in which the two exposures from [Figure 4.2](#) were combined in an image editor such as Photoshop, or a specialized HDR tool like Photomatix (about \$100 from [www.hdrsoft.com](http://www.hdrsoft.com)). The resulting shot is shown at bottom in [Figure 4.2](#). I'll explain more about HDR photography later in this chapter. For now, though, I'm going to concentrate on showing you how to get the best exposures possible without resorting to such tools, using only the features of your Canon 80D.

To understand exposure, you need to understand the six aspects of light that combine to produce an image. Start with a light source—the sun, an interior lamp, or the glow from a campfire—and trace its path to your camera, through the lens, and finally to the sensor that captures the illumination.

Ad esempio, nella [Figura 4.2](#) in alto si possono vedere due esposizioni. Nell'immagine in alto a sinistra, le alte luci (principalmente le nuvole e la punta del grattacielo in alto a sinistra) sono correttamente esposte, mentre tutto il resto è completamente sottoesposto. Nella foto in alto a destra, scattata un attimo dopo con la fotocamera montata su un treppiede, i dettagli nelle aree in ombra degli edifici sono correttamente esposti, mentre le alte luci sono completamente bruciate. Questo si deve al fatto che il sensore della fotocamera non è in grado di catturare in un unico scatto i dettagli sia nelle aree scure che in quelle chiare.

A causa della limitata quantità di tonalità che il sensore della macchina è in grado di catturare (*gamma dinamica* del sensore), è difficile mantenere i dettagli sia nelle alte luci che nelle ombre in una singola immagine. In questo caso, la soluzione è stata ricorrere ad una tecnica fotografica chiamata HDR (da High Dynamic Range, Alta Gamma Dinamica), con cui le due esposizioni della [Figura 4.2](#) sono state combinate attraverso l'utilizzo di un programma di post produzione come Photoshop, o uno speciale strumento HDR come Photomatix (scaricabile a circa \$100 dal sito [www.hdrsoft.com](http://www.hdrsoft.com)). L'immagine risultante viene mostrata in basso nella [Figura 4.2](#). La fotografia HDR verrà spiegata più avanti in questo capitolo. Per ora, vedremo solo come ottenere le migliori esposizioni possibili utilizzando solamente le funzioni della vostra Canon 80D senza ricorrere ad altri strumenti.

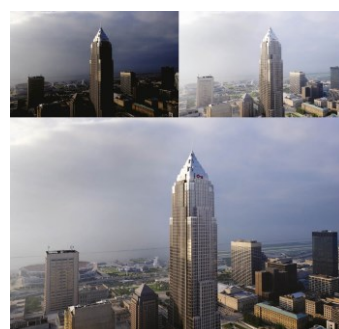
Per comprendere l'esposizione, è necessario conoscere i sei aspetti della luce che si combinano tra loro per produrre un'immagine. Innanzitutto, una fonte di luce, che sia il sole, una lampada da interno o la luce di un falò, raggiunge la fotocamera, attraversa l'obiettivo e infine arriva al sensore che cattura la luce.



**Figure 4.2** The image is exposed for the highlights, losing shadow detail (upper left). At upper right, the exposure captures detail in the shadows, but the background highlights are washed out. Combining the two exposures produces the best compromise image (bottom).

Here's a brief review of the things within our control that affect exposure.

- **Light at its source.** Our eyes and our cameras—film or digital—are most sensitive to that portion of the electromagnetic spectrum we call *visible light*. That light has several important aspects that are relevant to photography, such as color and harshness (which is determined primarily by the apparent size of the light source as it illuminates a subject). But, in terms of exposure, the important attribute of a light source is its *intensity*. We may have direct control over intensity, which might be the case with an interior light that can be brightened or dimmed. Or, we might have only indirect control over intensity, as with sunlight, which can be made to appear dimmer by introducing translucent light-absorbing or reflective materials in its path.
- **Light's duration.** We tend to think of most light sources as continuous. But, as you'll learn in [Chapter 11](#), the duration of light can change quickly enough to modify the exposure, as when the main illumination in a photograph comes from an intermittent source, such as an electronic flash.



**Figura 4.2** L'immagine in alto a sinistra è esposta per le alte luci, di conseguenza si perdono i dettagli nelle ombre. In alto a destra, invece, l'esposizione cattura i dettagli nelle ombre, ma le alte luci nello sfondo sono bruciate. La combinazione delle due esposizioni, in basso, è il miglior compromesso.

Gli elementi che possiamo controllare e che influenzano l'esposizione sono:

- **La fonte di luce.** Gli occhi e le fotocamere a pellicola o quelle digitali sono sensibili per lo più a quella porzione dello spettro elettromagnetico chiamata *luce visibile*. Questo tipo di luce ha diversi elementi che sono rilevanti per la fotografia, come il colore e la durezza, che è determinata principalmente dalle dimensioni apparenti della fonte di luce mentre illumina un soggetto. In termini di esposizione, invece, l'aspetto più importante di una sorgente luminosa è la sua *intensità*. L'intensità può essere controllata in modo diretto, come nel caso di una luce da interni a luminosità regolabile, oppure indiretto, come nel caso della luce solare, che può essere attenuata filtrandola con materiali traslucidi assorbenti o riflettenti.
- **La durata della luce.** Si tende a pensare che la maggior parte delle fonti di luce siano continue. Tuttavia, come si vedrà nel [Capitolo 11](#), la durata della luce può cambiare abbastanza velocemente da modificare l'esposizione, come quando la luce principale in una fotografia proviene da una fonte intermittente, ad esempio un flash elettronico.

- **Light reflected, transmitted, or emitted.** Once light is produced by its source, either continuously or in a brief burst, we are able to see and photograph objects by the light that is reflected from our subjects toward the camera lens; transmitted (say, from translucent objects that are lit from behind); or emitted (by a candle or television screen). When more or less light reaches the lens from the subject, we need to adjust the exposure. This part of the equation is under our control to the extent we can increase the amount of light falling on or passing through the subject (by adding extra light sources or using reflectors), or by pumping up the light that's emitted (by increasing the brightness of the glowing object).
- **Light passed by the lens.** Not all the illumination that reaches the front of the lens makes it all the way through. Filters can remove some of the light before it enters the lens. Inside the lens barrel is a variable-sized diaphragm that dilates and contracts to vary the size of the aperture and control the amount of light that enters the lens. You, or the 80D's auto exposure system, can control exposure by varying the size of the aperture. The relative size of the aperture is called the *f/stop* (see [Figure 4.3](#)).
- **Light passing through the shutter.** Once light passes through the lens, the amount of time the sensor receives it is determined by the 80D's shutter, which can remain open for as long as 30 seconds (or even longer if you use the Bulb setting) or as briefly as 1/8,000th second.
- **Light captured by the sensor.** Not all the light falling onto the sensor is captured. If the number of photons reaching a particular photosite doesn't pass a set threshold, no information is recorded. Similarly, if too much light illuminates a pixel in the sensor, then the excess isn't recorded or, worse, spills over to

- **Luce riflessa, trasmessa o emessa.** Una volta che la luce viene prodotta dalla sorgente, in modo continuo o per un breve istante, siamo in grado di vedere e fotografare gli oggetti grazie alla luce che viene riflessa dai soggetti in direzione dell'obiettivo della fotocamera. La luce può anche essere trasmessa, ad esempio da oggetti traslucidi che vengono illuminati da dietro, o emessa, come da una candela o da uno schermo televisivo. Quando una quantità maggiore o minore di luce proveniente dal soggetto raggiunge l'obiettivo, occorre regolare l'esposizione. Questa parte dell'equazione è controllabile nella misura in cui è possibile aumentare la quantità di luce che cade sul soggetto o che lo attraversa (aggiungendo delle ulteriori fonti di luce o utilizzando dei riflettori), o pompando la luce che viene emessa (aumentando la luce dell'oggetto luminoso).
- **La luce che passa attraverso l'obiettivo.** Non tutta la luce che raggiunge la parte anteriore dell'obiettivo lo attraversa. Infatti, prima di entrare nell'obiettivo, una parte di luce può essere rimossa da dei filtri. All'interno della canna dell'obiettivo è presente un diaframma di dimensioni variabili che si allarga e si stringe per regolare le dimensioni dell'apertura e quindi controllare la quantità di luce che entra nell'obiettivo. Siete voi, o il sistema di esposizione automatico della 80D, a controllare l'esposizione regolando l'apertura del diaframma. La dimensione dell'apertura del diaframma è chiamata *f-stop* ([Figura 4.3](#)).
- **La luce che passa attraverso l'otturatore.** Una volta che la luce passa attraverso l'obiettivo, il tempo necessario perché il sensore la riceva dipende dall'otturatore della 80D, che può rimanere aperto per tempi lunghi, fino a 30 secondi o anche più se si utilizza la modalità Bulb, o brevissimi, fino a 1/8000 di secondo.

contaminate adjacent pixels. We can modify the minimum and maximum number of pixels that contribute to image detail by adjusting the ISO setting. At higher ISOs, the incoming light is amplified to boost the effective sensitivity of the sensor.

These factors—the quantity of light produced by the light source, the amount reflected or transmitted toward the camera, the light passed by the lens, the light's duration, the amount of time the shutter is open, and the sensitivity of the sensor—all work proportionately and reciprocally to produce an exposure. That is, if you double the amount of light that's available, increase the aperture by one stop, make the shutter speed twice as long, or boost the ISO setting 2X, you'll get twice as much exposure. Similarly, you can increase any of these factors while decreasing one of the others by a similar amount to keep the same exposure.



**Figure 4.3** Top row (left to right): f/4, f/5.6, f/8; bottom row: f/11, f/16, f/22.

- **Luce catturata dal sensore.** Non tutta la luce che raggiunge il sensore viene catturata. Se la quantità di fotoni che raggiungono un determinato fotosito non supera una determinata soglia, non viene registrata alcuna informazione. Allo stesso modo, se una quantità eccessiva di luce illumina un pixel nel sensore, questa non verrà registrata o peggio si riverserà nei pixel adiacenti. È possibile modificare il numero minimo e massimo di pixel che determinano la risoluzione dell'immagine regolando l'impostazione ISO. Aumentando gli ISO, aumenta la luce in entrata e di conseguenza la sensibilità del sensore.

Questi fattori, ovvero la quantità di luce prodotta, riflessa o trasmessa verso la fotocamera, la luce che attraversa l'obiettivo, la durata della luce, il tempo di apertura dell'otturatore e la sensibilità del sensore, funzionano tutti in modo proporzionale e reciproco per ottenere un'esposizione. Quindi, se si raddoppia la quantità di luce disponibile, si apre il diaframma di uno stop, si raddoppia il tempo di scatto oppure gli ISO, si otterrà il doppio dell'esposizione. In modo analogo, per mantenere la stessa esposizione è possibile aumentare una qualsiasi di queste impostazioni e diminuire della stessa quantità una delle altre.



**Figura 4.3** In alto (da sinistra a destra): f/4, f/5.6, f/8; in basso: f/11, f/16, f/22.

## F/STOPS AND SHUTTER SPEEDS

If you're *really* new to more advanced cameras (and I realize that many soon-to-be-ambitious photographers do purchase the 80D as their first digital SLR), you might need to know that the lens aperture, or f/stop, is a ratio, much like a fraction, which is why  $f/2$  is larger than  $f/4$ , just as  $1/2$  is larger than  $1/4$ . However,  $f/2$  is actually *four times* as large as  $f/4$ . (If you remember your high school geometry, you'll know that to double the area of a circle, you multiply its diameter by the square root of two: 1.4.)

Lenses are usually marked with intermediate f/stops that represent a size that's twice as much/half as much as the previous aperture. So, a lens might be marked  $f/2$ ,  $f/2.8$ ,  $f/4$ ,  $f/5.6$ ,  $f/8$ ,  $f/11$ ,  $f/16$ ,  $f/22$ , with each larger number representing an aperture that admits half as much light as the one before, as shown in [Figure 4.3](#).

Shutter speeds are actual fractions (of a second), but the numerator is omitted, so that 60, 125, 250, 500, 1,000, and so forth represent  $1/60$ th,  $1/125$ th,  $1/250$ th,  $1/500$ th, and  $1/1,000$ th second. To avoid confusion, Canon uses quotation marks to signify longer exposures: 2", 2"5, 4", and so forth representing 2.0-, 2.5-, and 4.0-second exposures, respectively.

Most commonly, exposure settings are made using the aperture and shutter speed, followed by adjusting the ISO sensitivity if it's not possible to get the preferred exposure; that is, the one that uses the "best" f/stop or shutter speed for the depth-of-field (range of sharp focus) or action stopping we want (produced by short shutter speeds, as I'll explain later). [Table 4.1](#) shows equivalent exposure settings using various shutter speeds and f/stops.

When the 80D is set for P (Program) mode, the metering system selects the correct exposure for you automatically, but you can change quickly to an equivalent exposure by locking the current exposure, and then

## APERTURE DEL DIAFRAMMA E TEMPI DI SCATTO

Se non avete *nessuna* familiarità con le fotocamere più avanzate (so che molti fotografi ambiziosi acquistano la 80D come loro prima reflex digitale), dovrete sapere che l'apertura del diaframma, o f-stop, è un rapporto, come una frazione, motivo per cui  $f/2$  è un'apertura maggiore di  $f/4$ , così come  $1/2$  è maggiore di  $1/4$ .  $f/2$  è, in realtà, un'apertura *quattro volte* più ampia di  $f/4$ . Se vi ricordate la geometria delle superiori, sapete che per raddoppiare l'area di un cerchio, dovete moltiplicare il suo diametro per la radice quadrata di due: 1,4.

Gli obiettivi sono solitamente contrassegnati con f/stop intermedi con un'apertura che è il doppio o la metà rispetto alla precedente. Quindi, un obiettivo può essere contrassegnato con  $f/2$ ,  $f/2.8$ ,  $f/4$ ,  $f/5.6$ ,  $f/8$ ,  $f/11$ ,  $f/16$ ,  $f/22$ , in cui i valori più alti indicano un'apertura del diaframma che ammette la metà della luce rispetto a quello precedente, come mostrato nella [Figure 4.3](#).

I tempi di scatto sono frazioni (di secondo) vere e proprie, in cui il numeratore viene ommesso. Quindi 60, 125, 250, 500, 1000 e così via rappresentano  $1/60$ ,  $1/125$ ,  $1/250$ ,  $1/500$  e  $1/1.000$  di secondo. Per evitare confusione, Canon utilizza le virgolette per indicare esposizioni più lunghe: 2", 2"5, 4" etc. rappresentano esposizioni rispettivamente di 2,0 2,5 e 4,0 secondi.

Generalmente, l'esposizione si imposta utilizzando l'apertura del diaframma e il tempo di scatto, regolando poi gli ISO se non si riesce ad ottenere l'esposizione desiderata, ovvero quella che utilizza il valore f/stop o il tempo di scatto "migliore" a seconda della profondità di campo (zona di messa a fuoco nitida) o della cattura del movimento che si vuole ottenere (prodotta da tempi brevi, come spiegherò più avanti). La [Tabella 4.1](#)

spinning the Main Dial until the desired *equivalent* exposure combination is displayed. You can use this standard Program Shift feature more easily if you remember that you need to rotate the dial toward the *left* when you want to increase the amount of depth-of-field or use a slower shutter speed; rotate to the *right* when you want to reduce the depth-of-field or use a faster shutter speed. The need for more/less DOF and slower/faster shutter speed are the primary reasons you'd want to use Program Shift. I'll explain Program mode exposure shifting options in more detail later in this chapter.

Shutter Speed	f/stop	Shutter Speed	f/stop
1/30th second	f/22	1/1,000th second	f/4
1/60th second	f/16	1/2,000th second	f/2.8
1/125th second	f/11	1/4,000th second	f/2
1/250th second	f/8	1/8,000th second	f/1.4
1/500th second	f/5.6		

In Aperture-priority (Av) and Shutter-priority (Tv) modes, you can change to an equivalent exposure using a different combination of shutter speed and aperture, but only by either adjusting the aperture in Aperture-priority mode (the camera then chooses the shutter speed) or shutter speed in Shutter-priority mode (the camera then selects the aperture). I'll cover all these exposure modes and their differences later in the chapter.

mostra delle impostazioni di esposizione equivalenti che utilizzano tempi di scatto e aperture del diaframma differenti.

Quando si imposta la 80D nella modalità di scatto P (Programma), il sistema di misurazione seleziona automaticamente l'esposizione corretta, ma è possibile passare velocemente a un'esposizione equivalente bloccando l'esposizione corrente e ruotando quindi la Ghiera Principale fino a visualizzare la combinazione di esposizione *equivalente* desiderata. È più facile utilizzare questa funzione, nota come Variazione Programma, se si ruota la ghiera verso *sinistra* per aumentare la profondità di campo o utilizzare un tempo di scatto più lento, o verso *destra* per ridurre la profondità di campo o utilizzare un tempo di scatto più veloce. Si utilizza la funzione Variazione Programma principalmente quando si desidera ottenere una maggiore o minore PdC (profondità di campo) e un tempo di scatto più lento/veloce. Spiegherò le opzioni di Variazione Programma in modo dettagliato più avanti.

Tempo di scatto	f/stop	Tempo di scatto	f/stop
1/30	f/22	1/1.000	f/4
1/60	f/16	1/2.000	f/2.8
1/125	f/11	1/4.000	f/2
1/250	f/8	1/8.000	f/1.4
1/500	f/5.6		

Nelle modalità Priorità di Diaframma (Av) e Priorità di Tempo (Tv) è possibile ottenere un'esposizione equivalente utilizzando una combinazione diversa di tempo di scatto e apertura del diaframma. In modalità priorità di Diaframma regolate l'apertura del diaframma (la fotocamera sceglie il tempo di scatto), mentre in modalità priorità di Tempo impostate il tempo di scatto (la fotocamera seleziona l'apertura del diaframma). Tratterò tutte queste modalità di esposizione e le loro differenze più avanti nel capitolo.

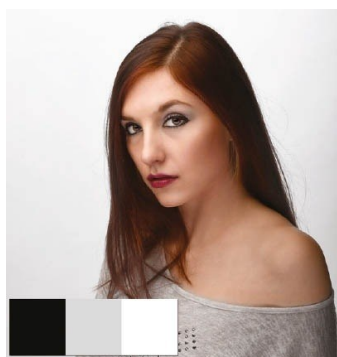


How the 80D Calculates Exposure	Calcolo dell'esposizione della 80D
<p>When using the optical viewfinder, your Canon 80D calculates exposure by measuring the light that passes through the lens and is bounced up by the mirror to a 7,560-pixel RGB plus IR-sensitive metering sensor located near the focusing surface. (Note: In live view, the sensor image is used instead, as I'll explain later.) Light is evaluated using a pattern you can select (more on that later) and based on the assumption that each area being measured reflects about the same amount of light as a neutral gray card that reflects a "middle" gray of about 12-to 18-percent reflectance. (The photographic "gray cards" you buy at a camera store have an 18-percent gray tone, which does represent middle gray; however, your camera is calibrated to interpret a somewhat darker 12-percent gray; I'll explain more about this later.) That "average" 12-to 18-percent gray assumption is necessary, because different subjects reflect different amounts of light. In a photo containing, say, a white cat and a dark gray cat, the white cat might reflect five times as much light as the gray cat. An exposure based on the white cat will cause the gray cat to appear to be black, while an exposure based only on the gray cat will make the white cat appear washed out.</p> <p>This is more easily understood if you look at some photos of subjects that are dark (they reflect little light), those that have predominantly middle tones, and subjects that are highly reflective. The next few figures show a simplified scale with a middle gray 18-percent tone, plus black and white patches, along with a human figure (not a cat) to illustrate how different exposure measurements actually do affect an exposure.</p>	<p>Quando si utilizza il mirino ottico, la Canon 80D calcola l'esposizione misurando la luce che passa attraverso l'obiettivo e viene riflessa dallo specchio su un sensore di misurazione RGB+IR da 7.560 pixel posto vicino alla superficie di messa a fuoco (NB: in modalità live view si utilizza il sensore di immagine, come spiegherò più avanti). La luce viene valutata selezionando un metodo di misurazione (si veda più avanti) e sulla base del presupposto che ogni area misurata rifletta circa la stessa quantità di luce di una grey card (cartoncino grigio neutro) che riflette un grigio "medio" di riflettenza di circa 12-18%. (Le "grey card" fotografiche, acquistabili presso i rivenditori di macchine fotografiche, hanno una tonalità di grigio del 18%, che rappresenta il grigio medio; tuttavia, la vostra macchina fotografica è calibrata per leggere un grigio un po' più scuro, del 12%, come vi spiegherò più avanti.) L'ipotesi di un grigio "medio" che varia dal 12% al 18% è fondamentale, in quanto soggetti diversi riflettono quantità di luce diverse. In una foto che ritrae ad esempio un gatto bianco e un gatto grigio scuro, il gatto bianco tende a riflettere una quantità di luce cinque volte maggiore rispetto al gatto grigio. Un'esposizione calcolata sul gatto bianco farà sembrare il gatto grigio di colore nero, mentre un'esposizione calcolata solo sul gatto grigio brucerà il gatto bianco.</p> <p>L'effetto è ancora più evidente se si osservano delle foto che ritraggono soggetti scuri (che riflettono poca luce), soggetti dalle tonalità prevalentemente medie, e soggetti altamente riflettenti. Per capire come diverse misurazioni dell'esposizione influenzino l'esposizione di una foto, le figure successive mostrano una scala tonale semplificata con un grigio medio del 18%, più un cartoncino bianco e uno nero, e ritraggono una figura umana, non un gatto.</p>

### Correctly Exposed

The image shown in [Figure 4.4](#) represents how a photograph might appear if you inserted the patches shown at bottom left into the scene, and then calculated exposure by measuring the light reflecting from the middle gray patch, which, for the sake of illustration, we'll assume reflects approximately 12 to 18 percent of the light that strikes it. The exposure meter in the 80D sees an object that it thinks is a middle gray, calculates an exposure based on that, and the patch in the center of the strip is rendered at its proper tonal value. Best of all, because the resulting exposure is correct, the black patch at left and white patch at right are rendered properly as well.

When you're shooting pictures with your 80D, and the meter happens to base its exposure on a subject that averages that "ideal" middle gray, then you'll end up with similar (accurate) results. The camera's exposure algorithms are concocted to ensure this kind of result as often as possible, barring any unusual subjects (that is, those that are backlit, or have uneven illumination). The 80D has four different metering modes (described next), each of which is equipped to handle certain types of unusual subjects, as I'll outline.

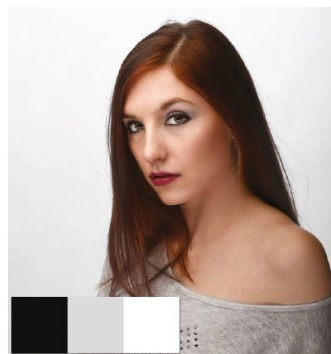


**Figure 4.4** When exposure is calculated based on the middle-gray tone in the center of the card, the black and white patches are rendered accurately, too, and our model is properly exposed.

### Esposizione corretta

La [Figura 4.4](#) mostra come potrebbe apparire una fotografia se si inserissero nella scena i cartoncini mostrati in basso a sinistra e si calcolasse l'esposizione misurando la luce riflessa dal cartoncino grigio medio, che a scopo illustrativo, presupponiamo rifletta approssimativamente dal 12% al 18% della luce che lo colpisce. L'esposimetro nella 80D vede un oggetto che pensa sia di un grigio medio, su questo calcola l'esposizione e conferisce all'oggetto quel valore tonale grigio medio in modo appropriato. Poiché l'esposizione è corretta, anche il nero a sinistra e il bianco a destra vengono resi in modo adeguato.

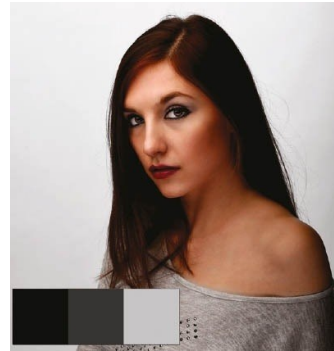
Quando si scatta con la 80D e l'esposimetro calcola l'esposizione su un soggetto che si approssima a quel grigio medio "ideale", si otterranno dei risultati simili. Gli algoritmi di esposizione della fotocamera sono studiati per garantire il più possibile questo tipo di risultato, a meno che ci siano delle situazioni insolite, come soggetti in controluce o che hanno un'illuminazione irregolare. La 80D ha quattro diverse modalità di misurazione dell'esposizione (descritte più avanti), ognuna adatta a gestire determinati tipi di situazioni insolite.



**Figura 4.4** Quando l'esposizione viene calcolata sulla tonalità di grigio medio posta al centro, anche il cartoncino bianco e il cartoncino nero vengono resi in modo accurato e la modella appare correttamente esposta.



**Figure 4.5** When exposure is calculated based on the black square at lower left, the black patch looks gray, the gray patch appears to be a light gray, and the white square is seriously overexposed.



**Figura 4.5** Quando l'esposizione viene calcolata sul riquadro nero in basso a sinistra, i neri sembrano grigi, i grigi si schiariscono e i bianchi risultano considerevolmente sovraesposti.



**Figure 4.6** When exposure is calculated based on the white patch on the right, the other two patches, and the photo, are underexposed.



**Figura 4.6** Quando l'esposizione viene calcolata sul cartoncino bianco a destra, gli altri due cartoncini e l'intera foto risultano sottoesposti.

### Overexposed

Figure 4.5 shows what would happen if the exposure were calculated based on metering the leftmost, black patch, which is roughly the same tonal value of the darkest areas of the subject's hair. The light meter sees less light reflecting from the black square than it would see from a gray middle-tone subject, and so figures, "Aha! I need to add exposure to brighten this subject up to a middle gray!" That lightens the "black" patch, so it now appears to be gray. But now the patch in the middle that was *originally* middle gray is overexposed and becomes light gray. And the white square at right is now seriously overexposed and loses

### Sovraesposizione

La Figura 4.5 mostra cosa accadrebbe se l'esposizione fosse calcolata sul cartoncino nero più a sinistra, che corrisponde all'incirca allo stesso valore tonale delle aree più scure dei capelli del soggetto. L'esposimetro vede una quantità minore di luce riflessa dal riquadro nero rispetto a quanta ne vedrebbe da un soggetto con delle tonalità di grigio medio e quindi pensa: "Ah, ah! Devo aggiungere dell'esposizione per illuminare questo soggetto fino ad ottenere un grigio medio!" Questo consente di schiarire il cartoncino nero, che ora appare grigio. Ora, però, il riquadro al centro, che era *originariamente* grigio medio, risulta

detail in the highlights, which have become a featureless white. Our human subject is similarly overexposed.

### **Underexposed**

The third possibility in this simplified scenario is that the light meter might measure the illumination bouncing off the white patch, which roughly corresponds to the subject's blouse, and try to render that tone as a middle gray. A lot of light is reflected by the white square, so the exposure is reduced, bringing that patch closer to a middle gray tone. The patches that were originally gray and black are now rendered too dark. Clearly, measuring the gray card—or a substitute that reflects about the same amount of light—is the only way to ensure that the exposure is precisely correct in this example. (See Figure 4.6.)

In some very bright scenes (like a snowy landscape or a lava field), you won't have a midtone to meter. Another substitute for a gray card is the palm of a human hand (the backside of the hand is too variable). But a human palm, regardless of ethnic group, is even brighter than a standard gray card, so instead of one-half stop more exposure, you need to add one additional stop. That is, if your meter reading is 1/500th of a second at f/11, use 1/500th second at f/8 or 1/200th second at f/11 instead. (Both exposures are equivalent.)

Or, you might want to resort to using an evenly illuminated gray card mentioned earlier. Small versions are available that can be tucked in a camera bag. Place it in your frame near your main subject, facing the camera, and with the exact same even illumination falling on it that is falling on your subject. Then, use the Spot metering function (described in the next section) to calculate exposure.

But, the standard Kodak gray card reflects 18 percent of the light while, as I noted, your camera is calibrated for a somewhat darker 12-percent tone. If you insisted on getting a perfect exposure, you would need to add about one half stop more exposure than the value

sovraesposto e diventa grigio chiaro; il riquadro bianco a destra risulta molto sovraesposto e perde quindi dettagli nelle alte luci, che si sono bruciate. Allo stesso modo, anche il soggetto risulta sovraesposto.

### **Sottoesposizione**

Il terzo scenario che può verificarsi è che l'esposimetro misuri la luce riflessa dal cartoncino bianco, che corrisponde approssimativamente alla camicetta del soggetto, e cerchi di rendere *quella* tonalità come un grigio medio. Dato che il riquadro bianco riflette molta luce, l'esposizione *si riduce* e il cartoncino bianco si avvicina così ad una tonalità di grigio medio. I riquadri che originariamente erano grigi e neri ora appaiono troppo scuri. Chiaramente, misurare l'esposizione utilizzando la grey card, o un sostituto che rifletta circa la stessa quantità di luce, è l'unico modo per ottenere un'esposizione corretta in questo caso (Figura 4.6.).

In scene molto luminose, come un paesaggio innevato o una distesa di lava, non si avranno mezzitoni da misurare. Un valido sostituto di una grey card è il palmo della mano (il dorso varia troppo a seconda della pigmentazione della pelle). Dato che il palmo è sempre più luminoso di un cartoncino grigio standard, invece di aumentare l'esposizione di un mezzo stop, è necessario aggiungerne uno. Questo significa che se l'esposizione misurata è 1/500 a f/11, basterà usare 1/500 a f/8 o 1/200 a f/11. Entrambe le esposizioni sono equivalenti.

