

**Translation of museum narratives:
linguistic and cultural interpretation of museum bilingual texts.**

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Abstract

As organisations in the service of society, museums are platforms where cultural heritage is valued and where cross-cultural understanding (or misunderstanding) takes place. The contribution of translation studies to museum communication is still largely unexplored, despite museums increasingly playing relevant roles in collecting, preserving, representing and translating cultures for audiences no longer community or nationally determined.

This study investigates some fundamental characteristics of how museums interpret their collections and portray them to the public by analysing bilingual texts from object labels presented in museums. Starting from a social semiotic concept of museum communication, this study explores how written texts produced by museums are embedded in the institutional culture and reflect specific, western-centred ideologies. Drawing on Ravelli's (2006) communicative frameworks, adapted from Halliday's Systemic Functional Approach, the study analyses how translation deals with the ideational and interpersonal choices of the original text by examining in particular issues of transitivity, modality, attitude and the use of cultural specific items. This has profound implications for a wider international audience who is unlikely to share the same ideologies on past events. Results suggests that translation has a pivotal role to play in ensuring that meanings at ideational and interpersonal level are sensitively communicated to a cultural diverse audience.

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Introduction

As institutions ‘at the service of society’¹, museums have an increasingly crucial role within the communities they serve. These include the international visitors who are becoming a significant presence in their galleries. The ease of travel and the increase of cultural tourism have expanded museum audiences further beyond national and cultural boundaries, posing new challenges in terms of intercultural communication and translation.

Over the past twenty years, museums across Anglo-American and European contexts had to review their roles, functions and strategies as part of a wider critical movement that questioned traditional museological approaches. Known as “New Museology” (Vergo, 1989) or “Reflexive Turn” (Phillips, 2003), this movement was concerned with audience involvement and consequently with improving museums’ engagement with their public.

Communication and linguistic styles adopted to produce written text became the focus of “new” museums, concerned with reviewing their interpretation of the past, as their functions expanded from collection and preservation of objects to presentation and explanation of narratives, in line with embracing a more educational vocation (Hooper-Greenhill, 2000 and Ravelli, 2006). In Chapter 1 this evolution is described by discussing origins as well as current museological trends in the British Museums, National Gallery (UK) and the Uffizi Gallery and Vatican Museums (Italy).

¹<http://icom.museums/definition.html>

From places of awe, reverence and admiration museums gradually became arenas where both cultural and intercultural understanding may take place, thanks to new ways of communicating with the public.

As museums' increased cultural awareness evolved, so did the necessity of producing informative material targeted to the public's needs. This involved writing museum texts (brochures, guides, labels, web-sites) with the public in mind. Narratives needed to be discussed, specialised terminology toned down and new interactions introduced. Museums were reflecting on their powerful voices, which can be used to interpret events in an asymmetrical way (Hooper-Greenhill, 2000). In order to explore the context where the process of translation in museums takes place, this research firstly will address the following research question: what type of voice does the museum adopt in the communicative process with its public? Thus this study identifies what type of relationships the museum seeks to establish with its audience by analysing one of the ways through which communication in museums take place: the museum text, more specifically the bilingual label. Strictly related to this enquiry is the second research question focused on identifying what type of ideologies underpin the content of museum text, and what role translation may have in identifying and reproducing them. Chapter 2 gives an account on how museological and translation theories to date have explored the issue of museum communication and its implication in translation. Surprisingly, given the relevance of museums as place of cross-cultural exchange, this area of translation studies has been under researched, with some significant exceptions.

Chapter 3 proposes a methodology based on a Systemic Functional approach in order to identify linguistics items that influence museum texts and their meanings, often ascribable to museums' functions and communicative efforts. It also adopts a register analysis methodology to identify shifts in translation in museum text.

This research considers translation as 'an act of communication which attempts to relay, across cultural and linguistic boundaries, another act of communication' (Hatim and Mason, 1997:1). Translation has a crucial role in museums as it ensures that international visitors have accessibility to the source culture, including the narratives created by the museums to explain, educate and engage the public with objects, artefacts and the cultures that produced them. Translation in museums should be culturally sensitive, have a rigorous and comprehensive understanding of the source language and culture and of the impact choices at this level have in reproducing (or not) ideologies, cultural and linguistic norms.