In alternativa, potreste utilizzare un cartoncino grigio illuminato in modo uniforme, cui si accennava in precedenza. Le grey card sono disponibili anche in versione piccola per poterle portare in una borsa fotografica. Posizionate il cartoncino nell'inquadratura vicino al vostro soggetto, rivolto verso la fotocamera, in modo che sia illuminato in maniera uniforme nello stesso modo in cui lo è il soggetto. Quindi, utilizzate

provided by taking the light meter reading from the card. Of course, in most situations, it's not necessary to do this. Your camera's light meter will do a good job of calculating the right exposure, especially if you use the exposure tips in the next section. But, I felt that explaining exactly what is going on during exposure calculation would help you understand how your 80D's metering system works.

### ORIGIN OF THE 18-PERCENT 'MYTH'

Why are so many photographers under the impression that camera light meters are calibrated to the 18-percent "standard," rather than the true value, which may be 12 to 14 percent, depending on the vendor? You'll find this misinformation in an alarming number of places. I've seen the 18-percent "myth" taught in camera classes; I've found it in books, and even been given this wrong information from the technical staff of camera vendors. (They should know better—the same vendors' engineers who design and calibrate the cameras have the right figure.)

The most common explanation is that during a revision of Kodak's instructions for its gray cards in the 1970s, the advice to open up an extra half stop was omitted, and a whole generation of shooters grew up thinking that a measurement off a gray card could be used as-is. The proviso returned to the instructions by 1987, it's said, but by then it was too late. Next to me is a (c)2006 version of the instructions for KODAK Gray Cards, Publication R-27Q (still available in authorized versions from non-Kodak sources). The current directions read (with a bit of paraphrasing from me in italics):

- For subjects of normal reflectance increase the indicated exposure by 1/2 stop.
- For light subjects use the indicated exposure; for very light subjects, decrease the exposure by 1/2 stop. (*That is, you're measuring a subject that's lighter than middle gray.*)
- If the subject is dark to very dark, increase the indicated exposure by 1 to 1-1/2 stops. (*You're shooting a dark subject.*)

la modalità di misurazione Spot (descritta nella sezione successiva) per calcolare l'esposizione.

Tuttavia, il cartoncino grigio Kodak riflette il 18% della luce, mentre, come dicevamo, la fotocamera è calibrata per una tonalità più scura, pari al 12%. Per ottenere un'esposizione più precisa, occorrerebbe compensare l'esposizione di circa mezzo stop rispetto al valore ottenuto misurando l'esposizione sul cartoncino. Naturalmente, nella maggior parte dei casi non è necessario, poiché l'esposimetro della fotocamera saprà calcolare l'esposizione corretta, soprattutto se si seguono i suggerimenti sull'esposizione che troverete nella sezione che segue. Ciò nonostante, ho ritenuto opportuno spiegare cosa accade esattamente durante il calcolo dell'esposizione per aiutarvi a capire meglio come funziona il sistema di misurazione della vostra 80D.

### ORIGINE DEL "MITO" DEL 18%

Tanti fotografi hanno l'impressione che gli esposimetri della fotocamera siano calibrati al 18% di grigio "standard", piuttosto che al valore reale, che può variare dal 12% al 14%, a seconda della casa produttrice. Una convinzione del tutto errata, eppure molto diffusa. Il "mito" del 18% è diffuso anche nei corsi di fotografia, nei manuali e perfino dallo staff tecnico delle case produttrici, che invece dovrebbe saperne di più, dato che gli ingegneri delle stesse case produttrici che progettano e calibrano le fotocamere conoscono bene la cifra esatta.

La spiegazione più comune è che negli anni '70, revisionando le istruzioni delle grey card Kodak, è stato ommesso il consiglio di aprire l'esposizione di un mezzo stop. Di conseguenza, un'intera generazione di fotografi è cresciuta pensando che le misurazioni ottenute con un cartoncino grigio medio potessero essere usate così com'erano. Si dice che il suggerimento sia stato reinserito nel 1987, ma a quel punto era troppo tardi. Accanto a me c'è una versione delle istruzioni delle Gray Card KODAK del (c)2006, Pubblicazione R-27Q (ancora disponibile in versioni autorizzate da fonti diverse da Kodak). Le indicazioni attuali sono le seguenti (con alcune mie parafrasi in corsivo):

## EXTERNAL METERS CAN BE CALIBRATED

The light meters built into your 80D are calibrated at the factory. But if you use a handheld incident or reflective light meter, you *can* calibrate it, using the instructions supplied with your meter. Because a handheld meter *can* be calibrated to the 18-percent gray standard (or any other value you choose), my rant about the myth of the 18-percent gray card doesn't apply.

- Per i soggetti che presentano una riflettanza normale, aumentare l'esposizione indicata di 1/2 stop.
- Per i soggetti luminosi, utilizzare l'esposizione indicata; per i soggetti molto luminosi, diminuire l'esposizione di 1/2 stop. (*In altre parole, si sta misurando un soggetto che è più luminoso del grigio medio.*)
- Se il soggetto presenta tonalità da scure a molto scure, aumentare l'esposizione indicata di 1 o 1½ stop. (*Si sta fotografando un soggetto scuro.*)

## GLI ESPOSIMETRI ESTERNI POSSONO ESSERE CALIBRATI

Gli esposimetri integrati nella 80D vengono calibrati in fabbrica. Ma se si utilizza un esposimetro portatile che misura la luce incidente o la luce riflessa, è *possibile* calibrarlo utilizzando le istruzioni fornite con lo stesso esposimetro. Poiché un esposimetro portatile *può* essere calibrato secondo lo standard del grigio al 18% (o qualsiasi altro valore), la mia invettiva sul mito del cartoncino grigio 18% non è applicabile.

## Choosing a Metering Method

To calculate exposure automatically, you need to tell the 80D *where* in the frame to measure the light (this is called the *metering method*) and *what controls* should be used (aperture, shutter speed, or both) to set the exposure. That's called *exposure mode* and includes Program (P), Shutter-priority (Tv), Aperture-priority (Av), or Manual (M) options, plus Auto and Creative Auto. I'll explain all these next.

But first, I'm going to introduce you to the four metering methods. You can select any of the four if you're working with P, Tv, Av, or M

## Selezionare un metodo di misurazione dell'esposizione

Per calcolare l'esposizione in modo automatico, è necessario indicare alla 80D *dove* misurare la luce nell'inquadratura (definito *metodo di misurazione*) e *quali regolazioni* devono essere utilizzate per impostare l'esposizione (apertura, tempo di scatto o entrambi). Questa impostazione è detta *modalità di esposizione* e include le modalità di scatto Programma (P), priorità di Tempo (Tv), priorità di Diaframma (Av) o Manuale (M), oltre alla modalità Automatica e Creativa Automatica (CA).

Prima di spiegare tutte queste modalità di

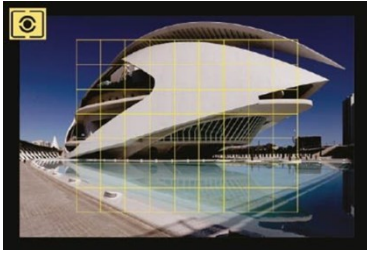
exposure modes; if you're using Auto or Creative Auto, Evaluative metering is selected automatically and cannot be changed.

1. Press the Metering Mode button on the top of the camera. You can also press the Q button or tap the Q icon on the shooting settings screen to access the Quick Control menu, where a Metering Mode icon resides. (The Metering Mode button is a *lot* faster.)
  2. Use the touch screen or left/right multi-controller buttons to highlight Evaluative, Partial, Spot, or Center-weighted.
- **Evaluative.** This mode is the best all-purpose metering method for most pictures. See [Figure 4.7](#) for an example of a scene that can be easily interpreted by the Evaluative metering mode. When you're not using live view, the 80D slices up the frame into 63 different zones, shown as yellow rectangles in [Figure 4.8](#). (In live view, the 80D works with 315 different areas of the sensor.) The zones used are linked to the autofocus system. The camera evaluates the measurements, giving extra emphasis to the metering zones that indicate sharp focus to make an educated guess about what kind of picture you're taking, based on examination of thousands of different real-world photos. For example, if the top sections of a picture are much lighter than the bottom portions, the algorithm can assume that the scene is a landscape photo with lots of sky.
  - **Partial.** Use this mode if the background is much brighter or darker than the subject, as in [Figure 4.9](#). This is a *faux* spot mode, using the center of the frame and encompassing roughly 6 percent of the total image area to calculate exposure, which, as you can see in [Figure 4.10](#), is a rather large spot, represented by the yellow circle. (In live view, this area is imperceptibly larger, amounting to 6.1 percent of the sensor area.) The status

scatto, vi presenterò i quattro metodi di misurazione. È possibile selezionare uno dei quattro metodi se si lavora con le modalità di scatto P, Tv, Av o M; se invece si utilizza la modalità Automatica o Creativa Automatica, viene selezionata automaticamente la misurazione Valutativa e non è possibile modificarla.

1. Premete il pulsante Metodo di Misurazione sulla parte superiore della fotocamera. Si può anche premere il pulsante Q o toccare l'icona Q nella schermata delle impostazioni di scatto per accedere al menu di Controllo Rapido, dove si trova l'icona della Modalità di Misurazione. (Il pulsante Modalità di Misurazione è *molto* più veloce).
  2. Utilizzate il touch screen o i pulsanti multifunzione sinistro/destro per selezionare Misurazione Valutativa, Parziale, Spot o Media Pesata al Centro.
- **Misurazione Valutativa.** Questa modalità è il metodo di misurazione ideale per realizzare la maggior parte delle immagini. La [Figura 4.7](#) mostra un esempio di una scena che può essere facilmente interpretata dalla modalità di misurazione Valutativa. Quando non si utilizza il live view, la 80D scompone l'inquadratura in 63 zone diverse, raffigurate come rettangoli gialli nella [Figura 4.8](#). In live view, la 80D funziona invece con 315 aree diverse del sensore. Le zone utilizzate sono collegate al sistema di messa a fuoco automatica. La fotocamera valuta l'esposizione, dando più peso alle zone con una messa a fuoco nitida, così da formulare un'ipotesi plausibile sul tipo di foto che si sta scattando sulla base di un database di migliaia di foto diverse. Ad esempio, se le porzioni superiori di un'immagine sono molto più luminose di quelle inferiori, l'algoritmo può presumere che la scena

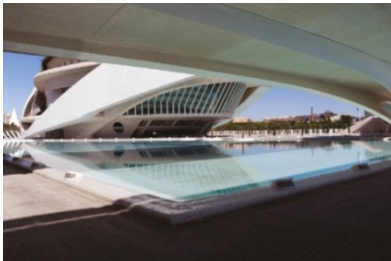
LCD icon is shown in the upper-left corner.



**Figure 4.7** An evenly lit scene like this one can be metered effectively using the Evaluative metering setting.



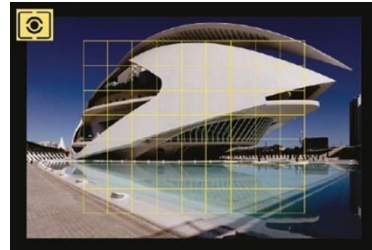
**Figure 4.8** Evaluative metering uses 63 zones marked by yellow rectangles, linked to the autofocus points shown as red brackets.



**Figure 4.9** Partial metering allowed measuring exposure from the central area of the image, while giving less emphasis to the darker areas at top and bottom.

sia un paesaggio con una grande porzione di cielo.

- **Misurazione Parziale.** Utilizzate questa modalità se lo sfondo è molto più luminoso o più scuro rispetto al soggetto, come si può notare nella [Figura 4.9](#). Si tratta di una *finta* modalità spot che calcola l'esposizione usando il centro dell'inquadratura, che a sua volta copre circa il 6% dell'area totale dell'immagine. Come si può vedere nella [Figura 4.10](#), il punto centrale, rappresentato dal cerchio giallo, è piuttosto ampio. (In live view, questa area è poco più grande, pari al 6,1% dell'area del sensore.) L'icona di stato viene visualizzata nell'angolo in alto a sinistra dello schermo LCD.

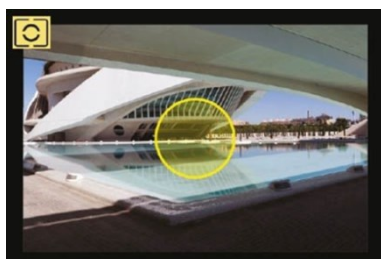


**Figura 4.7** Una scena uniformemente illuminata come questa può essere misurata in modo efficace utilizzando l'impostazione misurazione Valutativa.



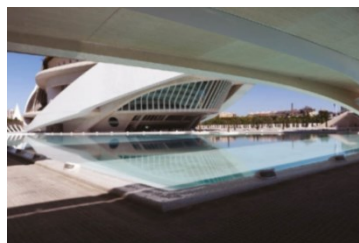
**Figura 4.8** La misurazione Valutativa utilizza 63 zone contrassegnate da rettangoli gialli e collegati ai punti di messa a fuoco automatica che vengono visualizzati come parentesi rosse.



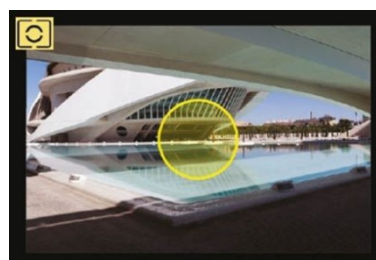


**Figure 4.10** Partial metering uses a center spot that's roughly six percent of the frame area.

- **Spot.** This mode is useful when you want to base exposure on a small area in the frame, such as a spot lit performer, or an image with multiple bright and dark areas like the scene shown in [Figure 4.11](#)). This mode confines the reading to a limited area in the center of the viewfinder, as shown in [Figure 4.12](#), making up only 3.8 percent of the image (2.6 percent in live view). If that area is in the center of the frame, so much the better. If not, you'll have to make your meter reading and then lock exposure by pressing the shutter release halfway, or bypassing the AE Lock button.
- **Center-weighted.** Center-weighted averaging works best for portraits, architectural photos, and other pictures in which the most important subject is located in the middle of the frame, as in [Figure 4.13](#). In this mode, the exposure meter emphasizes a zone in the center of the frame to calculate exposure, as shown in [Figure 4.14](#), on the theory that, for most pictures, the main subject will be located in the center. As the name suggests, the light reading is *weighted* toward the central portion, but information is also used from the rest of the frame. If your main subject is surrounded by very bright or very dark areas, the exposure might not be exactly right. However, this scheme works well in many situations if you don't want to use one of the other modes.



**Figura 4.9** La misurazione Parziale ha consentito di misurare l'esposizione dall'area centrale dell'immagine, dando meno enfasi alle aree più scure in alto e in basso.



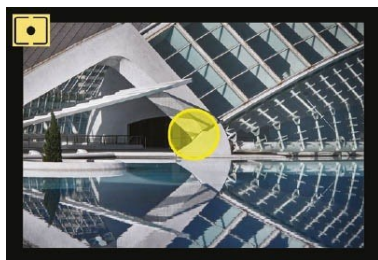
**Figura 4.10** La misurazione Parziale utilizza un punto centrale che rappresenta circa il 6% dell'inquadratura.

- **Misurazione Spot.** Questa modalità è utile quando si desidera calcolare l'esposizione su una piccola area dell'inquadratura, ad esempio nel caso di un faretto spot o di un'immagine in cui ci sono più aree luminose e scure come nella scena rappresentata nella [Figura 4.11](#). La misurazione spot limita la lettura ad un'area circoscritta al centro del mirino che, come viene mostrato nella [Figura 4.12](#), costituisce solo il 3,8% dell'immagine (2,6 % in live view). Se quell'area è posta al centro dell'inquadratura, tanto meglio. In caso contrario, sarà necessario effettuare la misurazione dell'esposizione e quindi bloccare l'esposizione premendo il pulsante di scatto a metà o il pulsante di blocco AE.
- **Misurazione media pesata al Centro.** Questa modalità è ideale per i ritratti, le foto di architettura e altre immagini in cui

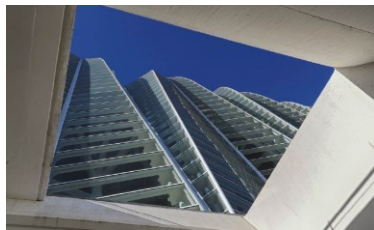
3. Choose SET to confirm your choice.



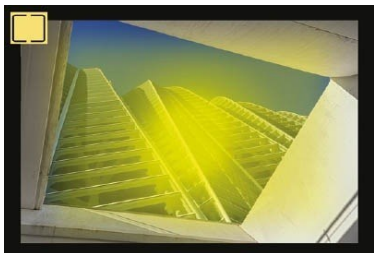
**Figure 4.11** Spot metering allowed calculating exposure exclusively from the middle gray structural components.



**Figure 4.12** Spot metering calculates exposure based on a center spot that's only 3.8 percent of the image area.



**Figure 4.13** Center-weighted averaging is useful for images with the most important detail in the center of the frame.



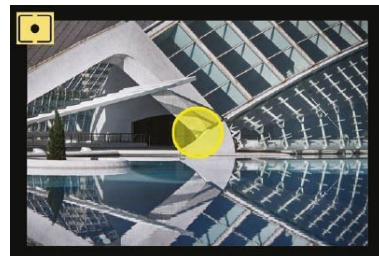
**Figure 4.14** Center-weighted metering calculates exposure based on the full frame, but emphasizes the center area.

il soggetto principale si trova al centro dell'inquadratura, come nella [Figura 4.13](#). Dato che nella maggior parte delle immagini il soggetto principale è posto al centro, in questa modalità l'esposimetro calcola l'esposizione enfatizzando la zona centrale dell'inquadratura ([Figura 4.14.](#)) Come suggerisce il nome, la misurazione dell'esposizione è *pesata* verso la porzione centrale, ma viene scansionato anche il resto della scena. Se il soggetto principale è circondato da aree molto luminose o molto scure, è molto probabile che l'esposizione non sia del tutto corretta. Tuttavia, se non si desidera utilizzare un'altra modalità, la misurazione media pesata al Centro funziona bene in diverse situazioni.

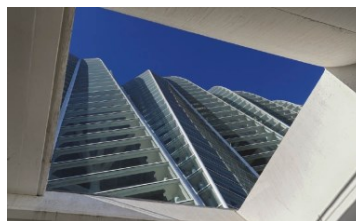
3. Selezionate SET per confermare la scelta.



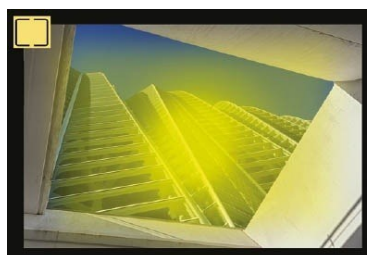
**Figura 4.11** La misurazione Spot ha consentito di calcolare l'esposizione esclusivamente sulle tonalità grigio medio.



**Figura 4.12** La misurazione Spot calcola l'esposizione basandosi su un punto centrale che rappresenta solo il 3,8% dell'intera immagine.



**Figura 4.13** La misurazione media pesata al Centro è utile quando l'elemento più importante dell'immagine si trova al centro dell'inquadratura.



**Figura 4.14** La misurazione pesata al Centro calcola l'esposizione basandosi su tutta l'inquadratura, ma enfatizza l'area centrale.

## Choosing an Exposure Method

You'll find four Creative Zone methods for choosing the appropriate shutter speed and aperture: Program (P), Shutter-priority (Tv), Aperture-priority (Av), and Manual (M). To select one of these modes, just spin the Mode Dial (located at the top-left side of the camera) to choose the method you want to use. You can also select from the Basic Zone exposure methods, which provide much less control.

Your choice of which exposure method is best for a given shooting situation will depend on things like your need for lots of (or less) depth-of-field, a desire to freeze action or allow motion blur, or how much noise you find acceptable in an image. Each of the 80D's exposure methods emphasizes one of those aspects of image capture or another. This section introduces you to all of them.

## Selezionare un Metodo di Esposizione

Per scegliere il tempo di scatto e l'apertura del diaframma appropriate, si possono trovare quattro modalità della Zona Creativa: Programma (P), priorità di Tempo (Tv), priorità di Diaframma (Av) e Manuale (M). Per selezionare una di queste modalità, basta ruotare la Ghiera di Selezione (situata sul lato superiore sinistro della fotocamera) e scegliere la modalità che si desidera utilizzare. È anche possibile selezionare le modalità della Zona Base, che però forniscono un controllo minore sui parametri.

La scelta della modalità di esposizione migliore per una determinata situazione fotografica dipende da fattori quali: la necessità di una maggiore o minore profondità di campo, di congelare l'azione o di ottenere l'effetto mosso, e dalla quantità di rumore ritenuto accettabile in una foto.

### **Basic Zone Exposure Methods**

When using Basic Zone modes, you have little control over exposure. In any of these modes, the 80D sets Evaluative metering for you, and chooses the shutter speed and aperture automatically. Indeed, when using Scene modes, you can't change any of the other shooting settings (other than image quality).

In Scene Intelligent Auto mode, the 80D selects an appropriate ISO sensitivity setting, color (white) balance, Picture Style, color space, noise reduction features, and use of the Auto Lighting Optimizer. (All of these will be discussed in [Chapter 8](#).)

In Creative Auto mode, the 80D makes most of the exposure decisions for you (just as in Scene Intelligent Auto mode), but allows you to make some adjustments, in a roundabout way. In terms of exposure adjustments, what you can do is adjust the f/stop used by telling the 80D whether you want the background more blurred or less blurred. Because the Basic Zone modes don't provide extensive exposure control, I'll continue the description of the adjustments you *can* make at the end of this chapter.

### **Aperture-Priority**

In Av mode, you specify the lens opening used, and the 80D selects the shutter speed. Aperture-priority is especially good when you want to use a particular lens opening to achieve a desired effect. Perhaps you'd like to use the smallest f/stop possible to maximize depth-of-field in a close-up picture. Or, you might want to use a large f/stop to throw

Ciascuna modalità di esposizione della 80D dà priorità ad un determinato aspetto dell'immagine. Questa sezione vi spiega tutte le modalità di esposizione citate sopra.

### **Modalità della Zona Base**

Quando si utilizzano le modalità della Zona Base, si ha poco controllo sull'esposizione. In una qualsiasi di queste modalità, la 80D imposta di default la misurazione Valutativa e sceglie automaticamente il tempo di scatto e l'apertura del diaframma. Infatti, quando si utilizzano le modalità Scena speciale (SCN), le altre impostazioni di scatto non possono essere modificate, eccetto la qualità d'immagine.

Nella modalità di scatto Automatica, la 80D sceglie le impostazioni della sensibilità ISO più adatte, il bilanciamento del colore (del bianco), lo Stile Foto, lo spazio colore, la funzionalità riduzione rumore e l'utilizzo dell'Ottimizzazione Automatica della Luce. (trattati nel [Capitolo 8](#)).

Nella modalità Creative Auto/Creativa automatica (CA), la 80D configura la maggior parte delle impostazioni di esposizione in modo automatico (proprio come nella modalità di scatto Automatica), ma consente di apportare alcune regolazioni ruotando la ghiera. Per correggere l'esposizione, quello che si può fare è regolare l'apertura del diaframma indicando alla 80D se si desidera uno sfondo più o meno sfocato. Poiché le modalità della Zona Base non forniscono un pieno controllo dell'esposizione, continuerò la descrizione delle regolazioni che si *possono* effettuare alla fine di questo capitolo.

### **Priorità di Diaframma (Av)**

Nella modalità Av, l'apertura focale si imposta manualmente, mentre il tempo di scatto lo imposta in modo automatico la 80D. La priorità di Diaframma è particolarmente adatta quando si desidera utilizzare una determinata apertura per ottenere un effetto particolare. Potreste voler usare un

everything except your main subject out of focus, as in [Figure 4.15](#). Maybe you'd just like to "lock in" a particular f/stop smaller than the maximum aperture because it's the sharpest available aperture with that lens. Or, you might prefer to use, say, f/2.8 on a lens with a maximum aperture of f/1.4, because you want the best compromise between speed and sharpness.

Aperture-priority can even be used to specify a *range* of shutter speeds you want to use under varying lighting conditions, which seems almost contradictory. But think about it. You're shooting a soccer game outdoors with a telephoto lens and want a relatively high shutter speed, but you don't care if the speed changes a little should the sun duck behind a cloud. Set your 80D to Av, and adjust the aperture until a shutter speed of, say, 1/1,000th second is selected at your current ISO setting. (In bright sunlight at ISO 400, that aperture is likely to be around f/11.) Then, go ahead and shoot, knowing that your 80D will maintain that f/11 aperture (for sufficient DOF as the soccer players move about the field), but will drop down to 1/750th or 1/500th second if necessary should the lighting change a little.



**Figure 4.15** Use Aperture-priority to "lock in" a large f/stop when you want to blur the background.

diaframma il più chiuso possibile (numero f/ più alto) per massimizzare la profondità di campo in una foto ravvicinata, oppure aperto (numero f/ più basso) per sfocare tutta la scena eccetto il soggetto principale, come nella Figura 4.15. Magari preferite impostare un diaframma più chiuso rispetto alla massima apertura perché è l'apertura più nitida per quell'obiettivo. Oppure preferite usare, ad esempio, un f/2.8 su un obiettivo con un'apertura massima di f/1.4 per ottenere il miglior compromesso tra tempo di scatto e nitidezza.

Può sembrare un controsenso, ma la modalità priorità di Diaframma può anche essere impiegata per specificare un *intervallo* di tempo di scatto da usare in condizioni di luce variabili. Immaginate di scattare delle foto ad una partita di calcio all'aperto con un teleobiettivo: vorrete un tempo di scatto relativamente breve, ma sarebbe tollerabile anche uno più lungo se il sole dovesse nascondersi dietro una nuvola. Impostate la 80D su Av e regolate l'apertura del diaframma fino a quando non compare un tempo di scatto, diciamo, di 1/1.000 di secondo all'impostazione ISO corrente. (Se la luce solare è intensa, a ISO 400 l'apertura sarà probabilmente intorno a f/11.) Quindi, procedete e scattate: la vostra 80D manterrà l'apertura a f/11 (che dà una sufficiente profondità di campo per fotografare tutti i calciatori che si muovono per il campo), ma allungherà i tempi a 1/750 o 1/500 di secondo nel caso in cui la luce si dovesse abbassare un po'.



**Figura 4.15** Utilizzate la modalità priorità di Diaframma (Av) per selezionare un diaframma aperto e sfocare lo sfondo.

A blinking 30 or 8000 shutter speed in the viewfinder indicates that the 80D is unable to select an appropriate shutter speed at the selected aperture and that over- and underexposure will occur at the current ISO setting. That's the major pitfall of using Av: you might select an f/stop that is too small or too large to allow an optimal exposure with the available shutter speeds. For example, if you choose f/2.8 as your aperture and the illumination is quite bright (say, at the beach or in snow), even your camera's fastest shutter speed might not be able to cut down the amount of light reaching the sensor to provide the right exposure. Or, if you select f/8 in a dimly lit room, you might find yourself shooting with a very slow shutter speed that can cause blurring from subject movement or camera shake. Aperture-priority is best used by those with a bit of experience in choosing settings. Many seasoned photographers leave their 80D set on Av all the time.

When to use Aperture-priority:

- **General landscape photography.** The 80D is a great camera for landscape photography, of course, because its 24 MP of resolution allows making huge, gorgeous prints, as well as smaller prints that are filled with eye-popping detail. Aperture-priority is a good tool for ensuring that your landscape is sharp from foreground to infinity, if you select an f/stop that provides maximum depth-of-field.

If you use Av mode and select an aperture like f/11 or f/16, it's your responsibility to make sure the shutter speed selected is fast enough to avoid losing detail to camera shake, or that the 80D is mounted on a tripod. One thing that new landscape photographers fail to account for is the movement of distant leaves and tree branches. When seeking the ultimate in sharpness, go ahead and use Aperture-priority, but boost ISO sensitivity a bit, if necessary, to provide a

Se un tempo di scatto di 30 secondi o 1/8000 di secondo lampeggia nel mirino significa che la 80D non è in grado di selezionare una velocità dell'otturatore adeguata per l'apertura selezionata e che all'impostazione ISO corrente la foto risulterà sottoesposta o sovraesposta. Questo è l'inconveniente principale quando si utilizza la modalità Av: si potrebbe selezionare un diaframma troppo chiuso o troppo aperto che, con il tempo di scatto selezionato dalla macchina, non consente di ottenere un'esposizione corretta. Ad esempio, se si sceglie un'apertura di f/2.8 e l'ambiente è molto luminoso (ad esempio, in spiaggia o sulla neve), neanche il tempo di scatto più veloce riuscirebbe a ridurre la quantità di luce che raggiunge il sensore, così da ottenere l'esposizione corretta. Viceversa, se si imposta f/8 in una stanza scarsamente illuminata, ci si potrebbe ritrovare a scattare con un tempo di scatto molto lento che provocherebbe un effetto mosso causato dal movimento del soggetto o della fotocamera. La modalità priorità di Diaframma è più adatta a chi ha già un po' di esperienza nella scelta delle impostazioni. Perfino molti fotografi esperti lasciano la propria 80D sempre impostata su Av.

Quando utilizzare la priorità di Diaframma (Av):

- **Paesaggi.** La 80D è un'ottima fotocamera per fotografare paesaggi grazie ai suoi 24 MP di risoluzione, che consentono di realizzare delle splendide stampe in grande formato, nonché stampe più piccole ricche di splendidi dettagli. La priorità di Diaframma è un ottimo strumento per assicurarsi che un paesaggio venga perfettamente nitido dal primo piano all'infinito impostando un'apertura che fornisca la massima profondità di campo.

Se si utilizza la modalità Av e si imposta un diaframma chiuso, come f/11 o f/16, bisogna impostare un tempo di scatto

sufficiently fast shutter speed, whether shooting handheld or with a tripod.

- **Specific landscape situations.** Aperture-priority is also useful when you have no objection to using a long shutter speed, or, particularly, *want* the 80D to select one. Waterfalls are a perfect example. You can use Av mode, set your camera to ISO 100, use a small f/stop, and let the camera select a longer shutter speed that will allow the water to blur as it flows. Indeed, you might need to use a neutral-density filter to get a sufficiently long shutter speed. But Aperture-priority mode is a good start.
- **Portrait photography.** Portraits are the most common applications of selective focus. A medium-large aperture (say, f/5.6 or f/8) with a longer lens/zoom setting (in the 85mm-135mm range) will allow the background behind your portrait subject to blur. A *very* large aperture (I frequently shoot wide open with my 85mm f/1.2 lens) lets you apply selective focus to your subject's *face*. With a three-quarters view of your subject, as long as their eyes are sharp, it's okay if the far ear or their hair is out of focus.
- **When you want to ensure optimal sharpness.** All lenses have an aperture or two at which they perform best, providing the level of sharpness you expect from a camera with the resolution of the 80D. That's usually about two stops down from wide open, and thus will vary depending on the maximum aperture of the lens. My 85mm f/1.2 is good wide open, but it's even sharper at f/2.8 or f/4; I shoot my 70-200mm f/2.8 wide open at concerts, but, if I can use f/4 instead, I'll get better results. Aperture-priority allows me to use each lens at its very best f/stop.
- **Close-up/Macro photography.** Depth-of-field is typically very shallow when shooting macro photos, and you'll want to choose your f/stop carefully. Perhaps you need the smallest aperture you can get

abbastanza veloce da evitare la perdita di dettagli dovuta a vibrazioni della fotocamera, oppure montare la 80D su un treppiede. Una cosa che i paesaggisti inesperti non tengono in considerazione è il movimento delle foglie e dei rami degli alberi più lontani. Quando si desidera ottenere la massima nitidezza, sia nel caso in cui si scatti a mano libera che con un treppiede, si può usare la priorità di Diaframma, ma aumentando un po', se necessario, la sensibilità ISO per ottenere un tempo di scatto sufficientemente veloce.

- **Paesaggi particolari.** La priorità di Diaframma è utile anche quando non può essere usato un tempo di scatto lungo, o anzi, *si desidera* che la 80D ne imposti uno. Un esempio perfetto sono le cascate: per fotografarle, si può utilizzare la modalità Av, impostare la fotocamera su ISO 100 e chiudere il diaframma affinché la fotocamera imposti un tempo di scatto più lungo che consenta di dare un effetto mosso all'acqua che scorre. Per ottenere un tempo di scatto sufficientemente lungo, potrebbe essere necessario utilizzare un filtro a densità neutra. Tuttavia, impostare la modalità priorità di Diaframma è già un buon inizio.
- **Ritratti.** I ritratti sono le fotografie in cui si applica più spesso la messa a fuoco selettiva. Un diaframma medio-aperto (ad esempio, f/5.6 o f/8) con un obiettivo a focale lunga/obiettivo zoom (tra 85 mm e 135 mm) consentirà di sfocare lo sfondo dietro il soggetto del ritratto. Un diaframma *molto* aperto (io scatto spesso con il mio 85 mm f/1.2) consente di applicare una messa a fuoco selettiva sul *viso* del soggetto. Con un soggetto messo di  $\frac{3}{4}$ , l'importante è che siano a fuoco gli occhi, mentre non importa se l'orecchio o i capelli sono sfocati.
- **Quando si vuole garantire una nitidezza ottimale.** Tutti gli obiettivi hanno una o due aperture più performanti in grado di fornire il livello di

away with to maximize DOF. Or, you might want to use a wider stop to emphasize your subject. Av mode comes in very useful when shooting close-up pictures. Because macro work is frequently done with the 80D mounted on a tripod, and your close-up subjects, if not living creatures, may not be moving much, a longer shutter speed isn't a problem. Aperture-priority (Av mode) can be your preferred choice.

### Shutter-Priority

Shutter-priority (Tv) is the inverse of Aperture-priority: you choose the shutter speed you'd like to use, and the camera's metering system selects the appropriate f/stop. Perhaps you're shooting action photos and you want to use the absolute fastest shutter speed available with your camera; in other cases, you might want to use a slow shutter speed to add some blur to a ballet photo that would be mundane if the action were completely frozen. Shutter-priority mode gives you some control over how much action-freezing capability your digital camera

nitidezza che ci si aspetta da una fotocamera con una risoluzione come quella della 80D. Di solito la nitidezza migliore si ottiene chiudendo il diaframma di circa due stop dalla sua massima apertura, per cui l'apertura più performante varia a seconda della massima apertura dell'obiettivo. Il mio 85mm f/1.2 lavora bene alla massima apertura, ma è ancora più preciso a f/2.8 o f/4. Ai concerti scatto con il 70-200mm f/2.8 a massima apertura, ma se posso, utilizzo un f/4 per ottenere foto più nitide. La priorità di Diaframma mi permette di utilizzare ogni obiettivo con la sua apertura migliore.

- **Fotografia Macro/Close-up (ravvicinata).** La profondità di campo è in genere molto ridotta quando si scattano foto macro, per questo l'apertura del diaframma deve essere scelta con attenzione. Per massimizzare la PdC, dovrete impostare l'apertura al minimo (un numero f-stop alto), viceversa, per enfatizzare il soggetto, utilizzate un diaframma più aperto. La modalità Av è molto utile quando si scatta una macro. Spesso lo si fa con la 80D montata su un treppiede, per cui, se i soggetti in primo piano non sono esseri viventi che si muovono velocemente, usare un tempo di scatto più lungo non sarà un problema. Per questo, la priorità di Diaframma (modalità Av) può essere la scelta più adatta.

### Priorità di Tempo (Tv)

La priorità di Tempo (Tv) è la modalità inversa della priorità di Diaframma: il tempo di scatto lo impostate voi, mentre l'f-stop adeguato è impostato dal sistema di misurazione della fotocamera. Se state scattando delle foto d'azione, è probabile che vogliate utilizzare il tempo di scatto più veloce fornito dalla fotocamera per congelare il movimento; in altri casi invece, è probabile che vogliate utilizzare un tempo di scatto lento per aggiungere un effetto mosso alla foto di un balletto che risulterebbe banale se il movimento venisse completamente



brings to bear in a particular situation, as you can see in [Figure 4.16](#).



**Figure 4.16** Lock the shutter at a slow speed to introduce a little blur into a shot, as seen here in the flying fingers of ukulele virtuoso Jake Shimabukuro.

You'll also encounter the same problem as with Aperture-priority when you select a shutter speed that's too long or too short for correct exposure under some conditions. I've shot outdoor soccer games on sunny Fall evenings and used Shutter-priority mode to lock in a 1/1,000th second shutter speed, which triggered the blinking warning, even with the lens wide open.

Like Av mode, it's possible to choose an inappropriate shutter speed. If that's the case, the maximum aperture of your lens (to indicate underexposure) or the minimum aperture (to indicate overexposure) will blink.

When to use Shutter-priority:

- **To reduce blur from subject motion.** Set the shutter speed of the 80D to a higher value to reduce the amount of blur from subjects that are moving. The exact speed will vary depending on how fast your subject is moving and how much blur is acceptable. You might want to freeze a basketball player in mid-dunk with a 1/1,000th second shutter speed, or use 1/250th second to allow the spinning wheels of a motocross racer to blur a tiny bit to add the feeling of motion.
- **To add blur from subject motion.** There

congelato. La modalità priorità di Tempo permette di controllare la capacità della fotocamera di congelare un'azione in una data situazione, come nella [Figura 4.16](#).



**Figura 4.16** Tenete aperto l'otturatore per un tempo lungo per avere un leggero effetto mosso, come qui nelle veloci dita del grande Jake Shimabukuro.

Come con la modalità priorità di Diaframma, in alcune situazioni, quando si seleziona un tempo di scatto troppo lungo o troppo breve per ottenere l'esposizione corretta si verificherà lo stesso problema. Ad esempio, ho fatto foto a delle partite di calcio all'aperto durante pomeriggi autunnali di sole e, usando la modalità priorità di Tempo per mantenere un tempo di scatto di 1/1000 di secondo, si è attivato l'avviso lampeggiante pur avendo l'obiettivo molto aperto.

Come nella modalità Av, si può scegliere un tempo di scatto inadeguato. In questo caso, lampeggerà l'apertura massima dell'obiettivo (per indicare una sottoesposizione) o l'apertura minima (per indicare una sovraesposizione).

Quando utilizzare la priorità di Tempo (Tv):

- **Per ridurre l'effetto mosso causato dal movimento del soggetto.** Aumentate il tempo di scatto della 80D per ridurre l'effetto mosso dei soggetti in movimento. Il tempo di scatto dipende dalla velocità del soggetto e dalla quantità di mosso considerato accettabile. Se desiderate congelare il movimento di un giocatore di basket in schiacciata, impostate un tempo di scatto di 1/1000 di secondo, oppure

are times when you want a subject to blur, say, when shooting waterfalls with the camera set for a one-or two-second exposure in Shutter-priority mode.

- **To add blur from camera motion when you are moving.** Say you're panning to follow a pair of relay runners. You might want to use Shutter-priority mode and set the 80D for 1/60th second, so that the background will blur as you pan with the runners. The shutter speed will be fast enough to provide a sharp image of the athletes.
- **To reduce blur from camera motion when you are moving.** In other situations, the camera may be in motion, say, because you're shooting from a moving train or auto, and you want to minimize the amount of blur caused by the motion of the camera. Shutter-priority is a good choice here, too.
- **Landscape photography handheld.** If you can't use a tripod for your landscape shots, you'll still probably want the sharpest image possible. Shutter-priority can allow you to specify a shutter speed that's fast enough to reduce or eliminate the effects of camera shake. Just make sure that your ISO setting is high enough that the 80D will select an aperture with sufficient depth-of-field, too.
- **Concerts, stage performances.** I shoot a lot of concerts with my 70- 200mm f/2.8 lens, and have discovered that, when image stabilization is taken into account, a shutter speed of 1/180th second is fast enough to eliminate the effects of camera shake from handholding the 80D with this lens, and also to avoid blur from the movement of all but the most energetic performers. I use Shutter-priority and set the ISO so the camera will select an aperture in the f/4-5.6 range.

utilizzate 1/250 di secondo per dare un leggero effetto mosso alle ruote di una moto da cross e aggiungere così la sensazione di movimento.

- **Per aggiungere l'effetto mosso causato dal movimento del soggetto.** Ci sono situazioni in cui si desidera che il soggetto venga mosso, ad esempio, quando si fotografano le cascate, si imposta la fotocamera in modalità priorità di Tempo per un'esposizione di uno o due secondi.
- **Per aggiungere l'effetto mosso causato dal movimento della macchina quando siete voi a muovervi.** Mettiamo il caso che stiate usando la tecnica del panning per inseguire un paio di staffettisti. Potete utilizzare la modalità priorità di Tempo e impostare la 80D per 1/60 di secondo, in modo che, spostando la fotocamera (o eseguendo un panning) alla stessa velocità dei corridori, lo sfondo venga mosso. Il tempo di scatto è abbastanza veloce da fornire un'immagine nitida degli atleti.
- **Per ridurre l'effetto mosso causato dal movimento della macchina quando siete voi a muovervi.** In altre situazioni, è probabile che la fotocamera si muova, ad esempio se si sta scattando da un treno o da un'auto in movimento. Per ridurre al minimo l'effetto mosso dovuto al movimento della fotocamera, anche in questo caso, la priorità di Tempo è un'ottima soluzione.
- **Fotografia paesaggistica a mano libera.** Anche se non potete usare un treppiede per gli scatti paesaggistici, vorrete comunque un'immagine che sia il più nitida possibile. La priorità di Tempo consente di specificare un tempo di scatto sufficientemente breve da ridurre o eliminare gli effetti delle vibrazioni della fotocamera. Assicuratevi solo che gli ISO siano abbastanza alti da consentire alla 80D di impostare un'apertura del diaframma che dia una profondità di

<p><b>Program Mode</b></p> <p>Program mode (P) uses the 80D's built-in smarts to select the correct f/stop and shutter speed using a database of picture information that tells it which combination of shutter speed and aperture will work best for a particular photo. If the correct exposure cannot be achieved at the current ISO setting, the shutter speed or aperture indicator in the viewfinder will blink, indicating under- or overexposure. You can then boost or reduce the ISO to increase or decrease sensitivity.</p> <p>The 80D's recommended exposure can be overridden if you want. Use the EV setting feature (described later, because it also applies to Tv and Av modes) to add or subtract exposure from the metered value. And, as I mentioned earlier in this chapter, you can change from the recommended setting to an equivalent setting (as shown in <a href="#">Table 4.1</a>) that produces the same exposure, but using a different combination of f/stop and shutter speed.</p> <p>To accomplish this:</p> <ol style="list-style-type: none"> <li>1. Press the shutter release halfway to lock in the current base exposure, or press the AE Lock button (*) on the back of the camera (in which case the * indicator will illuminate in the viewfinder to show that the exposure has been locked).</li> <li>2. Spin the Main Dial to change the</li> </ol>	<p>campo sufficiente.</p> <ul style="list-style-type: none"> <li>• <b>Concerti, spettacoli.</b> Scatto a un sacco di concerti con il mio 70- 200mm f/2.8 e ho scoperto che, avendo lo stabilizzatore d'immagine, un tempo di scatto di 1/180 di secondo è abbastanza veloce da eliminare gli effetti delle vibrazioni della 80D e l'effetto mosso dovuto al movimento degli artisti che si esibiscono, ad eccezione di quelli più energici. Utilizzo la priorità di Tempo e imposto gli ISO in modo che la fotocamera selezioni un'apertura del diaframma nell'intervallo compreso tra f/4 e f/5.6.</li> </ul> <p><b>Modalità Programma</b></p> <p>La modalità Programma (P) utilizza l'intelligenza della 80D per selezionare il diaframma e il tempo di scatto corretti ricorrendo a un database di informazioni sull'immagine che le indica quale combinazione di tempo di scatto e apertura del diaframma è più adeguata per realizzare una determinata foto. Se non è possibile ottenere l'esposizione corretta all'impostazione ISO corrente, il tempo di scatto o l'apertura nel mirino lampeggiano per indicare una sottoesposizione o una sovraesposizione. È quindi possibile aumentare o ridurre gli ISO per aumentare o diminuire la sensibilità del sensore.</p> <p>Se lo si desidera, l'esposizione suggerita dalla 80D può essere sovrascritta. Utilizzate la funzione EV (descritta più avanti, perché si usa anche in modalità Tv e Av) per aggiungere o diminuire l'esposizione rispetto al valore misurato dalla fotocamera. Come ho accennato in precedenza, è possibile passare dall'impostazione suggerita ad un'impostazione equivalente (come mostrato nella <a href="#">Tabella 4.1</a>) che produce la stessa esposizione ma che utilizza una diversa combinazione di apertura del diaframma e tempo di scatto.</p> <p>Per ottenere questo risultato:</p> <ol style="list-style-type: none"> <li>1. Premete a metà il pulsante di scatto per</li> </ol>
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shutter speed (the 80D will adjust the f/stop to match).

Your adjustment remains in force for a single exposure; if you want to change from the recommended settings for the next exposure, you'll need to repeat those steps.

When to use Program mode priority:

- **When you're in a hurry to get a grab shot.** The 80D will do a pretty good job of calculating an appropriate exposure for you, without any input from you.
- **When you hand your camera to a novice.** Set the 80D to P, hand the camera to your friend, relative, or trustworthy stranger you meet in front of the Eiffel Tower, point to the shutter release button and viewfinder, and say, "Look through here, and press this button."
- **When no special shutter speed or aperture settings are needed.** If your subject doesn't require special anti-or pro-blur techniques, and depth-of-field or selective focus aren't important, use P as a general-purpose setting. You can still make adjustments to increase/decrease depth-of-field or add/reduce motion blur with a minimum of fuss.

### Manual Exposure

Part of being an experienced photographer comes from knowing when to rely on your 80D's automation (including Scene Intelligent Auto, Creative Auto, or P mode),

bloccare l'esposizione corrente o premete il pulsante di blocco AE (\*) sul retro della fotocamera (in questo caso, si illumina l'icona \* nel mirino per indicare che l'esposizione è bloccata).

2. Ruotate la Ghiera Principale per modificare il tempo di scatto (la 80D regola l'apertura del diaframma adeguata).

La regolazione rimane valida per una singola esposizione; se si desidera modificare le impostazioni suggerite per la prossima esposizione, è necessario ripetere questi passaggi.

Quando utilizzare la modalità Programma (P):

- **Quando avete fretta di scattare.** Senza darle alcun input, la 80D è in grado di calcolare un'esposizione adeguata.
- **Quando prestate la macchina fotografica a un principiante.** Impostate la 80D su P, date la fotocamera al vostro amico, parente o estraneo fidato che incontrate di fronte alla Torre Eiffel e, indicando il pulsante di scatto e il mirino, ditegli: "Guarda qui e premi questo pulsante".
- **Quando non sono richiesti particolari impostazioni di tempo di scatto o di apertura del diaframma.** Utilizzate la modalità multiuso P se l'effetto mosso o il congelamento del soggetto, la profondità di campo o la messa a fuoco selettiva non sono rilevanti allo scatto. Con il minimo sforzo, è comunque possibile, effettuare delle regolazioni per aumentare/diminuire la profondità di campo o per creare/ridurre l'effetto mosso.

### Esposizione manuale

Essere un fotografo esperto significa in parte sapere quando affidarsi alle modalità automatiche della 80D (inclusa la modalità

when to go semi-automatic (with Tv or Av), and when to set exposure manually (using M). Some photographers actually prefer to set their exposure manually, as the 80D will be happy to provide an indication of when its metering system judges your settings provide the proper exposure, using the analog exposure scale at the bottom of the viewfinder and on the status LCD.



**Figure 4.17** Manual exposure allows selecting both f/stop and shutter speed, especially useful when you're experimenting, as with this silhouetted sunset shot.

Manual exposure can come in handy in some situations. You might be taking a silhouette photo and find that none of the exposure modes or EV correction features give you exactly the effect you want. For example, when I photographed the sunset shot in [Figure 4.17](#), there was no way any of my 80D's exposure modes would be able to interpret the scene the way I wanted to shoot it, even with Spot metering, which didn't have a narrow enough field-of-view from my position. So, I took a couple test exposures, and set the exposure manually using the exact shutter speed and f/stop I needed. You might be working in a studio environment using multiple flash units. The additional flash are triggered by slave devices (gadgets that set off the flash when they sense the light from another flash, or, perhaps from a radio or infrared remote control). Your camera's exposure meter doesn't compensate for the extra illumination, and can't interpret the flash exposure at all, so you need to set the aperture manually.

Automatica, Creative Auto/Creativa automatica o P), quando utilizzare quelle semiautomatiche (Tv o Av) e quando impostare l'esposizione manualmente (usando la modalità M). Alcuni fotografi preferiscono impostare l'esposizione manualmente grazie al sistema di misurazione della 80D che indica se l'esposizione è corretta attraverso l'indicatore del livello di esposizione visualizzato nella parte inferiore del mirino e sul pannello LCD.



**Figura 4.17** L'esposizione manuale permette di impostare sia l'apertura che il tempo di scatto. È particolarmente utile quando si vogliono fare degli esperimenti, come in questo scatto che ritrae la silhouette di un tramonto.

L'esposizione manuale può essere utile in alcune situazioni. Se state scattando una silhouette, le modalità di esposizione o le correzioni dell'esposizione potrebbero impedirvi di ottenere esattamente l'effetto desiderato. Ad esempio, quando ho fotografato il tramonto nella [Figura 4.17](#), nessuna delle modalità di esposizione della 80D era in grado di interpretare la scena nel modo in cui volevo fotografarla; neanche la misurazione Spot, in quanto dalla mia posizione il campo visivo era troppo ampio. Quindi, ho fatto qualche prova dell'esposizione e ho impostato l'esposizione manualmente utilizzando il tempo di scatto e l'apertura del diaframma di cui avevo esattamente bisogno. Se lavorate in uno studio fotografico, è molto probabile che utilizzate diverse unità flash. I flash aggiuntivi vengono attivati tramite dispositivi

Because, depending on your proclivities you might not need to set exposure manually very often, you should still make sure you understand how it works. Fortunately, the 80D makes setting exposure manually very easy. Just set the Mode Dial to M, turn the Main Dial to set the shutter speed, and rotate the Quick Control Dial to adjust the aperture. Press the shutterrelease halfway or press the AE Lock button, and the exposure scale in the viewfinder shows you how far your chosen setting diverges from the metered exposure.

When to use Manual exposure:

- **When working in the studio.** If you're working in a studio environment, you generally have total control over the lighting and can set exposure exactly as you want. The last thing you need is for the 80D to interpret the scene and make adjustments of its own. Use M, and shutter speed, aperture, and (as long as you don't use ISO-Auto) the ISO setting are totally up to you.
- **When using non-dedicated flash.** External Canon dedicated flash units are cool, and can even be used to coordinate use of your 80D's internal flash. But if you're working with a non-compatible flash unit, particularly studio flash plugged into a PC/X sync adapter mounted on the hot shoe, the camera has no clue about the intensity of the flash, so you'll have to dial in the appropriate aperture manually.
- **If you're using a handheld light meter.** Determining that appropriate aperture, both for flash exposures and shots taken under continuous lighting, can be determined by a handheld light meter, flash meter, or combo meter that measures both kinds of illumination. With an external meter, you can measure highlights, shadows, backgrounds, or additional subjects separately, and use Manual exposure to make your settings.

slave (gadget che attivano il flash quando rilevano la luce da un altro flash, da un radiocomando o da un telecomando a infrarossi). L'esposimetro della fotocamera non compensa l'illuminazione aggiuntiva, né è in grado di calcolare l'esposizione del flash, per cui l'apertura va impostata manualmente.

A seconda delle vostre inclinazioni, è probabile che non dobbiate impostare l'esposizione manuale molto spesso, ma è comunque importante che sappiate come funziona. Fortunatamente, la 80D rende l'impostazione manuale dell'esposizione molto facile: basta impostare la Ghiera di Selezione su M, ruotare la Ghiera Principale per selezionare il tempo di scatto e ruotare la Ghiera di Controllo Rapido per regolare l'apertura. Premete a metà il pulsante di scatto o premete il pulsante di blocco AE (\*), l'indicatore del livello di esposizione nel mirino mostra quanto l'impostazione dell'esposizione selezionata si allontana da quella misurata.

Quando usare l'esposizione Manuale (M):

- **Quando si lavora in uno studio fotografico.** Se lavorate in uno studio, in genere avete un controllo totale sull'illuminazione, per cui potete impostare l'esposizione esattamente come desiderate. L'ultima cosa di cui avete bisogno è che la 80D interpreti la scena ed effettui le regolazioni in modo automatico. Utilizzate la modalità M, in modo da poter controllare il tempo di scatto, l'apertura del diaframma e gli ISO (a meno che non usiate gli ISO in automatico).
- **Quando si utilizza un flash non dedicato.** Le unità flash esterne dedicate della Canon sono fantastiche e possono anche essere utilizzate per coordinare l'uso del flash integrato nella 80D. Ma se si sta lavorando con un'unità flash non compatibile, in particolare con un flash da studio collegato ad un cavo PC/X di sincronizzazione montato sull'attacco a

- **When you want to outsmart the metering system.** Your 80D's metering system is "trained" to react to unusual lighting situations, such as backlighting, extra bright illumination, or low-key images with murky shadows. In many cases, it can counter these "problems" and produce a well-exposed image. But what if you don't *want* a well-exposed image? Manual exposure allows you to produce silhouettes in backlit situations, wash out all the middle tones to produce a luminous look, or underexpose to create a moody or ominous dark-toned photograph. See [Figure 4.17](#) for an example of an image that required manual exposure to produce the silhouette effect.

slitta, la fotocamera non ha alcuna idea sull'intensità del flash, quindi occorre impostare manualmente l'apertura del diaframma adeguata.

- **Se si utilizza un esposimetro portatile.** L'apertura adeguata, sia per l'esposizione del flash che per le foto scattate in condizioni di luce continua, può essere determinata da un esposimetro portatile, da un misuratore flash o da un misuratore che misura entrambi i tipi di illuminazione. Con un esposimetro esterno, è possibile misurare le alte luci, le ombre, gli sfondi o altri soggetti separatamente e utilizzare l'esposizione Manuale per configurare le impostazioni.
- **Quando si desidera aggirare il sistema di misurazione dell'esposizione.** Il sistema di misurazione della 80D è "addestrato" a reagire a condizioni di luce insolite, come controluce, sovrailluminazione o immagini low key caratterizzate da ombre molto scure. In molti casi, la fotocamera è in grado di aggirare questi "problemi" e di produrre un'immagine correttamente esposta. Ma cosa fare se non *si volesse* realizzare un'immagine esposta correttamente? L'esposizione Manuale consente di creare delle silhouette in situazioni di controluce, di bruciare tutte le tonalità medie per ottenere un'immagine luminosa o di sottoesporre per realizzare una foto malinconica o inquietante dalle tonalità scure. La [Figura 4.17](#) mostra un'immagine che è stata realizzata con l'esposizione manuale per ottenere l'effetto silhouette.

### Adjusting Exposure with ISO Settings

Another way of adjusting exposures is by changing the ISO sensitivity setting. Sometimes photographers forget about this option, because the common practice is to set the ISO once for a particular shooting session (say, at ISO 100 or 200 for bright sunlight

### Regolare l'esposizione con le Impostazioni ISO

Un altro metodo per regolare l'esposizione è quello di modificare l'impostazione della sensibilità ISO. A volte i fotografi si dimenticano di questa opzione, in quanto si tende a mantenere gli stessi ISO durante una determinata sessione fotografica (ad esempio,

outdoors, or ISO 800 when shooting indoors) and then forget about ISO. ISOs higher than ISO 100 or 200 are seen as “bad” or “necessary evils.” However, changing the ISO is a valid way of adjusting exposure settings, particularly with the Canon EOS 80D, which produces good results at ISO settings that create grainy, unusable pictures with some other camera models.

Indeed, I find myself using ISO adjustment as a convenient alternate way of adding or subtracting EV when shooting in Manual mode, and as a quickway of choosing equivalent exposures when in Auto or semi-automatic modes. For example, I’ve selected a Manual exposure with both f/stop and shutter speed suitable for my image using, say, ISO 200. I can change the exposure in full-stop increments by pressing the ISO button on top of the camera, and spinning the Main Dial one click at a time. Rotating to the right increases the ISO sensitivity; to the left reduces it, and spinning all the way to the left selects Auto ISO. The difference in image quality/noise at the base setting of ISO 200 is negligible if I dial in ISO 100 to reduce exposure a little, or change to ISO 400 to increase exposure. I keep my preferred f/stop and shutter speed, but still adjust the exposure.

Or, perhaps, I am using Tv mode and the metered exposure at ISO 200 is 1/500th second at f/11. If I decide on the spur of the moment I’d rather use 1/500th second at f/8, I can press the ISO button and spin the Main Dial to switch to ISO 100. Of course, it’s a good idea to monitor your ISO changes, so you don’t end up at ISO 16000 accidentally. ISO settings can, of course, also be used to boost or reduce sensitivity in particular shooting situations. The 80D can use ISO settings from ISO 100 up to 1600. You can also activate ISO expansion in the ISO Speed Settings entry of the Shooting 2 menu (as described in [Chapter 8](#)) to enable settings up to H (ISO 25600 equivalent).

With the 80D, Canon has given you a great deal

ISO 100 o 200 quando si scatta all'aperto sotto la luce del sole, o ISO 800 quando si scatta all'interno) e poi ci si dimentica di regolare la sensibilità. ISO superiori a ISO 100 o ISO 200 sono visti come "cattivi" o come "mali necessari". Tuttavia, modificare gli ISO è un ottimo modo per regolare l'esposizione, in particolare con la Canon EOS 80D che è in grado di produrre ottimi risultati a impostazioni ISO che, con altri modelli di fotocamere, invece, creano immagini granulose e inutilizzabili.

In effetti, una buona alternativa è quella di regolare gli ISO per compensare l'esposizione quando scatto in manuale e per scegliere rapidamente delle esposizioni equivalenti quando utilizzo la modalità automatica o semi-automatica. Ad esempio, ho impostato l'esposizione Manuale, utilizzando un'apertura del diaframma e un tempo di scatto adatti alla mia immagine e selezionando ad esempio ISO 200. Posso aumentare l'esposizione di alcuni stop premendo il pulsante ISO sulla parte superiore della fotocamera e ruotando la Ghiera Principale uno scatto alla volta. Ruotando verso destra, si aumenta la sensibilità ISO; verso sinistra la si riduce, mentre ruotando la Ghiera completamente a sinistra si imposta ISO Auto. La differenza di qualità d'immagine/rumore a ISO 200 è impercettibile se imposto gli ISO a ISO 100 per ridurre leggermente l'esposizione o se passo a ISO 400 per aumentare l'esposizione. Mantengo l'apertura del diaframma e il tempo di scatto desiderati, ma regolo comunque l'esposizione.