The third research question tries to explore to what extent translation in museum is culturally sensitive. In doing so, 12 bilingual labels from two renowned museums (6 from The Uffizi Gallery and 6 the Vatican Museums) have been selected from 100 bilingual labels provided by the museum. A qualitative analysis based on systemic functional linguistic theory, more precisely on Ravelli's (2006) work, who integrated the field of museum studies with that of linguistics, was carried out firstly on the source text (Italian), subsequently on the target text (English). Chapter 3 illustrates in great detail how this methodology is applied to museum texts.

This helped identifying shifts of translation and at which level they occurred, highlighting choices and their impact on the production of target text. This phase of the analysis is illustrated in Chapters 4 and 5.

Before analysing any type of translation it is of crucial importance to analyse the context whereby the source text is produced and the translation takes place. As Hatim observes, ‘in translation studies, the challenge for years has been to identify these macro-structures and to define their precise role in the process of translation [...]’ (Hatim, 2009:36). Thus when considering translation in museums, exploring the factors influencing the production of museum texts enables one to explore the attitudes and ideologies underpinning communication in these cultural institutions. As it will be explored in more detail in Chapter 1, multimodality has a great impact on the production and reception of museums texts. As Neather (2005; 2008) observes, in museums there is a wide range of modes through which communication takes place: apart from the verbal (or written text) mode, museums often communicate visually, through images and signs and light effects; spatially, through the use of space and juxtaposition and via the audial mode, by adopting audio devices.

Chapter 1 will investigate how to gain a better insight into the context where museum texts are produced and translation may be required. In order to do this, museums’ epistemology, their evolution and reinterpretation of roles and functions have been discussed. A comparative analysis of the evolution of different museologies in the two contexts examined (English and Italian) is also carried out in order to identify any difference that may affect the production of museum texts.

Chapter 1. Museums and communication: the shift of museological approaches and its impact on textual production across the British and Italian museums.

1.0 Introduction.

As discussed in the main thesis introduction, the overall aim of this work is to explore how translation reproduces museums' narratives into a different target language and culture. Given the relevance of contextual factors on the production of informative material in these institutions, (Hooper-Greenhill, 2000; Neather, 2005; Ravelli, 2006) it is of critical importance that museums and their role in different cultures are examined and understood prior to proceeding with an analysis of museum texts and their translations.

This chapter will firstly give an account of how museums in Western Europe originated and evolved into the institutions that have become widely upheld as beacons of our cultural identity and as places of learning and enjoyment. Incorporated into this account will be an analysis of how museums' roles and functions have shifted following broader cultural movements, for example postcolonialism, questioning long-standing methodologies and approaches.

The discussion will then move to explore museums' current roles, audience approaches and the presentation of written texts. Finally it will present a cross-cultural comparison of how museological approaches have been implemented in the British and Italian museums examined, with particular emphasis on museum space, exhibition style and textual presentation.

1.1 Museums' roles and functions in Western Europe: origins, evolution and current museological movements.

Origins of museums seem to follow a common trend in Western Europe, whereby from the 18th century onwards the function of these institutions has seen a remarkable development. Initially established as places to safeguard private collections (formed from a haphazard assemblage of historical, scientific, archaeological and artistic artefacts), from the 19th century museums became “contact zones” (Clifford, 1997:238) “temples or forums” (Cameron, 2004:191, cited in Alexander and Alexander, 2008:20), “travel and translation” (Cuno, 2011:7) “via pulchritudinis”²(Paolucci, 2016).

The miscellaneous and apparently incongruent nature of such definitions reflects the multifaceted complexity of the roles museums have been called to play in more recent times. Understanding forces influencing museums' development will also shed light on how narratives constructed and promoted in these institutions evolve and change, thus providing a better insight into the source culture and the circumstances involved in the production of museums' texts.