Mettiamo il caso che io stia utilizzando la modalità Tv e che l'esposizione calcolata a ISO 200 sia di 1/500 di secondo a f/11. Se sul momento preferisco usare 1/500 di secondo a f/8, posso premere il pulsante ISO e ruotare la Ghiera Principale per passare a ISO 100. Sicuramente, monitorare le modifiche degli ISO è un ottimo modo per non finire accidentalmente a ISO 16000. Naturalmente,



of control over the ISO settings available for manual or automatic selection:

- **Range for Stills.** In the ISO Speed Settings entry in the Shooting 2 menu, you can select this option to define the range of sensitivity settings you can choose manually. You can select minimum ISO values from 100 up to 12800 (or a minimum of ISO 200 when Highlight Tone Priority is enabled). A value of 12800 would mean you could not select an ISO setting of *less than* 12800, which is highly unlikely. More commonly you might want to choose an ISO of 400 or slightly higher minimum when shooting under dim lighting conditions, which would block you from accidentally selecting a lower number. You can also select the highest ISO setting available for manual selection. While ISO 16000 is the default value, you can choose values between 200 and H (25600) in whole stop increments (that is, 200, 400, 800, and so forth). The H setting enables *ISO expansion*, which may produce excessive noise, irregular colors, banding, and lower resolution. Use H with caution.
- **Auto Range.** Defining the range used by ISO Auto allows you to put this automated feature to work with some limitations that help avoid unwanted surprises. You can select a minimum value of ISO 100 to ISO 3200, and a maximum of ISO 200 to ISO 16000, and no higher, even with ISO Expansion enabled. The ISO Auto feature will choose an appropriate ISO setting for you, and display that value on the top-panel LCD when you press the shutter release halfway.
- **Minimum Shutter Speed.** This setting specifies the minimum shutter speed used *for ISO Auto*, and not for any other shooting modes. It allows you to select the lowest shutter speed you want used before ISO

le impostazioni ISO possono anche essere utilizzate per aumentare o ridurre la sensibilità in determinate situazioni fotografiche. La 80D può utilizzare impostazioni ISO che vanno da ISO 100 e ISO 1600. È inoltre possibile attivare l'espansione ISO nella voce Impostazioni Sensibilità ISO del menu Scatto 2 (come descritto nel [Capitolo 8](#)) per espandere le impostazioni ISO fino a H (equivalente a ISO 25600).

Con la 80D, Canon vi dà la possibilità di avere un grande controllo sulle impostazioni ISO che possono essere selezionate manualmente o in modo automatico:

- **Gamma per Foto.** Nella voce Impostazioni Sensibilità ISO del menu Scatto 2, è possibile selezionare questa opzione per configurare manualmente la gamma della sensibilità ISO (limite minimo e massimo). È possibile impostare il valore minimo tra ISO 100 e ISO 12800 (o su ISO 200 quando è abilitata l'opzione Priorità Tonalità Chiare). Ad esempio, un valore di 12800 indica che non è possibile selezionare un'impostazione ISO *inferiore a* 12800, il che è altamente improbabile che accada. È più probabile, invece, che quando state scattando in condizioni di scarsa illuminazione, vogliate scegliere un limite minimo di ISO 400 o leggermente superiore, in modo da evitare di selezionare accidentalmente un valore inferiore. Potete selezionare l'impostazione ISO massima disponibile anche manualmente. Il valore massimo predefinito è ISO 16000, ma è possibile scegliere valori compresi tra 200 e H (25600) in incrementi di 1 stop (ovvero 200, 400, 800 e così via). L'impostazione H consente l'*espansione ISO*, che però può provocare un rumore digitale eccessivo, colori irregolari, banding (bande di colori) e una risoluzione inferiore. Per questo motivo, è bene usare l'impostazione H con cautela.

Auto kicks in.

You can select Auto for shutter speed selection; press SET and then rotate the Main Dial to choose Slower (up to -3) or Faster (up to +3). At the middle (0) value, the minimum shutter speed will be the reciprocal of the lens focal length, i.e., 1/30th second with a 30mm zoom setting. Each value plus or minus 1 to 3 specifies a shutter speed one stop faster or slower, respectively.

Choose Manual, instead, and you can select a minimum shutter speed from 1 second to 1/8000th second using the Main Dial.

When ISO Auto is enabled, the camera can adjust the ISO automatically as appropriate for various lighting conditions. In Basic Zone modes, ISO is normally set between ISO 100 and ISO 6400, except in Landscape scene mode, where only ISO 100 to ISO 1600 is used, and Handheld Night Scene mode, which uses ISO 100 to ISO 12800.

When using flash, Auto ISO produces a setting of ISO 400 automatically, except when overexposure would occur (as when shooting subjects very close to the camera), in which case a lower setting (down to ISO 100) will be used. If you have an external dedicated flash attached, the 80D can set ISO in the range of 400 to 1600 automatically when using Creative Auto, Portrait, Landscape, Close-Up, Sports, or P exposure modes. That capability can be useful when shooting outdoor field sports at night and other "long distance" flash pictures, particularly with a telephoto lens, because you want to extend the "reach" of your external flash as far as possible (to dozens of feet or more), and boosting the ISO does that. Remember that if the Auto ISO ranges aren't suitable for you, individual ISO values can also be selected in any of the Creative Zone modes.

- **Gamma Automatica.** La configurazione della gamma per ISO Auto consente di attivare questa funzione automatizzata impostando alcune limitazioni per evitare sorprese indesiderate. È possibile impostare il limite minimo su un valore compreso tra ISO 100 e ISO 3200 e il limite massimo su un valore compreso tra ISO 200 e ISO 16000, non superiore, anche se è abilitata l'Espansione ISO. La funzione ISO Auto seleziona automaticamente l'impostazione ISO adeguata, che viene visualizzata sul pannello LCD nella parte superiore della fotocamera quando si preme il pulsante di scatto a metà.

- **Velocità Minima dell'Otturatore.** Questa impostazione specifica la velocità minima dell'otturatore *per ISO Auto*, ma non per altre modalità di scatto. Consente di selezionare la velocità minima dell'otturatore desiderata in modo che il valore impostato automaticamente non sia troppo basso quando ISO Auto è attivato.

Per impostare la velocità dell'otturatore potete selezionare la voce Automatica; premere SET e quindi ruotare la Ghiera Principale per scegliere la velocità più lenta (fino a -3) o più veloce (fino a +3). Se si imposta su 0, la velocità minima dell'otturatore è il reciproco della lunghezza focale dell'obiettivo, ad esempio 1/30 di secondo con uno zoom di 30 mm. Ogni valore più o meno da 1 a 3 è equivalente a un singolo stop di velocità dell'otturatore più veloce o più lenta.

Se invece selezionate Manuale, potete impostare una velocità minima dell'otturatore da 1 secondo a 1/8000 di secondo ruotando la Ghiera Principale.

Quando ISO Auto è attivato, la fotocamera regola automaticamente gli ISO in base alle

	<p>diverse condizioni di luce. Nelle modalità della Zona Base, la sensibilità ISO in genere viene impostata su un valore compreso tra ISO 100 e ISO 6400, tranne in modalità Paesaggio che seleziona un valore compreso tra ISO 100 e ISO 1600, e in modalità Scatto Notturmo Manuale che utilizza gli ISO da ISO 100 a ISO 12800.</p> <p>Quando si utilizza il flash, ISO Auto imposta automaticamente ISO 400, tranne quando si verifica una sovraesposizione (ad esempio quando si fanno foto a soggetti molto vicini alla fotocamera). In questo caso viene utilizzata un'impostazione inferiore (fino a ISO 100). Se avete collegato un flash esterno dedicato, la 80D imposta gli ISO nell'intervallo ISO 400 - ISO 1600 nelle modalità Creativa Automatica, Ritratto, Paesaggio, Macro, Sport o P. Questa funzione può essere utile quando di sera si scattano foto sportive sui campi all'aperto e quando si fotografa a distanza utilizzando il flash. Soprattutto se avete montato un teleobiettivo e volete estendere il più possibile la "portata" del flash esterno (a tre metri o più), questo lo potete fare aumentando gli ISO. Ricordatevi che se la gamma ISO Auto non è adeguata alla foto che volete scattare, è anche possibile impostare i singoli valori ISO in una qualsiasi delle modalità della Zona Creativa.</p>
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## **CHAPTER FOUR: THE PRODUCTION OF THE TARGET TEXT**

After analysing the ST to identify translation problems, the second phase of the translation process consists of the actual production of the translation by reformulating the ST into the TT. Also referred to as “the drafting phase” (Jakobsen 2002 in Scarpa 2020:201), the production of the target text is a long and elaborate activity that requires excellent cross-language productive skills on the part of the translator. The purpose of this chapter is to comment on some of the most relevant steps in the production of the TT in order to outline the different strategies that were adopted to solve the translation difficulties emerging during the translation process and to produce a text conforming to the norms of the TL. I will start with some observations on textual organisation, syntactic structure and terminology, to finish with considerations about register and cultural specificity. According to Vinay and Darbelnet (1958/1995 in Byrne 2012:118) it is possible to identify two macro strategies that translators can select in the translation process: direct translation and oblique translation. These global strategies basically determine whether the translation will be respectively overt/source-oriented or covert/target-oriented. Direct translation involves more straightforward strategies, such as literal translation, calquing and borrowing, where literal translation involves producing a TT which reflects the content and features of the ST as closely as possible avoiding any paraphrasing or other translation techniques in order to produce a faithful and simple translation. Oblique translation, on the contrary, is used when the morphosyntactic, stylistic or lexical differences between the SL and TL are too significant to allow a direct translation, which would not produce a suitable and idiomatic TT. Oblique translation is more complex, as it involves paraphrasing, a reformulation which includes translation procedures such as transposition/recategorisation, modulation, adaptation, explicitation/expansion (addition), and omission. As will be shown in the next sections, while translating I had to resort to these strategies in order to create a TT that conveys the semantic content of the ST on the one hand, and meets the expectations of the target audience on the other.

Although the most appropriate macro strategy in specialised translation is considered to be a target-oriented approach, it is important to underline the fact that within the same text, some parts needed to be translated by adopting a source-oriented

approach which focuses more on the ST author's intention rather than on the needs of the TT reader.

#### 4.1 TEXTUAL ORGANISATION

As far as the highest textual level of the macrostructure of the text is concerned, it is important to mention that every language has its own conventional means and patterns of argumentation. The norm in specialised translation is to reproduce the same conventional method of argumentation of the ST in the TL, without adapting it to that of the same genre in the TL, even when they are different (Musacchio 2004:93). This is the reason why the paragraph divisions of the ST were kept throughout the entire TT.

In the ST, the typical formulation used for headings and subheadings, indicating the specific procedure a particular section is focused on, are noun phrases, gerunds (-ing form) and past participle forms. Rather than always rendering the -ing form with an infinitive, I decided to use two different procedures in the same document at different levels: in first-level titles (more general and abstract) the -ing form has been nominalised, while in lower-level titles (more specific and concrete) it has been translated as an infinitive.

ST	TT
Nailing the Right Exposure	l'Esposizione Corretta
Getting a Handle on Exposure	Gestione dell'Esposizione
Choosing a Metering Method	Selezionare un metodo di misurazione dell'esposizione
Choosing an Exposure Method	Selezionare un Metodo di Esposizione
Adjusting Exposure with ISO Settings	Regolare l'esposizione con le Impostazioni ISO

As can be seen in the excerpts above, nominalisation is a syntactic device which involves the transformation of a ST verb expressing a process to a TT nominal form

expressing the same process as an abstract entity. This results in a high number of lexical words (over grammatical words) and semantically abstract nouns (Hempel 2009 in Scarpa 2020:243). It is important to remember that compared to English, Italian has a stronger tendency to nominalise (Scarpa 2020:242). Nominalisation does not only avoid further subordination in the already complex syntactic structure, but it also raises the degree of formality and author-reader distance characterising Italian register, as in the following cases.

ST	TT
As you learn to use your 80D creatively, you're going to find that the right settings—as determined by the camera's exposure meter and intelligence— may need <b>to be adjusted to account for your creative decisions</b> or to fine-tune the image for special situations.	Imparando ad utilizzare la 80D in modo creativo, scoprirete che le corrette impostazioni, determinate dall'esposimetro e dall'intelligenza della fotocamera, possono richiedere <b>delle regolazioni per la realizzazione di immagini creative</b> o in specifiche condizioni ambientali.
You can let your 80D set them for you automatically, you can fine-tune <b>how the camera applies its automatic settings</b> , or you can make them yourself, manually.	È possibile lasciare che la 80D li imposti automaticamente, regolare <b>le modalità di applicazione delle impostazioni automatiche</b> , oppure impostarle manualmente.
You might want to skip to the next section, which explains <b>how the 80D calculates exposure</b> .	Potete passare alla sezione successiva, dedicata al <b>calcolo dell'esposizione</b> .
<b>Combining</b> the two exposures produces the best compromise image (bottom).	<b>La combinazione</b> delle due esposizioni, in basso, è il miglior compromesso.
<b>See Figure 4.7</b> for an example of a scene that can be easily interpreted by the Evaluative metering mode.	<b>La Figura 4.7</b> mostra un esempio di una scena che può essere facilmente interpretata dalla modalità di misurazione Valutativa.
Your choice of <b>which exposure method is best</b> for a given shooting situation will depend on things like your need for lots of (or less) depth-of-field, a desire to freeze action or allow motion blur, or <b>how much noise you find acceptable</b> in an image	La scelta della <b>modalità di esposizione migliore</b> per una determinata situazione fotografica dipende da fattori quali: la necessità di una maggiore o minore profondità di campo, di congelare l'azione o di ottenere l'effetto mosso, e dalla <b>quantità di rumore ritenuto accettabile in una foto</b> .

However, as already mentioned in the first chapter, a key way to achieve clarity and concision in technical writing is to avoid redundancy and to use simple, short declarative sentences instead of complex constructions. Rather than using

nominalisation, the passive voice or weak verbs that obscure meaning, technical communicators should opt for active voice constructions and strong verbs (Mancuso 1990; White 1996). This is the reason why in the following passages noun phrases are replaced by verb phrases, the passive voice by the active voice and weak verbs by stronger ones.

ST	TT
The 80D is a great camera <b>for landscape photography</b>	La 80D è un'ottima fotocamera <b>per fotografare paesaggi</b>
Portraits are <b>the most common applications of selective focus.</b>	I ritratti sono <b>le fotografie in cui si applica più spesso la messa a fuoco selettiva.</b>
That's usually <b>about two stops down from wide open</b> , and thus will vary depending on the maximum aperture of the lens.	Di solito la nitidezza migliore si ottiene <b>chiudendo il diaframma di circa due stop dalla sua massima apertura</b> , per cui l'apertura più performante varia a seconda della massima apertura dell'obiettivo.
When the 80D <b>is set</b> for P (Program) mode, the metering system selects the correct exposure for you automatically, but you can change quickly to an equivalent exposure by locking the current exposure, and then spinning the Main Dial until <b>the desired equivalent exposure combination is displayed.</b>	Quando <b>si imposta</b> la 80D nella modalità di scatto P (Programma), il sistema di misurazione seleziona automaticamente l'esposizione corretta, ma è possibile passare velocemente a un'esposizione equivalente bloccando l'esposizione corrente e ruotando quindi la Ghiera Principale <b>fino a visualizzare la combinazione di esposizione equivalente desiderata.</b>
Shutter- priority mode gives <b>you some control</b> over how much action-freezing capability your digital camera brings to bear in a particular situation, as you can see in <a href="#">Figure 4.16</a> .	La modalità priorità di Tempo <b>permette di controllare</b> la capacità della fotocamera di congelare un'azione in una data situazione, come nella <a href="#">Figura 4.16</a> .
<b>Set the shutter speed of the 80D to a higher value</b> to reduce the amount of blur from subjects that are moving.	<b>Aumentate il tempo di scatto della 80D</b> per ridurre l'effetto mosso dei soggetti in movimento.
You can also activate ISO expansion in the ISO Speed Settings entry of the Shooting 2 menu (as described in <a href="#">Chapter 8</a> ) <b>to enable settings up to H</b> (ISO 25600 equivalent).	È inoltre possibile attivare l'espansione ISO nella voce Impostazioni Sensibilità ISO del menu Scatto 2 (come descritto nel <a href="#">Capitolo 8</a> ) <b>per espandere le impostazioni ISO fino a H</b> (equivalente a ISO 25600).
When using flash, Auto ISO <b>produces a setting</b> of ISO 400 automatically	Quando si utilizza il flash, ISO Auto <b>imposta</b> automaticamente ISO 400



<p>Defining the range used by ISO Auto allows you to <b>put this automated feature to work</b> with some limitations that help avoid unwanted surprises.</p>	<p>La configurazione della gamma per ISO Auto consente <b>di attivare</b> questa funzione automatizzata impostando alcune limitazioni per evitare sorprese indesiderate.</p>
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It is interesting to note that the noun phrase *about two stops down from wide open* is paraphrased into a verb *chiudendo il diaframma di circa due stop dalla sua massima apertura*, where the insertion of a strong verb such as *chiudere di circa due stop* specifies the exact meaning of *two stops down*. Indeed, as it is evident from the passages above, bland weak verbs, such as *to set to a higher value*, *to enable up to*, *to produce a setting* and *to put to work*, are replaced by more precise and stronger verbs that describe the action and that do not leave the audience having to work harder to determine their meaning.

#### 4.2 SYNTACTIC STRUCTURE

Fabbro argues that: “Nella letteratura tecnica e scientifica, i criteri di costruzione della struttura della lingua sono sovente già codificati e bisogna attenervisi”<sup>2</sup> (n.d:328). In other terms, if syntactic structure is language specific, one needs to be aware of the different distribution of information in SL and TL in order to communicate successfully in translation.

From a morphosyntactic point of view, while English prefers simple and short sentences characterised by a paratactic structure, Italian prefers longer and more complex sentences where complexity is often the result of hypotaxis (Musacchio 2004:98), an arrangement of phrases or clauses in a dependent or subordinate relationship. The shift from the economy and simplicity of English to the redundancy and complexity of Italian is well illustrated by the typical transposition preposition → subordinate clause (final, relative, reason, condition, time, manner etc.) involving a grammatical expansion/explicitation.

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<sup>2</sup> "In technical and scientific literature, the criteria for constructing the structure of language are often already codified and one must adhere to them".

ST	TT
In the next few pages, I'm going to give you a grounding in one of those foundations, and explain the basics of exposure, <b>either as an introduction or as a refresher course</b> , depending on your current level of expertise.	Nelle prossime pagine vi darò le basi di uno di questi fondamenti, spiegandovi l'esposizione, <b>in modo che vi possa servire</b> come corso introduttivo o ripasso, a seconda del vostro livello di esperienza.
<b>As the owner of a Canon 80D</b> , you're probably well aware of the traditional "exposure triangle" of aperture (quantity of light, light passed by the lens), shutter speed (the amount of time the shutter is open), and the ISO sensitivity of the sensor.	<b>Se avete una Canon 80D</b> , probabilmente conoscete bene il famoso "triangolo dell'esposizione" <b>composto da</b> apertura del diaframma (la quantità di luce che passa dall'obiettivo), tempo di scatto (il tempo per cui l'otturatore rimane aperto) e sensibilità ISO del sensore.
Here's a brief review of the things <b>within our control</b> that affect exposure.	Gli elementi <b>che possiamo controllare</b> e che influenzano l'esposizione sono:
In Creative Auto mode, the 80D makes most of the exposure decisions for you (just as in Scene Intelligent Auto mode), but allows you to make some adjustments, <b>in a roundabout way</b> .	Nella modalità Creative Auto/Creativa automatica (CA), la 80D configura la maggior parte delle impostazioni di esposizione in modo automatico (proprio come nella modalità di scatto Automatica), ma consente di apportare alcune regolazioni <b>ruotando la ghiera</b> .
<b>In bright sunlight</b> at ISO 400, that aperture is likely to be around f/11.	<b>Se la luce solare è intensa</b> , a ISO 400 l'apertura sarà probabilmente intorno a f/11.
Just make sure that your ISO setting is high enough that the 80D will select an aperture <b>with sufficient depth-of-field</b> , too.	Assicuratevi solo che gli ISO siano abbastanza alti da consentire alla 80D di impostare un'apertura del diaframma <b>che dia una profondità di campo sufficiente</b> .
To reduce blur <b>from subject motion</b> .	Per ridurre l'effetto mosso <b>causato dal movimento del soggetto</b> .
With the 80D, Canon has given you a great deal of control over the ISO settings available <b>for manual or automatic selection</b> .	Con la 80D, Canon vi dà la possibilità di avere un grande controllo sulle impostazioni ISO <b>che possono essere selezionate manualmente o in modo automatico</b> .
You can select Auto <b>for shutter speed selection</b> ;	<b>Per impostare la velocità dell'otturatore</b> potete selezionare la voce Automatica;
<b>At the middle (0) value</b> , the minimum shutter speed will be the reciprocal of the lens focal length.	<b>Se si imposta su 0</b> , la velocità minima dell'otturatore è il reciproco della lunghezza focale dell'obiettivo.
Poor exposure can cloak important details in	un'esposizione errata può invece oscurare i

shadow, or wash them out <b>in glare-filled featureless expanses of white.</b>	dettagli nelle ombre, oppure bruciarli <b>producendo delle aree completamente bianche.</b>
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As is evident from the passages above, grammatical expansion involves the insertion of a subordinate clause whose verb sometimes consists in the verbalisation of the noun of the prepositional phrase (*for selection* → *per selezionare*; *in a roundabout way* → *ruotando la ghiera*), but in others an additional verb is used to make explicit the link between the main and the subordinate clause. A particularly challenging passage was the last one: the difficulty consisted in clarifying the logical-semantic relations between the prepositional phrase and the verb of the main clause *wash out*. Since the prepositional phrase represents the mode in which important details are washed out in a picture, I opted to translate it with an implicit modal subordinate clause expressed by the Italian gerund *producendo delle aree completamente bianche* to make the logical link between the phrases more transparent.

According to Scarpa (2020:221-222), at a textual level, the translator's strategies typically address the following issues: the amount of information that needs to be given in a text, the word-order constraints, and the use of intra and inter-sentential connectives and punctuation. As far as the amount of information that needs to be given in the TT is concerned, it is important to mention that Italian, as an author-oriented language, is characterised by longer sentences and by a higher formal register than reader-oriented English. If on the one hand the greater amount of information that needs to be given in the Italian TT can mean a loss in conciseness, on the other hand a more formal register in the TT can involve eliminating the ST redundancy and therefore a higher degree of conciseness. For instance, sometimes it was necessary to adapt ST punctuation to the punctuation rules in the TL: apart from the different use in commas (e.g. *and* vs. *e*), when two or more independent sentences are combined, ST full stops were substituted by colons, semi-colons or commas in the TT in order to make the link between sentences more explicit, as in the following cases.

ST	TT
Waterfalls are a perfect example. You can use Av mode, set your camera to ISO 100, use a small f/stop, and let the camera select a longer shutter	Un esempio perfetto sono le cascate; per fotografarle, si può utilizzare la modalità Av, impostare la fotocamera su ISO 100 e chiudere il

speed that will allow the water to blur as it flows.	diaframma affinché la fotocamera imposti un tempo di scatto più lungo che consenta di dare un effetto mosso all'acqua che scorre.
Exposure can make or break your photo. Correct exposure brings out the detail in the areas you want to picture, providing the range of tones and colors you need to create the desired image. Poor exposure can cloak important details in shadow, or wash them out in glare-filled featureless expanses of white.	L'esposizione può rendere una foto magnifica o orribile; una corretta esposizione mette in risalto i dettagli fornendo la gamma di tonalità e colori necessari per realizzare una determinata immagine; un'esposizione errata può invece oscurare i dettagli nelle ombre, oppure bruciarli producendo delle aree completamente bianche.
We may have direct control over intensity, which might be the case with an interior light that can be brightened or dimmed. Or, we might have only indirect control over intensity, as with sunlight, which can be made to appear dimmer by introducing translucent light-absorbing or reflective materials in its path.	L'intensità può essere controllata in modo diretto, come nel caso di una luce da interni a luminosità regolabile, oppure indiretto, come nel caso della luce solare, che può essere attenuata filtrandola con materiali traslucidi assorbenti o riflettenti.

On some occasions, on the contrary, the English long sentence was split into two different sentences in the TT to make the text more organised, clear, and less heavy, as it is evident in the next passages.

ST	TT
In Aperture-priority (Av) and Shutter-priority (Tv) modes, you can change to an equivalent exposure using a different combination of shutter speed and aperture, but only by either adjusting the aperture in Aperture-priority mode (the camera then chooses the shutter speed) or shutter speed in Shutter-priority mode (the camera then selects the aperture).	Nelle modalità priorità di Diaframma (Av) e priorità di Tempo (Tv) è possibile ottenere un'esposizione equivalente utilizzando una combinazione diversa di tempo di scatto e apertura del diaframma. <b>In modalità priorità di Diaframma regolate l'apertura del diaframma (la fotocamera sceglie il tempo di scatto), mentre in modalità priorità di Tempo impostate il tempo di scatto (la fotocamera seleziona l'apertura del diaframma).</b>
This is a <i>faux</i> spot mode, using the center of the frame and encompassing roughly 6 percent of the total image area to calculate exposure, which, as you can see in <a href="#">Figure 4.10</a> , is a rather large spot, represented by the yellow circle.	Si tratta di una <i>finta</i> modalità spot che calcola l'esposizione usando il centro della scena, che a sua volta copre circa il 6% dell'area totale dell'immagine. <b>Come si può vedere nella <a href="#">Figura 4.10</a>, il punto centrale, rappresentato dal cerchio giallo, è piuttosto ampio.</b>
In other situations, the camera may be in	In altre situazioni, è probabile che la fotocamera

<p>motion, say, because you're shooting from a moving train or auto, and you want to minimize the amount of blur caused by the motion of the camera. Shutter-priority is a good choice here, too.</p>	<p>si muova, ad esempio se si sta scattando da un treno o da un'auto in movimento. <b>Per</b> ridurre al minimo l'effetto mosso dovuto al movimento della fotocamera, anche in questo caso, la priorità di Tempo è un'ottima soluzione.</p>
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As far as the word-order constraints are concerned, it is important to remember that while in Italian circumstantial information (about time, place, purpose etc.) can be freely ordered within a sentence and is often in sentence-initial (thematic) position, subject-prominent (SVO) languages, like English, have a pre-fixed syntactic structure. In English thematisation usually involves the subject, while long and new information tends to be at the end of the sentence in end-focus (rhematic) position so that receivers can decode the message more easily (Musacchio 2004:96). This is evident in the excerpts below.

ST	TT
<p>Similarly, you can increase any of these factors while decreasing one of the others by a similar amount <b>to keep the same exposure.</b></p>	<p>In modo analogo, <b>per mantenere la stessa esposizione</b> è possibile aumentare una qualsiasi di queste impostazioni e diminuire della stessa quantità una delle altre.</p>
<p>With digital camera sensors, it's tricky to capture detail in both highlights and shadows in a single image, <b>because the number of tones, the dynamic range of the sensor, is limited.</b></p>	<p><b>A causa della limitata quantità di tonalità che il sensore della macchina è in grado di catturare (<i>gamma dinamica del sensore</i>),</b> è difficile mantenere i dettagli sia nelle alte luci che nelle ombre in una singola immagine.</p>
<p>In this mode, the exposure meter emphasizes a zone in the center of the frame to calculate exposure, as shown in <a href="#">Figure 4.14</a>, <b>on the theory that, for most pictures, the main subject will be located in the center.</b></p>	<p><b>Dato che nella maggior parte delle immagini il soggetto principale è posto al centro,</b> in questa modalità l'esposimetro calcola l'esposizione enfatizzando la zona centrale dell'inquadratura (<a href="#">Figura 4.14.</a>)</p>
<p>The 80D will do a pretty good job of calculating an appropriate exposure for you, <b>without any input from you.</b></p>	<p><b>Senza darle alcun input,</b> la 80D è in grado di calcolare un'esposizione adeguata.</p>
<p>You can still make adjustments to increase/decrease depth-of-field or add/reduce motion blur <b>with a minimum of fuss.</b></p>	<p><b>Con il minimo sforzo,</b> è comunque possibile effettuare delle regolazioni per aumentare/diminuire la profondità di campo o per creare/ridurre l'effetto mosso.</p>

<p>You might want to use Shutter-priority mode and set the 80D for 1/60th second, <b>so that the background will blur as you pan with the runners.</b></p>	<p>Potete utilizzare la modalità priorità di Tempo e impostare la 80D per 1/60 di secondo, in modo che, <b>spostando la fotocamera (o eseguendo un panning) alla stessa velocità dei corridori, lo sfondo venga mosso.</b></p>
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The reason behind changes of the ST word order in the TT is motivated by the need to improve the TT, by making its information flow more effective and the texts easier to read and understand for the TT intended reader. Indeed, as can be seen from the excerpts above, the word order changes in the TT allowed to write cause-effect sentences, used to explain the results of a particular event or action and establish a logical connection between facts through the use of conjunctions (*a causa della, dato che* etc.)

Finally, another difficulty in the translation was represented by the different frequency of use in intra and inter-sentential connectives (conjunctions, adverbials, prepositional phrases), especially when translating into Italian which is definitely more conjunctive than English (Scarpa 2020:143-144). In such cases, I had to provide the implicit logical link of the ST by adding the appropriate connective in the TT through the explicitation technique. The conjunctions, as connector words, bring clauses together and, depending on their role, establish logical connection, highlight contrast, express relationships of time, cause, condition etc.

ST	TT
<p>The H setting enables <i>ISO expansion</i>, which may produce excessive noise, irregular colors, banding, and lower resolution. Use H with caution.</p>	<p>L'impostazione H consente l'<i>espansione ISO</i>, che però può provocare un rumore digitale eccessivo, colori irregolari, banding (bande di colori) e una risoluzione inferiore. <b>Per questo motivo</b>, è bene usare l'impostazione H con cautela.</p>
<p>Not all the illumination that reaches the front of the lens makes it all the way through. Filters can remove some of the light before it enters the lens.</p>	<p>Non tutta la luce che raggiunge la parte anteriore dell'obiettivo lo attraversa. <b>Infatti</b>, prima di entrare nell'obiettivo, una parte di luce può essere rimossa da dei filtri.</p>
<p>The image is exposed for the highlights, losing shadow detail (upper left).</p>	<p>L'immagine in alto a sinistra è esposta per le alte luci, <b>di conseguenza</b> si perdono i dettagli nelle ombre.</p>

Waterfalls are a perfect example. You can use Av mode, set your camera to ISO 100, use a small f/stop, and let the camera select a longer shutter speed that will allow the water to blur as it flows.	Un esempio perfetto sono le cascate: <b>per fotografarle</b> , si può utilizzare la modalità Av, impostare la fotocamera su ISO 100 e chiudere il diaframma affinché la fotocamera imponga un tempo di scatto più lungo che consenta di dare un effetto mosso all'acqua che scorre.
Of course, in most situations, it's not necessary to do this. Your camera's light meter will do a good job of calculating the right exposure, especially if you use the exposure tips in the next section.	Naturalmente, nella maggior parte dei casi non è necessario, <b>poiché</b> l'esposimetro della fotocamera saprà calcolare l'esposizione corretta, soprattutto se si seguono i suggerimenti sull'esposizione che troverete nella sezione che segue.

This strategy of explicitation was also used when translating the English multifunctional coordinating conjunction *and* in Italian, where the corresponding conjunction does not display the same level of frequency, and for this reason had to be explicitated by using the appropriate connective (e.g. adversative, relative, comparative, causal, final etc.). If explicitation on the one hand increases the cohesion of TT, on the other hand, decreases the conciseness of the text.

ST	TT
Choose Manual, instead, <b>and</b> you can select a minimum shutter speed from 1 second to 1/8000th second using the Main Dial.	Se <b>invece</b> selezionate Manuale, potete impostare una velocità minima dell'otturatore da 1 secondo a 1/8000 di secondo ruotando la Ghiera Principale.
The ISO Auto feature will choose an appropriate ISO setting for you, <b>and</b> display that value on the top-panel LCD when you press the shutter release halfway.	La funzione ISO Auto seleziona automaticamente l'impostazione ISO appropriata, <b>che viene visualizzata</b> sul pannello LCD nella parte superiore della fotocamera quando si preme il pulsante di scatto a metà.
Depth-of-field is typically very shallow when shooting macro photos, <b>and</b> you'll want to choose your f/stop carefully.	La profondità di campo è in genere molto ridotta quando si scattano foto macro, <b>per questo</b> l'apertura del diaframma deve essere scelta con attenzione.
Shutter-priority (Tv) is the inverse of Aperture-priority: you choose the shutter speed you'd like to use, <b>and</b> the camera's metering system selects the appropriate f/stop.	La priorità di Tempo (Tv) è la modalità inversa della priorità di Diaframma: il tempo di scatto lo impostate voi, <b>mentre</b> l'f-stop adeguato è impostato dal sistema di misurazione della fotocamera.

Your camera's exposure meter doesn't compensate for the extra illumination, <b>and</b> can't interpret the flash exposure at all, so you need to set the aperture manually.	L'esposimetro della fotocamera non compensa l'illuminazione aggiuntiva, <b>né</b> è in grado di calcolare l'esposizione del flash, per cui l'apertura va impostata manualmente.
Use M, <b>and</b> shutter speed, aperture, and (as long as you don't use ISO-Auto) the ISO setting are totally up to you.	Utilizzate la modalità M, <b>in modo da</b> poter controllare il tempo di scatto, l'apertura del diaframma e gli ISO (a meno che non usiate gli ISO in automatico).

Syntactic strategies in specialised translation are also applied to the translation of English complex noun phrases into Italian (Scarpa 2020:241). Whereas in the English complex nominal groups all modifying information is distributed both before and after the head noun, Italian language requires post-modification, so all the modifying information follows the head noun that is pre- and/or post-modified in the SL. The challenge of translating English nominal groups was to explicitate the logical-semantic relations between the various parts of the modifying information that are implicit in English. To do this, the first step was to identify the head noun and then establish the order and relative importance of each constituent (adjective, noun, adverb etc.). Passages that required a certain level of explicitation were the following.

ST	TT
to a <b>7,560-pixel RGB plus IR-sensitive metering sensor located near the focusing surface.</b>	su un <b>sensore di misurazione RGB+IR da 7.560 pixel posto vicino alla superficie di messa a fuoco.</b>
But if you use a <b>handheld incident or reflective light meter</b> , you <i>can</i> calibrate it, using the instructions supplied with your meter.	Ma se si utilizza un <b>esposimetro portatile che misura la luce incidente o la luce riflessa</b> , è <i>possibile</i> calibrarlo utilizzando le istruzioni fornite con lo stesso esposimetro.
especially useful when you're experimenting, as with <b>this silhouetted sunset shot.</b>	È particolarmente utile quando si vogliono fare degli esperimenti, come in <b>questo scatto che ritrae la silhouette di un tramonto.</b>
If your subject doesn't require <b>special anti-or pro-blur techniques</b> , and depth-of-field or selective focus aren't important, use P as a general- purpose setting.	Utilizzate la modalità P (automatica) se <b>l'effetto mosso o il congelamento del soggetto</b> , la profondità di campo o la messa a fuoco selettiva non sono rilevanti allo scatto.



I find it worth commenting on the last excerpt as a particularly challenging passage. The noun phrase *anti-or-pro blur techniques* could not be translated literally, but I had to resort to the technique of explicitation to explicitate the semantic-logical relations between the modifying information and the head *techniques*. I decided to substitute the entire noun phrase with the specific technical terms the author has always referred to as *effetto mosso* and *congelamento*. If on the one hand, it is quite clear that pro blur techniques suggest the corresponding technical term motion blur (*effetto mosso*), on the other hand, less intuitive may be the fact that anti-blur techniques refer to the action-freezing. It is important to note that these forms of explicitations were possible because after reading the previous passages, I had familiarised myself with these concepts so I knew what the author was referring to. It is the context and extra-linguistic knowledge (i.e shared technical background that the translator does not necessarily possess) that helps to solve both semantic and syntactic ambiguity.

#### 4.3 TERMINOLOGY

As noted in the first chapter, terminology represents an important feature of technical language. Not less important is the ability of the translator to search for the appropriate translation in the TT. At this point, comparable corpora have been extremely useful to identify terms belonging to the subject area and the possible correspondents in the TT. Among the most problematic terms, we can find purely technical terms, specialised terms used exclusively in the photography field and which are mainly related to the functions, modes and buttons of the camera, as the ones in the following passages.

ST	TT
You can also select from the <b>Basic Zone exposure methods</b>	È anche possibile selezionare le <b>modalità della Zona Base</b>
Indeed, when using <b>Scene modes</b> , you can't change any of the other shooting settings	Infatti, quando si utilizzano le <b>modalità Scena speciale (SCN)</b> , le altre impostazioni di scatto non possono essere modificate
in which case <b>the * indicator</b> will illuminate in the viewfinder to show that the exposure has been locked.	in questo caso, si illumina <b>l'icona *</b> nel mirino per indicare che l'esposizione è bloccata.

including <b>Scene Intelligent Auto</b> , Creative Auto, or P mode, when to go semi-automatic (with Tv or Av), and when to set exposure manually (using M).	inclusa la <b>modalità Automatica</b> , Creative Auto/Creativa automatica o P), quando utilizzare quelle semiautomatiche (Tv o Av) e quando impostare l'esposizione manualmente (usando la modalità M).
Press the shutter release halfway or press the AE Lock button, and <b>the exposure scale</b> in the viewfinder shows you how far your chosen setting diverges from the metered exposure.	Premete a metà il pulsante di scatto o premete il pulsante di blocco AE (*), <b>l'indicatore del livello di esposizione</b> nel mirino mostra quanto l'impostazione dell'esposizione selezionata si allontana da quella misurata.

Other terms include: hot shoe, Light meter, Range for Stills, Handheld Night Scene mode etc. The risk here was to fall into calques (or loan translations) by performing word-for-word translations from the SL into the TL. The only way to find the equivalent terms used in the TL was resorting to the Canon official camera guide and using the same Italian terms I found there. If we take as an example the term *exposure scale*, one may expect that it would be translated with the Italian literal corresponding *scala di esposizione*. Instead, I used the multi-unit term *indicatore del livello di esposizione*, which does not only correspond to the term referred to in the Canon Italia official user guide, but it also gives the reader a clear idea of what it stands for. Finally, another relevant term to note is *methods* which would be normally translated as *metodi*, however, when collocating with *Basic Zone* the term commonly used is *modalità*. The same applies to the term *indicator*: the risk is translating it with *indicatore*, while *icona* is more appropriate.

Indeed, another challenge in the translation of purely technical terms was represented by collocations, which can be defined as combinations of words that co-occur frequently rather than by chance and that sound natural to native speakers (McCarthy and O' Dell 2017:6). After spotting a collocation in the ST, I used the Italian comparable corpus created in Sketch Engine to find possible correspondents for terminology and phraseology belonging to the ST. In particular, by resorting to two useful corpus analysis tools, the word sketch and the concordance function, it was possible to see co-occurrence of words, terms or phrases, in other words how a particular search word is modified by others (verbs, nouns, adjectives, prepositions etc.), the concordances in the TL, the frequencies of use and patterns of language usage.

Types of collocations that were particularly challenging to translate consist in adjective + noun, such as *high shutter speed*, *small f/stop* vs. *large f/stop*, and verb + noun, such as *to enlarge the aperture* and *to use a small f/stop*.

ST	TT
You're shooting a soccer game outdoors with a telephoto lens and want <b>a relatively high shutter speed</b> , but you don't care if the speed changes a little should the sun duck behind a cloud.	Immaginate di scattare delle foto ad una partita di calcio all'aperto con un teleobiettivo: vorrete <b>un tempo di scatto relativamente breve</b> , ma sarebbe tollerabile anche uno più lungo se il sole dovesse nascondersi dietro una nuvola.
<b>Larger f/stops</b> provide less depth-of-field, while <b>smaller f/stops</b> increase depth-of-field.	<b>Diaframmi più aperti</b> riducono la profondità di campo, mentre <b>diaframmi più chiusi</b> la aumentano.

In the first example, instead of translating *high* with its direct counterpart *elevato*, I preferred using the adjective *breve*. If on the one hand it actually corresponds to the English adjective *short*, on the other, it is one of the most common adjectives in the text when collocating with the term *shutter speed*. This translation choice was motivated by the necessity to create a TT that is as consistent as possible, so the reader does not make confusion between the two synonyms *elevato* and *breve* when collocating with *tempo di scatto*. As far as the second excerpt is concerned, one may expect that the adjective *large* would be translated in Italian with its direct counterpart *largo/grande/ampio*, and the adjective *small* with *stretto/piccolo*. However, while the same meaning could be conveyed by these roughly equivalent adjectives, they do not modify *diaframma* frequently enough for Italian speakers to regard it as idiomatic. Indeed, when the term *diaframma* collocates with an adjective to describe the opening of the diaphragm in photography, we tend to use *aperto* or *chiuso*. The same applies to the translation of the derived verb *to enlarge the aperture*, which becomes *aprire il diaframma*, and the verb *to use a small f/stop*, which becomes *chiudere il diaframma*, although it was also possible to translate it more literally as *utilizzare un diaframma chiuso*.

ST	TT
So, if you double the amount of light, <b>enlarge</b>	Di conseguenza, se si raddoppia la quantità di

<p><b>the aperture</b> by one stop, make the shutter speed twice as long, or boost the ISO setting 2X, you'll get twice as much exposure.</p>	<p>luce, <b>si apre il diaframma</b> di un ulteriore stop, si raddoppia il tempo di scatto o gli ISO, si raddoppia anche l'esposizione.</p>
<p>You can use Av mode, set your camera to ISO 100, <b>use a small f/stop</b>, and let the camera select a longer shutter speed that will allow the water to blur as it flows.</p>	<p>si può utilizzare la modalità Av, impostare la fotocamera su ISO 100 e <b>chiudere il diaframma</b> affinché la fotocamera imposti un tempo di scatto più lungo che consenta di dare un effetto mosso all'acqua che scorre.</p>

Other difficulties concerned the translation of semi-technical terms that had more than one possible translation according to the context in which they occur (polysemic terms). Here, it is important to distinguish terms that change their meaning depending on the field in which they occur, from terms whose meaning change, even within the same field, according to the context in which they appear. As it is shown in the following passages, the term *patch* and the verb *to wash out* acquire additional meaning in the photography field.

ST	TT
<p>The image shown in <a href="#">Figure 4.4</a> represents how a photograph might appear if you inserted the <b>patches</b> shown at bottom left into the scene, and then calculated exposure by measuring the light reflecting from <b>the middle gray patch</b>, which, for the sake of illustration, we'll assume reflects approximately 12 to 18 percent of the light that strikes it.</p>	<p>La <a href="#">Figura 4.4</a> mostra come potrebbe apparire una fotografia se si inserissero nella scena i <b>cartoncini</b> mostrati in basso a sinistra e si calcolasse l'esposizione misurando la luce riflessa dal <b>cartoncino grigio medio</b>, che, a scopo illustrativo, presupponiamo rifletta approssimativamente dal 12% al 18% della luce che lo colpisce.</p>
<p>The version on the upper right, taken an instant later with the tripod-mounted camera, shows detail in the shadow areas of the buildings, but the highlights are completely <b>washed out</b>.</p>	<p>Nella foto in alto a destra, scattata un attimo dopo con la fotocamera montata su un treppiede, i dettagli nelle aree in ombra degli edifici sono correttamente esposti, mentre le alte luci sono completamente <b>bruciate</b>.</p>

The term *patch* is a perfect example of polysemy, as it is a term that, depending on the field in which it appears, can have different meanings. While in general language it refers to “a small area of something that is different from the area around it”; in informatics it is “a small computer program that is added to software to solve problems”; in medicine “a piece of material used to cover or protect a wound, an injured

part”; in sewing “ a small piece of material that is sewn on something to cover a hole in it” and in farming “a small area of ground for growing fruit or vegetables” (Longman Dictionary). In this particular context, the choice of translating *patch* as *cartoncino* is justified by the fact that here it refers to the photographic cards used to adjust exposure.

As far as the verb *to wash out* is concerned, if we look at its definition in the dictionary, we will find similar definitions: “to wash something quickly, especially the inside of a container”; “it can be removed by washing”; “if rain washes out an event, it prevents it from taking place or from continuing” (Macmillan Dictionary). However, the same verb from general language acquires additional meaning in the technical photography field, as it refers to “a picture which exhibits, in whole or in part, colours which are low in saturation and/or contrast or tones which are low in contrast and too light in density” ( iDigitalPhoto Dictionary). Consequently, a target reader would not expect to find verbs like *sciacquare* or *sbiadire* in this particular context, but the verb *bruciare*, especially when collocating with the term *highlights*. Moreover, even within the same field (photography), we can find terms that acquire a different meaning and consequently a different translation depending on the specific context in which they appear, as in the case of the verb *to blur* and the term *frame*.

ST	TT
You can use Av mode, set your camera to ISO 100, use a small f/stop, and let the camera select a longer shutter speed that will allow the water <b>to blur</b> as it flows. Indeed, you might need to use a neutral-density filter to get a sufficiently long shutter speed.	Per fotografarle si può utilizzare la modalità Av, impostare la fotocamera su ISO 100 e chiudere il diaframma affinché la fotocamera imposti un tempo di scatto più lungo che consenta di <b>dare un effetto mosso</b> all’acqua che scorre.
A medium-large aperture (say, f/5.6 or f/8) with a longer lens/zoom setting (in the 85mm-135mm range) will allow the background behind your portrait subject <b>to blur</b> .	Un diaframma medio-aperto (ad esempio, f/5.6 o f/8) con un obiettivo a focale lunga/obiettivo zoom (tra 85 mm e 135 mm) consentirà di <b>sfocare</b> lo sfondo dietro il soggetto del ritratto.
Place it in your <b>frame</b> near your main subject, facing the camera.	Posizionate il cartoncino nell’ <b>inquadratura</b> vicino al vostro soggetto, rivolto verso la fotocamera.

As is clear from the excerpts above, the same English verb *to blur* can have two different translations in Italian, according to the context in which it appears. Although

they both belong to the photography field, in the first passage the verb is translated as *dare un effetto mosso*, while in the second as *sfocare*. In fact, there are two types of blur, broadly speaking: movement blur and focus blur. Movement blur is where the subject or the camera has been moved while the shutter was open, while focus blur is where the image, or part of the image, is not in focus. Therefore, the terms *effetto mosso* e *sfocato* refer to two slightly different concepts that indeed are also associated with two different terms functioning as subjects of the sentence: *shutter speed* and *aperture*. While the shutter speed affects the motion of a subject, the aperture affects the focus of a picture. Consequently, in the TT when talking about shutter speeds we must use *effetto mosso (motion effect)*, but when describing a background affected by the aperture, we use *sfocato (out of focus)*. As far as the term *frame* is concerned, it can be generically defined as “a border that surrounds and supports a picture”, which corresponds to the everyday word *cornice*. However, in this particular context the same word acquires the technical meaning of *inquadratura*, which is the process of creating a composition that involves organising elements within it in a way that fits a project's core concept or purpose, choosing what to include in the frame and what to leave out (Adobe.com). The same applies to the verb, like in the following example: “You must still *frame* the photograph to create an interesting arrangement of subject matter” becomes “Per ottenere una composizione interessante è infatti comunque necessaria una buona inquadratura”.

Finally, I find it worth mentioning some terms that change their translation when they are used as modifiers of different noun phrases, as in the following passages.

ST	TT
As the owner of a Canon 80D, you're probably well aware of the traditional “exposure triangle” of aperture (quantity of light, light passed by the lens), <b>shutter speed</b> (the amount of time the <b>shutter</b> is open), and the ISO sensitivity of the sensor.	Se avete una Canon 80D, probabilmente conoscete bene il famoso "triangolo dell'esposizione" composto da apertura del diaframma (la quantità di luce che passa dall'obiettivo), <b>tempo di scatto</b> (il tempo per cui l' <b>otturatore</b> rimane aperto) e sensibilità ISO del sensore.
Press the <b>shutter release</b> halfway to lock in the current base exposure.	Premete a metà il <b>pulsante di scatto</b> per bloccare l'esposizione corrente.
In Aperture-priority (Av) and <b>Shutter-priority (Tv)</b> modes.	Nelle modalità priorità di Diaframma (Av) e <b>priorità di Tempo (Tv)</b> .

When more or less light reaches the <b>lens</b> from the subject, we need to adjust the exposure.	Quando una quantità maggiore o minore di luce proveniente dal soggetto raggiunge l' <b>obiettivo</b> , occorre regolare l'esposizione.
In Av mode, you specify the <b>lens opening</b> used, and the 80D selects the shutter speed.	Nella modalità Av, l' <b>apertura focale</b> si imposta manualmente, mentre il tempo di scatto lo imposta in modo automatico la 80D.

If we take as an example the term *shutter*, it is generally translated as *otturatore*, however, when it collocates with a noun (*speed, release, priority*) its translation changes according to the head it modifies. Therefore, *shutter speed* and *shutter release* are translated as *tempo di scatto* and *pulsante di scatto*, while *shutter priority* is translated as *priorità di tempo*. Similarly, the term *lens* can be normally translated as *obiettivo*, but when modifying *opening*, it becomes *apertura focale*, where the TL modifier (*focale*) changes also its class from noun to adjective. Although I could have translated it more literally as *apertura dell'obiettivo*, I opted for a more technical term like *apertura focale* to conform to the technical style of the guide and to introduce the readers to a new term they will often find when dealing with lenses. Similarly, it is interesting to note that the term *close-up* is translated in two different ways: when referring to the camera mode or the type of picture one is taking, it is translated as the technical term *Macro* (the same term used in the official camera user guide), while when it is used to describe subjects, it is explicitated by translating it as general language words like *primo piano*.

ST	TT
If you have an external dedicated flash attached, the 80D can set ISO in the range of 400 to 1600 automatically when using Creative Auto, Portrait, Landscape, <b>Close-Up</b> , Sports, or P exposure modes.	In questo caso viene utilizzata un'impostazione inferiore (fino a ISO 100). Se avete collegato un flash esterno dedicato, la 80D imposta gli ISO nell'intervallo ISO 400 - ISO 1600 nelle modalità Creativa Automatica, Ritratto, Paesaggio, <b>Macro</b> , Sport o P.
Av mode comes in very useful when shooting <b>close-up pictures</b> .	La modalità Av è molto utile quando si scatta <b>una macro</b> .
Your <b>close-up subjects</b> , if not living creatures, may not be moving much, a longer shutter speed isn't a problem	Se i <b>soggetti in primo piano</b> non sono esseri viventi che si muovono velocemente, usare un tempo di scatto più lungo non sarà un problema.

As can be seen from the last excerpt, one of the commonest problems related to terminology in specialised translation is represented by terminological gaps, when terms in the ST are not lexicalised yet in the TL. The two basic strategies addressed to cover terminological gaps in the TL are lexical and pragmatic paraphrase, and neologisms, new created terms coined through term-formation processes such as derivation, compounding and blending, or through the strategy of directly borrowing a term from another language without any form of modification (Scarpa 2020:255). These strategies can sometimes overlap with each other, resulting in the procedure of “using a loanword plus explanation” (Baker 2011:33), where both SL and TL versions of the term are included in the TT. Indeed, given the didactic purpose of David Busch’s *Canon EOS 80d Guide to Digital SLR Photography*, it is clear that even in the ST technical terms denoting techniques or devices are often followed by short explanations provided by the same author to make the text as clear as possible to the reader who is new to such concepts.

ST	TT
The additional flash are triggered by slave devices (gadgets that set off the flash when they sense the light from another flash, or, perhaps from a radio or infrared remote control).	I flash aggiuntivi vengono attivati tramite <b>dispositivi slave (gadget che attivano il flash quando rilevano la luce da un altro flash, da un radiocomando o da un telecomando a infrarossi).</b>
Your 80D’s metering system is “trained” to react to unusual lighting situations, such as backlighting, extra bright illumination, or <b>low-key images</b> with murky shadows.	Il sistema di misurazione della 80D è "addestrato" a reagire a condizioni di luce insolite, come controluce, sovrailluminazione o immagini <b>low key caratterizzate da ombre molto scure.</b>
Light is evaluated using a pattern you can select (more on that later) and based on the assumption that each area being measured reflects about the same amount of light as a neutral <b>gray card</b> that reflects a “middle” gray of about 12-to 18-percent reflectance.	La luce viene valutata selezionando un metodo di misurazione (si veda più avanti) e sulla base del presupposto che ogni area misurata rifletta circa la stessa quantità di luce di una <b>grey card (cartoncino grigio neutro)</b> che riflette un grigio "medio" di riflettenza di circa 12-18%.
The H setting enables <i>ISO expansion</i> , which may produce excessive noise, irregular colors, banding, and lower resolution. Use H with caution.	L'impostazione H consente l' <i>espansione ISO</i> , che però può provocare un rumore digitale eccessivo, colori irregolari, <b>banding (bande di colori)</b> e una risoluzione inferiore.



In the photography context terms like *slave*, *low key* and *banding* are not lexicalised yet in the TL and in fact they are better known in their English form. A challenging passage where the maintenance of the English loanword required more explanation on my part is the following.

ST	TT
Say <b>you're panning</b> to follow a pair of relay runners. You might want to use Shutter-priority mode and set the 80D for 1/60th second, so that the background will blur <b>as you pan</b> with the runners.	Mettiamo il caso che stiate <b>usando la tecnica del panning</b> per inseguire un paio di staffettisti. Potete utilizzare la modalità priorità di Tempo e impostare la 80D per 1/60 di secondo, in modo che, <b>spostando la fotocamera (o eseguendo un panning) alla stessa velocità dei corridori, lo sfondo venga mosso.</b>

The English term *panning* is commonly used in TL texts about photography to refer to a technique which consists in using a slower shutter speed and move (or *pan*) the camera at the same speed as your subject to get the moving subject sharp in the photo while blurring the background and any static objects (Canon Europe.com). Therefore, I preferred to keep the English borrowing in the first sentence to introduce the reader to such technique as it is generally known. I find it worth noticing the fact that the verb *to pan* was paraphrased as *usando la tecnica del panning* by explicating and adding *tecnica* before the technical term *panning* to help the reader understand that we are talking about a photography technique. In the second sentence, the translation *spostare la fotocamera* is followed by the explication *eseguendo un penning* in brackets to help the reader strengthen the information just acquired. In this way, although the name of the technique is provided first in the original English language, the Italian reader has a clear idea of how the panning technique works as it is explained in the second sentence.

As noted by Scarpa (2020:254), although loan translation, or calques from English (literal or word-for-word translation of the SL term to create a new term or neologism, in the TL) are abundant in Italian, they have increasingly been replaced by directly borrowing English terms into the TL. If on the one hand English loanwords are often used when there is no existing word or concept in the TL, on the other hand, one can also resort to them for their brevity compared to the TL equivalent. Examples of direct borrowings from the SL into the TL are in the following passages.

ST	TT
See Figure 4.17 for an example of an image that required manual exposure to produce the <b>silhouette</b> effect.	La Figura 4.17 mostra un'immagine che è stata realizzata con l'esposizione manuale per ottenere l'effetto <b>silhouette</b> .
In <b>live view</b> , the sensor image is used instead, as I'll explain later.	In modalità <b>live view</b> si utilizza il sensore di immagine come spiegherò più avanti.
When <b>ISO Auto</b> is enabled, the camera can adjust the ISO automatically as appropriate for various lighting conditions.	Quando <b>ISO Auto</b> è attivato, la fotocamera regola automaticamente gli ISO in base alle diverse condizioni di luce.
The relative size of the aperture is called the <b>f/stop</b> .	La dimensione dell'apertura del diaframma è chiamata <b>f-stop</b> .
The photographic " <b>gray cards</b> " you buy at a camera store have an 18-percent gray tone.	Le " <b>grey card</b> " fotografiche, acquistabili presso i rivenditori di macchine fotografiche, hanno una tonalità di grigio del 18%.

Although there is the word in TL for the corresponding English term *grey card*, the choice of maintaining the English borrowing is justified by its brevity compared to the TL equivalent *cartoncino grigio neutro*, but also by the fact that the reader has just been provided with the corresponding Italian translation (added in brackets in the sentence immediately before), so he/she already knows what the term refers to. In the TT, however, the English term is often translated with its corresponding Italian term, especially when I wanted to avoid any repetition, I opted to alternate the English and the Italian forms (at the expense of coherence).

Similarly, the term *f/stop* was sometimes used in the original English form mainly because of the didactic purpose of the ST, as it is important for the target audience to be aware that this English term is often used in Italian to refer to the aperture of the lens, but also to avoid repetition as will be discussed further below. However, on other occasions it was translated resorting to the technique of adaptation, which consists in paraphrasing the ST by expressing the meaning of the ST descriptively. As opposed to loanwords and loan translations, which generally characterise expert-to-expert communication, descriptive terms are more likely to be used at the lower levels of specialisation (textbooks) to cover terminological gaps

(Scarpa 2020:258). This is the reason why I opted for descriptive terms that describe what *f/stop* refers to, such as *apertura del diaframma*, *apertura* and *diaframma*.

ST	TT
Table 4.1 shows equivalent exposure settings using various shutter speeds and <b>f/stops</b> .	La Tabella 4.1 mostra delle impostazioni di esposizione equivalenti che utilizzano tempi di scatto e <b>aperture del diaframma</b> differenti.
Aperture-priority allows me to use each lens at its very best <b>f/stop</b> .	La priorità di Diaframma mi permette di utilizzare ogni obiettivo con la sua <b>apertura</b> migliore.
Larger <b>f/stops</b> provide less depth-of-field.	<b>Diaframmi</b> più aperti riducono la profondità di campo.

The translation choice of using those TL terms exactly was facilitated by the fact that, given the didactic purpose of David Busch’s guide, it is the author himself who in some way provides them when explaining what the *f/stop* is (“The relative size of the aperture is called the *f/stop*”). In that particular case, on the contrary, I decided to maintain the English borrowing not only for a didactic purpose, as it is important for the target audience to know how the aperture in photography is often called, but also to avoid the repetition with the first part of the sentence. For the same purpose, to avoid repetition, the English borrowing *f/stop* was maintained instead of translating it with the Italian corresponding in the following passages.

ST	TT
The lens aperture, or <b>f/stop</b> , is a ratio much like a fraction.	L'apertura del diaframma, o <b>f-stop</b> , è un rapporto, come una frazione.
Lenses are usually marked with intermediate <b>f/stops</b> that represent a size that’s twice as much/half as much as the previous aperture.	Gli obiettivi sono solitamente contrassegnati con <b>f/stop</b> intermedi con un’apertura che è il doppio o la metà rispetto alla precedente.
Shutter-priority (Tv) is the inverse of Aperture-priority: you choose the shutter speed you’d like to use, and the camera’s metering system selects the appropriate <b>f/stop</b> .	La priorità di Tempo (Tv) è la modalità inversa della priorità di Diaframma: il tempo di scatto lo impostate voi, mentre <b>l’f-stop</b> adeguato è impostato dal sistema di misurazione della fotocamera.