Museums have a very individual and specific evolution, identity and role within the societies they serve. However, understanding common traits and how these institutions adjusted to new demands is a preliminary step towards a deeper knowledge that is at the root of any cross cultural-comparison.

² The road of beauty (*my translation*). The full text is available from the director's welcome page on the Vatican Museums' website: http://www.museivaticani.va/2_IT/pages/z-Info/MV_Benvenuto.html

Originally established for private purposes mainly serving the enjoyment of a powerful and wealthy collector, such as Sir Hans Sloane in the case of the British Museum, Pope Julius II in the Vatican Museums and the Medici family in the Uffizi Gallery, museums' functions, propelled by the scientific curiosity and discoveries of the 19th century, became increasingly focused on improving the public's knowledge of the world and gradually inspired museums to open their doors to the wider public.

According to the museological approach adopted at this time, knowledge would be essentially transmitted by visually contemplating the collection: the very process of classification of artefacts, assembled in taxonomic displays to accommodate the most recent acquisitions and discoveries, was considered sufficient to educate the public (Hooper-Greenhill, 2000).

Rooted in the scientific approach supported by Positivism, this audience approach did not deem it necessary to provide the public with informative material about the objects in display. As the visual element of the museum experience was considered sufficient to form an understanding of the collections, it is not surprising that this approach is still echoed today, especially in modern and contemporary art galleries and exhibitions where, generally, the public has limited access to informative material (Vergo, 1989). According to Dean (1996), this type of additional information, presented in the form of written labels and normally positioned next to the object, made its appearance towards the end of the 19th century. Museums at this time became gradually more aware of their educational function and started to provide guides and supplementary material. Collections would be supplemented by

scientific text, formal in style and objective, in line with the scientific discourse of the time (Ravelli, 2006).

In 1995, the International Council of Museums redefined museums' roles as a

‘non profit making, permanent institution in the service of society and its development, and open to the public, which acquires, conserves, researches, communicates and exhibits for the purpose of study, education and enjoyment’³

This definition encompasses the different museological functions adopted by museums as their roles expanded. Each institution interprets their role independently, with particular emphasis on aspects such as research or conservation. Interestingly, by exploring how museums developed, it is possible to identify common journeys that have seen museums shifting from private collections to public collections to places where complex intercultural exchanges take place.

More recently, the educational function incorporated a more active cultural role in museums, mainly concerned with interpreting the collection. As Hooper-Greenhill (2000:119) observes, this has immense implications in terms of interaction between museums and their audiences, as it implies a greater reliability on the interpretive community's (Ibid) linguistic and cultural needs. In order to fulfil a more pedagogical role, aimed at promoting enjoyment and learning, by the end of 1980s in the Anglo-American world

³ <http://icom.museums/definition.html>

and ten years later in the Italian context, museums started to introduce the provision of services for people with different needs and abilities and interpretative material in different languages and audio guides.

These facilities represent the passage from museums as “temples” to museums as “forums” (Cameron, 2004:191, cited in Alexander and Alexander, 2008:20), from places of reverent admiration to “squares” where people from varied cultural backgrounds interact and meet, thus where intercultural exchanges take place. This concept of museum echoes Clifford’s (1997:238) definition of museums as “contact zones”, where the “other” becomes more familiar and cross cultural understanding is enabled by a variety of museological strategies. Incidentally, this is the mission of the encyclopedic museum, as discussed in section 1.2.

Current museological theories distinguish between “modernist museum” and “post museum” (Hooper Greenhill, 2000; Ravelli, 2006 and Pecci, 2009) whereby traditional approaches to collection and audience have been criticized and overtaken by more culturally sensitive methodologies. These new approaches have profoundly influenced the communicative processes in museums and contributed to the revision and production of new museum texts, targeted to engaging the public and improving accessibility. This will be illustrated more in depth in Chapter 3.

Adopting a social constructivist approach to the study of communication in museums, Hooper-Greenhill (2000) observes that, through interpreting, museums promote a specific view of their collection, thus produce preferred narratives to explain objects and their relationships.

Consequently, ‘museological narratives are embedded in other social narratives (...) partly formed by stories that are written elsewhere’ (Hooper-Greenhill, 2000:77). This has important repercussions in translation, where institutional mandates play a prominent role in the production of target texts, as Hatim and Mason (1997) and Mason (2003)⁴ have observed. It is, therefore, crucial to ascertain what type of museum voice the translation is seeking to reproduce, as mentioned in the Introduction. This highlights the first research question and will be expanded further in Chapter 3.

The interpretative function is performed not only by written texts distributed in the museum space, but also by a variety of ‘systems of signification’ (Neather, 2005:181). Current museological theories, embedded in the social semiotic theory of meaning and communication⁵, and endorsed both in Anglo-American and Italian museological contexts, consider museums as texts (Hooper-Greenhill, 2000; Pecci, 2009).

More specifically, this theory explains how communication flows through different features in museums. Not only do museums explicitly communicate through written texts, but communication and production of meanings depends on a complex network of visual, audio, spatial and written interaction (Hooper-Greenhill, 2000 and Neather, 2005). This ‘complex web of semiotic interaction’ (Neather, 2005:181) influences how objects are assembled within the museum space. Placing an object in a central and isolated position, under a marked light, for example, reflects how important it is considered by the institution. The provision of explicit sound effects

⁴ An account on these studies is presented in Chapter 2, section 2.2.3.

⁵ Developed by Kress and van Leeuwen (1996/2006), who highlight the role played by multimodality in the construction of meaning.

highlights specific aspects, whilst written information signposts features that are deemed of value to the audience.

This is echoed and enhanced by Ricciardi who argues that the physical space in the museum becomes, through various media,

un ambiente ricco di contenuti “culturali”, genera e comunica informazione, documentazione ed esperienza culturale continuamente arricchite da effetti cinematografici, allestitivi e tecnologici.

(Ricciardi, 2008:112)⁶

Thereby, as observed by Saumarez-Smith (1993), artefacts in our museums are not neutral, passive and silent objects; on the contrary, they are ‘polysemic’ (Hooper-Greenhill, 2000:50), as their meanings are constructed according to the web of significance previously described. Objects are normally embedded in the narratives that museums promote, becoming ‘storehouses of knowledge’ (Cannon-Brookes, 1984:116, cited in Hooper-Greenhill, 1992:4). This has important implications in the relationship between museums and their audience.

If objects and artefacts are given a voice, how do museums convey those voices? How are audiences invited to access these narratives? By examining museum written texts (and, in a subsequent phase, their translation), it is possible to ascertain the type of relationship museums seek to

⁶ [An environment rich with cultural contents generating communicating information, documentation and cultural experiences which are continuously enriched by cinematographic and technological effects, as well as by assemblage. *My translation*]

establish with their audiences as well as the ideological setting underpinning their interpretation of reality (Ravelli, 2006 and Andreini et al., 2009). This will be demonstrated in Chapter 3.

It is beyond the aim of this research to examine the complex interplay that contributes to museums' production of narratives, as this encompasses a multimodal intricacy that would involve a separate enquiry in the field of museology, taking focus away from the analysis of written museum texts and their translations.

In order to ascertain how texts are produced in museums, mission statements and their implementation through public interaction will be analysed in the next sections. The evolution of international or 'encyclopedic' (Cuno, 2011:4) museums will be explored as these institutions are more likely to provide written information to a diverse audience, thus supplying bilingual texts. These will be examined in greater detail in Chapters 4 and 5.

1.2 The Encyclopedic Museum: the British model.

Museums have an increasingly relevant role in the cultural landscape of a nation. A visit to London would not be complete without experiencing the British Museum and the National Gallery, as they occupy a prominent space as landmarks of national identity. Similarly, visiting Rome without walking under the ceiling of the Sistine Chapel would be considered a wasted opportunity by many. As Pinna observes,

Per i viaggiatori, a qualsiasi cultura appartengano, e' inconcepibile visitare Londra, Firenze, Madrid o New York senza aver dato almeno

una sbirciatina alla National Gallery, agli Uffizi, al Prado o al Museum of Modern Art.