A particular type of loanwords are acronyms which are imported into Italian keeping the English sequence of their lettering. Even when an acronym is widely recognised, the first time it appears in the TT its full form in English is provided in brackets together with its Italian corresponding translation to make it more transparent, as in the following passage.

ST	TT
The solution, in this particular case, was to resort to a technique called <b>High Dynamic Range (HDR)</b> photography, in which the two exposures from <a href="#">Figure 4.2</a> were combined in an image editor such as Photoshop, or a specialized HDR tool like Photomatix (about \$100 from <a href="http://www.hdrsoft.com">www.hdrsoft.com</a> ).	In questo caso, la soluzione è stata ricorrere ad una tecnica fotografica chiamata <b>HDR (da High Dynamic Range, Alta Gamma Dinamica)</b> , con cui le due esposizioni della <a href="#">Figura 4.2</a> sono state combinate attraverso l'utilizzo di un programma di post produzione come Photoshop, o uno speciale strumento HDR come Photomatix (scaricabile a circa \$100 dal sito <a href="http://www.hdrsoft.com">www.hdrsoft.com</a> ).

On the contrary, the acronym *DOF*, standing for *depth of field*, was translated with the corresponding Italian acronym *PdC (profondità di campo)* to adapt it to the target language and culture. Although the English acronym *DOF* is often used also in Italian, so I could have maintained it in the TT, I preferred to provide the Italian acronym and adding the corresponding full form in brackets to make the acronym more clear and transparent.

ST	TT
The need for more/less <b>DOF</b> and slower/faster shutter speed are the primary reasons you'd want to use Program Shift.	Si utilizza la funzione Variazione Programma principalmente quando si desidera ottenere una maggiore o minore <b>PdC (profondità di campo)</b> e un tempo di scatto più o meno lento.

Given the instructional purpose of the David Busch's *Canon EOS 80d Guide to Digital SLR Photography*, acronyms are also used to denote camera buttons, dials and functions, as in the case of Aperture-priority (Av) and Shutter-priority (Tv). For this reason, whenever the author is talking about a camera mode but does not provide the acronym associated with it, I decided to add it myself to provide the reader with clear instructions about how to find and set that particular function on the camera. As it is

evident from the examples above, this strategy was applied especially when the acronym is not intuitive in relation to its full form. For instance, the readers will now know that to use Scene modes, they will have to set SCN on the camera dial.

ST	TT
Indeed, when using <b>Scene modes</b> , you can't change any of the other shooting settings.	Infatti, quando si utilizzano <b>le modalità Scena speciale (SCN)</b> , le altre impostazioni di scatto non possono essere modificate.
When to use <b>Shutter-priority</b> .	Quando utilizzare <b>la priorità di Tempo (Tv)</b> .

As mentioned previously, the other basic strategy to cover terminological gaps in specialised translation consists of a number of procedures that are normally grouped together under the more general term “lexical and pragmatic paraphrase”. Paraphrase includes the procedure of modulation, adaptation and explicitation. As far as modulation is concerned, one of the commonest strategy adopted is generalisation, which consists in translating the ST hyponym, a more specific term, with the corresponding TT hyperonym, a more general word, as in the following passages.

ST	TT
Center-weighted. <b>Center-weighted averaging</b> works best for portraits, architectural photos, and other pictures in which the most important subject is located in the middle of the frame, as in <a href="#">Figure 4.13</a> .	Misurazione media pesata al Centro. <b>Questa modalità</b> è ideale per i ritratti, le foto di architettura e altre immagini in cui il soggetto principale si trova al centro dell'inquadratura, come nella <a href="#">Figura 4.13</a> .
The camera's exposure algorithms are concocted to ensure this kind of result as often as possible, barring any <b>unusual subjects</b> (that is, those that are backlit, or have uneven illumination).	Gli algoritmi di esposizione della fotocamera sono studiati per garantire il più possibile questo tipo di risultato, a meno che ci siano delle <b>situazioni insolite</b> , come soggetti in controluce o che hanno un'illuminazione irregolare.
Indeed, I find myself using ISO adjustment as a convenient alternate way of <b>adding or subtracting EV</b> when shooting in Manual mode, and as a quick way of choosing equivalent exposures when in Auto or semi-automatic modes.	In effetti, una buona alternativa è quella di regolare gli ISO per <b>compensare l'esposizione</b> quando scatto in manuale e per scegliere rapidamente delle esposizioni equivalenti quando utilizzo la modalità automatica o semi-automatica.
If you insisted on getting a perfect exposure, you would need <b>to add about one half stop more</b>	Per ottenere un'esposizione più precisa, occorrerebbe <b>compensare l'esposizione di</b>

<b>exposure</b> than the value provided by taking the light meter reading from the card.	<b>circa mezzo stop</b> rispetto al valore ottenuto misurando l'esposizione sul cartoncino.
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Here, I find it particularly interesting to note that the verbs *adding* and *subtracting EV* were translated with the hyperonym TL *compensare l'esposizione*. This is a technical verb used in photography which includes both SL verbs in its definition, but it also allows to avoid the insertion of the ST acronym EV (exposure value) which could cause confusion amongst readers. As is shown in the first two excerpts, the generalisation strategy was also used to avoid lexical repetition in the TL. In fact, while in English lexical repetition helps achieving cohesion to make the text clearer, Italian, as an author oriented language, tolerates a lesser level of reiteration of information and prefers lexical variety (Musacchio 2004:94).

In opposition to generalisation, there are situations in which particularisation was applied, a translation technique by which a general phrase in the ST is transferred into a more specific, concrete and precise phrase in the TT, as in the following excerpts.

ST	TT
However, <b>this scheme</b> works well in many situations if you don't want to use one of the other modes.	Tuttavia, se non si desidera utilizzare un'altra modalità, <b>la misurazione media pesata al Centro</b> funziona bene in diverse situazioni.
Spot metering allowed calculating exposure exclusively from <b>the middle gray structural components</b> .	La misurazione Spot ha consentito di calcolare l'esposizione esclusivamente <b>sulle tonalità grigio medio</b> .
I can <b>change the exposure in full-stop increments</b> by pressing the ISO button on top of the camera, and spinning the Main Dial one click at a time.	Posso <b>aumentare l'esposizione di alcuni stop</b> premendo il pulsante ISO sulla parte superiore della fotocamera e ruotando la Ghiera Principale uno scatto alla volta.
Indeed, I find myself <b>using ISO adjustment</b> as a convenient alternate way of adding or subtracting EV when shooting in Manual mode, and as a quick way of choosing equivalent exposures when in Auto or semi-automatic modes.	In effetti, una buona alternativa è quella <b>di regolare gli ISO</b> per compensare l'esposizione quando scatto in manuale e per scegliere rapidamente delle esposizioni equivalenti quando utilizzo la modalità automatica o semi-automatica.
Then, go ahead and shoot, knowing that your 80D will maintain that f/11 aperture (for	Quindi, procedete e scattate: la vostra 80D manterrà l'apertura a f/11 (che dà una

sufficient DOF as the soccer players move about the field), but will drop down to 1/750th or 1/500th second if necessary should the lighting <b>change a little</b> .	sufficiente profondità di campo per fotografare tutti i calciatori che si muovono per il campo), ma allungherà i tempi a 1/750 o 1/500 di secondo nel caso in cui la luce si dovesse <b>abbassare un po'</b> .
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The choice of translating the verb *change a little* with *abbassare un po'* is justified by the fact that I wanted to specify the relationship between light and shutter speeds: if I had used the general verb *cambiare*, it would not be clear that shutter speeds become slower when light gets lower, and this is important information in photography. As it is evident from the last passage, particularisation also includes the substitution of weak verbs (*using ISO adjustment; change the exposure in full-stop increments*) with stronger ones (*regolare gli ISO, aumentare l'esposizione di alcuni stop*). If on the other hand, both techniques of generalisation and particularisation in Italian translation are used to accommodate structural and stylistic differences between source and target language texts, and to shape the reader's understanding of reality, on the other, both produce some amount of translation loss. However, as long as the details do not alter and affect the meaning of the text, they are not objectionable.

Besides generalisation and particularisation, another strategy to avoid lexical repetition consists in using synonyms in the TT, although lexical variety can produce inconsistency, give rise to ambiguity and consequently reduce the clarity of the text, as we can see from the passages below. To avoid ST lexical repetition while still maintaining the cohesion of the text, ellipsis can be used, like in the last passage.

ST	TT
That light has several important aspects that are relevant to photography, such as color and harshness (which is determined primarily by the apparent size of <b>the light source</b> as it illuminates a subject). But, in terms of exposure, the important attribute of <b>a light source</b> is its <i>intensity</i> .	Questo tipo di luce ha diversi elementi che sono rilevanti per la fotografia, come il colore e la durezza, che è determinata principalmente dalle dimensioni apparenti della <b>fonte di luce</b> mentre illumina un soggetto. In termini di esposizione, invece, l'aspetto più importante di una <b>sorgente luminosa</b> è la sua <i>intensità</i> .
A lot of light is reflected by the white square, so the exposure is reduced, bringing that <b>patch</b> closer to a middle gray tone. The <b>patches</b> that were originally gray and black are now rendered too dark.	Dato che il riquadro bianco riflette molta luce, l'esposizione <i>si riduce</i> e il <b>cartoncino bianco</b> si avvicina così ad una tonalità di grigio medio. I <b>riquadri</b> che originariamente erano grigi e neri ora appaiono troppo scuri.

When exposure is calculated based on the black square at lower left, the black <b>patch</b> looks gray, the gray <b>patch</b> appears to be a light gray, and the white square is seriously overexposed.	Quando l'esposizione viene calcolata sul riquadro nero in basso a sinistra, <b>i neri</b> sembrano grigi, <b>i grigi</b> si schiariscono e i bianchi risultano considerevolmente sovraesposti.
A blinking 30 or 8000 <b>shutter speed</b> in the viewfinder indicates that the 80D is unable to select an appropriate <b>shutter speed</b> at the selected aperture and that over-and underexposure will occur at the current ISO setting.	Se <b>un tempo di scatto</b> di 30 secondi o 1/8000 di secondo lampeggia nel mirino significa che la 80D non è in grado di selezionare <b>una velocità dell'otturatore</b> adeguata per l'apertura selezionata e che all'impostazione ISO corrente la foto risulterà sottoesposta o sovraesposta.
Another substitute for a <b>gray card</b> is the palm of a human hand (the backside of the hand is too variable). But a human palm, regardless of ethnic group, is even brighter than a <b>standard gray card</b> , so instead of one-half stop more exposure, you need to add one additional stop.	Un valido sostituto di una <b>grey card</b> è il palmo della mano (il dorso <del>della mano</del> varia troppo a seconda della pigmentazione della pelle). Dato che il palmo è sempre più luminoso di un <b>cartoncino grigio</b> standard, invece di aumentare l'esposizione di un mezzo stop, è necessario aggiungerne uno.

Finally, we have already seen in the previous section how the technique of explicitation, also known as expansion, consists in making something implicit in the ST explicit in the TT, and can involve adding connectors to improve the flow and readability of the text. However, this strategy can also be applied to add explanatory phrases in order to make the TT clearer or to compensate for lack of background knowledge on the part of the TT audience.

ST	TT
You can also select from the Basic Zone exposure methods, which provide much less control.	È anche possibile selezionare le modalità della Zona Base, che però forniscono un controllo minore <b>sui parametri</b> .
In Av mode, you specify the lens opening used, and the 80D selects the shutter speed.	Nella modalità Av, l'apertura focale si imposta manualmente, mentre il tempo di scatto lo imposta <b>in modo automatico</b> la 80D.
Perhaps you'd like to use the smallest f/stop possible to maximize depth-of-field in a close-up picture. Or, you might want to use a large f/stop to throw everything except your main subject out of focus, as in <a href="#">Figure 4.15</a> .	Potreste voler usare un diaframma il più chiuso possibile ( <b>numero f/ più alto</b> ) per massimizzare la profondità di campo in una foto ravvicinata, oppure aperto ( <b>numero f/ più basso</b> ) per sfocare tutta la scena eccetto il soggetto principale, come nella <a href="#">Figura 4.15</a> .



<p>If you use Av mode and select an aperture like f/11 or f/16, it's your responsibility to make sure the shutter speed selected is fast enough.</p>	<p>Se si utilizza la modalità Av e si imposta un diaframma <b>chiuso</b>, come f/11 o f/16, bisogna impostare un tempo di scatto abbastanza veloce.</p>
<p>Perhaps you're shooting action photos and you want to use the absolute fastest shutter speed available with your camera; in other cases, you might want to use a slow shutter speed to add some blur to a ballet photo.</p>	<p>Se state scattando delle foto d'azione, è probabile che vogliate utilizzare il tempo di scatto più breve fornito dalla fotocamera <b>per congelare il movimento</b>; in altri casi invece, è probabile che vogliate utilizzare un tempo di scatto lento per aggiungere un effetto mosso alla foto.</p>
<p>In the ISO Speed Settings entry in the Shooting 2 menu, you can select this option to define the range of sensitivity settings you can choose manually.</p>	<p>Nella voce Impostazioni Sensibilità ISO del menu Scatto 2, è possibile selezionare questa opzione per configurare manualmente la gamma della sensibilità ISO (<b>limite minimo e massimo</b>).</p>
<p>That's the major pitfall of using Av: you might select an f/stop that is too small or too large to allow an optimal exposure with the available shutter speeds.</p>	<p>Questo è l'inconveniente principale quando si utilizza la modalità Av: si potrebbe selezionare un diaframma troppo chiuso o troppo aperto che, con il tempo di scatto <b>selezionato dalla macchina</b>, non consente di ottenere un'esposizione corretta.</p>

For instance, if we look at the last excerpt, the choice of adding the term *modalità* in front of Av is a way to specify what the acronym refers to, while the decision of explicitating that the shutter speed is selected by the camera is a good way to remind the reader that in Av mode, one specifies the aperture used, but it is the 80D that provides the shutter speed automatically. Moreover, as a photographer, I know what are the concepts that may be more complicated or confusing to understand for a beginner photographer. When I first approached to exposure in photography, I have to admit that I had some difficulty in acquiring the relationship between the aperture and the actual f-number displayed in the viewfinder of the camera, as it may seem counter-intuitive at the beginning. One would expect that small apertures would be represented by small numbers, but it is exactly the opposite: large numbers represent small apertures, while small numbers represent large apertures. This is the reason why after the Italian equivalent for *the smallest f/stop possible* I preferred specifying in brackets that it corresponds to a higher f-number (*numero f/ più alto*). Similarly, in the next passage, I added the adjective *chiuso* to *diaframma* to make the text clearer, to strengthen the

information just acquired by the reader or to compensate for possible lack of background knowledge. This way, the reader will know that apertures like f/11 or f/16 are small apertures, and the camera guide provides clear and unambiguous instructions to make sure that the information is correctly and easily understood by the user.

From all the discussion above, it is possible to argue that, despite the wide range of technical terms and new concepts, given the purpose and the intended audience of this guide, terminology was used according to the level of knowledge of the audience in order to produce a translation that is as clear as possible

#### 4.4 REGISTER

A pragmatic problem related to register involved the translation of rhetorical interrogatives. While in the ST rhetorical questions have the pragmatic aim of introducing a new topic, in the TT they have been neutralised and converted into indirect interrogative clauses introduced by prepositional or noun phrases. This choice was justified by the need to make the TT register a little bit more formal in order to conform to the register of an author-oriented language like Italian. Besides making the TT more formal and objective, this technique increases the distance between writer and reader characterising Italian register.

ST	TT
<p><b>But what if you <i>want</i> to underexpose the subject, to produce a silhouette effect?</b> Or, perhaps, you might want to flip up the 80D's built-in flash unit to fill in the shadows on your subject.</p>	<p><b>Chiaramente è anche possibile sottosporre <i>volutamente</i> il soggetto per creare un effetto silhouette oppure alzare il flash incorporato nella 80D per riempire le ombre sul soggetto.</b></p>
<p><b>Why are so many photographers under the impression that camera light meters are calibrated to the 18-percent "standard," rather than the true value, which may be 12 to 14 percent, depending on the vendor?</b> You'll find this misinformation in an alarming number of places.</p>	<p><b>Tanti fotografi hanno l'impressione che gli esposimetri della fotocamera siano calibrati al 18% di grigio "standard", piuttosto che al valore reale, che può variare dal 12% al 14%, a seconda della casa produttrice.</b> Una convinzione del tutto errata, eppure molto diffusa.</p>

However, when the relation between question and answer was more explicit in the ST, I decided to maintain the rhetorical question in the TT. As it is shown in the following passage, the strategy of keeping the rhetorical question helps the readers to identify immediately the answer to that question, but it also catches their attention making them feel more involved in the discussion about the particular topic.

ST	TT
<p><b>But what if you don't want a well-exposed image?</b> Manual exposure allows you to produce silhouettes in backlit situations, wash out all the middle tones to produce a luminous look, or underexpose to create a moody or ominous dark-toned photograph.</p>	<p><b>Ma cosa fare se non si volesse realizzare un'immagine correttamente esposta?</b> L'esposizione Manuale vi consente di creare delle silhouette in situazioni di controluce, di schiarire tutte le tonalità medie per ottenere un'immagine luminosa o di sottoesporre per realizzare una foto malinconica o inquietante dalle tonalità scure.</p>

Another syntactic strategy that helps in creating a more formal register is associated to the translation of self-reference and engagement markers. In reader-oriented languages, like English, these markers make the author's presence explicit and reduce the distance between writer and reader. On the contrary, author-oriented languages, like Italian, tend to depersonalise any ST personal forms referring to the writer and/or the reader (Scarpa 2020:233). This is the reason why, in most cases, personal pronouns like *we/you* have been substituted by more impersonal forms such as impersonal pronoun *si*, passive voice, impersonal verbs (*è possibile*) or non-finite verbs (gerunds and infinitives).

ST	TT
<p>As <b>you learn to use</b> your 80D creatively, you're going to find that the right settings—as determined by the camera's exposure meter and intelligence— may need to be <i>adjusted</i> to account for your creative decisions or to fine-tune the image for special situations.</p>	<p><b>Imparando</b> ad utilizzare la 80D in modo creativo, scoprirete che le corrette impostazioni, determinate dall'esposimetro e dall'intelligenza della fotocamera, possono richiedere delle <i>regolazioni</i> per la realizzazione di immagini creative o in specifiche condizioni ambientali.</p>
<p>If the range of tones in an image is extensive, embracing both inky black shadows and bright highlights, <b>we often must settle</b> for an exposure that renders most of those tones—but not all—in a way that best suits the photo <b>we</b></p>	<p>Se la gamma di tonalità in un'immagine è ampia, per cui include sia ombre nero scuro che alte luci brillanti, spesso <b>ci si deve accontentare</b> di un'esposizione che renda la maggior parte, anche se non tutte quelle tonalità, cercando di</p>

<b>want to produce.</b>	avvicinarsi il più possibile alla foto che <b>si vuole realizzare.</b>
Light at its source. <b>Our</b> eyes and <b>our</b> cameras—film or digital—are most sensitive to that portion of the electromagnetic spectrum <b>we call visible light.</b>	La fonte di luce. Gli occhi e le fotocamere a pellicola o quelle digitali sono sensibili per lo più a quella porzione dello spettro elettromagnetico <b>chiamata luce visibile.</b>
<b>You can select</b> any of the four if <b>you're working</b> with P, Tv, Av, or M exposure modes; if <b>you're using</b> Auto or Creative Auto, Evaluative metering is selected automatically and cannot be changed.	<b>È possibile</b> selezionare uno dei quattro metodi se <b>si lavora</b> con le modalità di scatto P, Tv, Av o M; se invece <b>si utilizza</b> la modalità Automatica o Creativa Automatica, viene selezionata automaticamente la misurazione Valutativa e non è possibile modificarla.
Aperture-priority is a good tool for ensuring that your landscape is sharp from foreground to infinity, if <b>you</b> select an f/stop that provides maximum depth-of-field.	La priorità di Diaframma è un ottimo strumento per assicurarsi che un paesaggio venga perfettamente nitido dal primo piano all'infinito <b>impostando</b> un'apertura che fornisca la massima profondità di campo.

In some cases, however, given the didactic purpose of the ST, I decided to maintain the corresponding TL personal pronouns in the TT, instead of translating them with impersonal constructions. For instance, rather than using the second-person singular *tu*, which I find too informal, I opted for the first and second-person plural (*noi* and *voi*). This translation strategy allowed me to make the author's presence explicit, to reduce the distance between writer and readers, and to make the audience feel more involved in the reading of the guide. Indeed, as it is shown in the following excerpts, the translation choice fell on those sentences where the author's voice and/or the engagement of the reader were perceived more strongly.

ST	TT
However, getting the perfect exposure requires some intelligence—either that built into the camera or the smarts in your head—because digital sensors can't capture all the tones <b>we</b> are able to see.	L'esposizione perfetta richiede sia l'intelligenza artificiale della fotocamera che le proprie capacità, in quanto i sensori digitali non sono in grado di catturare tutte le tonalità che <b>noi umani</b> invece riusciamo a vedere.
To add blur from camera motion when <b>you</b> are moving.	Per aggiungere l'effetto mosso causato dal movimento della macchina quando siete <b>voi</b> a muovervi.

The 80D gives you a great deal of control over all of these, although composition is entirely up to <b>you</b> .	La 80D <b>vi</b> permette di controllare tutti questi parametri, ma lascia a <b>voi</b> la composizione.
<b>You</b> , or the 80D's auto exposure system, can control exposure by varying the size of the aperture.	Siete <b>voi</b> , o il sistema di esposizione automatico della 80D, a controllare l'esposizione regolando l'apertura del diaframma.
Shutter-priority (Tv) is the inverse of Aperture-priority: <b>you</b> choose the shutter speed you'd like to use, and the camera's metering system selects the appropriate f/stop.	La priorità di Tempo (Tv) è la modalità inversa della priorità di Diaframma: il tempo di scatto lo impostate <b>voi</b> , mentre l'f-stop adeguato è impostato dal sistema di misurazione della fotocamera.

In all cases, the use of the personal pronouns play an important role: it marks the difference between the two subjects of the sentence and it underlines the role of the readers in the particular process as a way to motivate them.

As far as direct instructions expressed through the use of the imperative in the ST are concerned, in some cases they were translated with a more impersonal form, while in some others the corresponding TL imperatives were maintained in the Italian guide. The translation choice depended on how strong the instruction and the author's voice were perceived. The use of the imperative does not only make the instruction and the author's voice more explicit, but it also engages the reader. Finally, as is shown in the last excerpt, it is interesting to note that the English imperative *increase* was translated as an infinitive in the TT to conform to a more formal language of the passage dealing with norms of use taken from official documents.

ST	TT
That is, if your meter reading is 1/500th of a second at f/11, <b>use</b> 1/500th second at f/8 or 1/200th second at f/11 instead. (Both exposures are equivalent.)	Questo significa che se l'esposizione misurata è 1/500 a f/11, <b>basterà usare</b> 1/500 a f/8 o 1/200 a f/11. Entrambe le esposizioni sono equivalenti.
<b>Press</b> the shutter release halfway to lock in the current base exposure, or press the AE Lock button (*) on the back of the camera (in which case the * indicator will illuminate in the viewfinder to show that the exposure has been locked)	<b>Premete</b> a metà il pulsante di scatto per bloccare l'esposizione corrente o premete il pulsante di blocco AE (*) sul retro della fotocamera (in questo caso, nel mirino si illumina l'icona * per indicare che l'esposizione è bloccata).

The H setting enables <i>ISO expansion</i> , which may produce excessive noise, irregular colors, banding, and lower resolution. <b>Use</b> H with caution.	L'impostazione H consente l' <i>espansione ISO</i> , che però può provocare un rumore digitale eccessivo, colori irregolari, banding (bande di colori) e una risoluzione inferiore. Per questo motivo, <b>è bene usare</b> l'impostazione H con cautela.
For subjects of normal reflectance <b>increase</b> the indicated exposure by 1/2 stop.	Per i soggetti che presentano una riflettanza normale, <b>aumentare</b> l'esposizione indicata di 1/2 stop.

Other ways to express instructions is by using passive constructions, especially passive modal constructions. The ST, in fact, sometimes expresses indirect instructions and warnings through the use of modal auxiliaries such as *should*, *need*, *may* and *will*. In such cases, I resorted to the syntactic strategy of explicitation in the TT. For instance, as far as the modal auxiliary *should* is concerned, instead of translating it literally by using the Italian conditional mood (*dovrebbe/ro*), an effective procedure was to translate it by using the modal verb *dovere* in the indicative mood, an impersonal construction (*è necessario*, *è importante*, *occorre* etc. + infinitive) or the construction *andare* (present tense) + past participle. As it is shown in the following passages, the same strategy applies to the modal auxiliary *need*.

ST	TT
To calculate exposure automatically, <b>you need to tell</b> the 80D <i>where</i> in the frame to measure the light (this is called the <i>metering method</i> ) and <i>what controls should be used</i> (aperture, shutter speed, or both) to set the exposure.	Per calcolare l'esposizione in modo automatico, <b>è necessario indicare</b> alla 80D <i>dove</i> misurare la luce nella scena (definito <i>metodo di misurazione</i> ) e <i>quali regolazioni devono essere utilizzate</i> per impostare l'esposizione (apertura, tempo di scatto o entrambi).
Because, depending on your proclivities you might not need to set exposure manually very often, you <b>should still make sure</b> you understand how it works.	A seconda delle vostre inclinazioni, potreste dover impostare l'esposizione manuale raramente, ma <b>è comunque importante che sappiate</b> come funziona.
Your camera's exposure meter doesn't compensate for the extra illumination, and can't interpret the flash exposure at all, so you <b>need to set</b> the aperture manually.	L'esposimetro della fotocamera non compensa l'illuminazione aggiuntiva, né è in grado di calcolare l'esposizione del flash, per cui l'apertura <b>va impostata</b> manualmente.

The strategy of explicitation was also used for translating the rhetorical function of *may/might* which is not always translated as its direct Italian corresponding verb *potere*. In some occasions, it is reformulated in the TT as a future or as a present of the main verb, while in some others, it is explicitated through the use of an hypothetical subordinate or through the use of impersonal expressions such as *è probabile che, tende a* etc. In any case, the explicitation of the auxiliary *may/might* expresses the same high degree of probability for an action to occur in the future.

ST	TT
In a photo containing, say, a white cat and a dark gray cat, the white cat <b>might reflect</b> five times as much light as the gray cat.	In una foto che ritrae ad esempio un gatto bianco e un gatto grigio scuro, il gatto bianco <b>tende a riflettere</b> una quantità di luce cinque volte maggiore rispetto al gatto grigio.
in other cases, you <b>might want to use</b> a slow shutter speed to add some blur to a ballet photo that would be mundane if the action were completely frozen.	in altri casi invece, <b>vorrete utilizzare</b> un tempo di scatto lento per aggiungere un effetto mosso alla foto di un balletto che altrimenti risulterebbe banale se il movimento venisse completamente congelato.
You <b>might want to freeze</b> a basketball player in mid-dunk with a 1/1,000th second shutter speed.	<b>Se desiderate congelare</b> il movimento di un giocatore di basket in schiacciata, impostate un tempo di scatto di 1/1000 di secondo.
If your main subject is surrounded by very bright or very dark areas, the exposure <b>might not be</b> exactly right.	Se il soggetto principale è circondato da aree molto luminose o molto scure, <b>è molto probabile che</b> l'esposizione non sia esattamente corretta.

If we consider the modal auxiliary *will*, which expresses certainty or confidence about present or future situations, this was translated in Italian either with a future or with a present indicative. When translating a verb with a modal meaning like *is likely to*, as in the last excerpt, a typical strategy involves a grammatical shift, where the verb is followed by the adverb *presumibilmente*, although a more literal translation using the impersonal forms *è probabile che* was also possible.

ST	TT
An exposure based on the white cat <b>will</b> cause the gray cat to appear to be black, while an	Un'esposizione calcolata sul gatto bianco <b>farà sembrare</b> il gatto grigio di colore nero, mentre

exposure based only on the gray cat <b>will</b> make the white cat appear washed out.	un'esposizione calcolata solo sul gatto grigio brucerà il gatto bianco.
In this mode, the exposure meter emphasizes a zone in the center of the frame to calculate exposure, as shown in <a href="#">Figure 4.14</a> , on the theory that, for most pictures, the main subject <b>will be located in</b> the center.	Dato che nella maggior parte delle immagini il soggetto principale <b>si trova</b> al centro, in questa modalità l'esposimetro calcola l'esposizione enfatizzando la zona centrale della scena ( <a href="#">Figura 4.14.</a> )
(In bright sunlight at ISO 400, that aperture is <b>likely to be</b> around f/11.)	(Se la luce solare è intensa, l'apertura a ISO 400 <b>sarà presumibilmente</b> intorno a f/11.)

#### 4.5 CULTURE SPECIFICITY

Other pragmatic problems at the word-level are caused by terminological gaps related to culture-specific terms. As stated by Scarpa (2020:259), TL-oriented lexical strategies for translating culture bound-referents include functional equivalence, which is achieved by replacing the SL referent with one in the TL having a similar function, as in the conversion of measurements. Since the ST is addressed to an American audience, it provides the various measurements (fractions, percentages and units of length) in the American format, however, as it can be seen from the following passages, I decided to replace them with the corresponding Italian culture-bound referent in order to make the TT as readable as possible. In Italian, full stops, not commas, are used to separate thousands, while commas are used to show decimals.