(Pinna, 2005:9)⁷

These museums have in common the role that they play within a broader cultural landscape and their collections display objects of absolute importance in understanding our past and in constructing our identity.

Surprisingly, given the national connotation of these institutions, provenance of artefacts on display is extremely varied. The ethnographic and archaeological collections held at the British Museum and at the Vatican Museums, for example, display artefacts from Ancient Greece, Egypt, Mesopotamia, Persia, Benin, to name a few. It is not within the remit of this research to investigate how these objects became part of national collections⁸, however this is an important aspect to be considered when examining museum narratives. Critical museological theories highlight that museums often promote a western-centric view of the world (Cuno, 2011). This was an acceptable practice in the modernist museum (or “Old” museum as identified by Hooper-Greenhill, 2000), preoccupied with establishing classification and hierarchies amongst objects.

However, postcolonialism and the British movements known as “new museology” (Vergo, 1989) and reflexive turn (Phillips, 2003) have heavily criticised these approaches by highlighting the role played by power and

⁷ [it is not conceivable for the travellers, whatever culture they belong to, visiting London, Florence, Madrid or New York without having had at least a glimpse of the National Gallery, the Uffizi, the Prado and the Museum of Modern Art. *My translation*]

⁸ This aspect has been discussed by Kreps, (2003) in his work “Liberating Cultures” and Pecci, (2009) in “Patrimoni in migrazione”

ideology in museums in reproducing unchallenged narratives inspired by a hegemonic view of the world. Current approaches in Anglo-American museology consider national museums as “encyclopedic” (Cuno, 2011) and, owing to the varied nature of their collections, cosmopolitan. The aim of these institutions is to encourage identification with others through presenting a multifaceted but common history of human achievement.

Thus, if it was once possible to consider the British Museum or the Vatican Museums as expressions of national (and colonial) heritage, this is no longer viable as the new museological approaches, the relative ease of travel and the increasing numbers of museum visitors both national and international have expanded their audiences beyond national borders and ideologies, posing new communicative challenges.

Encyclopedic museums, stemming from the modernist museum already examined in section 1.1, have the following functions: they ‘gather, classify, catalog, and present facts about the world’ (Cuno, 2011:7). Asad (1986) observes that ethnography and, to a broader extent, museology were influenced by Western-centric perspectives and interpretation of facts. Sturge (2007), in her comprehensive study of translation in the ethnographic museum, has also highlighted the complexity of describing an artefact whilst extrapolating it from its context and adopting linguistic and cultural references that belong to another culture. Her work will be more extensively analysed in the following chapter. This will be further explored in Chapter 2, section 2.1.6, p.61.

What distinguishes these institutions from their predecessors is the way in which they seek to ‘dissipate ignorance and superstition about the world and promote tolerance of difference itself’ (Cuno, 2011:8). By classifying, preserving and interpreting the diverse cultural heritage of the world ‘under one roof’ (Cuno, 2011:8), they offer visitors an experience of “the other”, in a similar way, Cuno (2011) argues, to travelling or translation. Similarly, Mack (2002) compares ethnographic museums to a type of translation, where the assemblage of unfamiliar artefacts in the museum context is likened to the cultural transfer required in the translation process. Thus the exhibition is already in itself an act of translation, in that the museum is involved in making certain aspects of one culture intelligible to another (Mack, 2002:197).

Clemente (2006) and Pecci (2009) arrive at the same conclusions when they state that museums, being “contact zones” (Clifford, 1997) are becoming ‘borders crossed by objects and producers ... where cultures are translated rather than being represented’ (Clemente, 2006:159). Translation is thus seen as an act of interpretation, of mediation trying to make sense of the diversity, respecting this diversity by distinguishing and mediating it (Pecci, 2009).

These studies highlight a new cultural awareness in museological practices and identify the role communication has in promoting the intercultural exchanges that museums seek to perform. This has enormous implications in the analysis of translation of museum texts, and will be further expanded upon in Chapters 4 and 5.

So far we have examined how museums and their roles have evolved with different implications for their interaction with the public. In the following section the interplay between museums' function, communicative efforts and approaches to audience will be explored by analysing four major museums' mission statements: in particular the British Museum and the National Gallery in the United Kingdom, the Uffizi Gallery in Italy and the Vatican Museums in the Vatican State will be investigated.

1.2.1 The British Museum, London: origins and functional shifts.

Examining the mission statement of a museum is the first step toward understanding how the institution interprets its role and function and intends to produce meaning. As already seen, multiple factors contribute to the production of meaning, such as space, layout and informative material; the focus will remain on texts and their features.

The British Museum hosts an extensive collection of antiquities from diverse cultures, representing two million years of human history. Its current objectives are:

- To hold in trust for the nation and the world a collection of art and antiquities
- To enable free access to its collections
- To facilitate mutual engagement across cultures
- To engage with a worldwide audience
- To promote diversity of interpretation and truths⁹

⁹ http://www.britishmuseum.org/the_museum/management/about_us.aspx

In the United Kingdom, the British Museum occupies a prominent role as a cultural attraction. The 2014/15 Annual Review estimated that 5.8 million people visited the museum in 2014/15 and registered a 4.9% increase in visitors.

The British Museum was founded in 1753 following a donation of 71,000 objects of natural and ethnographical interest collected by Sir Hans Sloane. With this donation, he intended to reinforce ‘the manifestation of the glory of God, the confutation of atheism and its consequences, the use and improvement of physics and other sciences, and benefit of mankind’ (Alexander and Alexander, 2008:59). Access was and remains free.

The collection expanded considerably in parallel with the expansion of the British Empire and in 1823 a neo-classical building was erected in order to accommodate the artefacts from all over the world. The British Museum was further extended in 2000 with the addition of the Great Court. The museum’s website describes the range of facilities available to the public as being in continual expansion.

The concept of expansion is also applied to the national borders. As stated on the website, the British Museum ‘holds in trust for the nation and for the world a collection of art and antiquities from ancient and living culture’ ... ‘spanning two million years of human history’¹⁰. The effort of reaching a worldwide audience is reflected in the museum’s mission statement: the museum intends to engage with the international audience not only throughout

¹⁰http://www.britishmuseum.org/the_museum/management/about_us.aspx

the collections, by studying their socio-cultural histories and territories and promoting diverse narratives and interpretations of truths (MacGregor, 2009).

This versatile approach to culture has its foundation in the Enlightenment philosophy, which promoted the idea of cross-cultural understanding throughout the mutual engagement of differing cultures. The commitment of the British Museum to these principles is evidenced by the accessibility of its website (available in seven different languages) and by its involvement in the project ‘A History of the World in 100 Objects’¹¹.

This project was started in 2008 as a working partnership between the British Museum, BBC Radio 4 and several museums in the United Kingdom and abroad. Aiming to develop an innovative narrative of the world artefacts and their role in the history of mankind, it proved to be a significant sample of how the ‘post-museum’ in the United Kingdom interprets its communicative efforts. The original English text adopts a language style that elicits direct involvement of the reader by using interpersonal address and emotive descriptions of artefacts. The use of personal pronouns and interrogative clauses by the writers determines what Ravelli (2006) define roles and style of the museum’s communicative efforts and will be discusses further in Chapter 3. Furthermore, the absence of technical terminology promotes the text’s accessibility to a wider public.

A visit to the permanent collection on display reveals that each artefact is accompanied by an object label presented in the English language. Dean (1996) has classified different types of written material adopted by museums

¹¹ http://www.britishmuseum.org/explore/a_history_of_the_world.aspx

to instruct the public. Object labels generally contain no more than 150 words and refer to the object by providing information on its provenance, date of origin and information the museum deems of importance or which will elicit the public's curiosity.

Despite providing international visitors with audio guides available in seven different languages, there is no provision in the form of translated text. Thus, the international visitor will be required to have a sufficient command of English in order to use the object labels or to use alternative options (audio guide or guided tours) or indeed just wandering about, similar to the first, "uneducated" visitors in the 19th century. Certainly it is not financially viable to translate each object label into seven different languages, nor spatially possible to insert wide and distracting panels beside each object. Museums offer apps through which it is possible to download informative material, especially in the case of impermanent exhibitions. Exploring these dimensions would require an investigation beyond the remit of this research. As its aim concerns understanding museum texts and their translation *in situ*, the focus mainly remains on textual production (and its translation) available to visitors in the museum space.