ST	TT
To avoid confusion, Canon uses quotation marks to signify longer exposures: 2", 2"5, 4", and so forth representing <b>2.0-</b> , <b>2.5-</b> , and <b>4.0-</b> second exposures, respectively.	Per evitare confusione, Canon utilizza le virgolette per indicare esposizioni più lunghe: 2", 2"5, 4" e così via rappresentano esposizioni rispettivamente di <b>2,0</b> ; <b>2,5</b> e <b>4,0</b> secondi.
This mode confines the reading to a limited area in the center of the viewfinder, as shown in <a href="#">Figure 4.12</a> , making up only <b>3.8 percent</b> of the image ( <b>2.6 percent</b> in live view).	La misurazione spot limita la lettura ad un'area circoscritta al centro del mirino che, come viene mostrato nella <a href="#">Figura 4.12</a> , costituisce solo il <b>3,8%</b> dell'immagine ( <b>2,6%</b> in live view).
Set your 80D to Av, and adjust the aperture until a shutter speed of, say, <b>1/1,000th</b> second is selected at your current ISO setting.	Impostate la 80D su Av e regolate l'apertura del diaframma fino a quando non compare un tempo di scatto, diciamo, di <b>1/1.000</b> di secondo all'impostazione ISO corrente.



That capability can be useful when shooting outdoor field sports at night and other “long distance” flash pictures, particularly with a telephoto lens, because you want to extend the “reach” of your external flash as far as possible (to **dozens of feet** or more),

Questa funzione può essere utile quando di sera si scattano foto sportive sui campi all'aperto e quando si fotografa a distanza utilizzando il flash. Soprattutto se avete montato un teleobiettivo e volete estendere il più possibile la "portata" del flash esterno (a **tre metri** o più), questo lo potete fare aumentando gli ISO.



## CONCLUSION

This thesis proposed a technical translation from English into Italian of a section taken from *David Busch's Canon EOS 80D Guide to Digital SLR Photography*. Addressed to both field experts and novices, it is a camera guide that can be regarded as a didactic-instruction manual. It explains the functions of the 80D's basic controls, providing step by step instructions, tips and techniques in order to learn how, when and why to use all the features of this camera properly. The aim was to comment on some of the most relevant steps in the production of the TT, starting from some considerations about textual organisation, syntactic structure and terminology, and finishing with some observations about register and culture specificity, in order to outline the different strategies that were adopted to solve the translation difficulties encountered throughout the translation process.

First of all, looking at what technical translation is and contrasting some misconceptions that tend to minimise it, I tried to underline the importance of this area of study. Although technical translation has been neglected in the literature on translation theory, in today's information age, technical translation reveals to be essential: it does not only play a fundamental role in facilitating the flow of ideas, expertise, values and other information between different cultures, but it also encourages some of the most significant scientific-technological discoveries that are in fact only made possible by the capacity of technical translation to disseminate scientific and technical knowledge. Despite all the theories, techniques, strategies available for producing better translations, it was difficult to apply a specific and infallible approach to technical translation because all kinds of translation involve loss, addition or skewing of information. As was seen in the translation proposal, even within the same text, I needed to switch frequently between literal or free, formal or dynamic translation. However, while Skopos theory was useful to determine what it is necessary to achieve with the translation, the various levels of equivalence were used as guidelines in the translation process.

The translation of this photography guide was a very interesting experience which proved to be a real challenge, more demanding than I expected, given my previous knowledge on the photography field. Nevertheless, it definitely gave me the opportunity to learn more about photography, a technical field which I have always

been interested in, and to practise my language and translation skills at the same time. It is possible to conclude by arguing that, although its aim is not to entertain nor to express particular literary talents, this does not mean that technical communication cannot be creative. Indeed, the translation process proved that technical translators are often asked to find creative and stylistic solutions in order to comply with TL text conventions and convey the correct meaning effectively in the TL. If technical texts are designed to convey technological information as clearly and effectively as possible in order to help someone to do something, the role of style revealed to be fundamental in providing all information in a clear, concise and simple way so that target readers can understand the message effectively and appropriately. Therefore, although terminology proved to be the most relevant feature of technical texts, register, textual organisation and syntactic structure were not relegated to a secondary position, contrasting the common belief that technical translation is all about terminology.

In addition, the constant use of technologies during the translation process confirmed that, as a result of the advent of the internet and of computers, translation turned into a computer-based activity which requires translators not only to have excellent linguistic skills, but also to be able to use a variety of tools, software and technologies. CAT tools (Trados and MateCat), translation memory technology, terminology management systems, electronic corpora and machine translation/post-editing played a fundamental role in assisting me with the necessary technical support to increase the productivity and accuracy of translation, as well as to guarantee an appropriate and consistent use of terms, facilitated by creating and using a term base in MateCat. Once the translation was completed I exported the term base as a glossary which I decided to insert in the appendix containing all the technical terms and their translation into Italian with their definitions. Electronic corpora were extremely useful to find possible correspondents for terminology and phraseology belonging to the ST, especially when looking for collocations and terms that had more than one possible translation according to the context in which they appeared. As far as machine translation is concerned, I find it appropriate to underline its limitations, confirming the necessity of human intervention on the part of professional technical translators. The MT system integrated into MateCat was not able to interpret the ST properly, nor to solve the ambiguity of language, and more often than I expected, produced a text not

conforming to the TL norms or to the intended purpose of the translation. This is the reason why it is possible to conclude that the translation process turned into an activity consisting in machine translation full post-editing, whereby I post-edited the translation performed by the MT engine to refine the quality of the MT output, or even in translating from scratch.

As a result, I tried to produce a translation that could be deemed as accurate as possible according to the criteria of readability and usability. The real challenge in translating technical documentation consisted in finding a balance between honoring the author of the ST, and satisfying the target readers of the translation providing clear and concise information to ensure a text conforming to the TL norms.

To conclude, my translation shows how the work of technical translators involves many different skills which do not only include excellent language skills, but also research skills: evaluating the register and content of the source text, locating possible problem areas, assembling necessary resources, using different technologies and researching unfamiliar or problematic concepts. If we want to use the iceberg metaphor, it is possible to say that the final translation product is only what is visible on the page (the tip of the iceberg), while the work that the translator has to do to achieve that result is the iceberg, which is invisible but it can be very much bigger.



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## **Dictionaries and glossaries**

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Merriam-Webster <https://www.merriam-webster.com/>



## APPENDIX: GLOSSARY

English	Italian	Definition
*indicator	icona *	The asterisk symbol that illuminates in the viewfinder to show that the exposure has been locked.
18-percent gray card	cartoncino grigio 18%	A simple grey-coloured card which uniformly reflects 18% of the light which falls upon it. Grey cards can be used as a reference to set the camera exposure or to calibrate a light meter.
18-percent gray standard	standard del grigio al 18%	By definition 18% grey is the “mid-point between black and white on a logarithmic or exponential curve.” Think of it this way; it is simply halfway between black and white. It is the average in terms of scene brightness and has for many years been the one constant thing that photographers use on which to base their exposures on.
7,560-pixel RGB plus IR-sensitive metering sensor	sensore di misurazione RGB+IR da 7.560 pixel	The sensor includes IR pixels that detect infrared (IR) light, which helps the EOS Scene Detection System analyse scenes and improve AF precision. The IR pixels, together with the RGB pixels are also used to detect brightness, colour and faces in a scene. The 80d camera has an RGB+IR metering sensor with 7.560 pixels.
adding or subtracting EV	compensare l'esposizione	It refers to exposure compensation: this capability allows you to manually alter the autoexposure for specific effects and subjects. It is possible to add or subtract the exposure value by rotating the Main Dial to the right to increase it; to the left to reduce it.
AE Lock button	pulsante di blocco AE	The AE Lock function allows you to lock your exposure settings, and continue shooting without your ISO, Aperture, and Shutter Speeds constantly readjusting as you recompose your shot. The AE Lock button on Canon EOS cameras is denoted with a * symbol and is placed within easy reach of your right-hand thumb.
aperture	apertura del diaframma	The opening within a lens that controls how much light hits the imaging sensor.
Aperture-priority (Av)	priorità di Diaframma (Av)	A setting on cameras usually abbreviated as A or Av. Allows the photographer to set a specific aperture or f-number, and the camera will automatically choose a shutter speed and ISO to match. Useful for keeping a specific depth of field while shooting.
Auto and Creative Auto	modalità Automatica e	Creative auto (CA) is literally and figuratively

	Creativa automatica	between the full auto and program exposure modes. It gives inexperienced shooters control over simplified camera settings that are typically not adjustable in the auto mode and confusing in program.
auto exposure system	sistema di esposizione automatico	A shooting mode on a camera where the camera selects all aspects of an exposure. The photographer can effectively "point and shoot" with a camera in auto exposure mode. The photographer frames the subject or scene and the camera chooses an aperture, shutter speed, and ISO without the photographer's input.
Auto ISO	ISO Auto	Auto ISO or ISO Auto is a feature that allows you to tell the camera to choose which ISO to use if certain parameters are met. For instance, when there is enough light to use ISO 100, the camera does so, but when it would have to use too slow a shutter speed, then it automatically increases the ISO to 200 and maintains a high enough shutter speed to avoid camera shake.
Auto Lighting Optimizer	Ottimizzazione Automatica della Luce	Canon's Auto Lighting Optimizer is a camera setting. It adjusts a JPEG photo to bring out more detail in tricky lighting. ALO is in-camera processing that the camera does automatically. Once you turn it on, you don't have to make the adjustments. Designed for use with backlit subjects or when using flash, ALO lightens the shadows. That helps prevent details in the darkest areas of the photograph from being lost.
Auto Range	Gamma Automatica	The range used by ISO Auto that allows to put this automated feature to work with some limitations : you can select a minimum value of ISO 100 to ISO 3200, and a maximum of ISO 200 to ISO 16000. The ISO Auto feature will choose an appropriate ISO setting for you.
autofocus points	punti di messa a fuoco	A specific part of the frame where the camera is able to focus on something. When looking through the viewfinder, these points are denoted by small squares clustered around the centre of the frame. Generally speaking, more expensive cameras have a larger number of AF points, which affords the photographer more effective auto-focus capability.
autofocus system	sistema di messa a fuoco automatica	Auto-focus is when the camera trains itself on a subject. Modern camera software can usually recognize common subjects like human faces and will make sure they are not blurred.
automated feature	funzione automatizzata	A function that works automatically.

background	sfondo	General term for anything behind the main subject in a photograph.
backlighting	controluce	Backlight refers to when the main source of light for an image is behind your subject or point of focus.
banding	bande di colori	Smooth graduated colours reduced to larger blocks of colour. This produces a visible stepping of shades in the image.
Basic Zone exposure methods	modalità della Zona Base	Basic zone refers to the selection of preset fully automatic shooting modes on your camera's mode dial. Examples of Basic Zone shooting modes are Intelligent Auto, Portrait, Landscape, and Macro.
blur/blurring	effetto mosso	There are two types of blur, broadly speaking, focus blur, and movement blur. Focus blur is where the image, or part of the image, is not in focus, and Movement blur is where the subject or the camera has been moved while the shutter was open. Movement blur is where the subject or the camera has been moved while the shutter was open.
blurred	sfocato	See blur
Bulb mode	Modalità Bulb	Bulb Mode is an exposure setting that is used when seeking to use a shutter speed of more than 30 seconds.
camera shake	vibrazione della fotocamera	A term used to define the act of accidentally shaking a camera during shooting due to unsteady hands, which results in blurry images.
Center-weighted metering	misurazione Media pesata al centro	A camera metering mode. It places the highest importance in determining a correct exposure on information contained in the center of the frame.
Close-up exposure mode	modalità Macro	Also known as Macro Mode, Close-Up Mode is a camera mode that let you shoot things very close up, while keeping them in focus.
close-up picture	foto ravvicinata	The general term for pictures taken at relatively close distances to achieve from 1/10 life-size (1:10) to life-size (1:1) images.
color space	spazio colore	The range of colours a system is able to reproduce. Digital intermediate work is typically done in the RGB colour space.
color (white) balance	bilanciamento del colore (del bianco)	The practice in digital photography of making the colours look more natural. White in particular can look blue or yellow depending on the colour temperature of light. You can adjust

		the white balance to ensure that white looks white, and other colours look accurate as well.
composition	composizione	How different elements of an image are arranged within the frame. Photographers can control composition by moving the camera, adjusting the focus, or cropping images in post-production.
contrast	contrasto	The general term for describing the tone separation in a print in relation to a given difference in the light-and-shade of the negative or subject from which it was made.
Creative Auto mode	modalità Creative Auto/Creativa Automatica	Creative auto (CA) is literally and figuratively between the full auto (a.k.a. the “Green Zone”) and program exposure modes. It gives inexperienced shooters control over simplified camera settings that are typically not adjustable in the auto mode and confusing in program.
Creative Zone methods	modalità della Zona Creativa	The Creative Zone on a Canon DSLR refers to the semi-manual shooting modes such as Av, Tv and M, as arranged on the shooting mode dial.
depth-of-field	profondità di campo	Depth of field (DOF) refers to how much of an image is in focus, specifically the distance between the closest and farthest in-focus parts in a photo. Images with a shallow depth of field exhibit a lot of out-of-focus area (blurred foreground and/or background) while images with a deep depth of field can have nearly everything in focus. Depth of field is related to both the lens' aperture, and the size of the image sensor. Larger apertures (smaller f numbers) will leave less in focus - they give a shallow depth of field. Smaller apertures (larger f numbers) leave more of an image in focus - a deeper depth of field. Larger sensors also make it easier to blur a foreground and/or background at a given aperture, while a smaller sensor makes it easier to get everything in focus, at a given aperture.
diaphragm	diaframma	A camera component within a lens comprised of overlapping metal blades (the iris) that open and close to change the size of the opening (they allow different levels of light to pass through to the sensor - thus controlling the aperture (or f-number) and depth of field of an image - and the aperture hole of the lens.
diffraction	diffrazione	An optical effect when light waves bend around corners and interfere with one another when traveling through small holes, causing a loss in sharpness.



digital camera sensor	sensore della fotocamera digitale	An electronic device that converts an optical image into an electronic signal. It is used in digital cameras and imaging devices to convert the light received on the camera or imaging device lens into a digital image.
DOF	profondità di campo (PdC o DoF dall'inglese Depth of Field)	See depth of field
dynamic range of the sensor	gamma dinamica del sensore	The difference between the darkest and lightest tones in an image — the range of dark and light that a camera is capable of. Darkest and lightest hues are very rarely pure black or pure white. Cameras usually have a lower dynamic range than the human eye.
electromagnetic spectrum	spettro elettromagnetico	The complete range of electromagnetic radiation from the longest radio waves (wavelength $10^5$ metres) to the shortest gamma radiation (wavelength $10^{-13}$ metre).
electronic flash	flash elettronico	a flash lamp, usually attached to a camera or housed within the camera body, that produces brilliant flashes of light by the discharge of current through a gas-filled tube.
Evaluative metering	misurazione Valutativa	This mode is the best all-purpose metering method for most pictures. As its name suggests, it takes a series of readings in zones that cover the entire frame, and then calculates the overall average exposure value. Since Evaluative metering takes into account the entire frame when determining the exposure, it is useful for low-contrast subjects such as when shooting with front lighting or low-contrast landscape.
exposure	esposizione	The amount of light that reaches the camera's sensor, creating visual data over a period of time. Exposure is controlled by shutter speed, aperture, and ISO speed.
exposure meter	esposimetro	A device used for measuring the intensity of light. It translates that data into camera settings needed to make a correct exposure in the given lighting situation. There are two types of exposure meters - incident and reflective. The exposure meter built into your camera is a reflective light meter, meaning that it measures light reflected from a subject. The incident exposure meter measures light that falls directly onto the meter. This is the type of meter that is used to measure flash's intensity.
exposure method	metodo di esposizione	It refers to what controls should be used (aperture, shutter speed, or both) to set the

		exposure. It includes Program (P), Shutter-priority (Tv), Aperture-priority (Av), or Manual (M) options, plus Auto and Creative Auto.
exposure mode	modalità di esposizione	It refers to those modes used to control only the triad of settings that determine exposure—aperture, ISO, and shutter speed. There are four exposure modes: Programmed Auto/Program (P), Shutter Priority (S/Tv), Aperture Priority (A/Av), and Manual (M).
exposure scale	indicatore del livello di esposizione	A display showing the amount by which a photograph recorded at the current aperture and shutter speed will deviate from the optimal exposure selected by the camera.
exposure triangle	triangolo dell'esposizione	The combination of aperture, ISO, and shutter speed, which determines the time and intensity of light being let into the camera. Different exposures in film and digital images alike are achieved by adjusting these exposure settings.
external Canon dedicated flash units	unità flash esterne dedicate Canon	A dedicated flash is an external supplementary flash unit that is made for a specific camera system. A dedicated flash communicates electronically with the camera, allowing it to sync with the camera's aperture, shutter speed and exposure settings. Many fun and creative effects can be created with external flash.
external meter	esposimetro esterno	An external light meter is a hand-held device that reads incidental light (or the actual light in your scene). This meter can measure the light in the shadows of a scene, the mid-tones and the highlights, so you can literally measure the light you want to shoot in and get an accurate reading.
f/stop	f-stop/apertura	The size of the aperture opening, also known as the f-number.
faster shutter speed	tempo di scatto più breve/veloce	A high shutter speed used to capture a moving subject without blur. A fast shutter speed creates a shorter exposure, the amount of light the camera takes in.
field-of-view	campo visivo	The observable view through a camera lens and the scene that winds up in the photo. A wide angle lens (short focal length) delivers a wide field of view (FOV). A telephoto lens (long focal length) yields a narrow one.
filter	filtro	A plastic or glass lens that fits in front of the camera lens and is used to manipulate or affect the final image.

flash meter	misuratore flash	An exposure meter that measures the brightness of flash lighting to determine the correct exposure for a particular setup.
flash units	unità flash	Devices that emit light momentarily. You can use the flash's light to compensate for the lack of brightness when shooting in dimly lit situations like indoors or night scenes. Thanks to the instant exposure, using the flash can also be effective to prevent camera shake and subject blur.
focus	messa a fuoco	The process of making adjustments to the lens to find the maximum resolution, sharpness, and contrast for your chosen subject. You can do so either using manual focus or the autofocus system of your camera.
foreground	primo piano	The element of the photo closest to you.
frame	inquadratura	Framing in photography refers to the process of composing a picture. It involves choosing what you'll include in the frame and what you'll leave out. The goal is to create a pleasing composition that directs the viewer's attention to the subject matter.
H	H	ISO 25600 equivalent used when you would like to have the ISO go beyond, or expand, the native range so you can achieve the exposure you are looking for in your photo.
Handheld Night Scene mode	modalità Scatto Notturmo Manuale	A shooting mode that enables handheld shooting for night scenes. In this mode, four shots are taken consecutively for each picture, and the resulting image with reduced camera shake is recorded.
High Dynamic Range (HDR) photography	fotografia High Dynamic Range (HDR)	A technique that gives images a wider dynamic range than the one captured by the camera. The goal of this technique is representing a scene as close as possible to how it was seen by the human eye. HDR images are created by combining multiple photos with different exposure values.
high shutter speed	tempo di scatto breve	Fast shutter speeds are used for things like capturing a moving subject without blur.
Highlight Tone Priority	Priorità Tonalità Chiare	A Canon-developed camera feature which aims to capture more of the detail in the lightest areas of an image whilst avoiding 'blown' highlights.
highlights	alte luci	Visually the brightest, or photometrically the most luminant, areas of a subject.

hot shoe	attacco a slitta	The mounting point on a camera for a flash or other electronic accessory. Usually on top of the camera body.
image editor	programma di post produzione	Software that allows images to be edited and also converted to different graphics formats. Image editors typically deal with only bitmapped images such as GIFs, JPEGs and BMPs. Common functions are manually cropping, resizing the image and using "filters" to adjust brightness, contrast and colours.
image quality	qualità dell'immagine	Quality is one of the most widely used and yet more vague photography terms. One way to consider the quality of an image is looking for aberrations or information loss. Another, more subjective, one is to evaluate its composition, sharpness, exposure, etc.
image stabilization	stabilizzatore d'immagine	A variety of methods used to reduce the blur that comes from camera motion. Image stabilization can come from equipment engineered into a camera, or it can be part of post-production.
incident light	luce incidente	The light that falls on a subject. It can be from natural lighting, like the sun, or from an artificial source. Incident light can also be light that's reflecting off another surface, like a reflector.
infinity	infinito	Infinity refers to an Infinite distance. In practice, so far away, that any objects beyond a certain distance will appear in focus, when the lens is set to the Infinity focus position.
internal flash	flash integrato	Integrated flash built into the camera.
irregular colors	colori irregolari	Colours not following the normal or usual manner, lacking perfect symmetry, evenness, continuity or regularity.
ISO	ISO	ISO sensitivity: how sensitive your camera is to light. A higher ISO will be more sensitive and photos will generally be brighter. A lower ISO less so. ISO gets its name from the International Organization for Standardization, a group based in Switzerland that began standards for industrial and commercial products, including cameras, following World War II.
ISO Auto feature	funzione ISO Auto	When your camera is set to Auto ISO, you still shoot using one of the four modes, however, rather than pre-selecting an ISO value, the camera selects it automatically. The camera does this based on several criteria that you

		choose when you configure Auto ISO.
ISO expansion	espansione ISO	Expanded ISO is the term used to describe pushing a camera's software to push sensitivity limits even further beyond at both the high and low ends
ISO sensitivity	sensibilità ISO	See ISO
ISO settings	impostazioni ISO	See ISO
ISO Speed	sensibilità ISO	See ISO
ISO Speed Settings entry	voce Impostazioni Sensibilità ISO	You can select this option in the Shooting 2 menu to define the range of sensitivity settings you can choose manually.
Landscape exposure mode	modalità Paesaggio	An automatic mode used to take landscape photographs.
landscape photography	fotografia paesaggistica	Photography that deals with landscapes.
Landscape scene mode	modalità Paesaggio	A pre-programmed mode that sets everything up for perfect landscape pictures. Landscape mode works by closing your camera's aperture, which is the same as increasing the F-number of your aperture. When your aperture is smaller, less light gets through it, but the light that does get through forms added depth and a sharper image.
large f/stop	diaframma aperto/f-stop ampio	A f/ stop is a number used to indicate the size of a lens's aperture opening. Aperture blades open and close to let in more or less light. A large opening, which lets in more light and is used in darker situations, is described with a small f/ number like f/1.8.
lens	obiettivo	A collection of glass elements that transmit and focus light to form an image.
lens barrel	canna dell'obiettivo	The part of a lens that is cylindrical and that holds the lens elements.
lens focal length	lunghezza focale dell'obiettivo	The distance from the optical center of a lens to the point at which parallel rays of light passing through it converge (the focal point).
lens opening	apertura focale dell'obiettivo	See aperture
light meter	esposimetro	A device used to precisely measure a light source or the amount of light in a space.
live view	live view	An LCD screen on a digital camera that is viewed to frame and shoot pictures, not just display them after they have been taken.

long shutter speed	tempo di scatto lungo	Long or low shutter speeds are often used for night photography or by landscape photographers to benefit from more light entering the camera during the longer shutter duration.
low-key images	immagini low key	A term that describes images that contain a lot of shadows, darker tones and few highlight areas.
Macro	Macro	A camera mode that let you shoot things very close up, while keeping them in focus.
Main Dial	Ghiera Principale	A dial next to the shutter button on digital cameras used to change aperture, shutter speed and ISO,
main light source	Fonte di luce principale	Same as “Key light”- the principal, dominant source of light, usually in a studio, and generally the brightest light on a subject or scene.
Manual (M)	Manuale (M)	The camera mode requires the photographer to make all the decisions that determine an image’s exposure, as opposed to an automatic or semi-automatic mode. Shooting manual offers complete creative control over the shot, and is therefore considered a “must” for professional photographers. It is denoted by the M symbol on the Creative Zone area of the mode dial.
Manual (M) mode	modalità manuale	See Manual (M)
manual exposure	esposizione manuale	See Manual (M)
maximum depth-of-field	massima profondità di campo	The deepest depth of field.
menu	menu	A listing of user options, usually displayed on the monitor (screen) of a computer, camera or other device (printer, camcorder, etc.)
metering	misurazione	Metering describes the process of how your camera decides to assign the right shutter speed and aperture based on the amount of light the camera can pick up. To put it simply, metering is a way for modern cameras to reflect light and determine the right exposure without using an accessory meter.
meter reading	misurazione dell’esposizione	See metering
metering method	metodo di misurazione	The mode in which the camera measures the lighting in the scene so as to determine the correct exposure. Most cameras have a few

		different metering modes: Matrix or Evaluative Metering; Center-Weighted Metering; Spot Metering, and Partial Metering. The different metering modes allow the user to select the most appropriate one for use in a variety of lighting conditions.
Metering Mode button	pulsante Metodo di Misurazione	Button used to select the metering mode. (See metering method)
metering system	sistema di misurazione	See metering method
Minimum Shutter Speed	Velocità Minima dell'Otturatore	A setting that specifies the minimum shutter speed used for ISO Auto, and not for any other shooting modes. It allows you to select the lowest shutter speed you want used before ISO Auto kicks in.
mode	modalità	A particular functioning arrangement or condition of a camera or of software
Mode Dial	Ghiera di Selezione	A dial used on digital cameras to change the camera's mode (Manual (M), Program (P), Shutter priority (S), Aperture priority (Av), Auto, Action, Portrait, Night portrait, Landscape, Macro).
motion blur	effetto mosso (motion blur)	Motion blur is a long exposure photography technique that uses slow shutter speeds and lets you convey the feeling of movement or action in a still image. Motion blur is the result of movement of the camera, the subject, or a combination of the two.
multi-controller buttons	pulsanti multifunzione	left/right multi-controller buttons used to select a particular option.
neutral gray card	carta grigia neutra	See 18-percent gray card
neutral-density filter	filtro a densità neutra	A filter for use in front of the lens that absorbs all visible wave lengths to a more or less equal extent. ND filters can be used with digital cameras and both monochrome and colour films, since they have no effect on colour balance.
noise	rumore digitale	A visual distortion that looks like tiny coloured specs on a photo. It is especially visible in images shot at high ISO or very slow shutter speeds. Noise is the digital photography version of film grain.
noise reduction features	funzionalità riduzione rumore	A feature that can be activated or switches on automatically at slow shutter speeds. Note that noise reduction often requires more time for the photo to be written to the memory card, during

		which you will be unable to take a picture.
non-dedicated flash	flash non dedicato	A flash unit that is made by a different company, and typically does not communicate with the camera to the extent that it can be used automatically.
overexposure	Sovraesposizione	The opposite of underexposure. Overexposure is the result of too much light hitting the film or, in a digital camera, the sensor. Overexposed photos are too bright, have very little detail in their highlights, and appear washed out.
P (Program) mode	modalità di scatto P (Programma)	Program Mode, also known as automatic mode or P mode, automatically adjusts the aperture, shutter speed and ISO for correct exposure.
panning	panning	A photography technique in which the camera follows a moving subject. Done correctly, the subject is sharp and clear, while the background is blurred, giving a sense of motion to the photo.
Partial metering	misurazione parziale	One of the four metering modes available (See metering method). Partial metering weights the metering on the central area of the frame only, usually around 6% of the frame. It's the best option for where a central subject has considerably different lighting to the rest of the scene, for example in backlit situations.
photosite	fotosito	An individual light-sensitive element in a digital image sensor.
Picture Style	Stile Foto	Picture Styles are available in-camera as individual presets, which subtly adjust the colour, contrast, and sharpness of your shots. You can apply the Picture Style before you capture the shot, or afterwards if you shoot in RAW.
Portrait mode	modalità Ritratto	A camera feature that blurs the background to make the human subject stand out. It also makes skin tones and hair look softer.
portrait photography	ritratti	Portrait photography is about capturing the essence, personality, identity and attitude of a person utilizing backgrounds, lighting and posing.
Program (P) Mode	Modalità Programma (P)	See P (Program) mode
Program Shift	Variazione Programma	See (P) Program mode
Quick Control Dial	Ghiera di Controllo Rapido	A dial used to change the desired setting (the aperture, the exposure compensation amount, ISO speed, metering mode, AF point selection



		etc.)
Quick Control menu	menu di Controllo Rapido	A go-to place and a totally customizable menu to rapidly change settings. It gives you access to all the camera functions you require that can be selected and then adjusted. You can also press the Q button or tap the Q icon on the shooting settings screen to access the Quick Control menu.
Range for Stills	Gamma per Foto	An option you can select in the ISO Speed Settings entry in the Shooting 2 menu. It allows to define the range of sensitivity settings you can choose manually (The minimum can be set within ISO 100–25600 and the maximum within ISO 200–51200).
range of sensitivity settings	gamma della sensibilità ISO (limite minimo e massimo)	See Range for Stills
reach of your external flash	portata del flash esterno	The quantity of light emitted by the external flash.
reflective light	luce riflessa	Light produced by reflection which is when light bounces off an object.
reflectors	riflettori	A reflector is used to direct additional light into a subject. The reflector adds its light to a scene from a slightly different angle to the key light or other light sources. Using a reflector is a simple way to bring a small amount of light into the scene without using another light.
resolution	risoluzione	The number of pixels in a digital photo. 300ppi is the correct resolution for print. 72ppi is the correct screen resolution.
Scene Intelligent Auto mode	modalità di Scatto Automatica	A fully automatic mode. The camera analyses the scene and sets the optimum settings automatically. It can also adjust focus automatically on either the still or moving subject by detecting the motion of the subject.
scene modes	modalità scena speciale (SCN)	Automatic camera modes with pre-set exposure values based on different types of situations and subjects. These modes are aimed to help amateur photographers achieve the optimum exposure and DOF without having to control any of the settings.
selective focus	messa a fuoco selettiva	A technique where the photographer selectively focuses on the subject of an image, essentially ignoring all other aspects of the scene.
sensitivity	sensibilità del sensore	In photography sensitivity refers to a film or digital camera sensor's sensitivity to light. It is