A text sample from the permanent exhibition in the British Museum will be examined in Chapter 3, following an illustration of methodologies adopted to analyse museum texts. There it will be determined whether the text provided in the object label fulfils the mission statement already examined.

Below follows an account of the mission statement, history and approaches of the National Gallery, London.

1.2.2 The National Gallery, London: origins and functional shifts.

The National Gallery was established in 1824 as a partnership between the Royal Academy of Art, the British Institution and the British Government. The current building's location in Trafalgar Square indicates the funders' intentions to make it accessible to all London citizens (Alexander and Alexander, 2008).

Hosting a collection of Western European paintings dating from the 13th century to the 19th century, the National Gallery 'belongs to the people of the United Kingdom'¹² and access is free of charge. The main purpose of the gallery is to 'care for the collection, to enhance it for future generations, primarily by acquisition, and to study it, while encouraging access to the pictures for the education and enjoyment of the widest possible public now and in the future'¹³.

The National Gallery objectives¹⁴ are:

- To care for the collection
- To enhance the collection for future generations
- To encourage access to the pictures for the education and enjoyment of the public
- To serve a wide and diverse public
- To promote research whilst maintaining a prominent role in the study of Western European painting

¹²<http://www.nationalgallery.org.uk/about-us/organisation/policies/access-statement/access-statement>

¹³<http://www.nationalgallery.org.uk/about-us/organisation/policies/access-statement/access-statement>

¹⁴ *Ibid.*

Similarly to the British Museum, there is an explicit commitment to reach a worldwide audience, including helping ‘the widest possible public both in the Gallery and beyond to understand and enjoy the paintings, taking advantage of the opportunities created by modern technology’¹⁵. This function is particularly relevant for international visitors, who can access a dedicated section of the website in the Italian, French, German, Spanish, Japanese and Chinese languages.

The National Gallery took part in the Museum and Galleries International Visitors Experience project (MGIVE), whose aim was to challenge the museums’ and galleries’ assumptions about the linguistic and cultural needs of their foreign visitors.

Robertson (2009), in his account of the Museum and Galleries International Visitors Experience project, observes that the majority of translation samples examined includes linguistic conventions unfamiliar to international visitors. This use of Anglophone norms to translate museums’ brochures (containing practical information like opening times, layout and facilities) resulted in misreading and misinterpretation and raised issues of equal accessibility to the museum experience by foreign audiences (Robertson, 2009). This is also echoed by Neather (2005), observing that inadequate translation may lead to misunderstanding and even to cultural misinterpretation.

Both studies advocate a culturally aware translation, targeted to the needs of the international visitors and more contextualised when needed. Their approach is underpinned by the idea that the museum experience is greatly

¹⁵ <http://www.nationalgallery.org.uk/about-us/organisation/policies/access-statement/access-statement>

affected by encounters with museums' communicative efforts and their assumptions about visitors' needs.

Subsequently the National Gallery reviewed its communication strategies. The website offers information formulated according to the target audience's linguistic norms in art discourse, available in the section dedicated to international visitors.¹⁶ Accessible in eight different languages, this page displays the director's selection of works of art for each nationality. Underpinning this selection is the assumption that international visitors would be interested in discovering artists and paintings from their country of origin. For example, the director highlighted the work of Leonardo, Michelangelo and Raffaello for the Italian audience¹⁷. Despite some discrepancies in presentation (the French selection is only focused on younger visitors' needs, this is not available in the Italian counterpart) the National Gallery's commitment to providing the audience with interpretative possibilities, thus performing its educational function, is unquestionable.