		often referred to as ISO.
sensor image	sensore di immagine	A light-sensitive chip that records the scene being photographed in a similar manner to film in a traditional camera. Unlike film, the sensor does not store the image. It is stored on the digital camera's media.
sensor sensitivity	sensibilità del sensore	See sensitivity
SET	SET	An internal command that sets environment variables, which are stored values used by the operating system and many applications.
shadows	ombre	The darkest parts of an image.
shallow depth-of-field	profondità di campo ridotta	A shallow or small DOF is used when only a small amount of the image is in sharp focus while any background or surrounding areas that could distract the viewer's attention are blurred. A shallow DOF is particularly well suited to portrait and product photography.
sharp	nitido	See sharpness
sharp focus	messa a fuoco nitida	The subject is in focus with clear lines, crisp details, and no (unintended) blurring. It's a combination of accurate focus, a static camera, and the properties of the lens you're using.
sharpness	nitidezza	The clarity of detail in a photo.
shoot	scattare/fotografare	To take pictures.
Shooting 2 menu	menu Scatto 2	A menu tab where you can adjust different shooting options (ISO settings, ISO expansion, Range for Stills).
shooting handheld	scattare a mano libera	Taking pictures without a tripod.
shooting mode	modalità di scatto	Shooting modes fall into three categories: auto, scene, and P, Tv, Av, and M modes. In auto and scene modes the camera controls shutter speed and aperture. P, Tv, Av, and M modes are known as exposure modes and give photographers a choice as to which elements of exposure—aperture or shutter speed—they wish to control.
shooting settings	impostazioni di scatto	In general a setting is an adjustment in a software program or hardware device that changes it to the user's preference. The basic shooting settings include aperture, ISO and shutter speed (the "exposure triangle").
shooting settings screen	schermata delle	A monitor where you can adjust shooting

	impostazioni di scatto	settings.
shutter	otturatore	A device that allows light to pass for a determined period, exposing photographic film or a photosensitive digital sensor to light in order to capture a permanent image of a scene.
shutter release	pulsante di scatto	A button that is usually found on the right-hand side of the camera that you press to make the shutter open and take a picture. Most cameras have a two stage release. The first pressure activates the camera's autofocus and metering modes and the second fires the shutter.
shutter speed	tempo di scatto	How long the camera's shutter is open and the sensors inside are exposed to light.
Shutter-priority (Tv)	priorità di Tempo (Tv)	A setting on the camera abbreviated as S or Tv. It allows the photographer to set a specific shutter speed and the camera will automatically choose an aperture and ISO to match.
silhouette effect	effetto silhouette	An image of an object, such as a person or animal, represented as a solid dark shape in front of a lighter background. You can achieve this effect with a camera by photographing a backlit object — with the light coming from behind the object.
silhouetted sunset shot	silhouette di un tramonto	A shot where the sunset is taken with a silhouette effect (See silhouette effect).
slower shutter speed	tempo di scatto più lento	A long shutter speed. It refers to a larger fraction of a second, such as ½ or ¼. Slow shutter speeds can capture movement and introduce blur, usually for slower moving subjects. Long shutter speeds are typically around one second or longer.
smallest aperture	apertura più piccola	A narrow opening that lets the light through. As the opening is small, the camera needs to make up for the loss of light by slowing the shutter speed to achieve a well-exposed image. A small aperture corresponds to a larger number f-stop — such as, f/8 or f/16.
Spot	misurazione spot	See spot metering
spot metering function	modalità di misurazione spot	Spot metering is the measurement of very small portions of the total image area. Older cameras, as well as less-expensive digital cameras, only offer a single, centrally located measuring point, usually between 1 to 5 degrees in coverage. Many newer cameras offer a selection of 3, 5, 7, 11 or more reference points for selective metering, which enable you to selectively measure important areas of the photograph,

		including areas that are off-center to the frame. Spot metering is a very effective way to take readings of backlit subjects.
status LCD icon	icona di stato sul monitor LCD	A symbol representing a specific mode or status displayed on the camera's LCD panel.
telephoto lens	teleobiettivo	A type of lens that specializes in long-range photography and makes the subject appear closer to the camera. Telephoto lenses tend to be large, and their focal length is shorter than their physical length.
to add about one-half stop more exposure	compensare l'esposizione di circa mezzo stop	To increase exposure by one-half stop. A stop is a doubling the amount of light let in when taking a photo.
to adjust exposure	regolare l'esposizione	Adjust the amount of light which reaches the camera sensor or film and which is controlled by the aperture, by the shutter speed and by the ISO speed.
to base exposure	calcolare l'esposizione	See measuring
to blur	Sfocare/venire o rendere mosso/ dare un effetto mosso	See blur
to fill in the shadows	riempire le ombre	To enrich the shadows with detail.
to increase the aperture by one stop	aprire il diaframma di uno stop	To let more light entering the camera to capture twice as much light as on the previous shot.
to lock exposure	bloccare l'esposizione	To keep the current exposure from changing when you want to reframe the scene. A function that allows the camera to maintain the same brightness between shots.
to wash out	bruciare (le luci)	A washed out image exhibits, in whole or in part, colours which are low in saturation and/or contrast or tones which are low in contrast and too light in density.
top-panel LCD	pannello LCD nella parte superiore della fotocamera	LCD stands for Liquid Crystal Display: a low-power monitor often used on the top and/or rear of a digital camera to display settings or the photo itself.
tripod	treppiede	A three-legged stand for supporting a camera or other apparatus. The key function of a tripod is to provide stability and minimize (or eliminate) camera shake.
underexposure	sottoesposizione	The opposite of overexposure. Underexposure is the result not enough light hitting the film strip or camera sensor. Underexposed photos are too dark, have very little detail in their

		shadows, and appear murky.
viewfinder	mirino	What the photographer looks through to take a picture.
visible light	luce visibile	The part of the electromagnetic spectrum that humans perceive.
well-exposed photographs	foto correttamente esposte	The correct exposure: it is the one in which you don't lose information in the shadows or the highlights. It is the exposure that takes full advantage of the camera's sensor capacity to capture as much information as possible from the scene, capturing detail in both the shadows and the highlights.
wider stop	diaframma più aperto/ampio	A large opening, which lets in more light and is used in darker situations. It is described with a small f/ stop like f/1.8. An f/ stop is a number used to indicate the size of a lens's aperture opening.
zoom lens	obiettivo zoom	A type of lens where its focal length can be changed within a set range, for example, by rotating the zoom ring on the lens barrel. This enables you to 'zoom in' to get a closer look at the detail, or 'zoom out' to see the wider picture.



## RIASSUNTO

Questa tesi propone una traduzione tecnica dall'inglese all'italiano di una sezione appartenente alla guida fotografica *Canon EOS 80D Guide to Digital SLR Photography* e incentrata sull'esposizione fotografica. Scritta da David Busch, fotografo e autore di successo di numerose guide fotografiche, la guida è rivolta sia a principianti che ad esperti del settore e spiega le diverse funzioni della fotocamera fornendo istruzioni d'uso dettagliate, relazionandole anche a tecniche o situazioni fotografiche specifiche per imparare ad utilizzare al meglio la Canon 80D. Lo scopo è stato quello di commentare alcuni dei passaggi più interessanti, partendo da alcune considerazioni riguardanti l'organizzazione testuale, struttura sintattica e terminologia, per poi terminare con delle osservazioni a proposito del registro, dei verbi modali e la specificità culturale, così da delineare le varie strategie utilizzate per risolvere i problemi riscontrati nel corso della traduzione e produrre un testo conforme alle norme della lingua d'arrivo. La scelta di trattare la traduzione tecnica applicata all'ambito fotografico riflette pienamente il mio crescente interesse per la traduzione specializzata, una delle materie principali del mio corso di laurea in Lingue Moderne per la Comunicazione e Cooperazione Internazionale, ma anche per la fotografia, una passione che ho sempre coltivato da quando ero bambina.

Il primo capitolo offre una panoramica riguardante i concetti di traduzione e traduzione tecnica. Sebbene la traduzione tecnica sia stata trascurata nella letteratura sulla teoria della traduzione, si è cercato di sottolinearne l'importanza, contrastando alcuni falsi miti che tendono a minimizzare quest'area di studio e ponendo particolare attenzione alle principali differenze tra la traduzione scientifica e quella tecnica e alle caratteristiche del linguaggio tecnico, sia linguistiche che stilistiche. Nell'epoca in cui viviamo oggi la traduzione tecnica è infatti essenziale: non solo svolge un ruolo fondamentale nel facilitare il flusso di idee, competenze, valori e altre informazioni tra culture diverse, ma favorisce anche alcune delle più significative scoperte scientifico-tecnologiche che sono di fatto possibili solo grazie alla capacità della traduzione di diffondere la conoscenza scientifica e tecnica. Nonostante le somiglianze tra traduzione scientifica e tecnica, come la presenza di terminologia specializzata, è importante ricordare che non identificano la medesima tipologia di traduzione: i testi scientifici discutono, analizzano e riassumono informazioni con l'obiettivo di proporre nuove

teorie e metodi, mentre i testi tecnici si concentrano su argomenti tecnologici e hanno lo scopo di trasmettere informazioni nel modo più chiaro ed efficace possibile per aiutare qualcuno a fare qualcosa. Sfortunatamente, la traduzione tecnica viene spesso sottovalutata a causa di miti e pregiudizi che ne minimizzano l'importanza. Uno dei pregiudizi più comuni è che la traduzione tecnica sia un semplice esercizio di ricerca terminologica. Se da un lato è vero che la caratteristica più rilevante probabilmente risulta essere la terminologia, questo non significa che lo stile debba passare in secondo piano. Infatti, scrittori e traduttori tecnici devono essere in grado di trasmettere le informazioni tecniche nel modo più chiaro, semplice e conciso possibile per permettere al lettore di cogliere completamente e velocemente il contenuto. Questo richiede spesso di trovare delle soluzioni creative e stilistiche attraverso le quali è possibile trasmettere le informazioni in modo accurato e appropriato nella lingua d'arrivo.

Inoltre, per comprendere il contesto storico in cui si inserisce la pratica della traduzione, vengono presentati i diversi approcci (approcci orientati al testo di partenza e approcci orientati al testo d'arrivo) con particolare enfasi sulle teorie dell'equivalenza e dello Skopos al fine di comprendere nello specifico come queste possano risultare utili nell'ambito della traduzione tecnica. Mentre gli approcci orientati al testo di partenza mirano a conservare le specificità del testo di partenza senza considerare la situazione comunicativa in cui il testo viene tradotto e utilizzato, gli approcci orientati al testo d'arrivo (teoria dello Skopos) ripongono maggiore enfasi sul testo d'arrivo producendo una traduzione accettabile, che è cioè priva di elementi estranei alla cultura ricevente e che si adatta al lettore destinatario tenendo in considerazione lo scopo del TA. Applicando questo principio alla traduzione tecnica, è possibile affermare che, l'obiettivo di una traduzione tecnica è in generale quello di raggiungere un alto livello di accettabilità, in quanto i testi tecnici, pur essendo traduzioni, sono destinati a funzionare come testi indipendenti nella lingua di arrivo. È stato possibile concludere che, nonostante tutte le teorie, le tecniche e le strategie disponibili per produrre traduzioni migliori, è difficile applicare un approccio specifico e infallibile alla traduzione tecnica. Entrambi gli approcci presentano i loro limiti, tutti i tipi di traduzione comportano perdita, aggiunta e distorsione di informazioni e, come ha poi dimostrato anche la mia proposta di traduzione, all'interno dello stesso testo, può essere necessario passare frequentemente dalla traduzione letterale a quella libera, formale o dinamica. Una



soluzione è stata quella di servirsi della teoria dello Skopos per determinare ciò che si deve ottenere con la traduzione e utilizzare i vari livelli di equivalenza come linee guida nel processo di traduzione. Prima di analizzare nel dettaglio il testo di partenza nel secondo capitolo, si è cercato di dare una panoramica generale sulla comunicazione e sulla documentazione tecnica identificandone le principali caratteristiche.

Lo scopo della comunicazione tecnica, così come quello della traduzione tecnica, è quello di aiutare un determinato pubblico a comprendere un argomento specifico o di aiutarlo a svolgere un compito in modo semplice, efficace, efficiente e sicuro. Per raggiungere questo obiettivo, la comunicazione tecnica deve trasmettere le informazioni tecniche rendendole facilmente accessibili, in modo tale che i destinatari possano leggerle facilmente e utilizzarle correttamente. Come viene poi confermato nel secondo capitolo, fondamentali sono: un linguaggio che sia il più breve e conciso possibile, ma anche il modo in cui vengono organizzate e presentate le informazioni (ordine cronologico, da generico a specifico o causa-effetto) e altri fattori relativi al design, come l'impaginazione, i caratteri e la grafica della documentazione tecnica. Infine, il primo capitolo si chiude introducendo gli strumenti che verranno poi utilizzati nel processo traduttivo: memorie di traduzione, sistemi di gestione terminologica, corpora, traduzione automatica e post-editing. La memoria di traduzione (TM) è uno strumento che consente ai traduttori di memorizzare testi tradotti in precedenza e di consultarli facilmente per un eventuale riutilizzo durante il processo di traduzione. Per fare ciò, la TM confronta il nuovo segmento da tradurre con quello che trova nel database costituito da termini, frasi o addirittura paragrafi precedentemente tradotti.

Questo tipo di tecnologia aumenta la produttività, migliora la coerenza del testo e favorisce anche una migliore gestione della terminologia. Data l'importanza della terminologia nella traduzione tecnica e la necessità di utilizzarla in modo coerente e armonizzato durante tutto il processo, i traduttori tecnici possono garantire un uso appropriato e accurato dei termini disponendo di una solida base terminologica. Si tratta di un database contenente la terminologia e le informazioni correlate che viene normalmente utilizzato all'interno degli strumenti di traduzione assistita e che consente ai traduttori di gestire, archiviare, recuperare e modificare i termini. Insieme agli strumenti di traduzione assistita (*CAT tool*), anche la traduzione automatica (MT) svolge un ruolo importante nel settore della traduzione computerizzata. Mentre nella

traduzione assistita il testo d'arrivo è prodotto da professionisti con l'ausilio di strumenti informatici specifici, nella traduzione automatica la traduzione è eseguita automaticamente dal computer senza che vi sia alcun intervento umano. Se da un lato è possibile tracciare una netta distinzione tra gli strumenti di traduzione automatica e quelli di traduzione assistita, dall'altro lato questa suddivisione è diventata sempre più ambigua a causa della crescente integrazione della traduzione automatica nei CAT tool e della pratica sempre più diffusa del cosiddetto post-editing della traduzione automatica (MTPE), ovvero un processo in cui una traduzione automatica viene successivamente post-editata da un linguista per perfezionarne la qualità. Questo è un processo indispensabile in quanto il sistema di traduzione automatica non è sempre in grado di interpretare un testo, di risolvere l'ambiguità o di determinare la forma migliore da utilizzare, e molto spesso produce testi non conformi alle norme della lingua d'arrivo o allo scopo della traduzione.

Il secondo capitolo si concentra soprattutto sul testo di partenza e introduce il processo traduttivo vero e proprio. Innanzitutto, ho ritenuto opportuno dare una panoramica generale sulla fotografia digitale per spiegare cos'è esattamente una fotocamera digitale e come funziona, essendo quest'ultima l'oggetto principale del manuale tradotto. A differenza di una vecchia macchina fotografica a pellicola, una macchina digitale non espone le sostanze chimiche della pellicola alla luce, ma utilizza un sensore che converte la luce che entra attraverso l'obiettivo in impulsi elettrici. Questi impulsi vengono inviati al convertitore digitale che li traduce in codice numerico. I numeri a loro volta vengono passati al computer della macchina che li elabora e salva il risultato in forma di file sulla card. Dopo aver chiarito i principi di funzionamento di una macchina fotografica digitale, mi sono dedicata all'analisi del testo di partenza. Infatti, se è vero che un testo tecnico è un documento prodotto per uno scopo preciso e destinato a un pubblico specifico, allora è fondamentale che i traduttori tecnici abbiano un'idea chiara del testo di partenza, di quale sia lo scopo del testo e il pubblico al quale è indirizzato. È stato quindi necessario eseguire un'analisi del testo di partenza commentando le caratteristiche più importanti dal punto di vista del contenuto, organizzazione testuale, lingua, stile, registro e design.

L'analisi è stata infatti utile sia per aver una comprensione dettagliata del testo, dei destinatari e dell'obiettivo del testo, su cui infatti dipende ogni scelta traduttiva, sia

per individuare le potenziali aree problematiche per la traduzione. Per prima cosa, ho deciso di creare un corpus del testo di partenza in Sketch Engine così da poter identificare i termini e le frasi più ricorrenti utilizzando i vari strumenti di analisi disponibili in Sketch Engine (word list, word sketch e concordance). Rivolta sia a principianti che ad esperti del settore, *David Busch's Canon EOS 80D Guide to Digital SLR Photography* è una guida fotografica che spiega le diverse funzioni della fotocamera fornendo istruzioni d'uso dettagliate, relazionandole anche a tecniche o situazioni fotografiche specifiche per imparare ad utilizzare al meglio la Canon 80D. È caratterizzata da una struttura organizzata in titoli e sottotitoli che aiuta il lettore ad orientarsi velocemente e ad identificare facilmente i contenuti della guida. I vari contenuti sono presentati secondo un approccio "top-down" (dall'alto verso il basso), in altre parole si inizia con un'introduzione teorica sull'argomento per poi arrivare a contenuti maggiormente dettagliati, scindendo progressivamente i vari concetti in altrettanti più piccoli e fornendo al lettore le corrette istruzioni per utilizzare le informazioni appena acquisite ed eseguire un determinato compito (impostare la corretta esposizione).

Sebbene la terminologia sia probabilmente la caratteristica più rilevante dei testi tecnici, lo stile, l'organizzazione testuale, la struttura sintattica, il registro e il design non sono certo di minore importanza. Questo smentirebbe la convinzione comune che la traduzione tecnica sia tutta una questione di terminologia. Infine, prima di iniziare la vera e propria traduzione del testo di partenza, ho introdotto la metodologia adottata (fase di pre-traduzione), focalizzandomi sulla raccolta di testi paralleli, la creazione di una memoria di traduzione e di un corpus elettronico nella lingua d'arrivo. Per prima cosa, ho raccolto un certo numero di testi paralleli, manuali d'istruzioni o testi che trattassero argomenti fotografici, in particolare l'esposizione, essendo questa il tema principale del testo di partenza. La raccolta di testi paralleli non solo mi ha permesso di osservare come argomenti simili vengano generalmente tradotti nella lingua d'arrivo, sia in termini di contenuto, di terminologia e di stile, ma è stato anche un passaggio essenziale per eseguire l'allineamento in SDL Trados Studio, e quindi importare i contenuti tradotti in una TM che poi avrei utilizzato nel mio progetto di traduzione. Dopo aver eseguito l'allineamento, ho creato una TM vuota in cui ho poi importato il file di allineamento. Per poter utilizzare questa memoria di traduzione in MateCat, ho

dovuto esportarla e salvarla come TMX (Translation Memory eXchange) e poi importarla in MateCat dove l'avrei utilizzata integrandola con la traduzione automatica. Infine, la creazione di un corpus elettronico nella lingua d'arrivo in Sketch Engine ha costituito un importante riferimento nel corso del processo di traduzione, in quanto mi ha permesso di effettuare ricerche fraseologiche e terminologiche, come ad esempio le co-occorrenze di parole, termini o intere frasi e di vederli nel loro contesto d'utilizzo, osservando anche come argomenti simili vengano generalmente tradotti nella lingua di arrivo.

L'uso costante di diversi software e tecnologie durante il processo di traduzione ha confermato che, in seguito all'avvento di Internet e dei computer, la traduzione si è trasformata in un'attività computerizzata che richiede al traduttore non solo eccellenti competenze linguistiche, ma anche la capacità di utilizzare una serie di strumenti, software e tecnologie. Gli strumenti informatici per la traduzione assistita, ovvero i CAT tool (Trados e MateCat), le memorie di traduzione, i sistemi di gestione terminologica, i corpora elettronici e la traduzione automatica/post-editing hanno svolto un ruolo fondamentale nel fornire il supporto tecnico necessario per aumentare la produttività della traduzione e per un uso appropriato, coerente e accurato di terminologia e fraseologia. Tuttavia, più spesso di quanto mi aspettassi, il sistema di traduzione automatica integrato in MateCat non è stato in grado di interpretare correttamente il testo di partenza e di produrre un testo conforme alle norme della lingua d'arrivo. I limiti della traduzione automatica hanno così dimostrato la necessità dell'intervento umano da parte dei traduttori professionisti: il processo di traduzione è finito per diventare in alcuni casi un post-editing della traduzione automatica per migliorarne la qualità, in altri una vera e propria traduzione da zero.

Il terzo capitolo contiene il testo in inglese con traduzione a fronte (la colonna di sinistra contiene il TP e quella di destra il TA). Infine, il quarto e ultimo capitolo è dedicato all'analisi della traduzione effettuata per delineare le varie strategie utilizzate al fine di risolvere i problemi riscontrati nel corso della traduzione e produrre un testo conforme alle norme della lingua d'arrivo. A tale fine, vengono commentati alcuni dei passaggi più interessanti, partendo da alcune considerazioni riguardanti l'organizzazione testuale, la struttura sintattica e la terminologia, terminando poi con delle osservazioni a proposito del registro, dei verbi modali e della specificità culturale.

Innanzitutto, per quanto riguarda l'organizzazione testuale, l'originale suddivisione dei paragrafi è stata rispettata anche nel testo d'arrivo. Lo stesso è avvenuto per quanto riguarda i vari font utilizzati nella guida, come ad esempio il grassetto e la capitalizzazione per evidenziare i titoli o i sottotitoli. In questo modo, i lettori possono identificare e selezionare immediatamente il tipo di contenuto e di informazioni senza dover leggere l'intero paragrafo. Tuttavia, quando si trattava di tradurre la forma *-ing* di titoli più generici e astratti nel testo di partenza, invece di renderli direttamente con un infinito, ho preferito nominalizzarli nel testo d'arrivo. La nominalizzazione è uno strumento sintattico, molto più comune in italiano rispetto all'inglese, che consiste nella trasformazione di un verbo in una forma nominale. Questa stessa tecnica è stata utilizzata in altri passaggi per permettere non solo di evitare ulteriori subordinazioni nel testo d'arrivo, ma anche per aumentare il grado di formalità del testo e la distanza tra lettore e autore che caratterizzano il registro italiano. Viceversa, in alcuni casi, per ottenere un testo che fosse il più chiaro possibile ed evitare costruzioni complesse, è stato necessario sostituire forme nominali con forme verbali che utilizzano i cosiddetti *strong verbs*, ovvero verbi che descrivono l'azione in modo più conciso e preciso.

Da un punto di vista morfo-sintattico, è stato interessante osservare come l'inglese preferisca frasi corte e semplici con una struttura paratattica, a differenza dell'italiano che predilige frasi più lunghe e complesse aventi una struttura ipotattica. Il passaggio dalla semplicità della frase semplice inglese a quella complessa italiana è stato evidente soprattutto nelle traduzioni di sintagmi preposizionali che hanno previsto un'espansione grammaticale tramite l'inserimento di una subordinata (causale, finale, relativa, concessiva, modale etc.) nel testo d'arrivo. Inoltre, in alcuni passaggi ho preferito cambiare l'ordine delle informazioni circostanziali, che nel testo inglese erano poste alla fine della frase, mentre nel testo d'arrivo le ho inserite all'inizio della frase così da migliorare la leggibilità e quindi facilitarne la comprensione da parte del lettore destinatario. Difficoltà nel processo traduttivo sono state rappresentate soprattutto dalla diversa frequenza d'uso dei connettivi in inglese e in italiano e da quei sintagmi nominali particolarmente complessi in inglese. In entrambi i casi sono ricorsi alla tecnica dell'esplicitazione: nel primo caso, essendo l'italiano una lingua più ricca di connettivi rispetto all'inglese, ho dovuto fornire il connettivo appropriato nel testo

d'arrivo per esplicitare la relazione logica tra due o più frasi che invece era implicita nel testo di partenza; mentre nel secondo caso ho dovuto rendere esplicite le relazioni logico-semantiche tra le varie informazioni che modificavano il nome e che erano implicite in inglese. La tecnica dell'esplicitazione è stata utilizzata anche per aggiungere delle frasi esplicative laddove ci fossero dei passaggi che richiedessero delle precisioni al fine di rendere il testo d'arrivo più chiaro possibile.

Per quanto riguarda l'aspetto terminologico, sono state riscontrate diverse difficoltà soprattutto per i termini puramente tecnici, ovvero quei termini utilizzati esclusivamente nel campo della fotografia e che riguardavano principalmente le funzioni, le modalità e i pulsanti della fotocamera (*Basic Zone exposure methods – modalità della Zona Base, exposure scale – indicatore del livello di esposizione*). Altrettanto interessante è stata la traduzione delle collocazioni, ovvero co-occorrenze di due o più parole che tendono a presentarsi insieme più spesso di quanto si potrebbe prevedere (*high shutter speed, large f/stop, small f/stop*). Il rischio era quello di produrre una traduzione letterale cadendo in calchi linguistici. A questo punto, i corpora comparabili si sono rivelati estremamente utili per identificare i termini appartenenti all'area tematica e i possibili corrispondenti in italiano. Altre difficoltà sono state riscontrate per quei termini che potevano avere più di una possibile traduzione a seconda del contesto in cui apparivano (*to blur* è stato tradotto come *dare un effetto mosso* oppure come *sfocare*). Per quanto riguarda quei termini o espressioni che non avevano un equivalente in italiano, le due strategie di base utilizzate per coprire le lacune terminologiche nel testo d'arrivo sono state la parafrasi lessicale e pragmatica e i prestiti.

Dato lo scopo didattico della guida fotografica, queste strategie spesso si sono sovrapposte l'una all'altra, dando luogo ad una procedura in cui è stato utilizzato il prestito inglese accompagnato dalla spiegazione in italiano (*low-key images with murky shadows - low key caratterizzate da ombre molto scure*). Inoltre, è stato interessante osservare come l'inglese tenda a ripetere il medesimo termine più volte per ottenere maggiore coerenza e precisione, mentre l'italiano, per ragioni stilistiche, preferisce ricorrere a variazioni lessicali tramite l'uso di sinonimi. Per raggiungere un maggiore livello di formalità nella traduzione, in linea generale ho deciso di sostituire le domande retoriche con frasi interrogative indirette, e di neutralizzare i pronomi personali e gli

imperativi sostituendoli con delle costruzioni impersonali come *si, è possibile*, gerundi o infiniti, tranne in quelle frasi in cui la voce dell'autore e/o il coinvolgimento del lettore erano percepiti in modo più forte. Infine, dal punto di vista della specificità culturale, le unità di misura, frazioni e percentuali, sono state convertite nella forma corrispettiva italiana nel TA. Il percorso traduttivo si è poi concluso con la realizzazione di un glossario contenente tutti i termini tecnici con le loro rispettive traduzioni e definizioni.

Sebbene lo scopo della comunicazione tecnica non sia quello di intrattenere o di esprimere particolari doti letterarie, la traduzione tecnica ha dimostrato di poter essere creativa. Infatti, la traduzione ha spesso richiesto di trovare soluzioni creative e stilistiche per trasmettere le informazioni in modo efficace nella lingua di arrivo, rispettando le norme del linguaggio tecnico. Se la documentazione tecnica è concepita per fornire informazioni nel modo più chiaro, conciso e semplice possibile per aiutare i destinatari a fare o conoscere qualcosa, lo stile si è rivelato di fondamentale importanza nello svolgere questo compito in modo efficace.

La traduzione di questa guida fotografica è stata un'esperienza molto interessante e stimolante che nonostante le mie conoscenze fotografiche pregresse, si è rivelata più impegnativa del previsto. Sicuramente mi ha dato l'opportunità di approfondire alcuni concetti fotografici mettendo in pratica allo stesso tempo le mie competenze linguistiche e traduttive. Ho cercato di produrre una traduzione che potesse essere considerata il più possibile efficace e accurata secondo i criteri di leggibilità e utilizzabilità. La vera sfida nella traduzione tecnica è stata quella di trovare un equilibrio tra il valorizzare l'autore del documento di partenza e soddisfare i lettori destinatari della traduzione, fornendo loro delle informazioni chiare e concise in un testo che fosse conforme alle norme della lingua d'arrivo e del linguaggio tecnico. In conclusione, la traduzione ha dimostrato che il lavoro dei traduttori tecnici comporta molte competenze che non includono solo eccellenti abilità linguistiche, ma anche la valutazione dello stile e del contenuto del testo di partenza, la raccolta delle risorse necessarie, l'utilizzo di diverse tecnologie e la ricerca di concetti sconosciuti o problematici, tutti essenziali per poter assicurare una traduzione che sia conforme alle norme della lingua d'arrivo e che rispecchi le aspettative dei suoi destinatari. Volendo usare la metafora dell'iceberg, si può dire che il prodotto finale della traduzione è solo ciò che è visibile sulla pagina (la punta

dell'iceberg), mentre il lavoro che il traduttore deve fare per ottenere quel risultato è l'iceberg, che è invisibile ma può essere molto più grande.



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