However, a visit to the famous corridors displaying European works of art shows how greatly the National Gallery relies on the international visitors' visual experience as observed in the case of the British Museum's galleries. The object labels provided are exclusively available in the English language. As already seen in section 1.2.1, the aesthetic museological approach does advocate an almost exclusive visual experience. Nevertheless, when a choice to provide informative material is made, it is also crucial to assess how accessible it is to a wider audience. Equal accessibility, of paramount

¹⁶ <http://www.nationalgallery.org.uk/internationalvisitors>

¹⁷ http://www.nationalgallery.org.uk/media/16067/italian_trail_the-big-three_2012.pdf

importance for the encyclopedic museum, should be at the forefront of any communicative effort to ensure that international visitors are enabled to approach the host culture.

The following section will provide a brief overview of how museology has evolved in the Italian context, and a more specific insight into how museums in Italy have responded to the challenges highlighted so far.

1.3 Museology and communication: the Italian model.

As seen in section 1.1, the origins of museums in the Italian context have their roots in the Renaissance, a time that spans from the 14th through the middle of the 17th centuries and is closely associated with the development of a new approach (or “rebirth”) to visual arts in Italian cities, particularly in Florence and Rome. Here, museums like the Uffizi Gallery and the Vatican Museums were gradually growing out of private collections and became sites of wonder to the restricted number of people allowed in. In the following sections 1.3.1 and 1.3.2 we explore in more detail the individual journey undertaken by these institutions; here we further discuss how museology in Italy has shaped the current approach to communication in museums. The aim is to provide further contextual information to ascertain how museum texts are produced in Italian museums, including the policies, ideologies and models underpinning their linguistic and stylistic choices.

Pinna (2005), in his history of museums, highlights how recent Italian museology has followed the American model, based on financial productivity and collaboration with the private sector to seek funding. Implementing such a model in a context where conservation of artefacts has always been a priority

created a withdrawal of funding from the state without consistent provision from other parties. Managerial approaches to museums, seen as productive entities rather than considered for their intrinsic cultural roles, resulted in the introduction of staff with essentially managerial background and the devolution of museum services to private companies (Pinna, 2005). This is evident when visiting the Uffizi Gallery: the members of staff present in the rooms and galleries wear a uniform with a logo representing a security company and clearly perform safeguarding roles rather than being cultural facilitators.

This ‘alienazione della gestione del patrimonio’ (Pinna, 2005: 25) [the alienation of the cultural heritage management, *translation mine*] is not limited to the security services; after 1992, following a new law on regulating the museums’ functions in Italy¹⁸, the introduction of bookshops, cafes, restaurants and even the educative activities and communication with the public have been devolved to private companies who do not often have the necessary cultural sensitivity to carry out those tasks (Pinna, 2005).

Delegating those responsibilities, according to Pinna (2005) is at odds with the idea of museum as

[...] lo specchio delle comunita’ e delle nazioni, [...] luoghi in cui si crea e si conserva la memoria collettiva, [...] di identificazione per i membri di queste comunita’ e queste nazioni. (Pinna, 2005:10)¹⁹

¹⁸ D.L. 14 novembre 1992, n. 433, Misure urgenti per I musei statali

¹⁹ [the mirror of communities and nations, places where collective memories are created and preserved, places where communities and nations can find their identities. *My translation*]

The reason behind this statement lies in the concern about the lack of funding and policies promoting an integrated alliance between museums and private sector (Pinna, 2005). This discrepancy in the practical provision of museum services seems to reflect a theoretical one, highlighted by Lalla (2009) and Pecci (2009), between museology and museography. The first focuses on collecting and preserving, the latter on exhibiting, on assemblage and presentation of objects, including museum texts. Fundings were predominantly allocated to the preservation of museums' collections, whilst assemblage of the exhibition was underfunded as not considered a priority. The Italian museography theory discussed key concepts such as "museum space" as early as 1982, when Clemente reflected on the multimedia interplay of different dimensions in the museum's space, defined as "medium" (Clemente, 1982:56):

uno spazio artificiale programmato in funzione dell'occhio di persone che ne percorrano il campo visivo in posizione eretta. Entro questo spazio vi sono "cose" proposte secondo un itinerario o percorso. Tali "cose" si riferiscono a moltissimi linguaggi extramuseali che sono combinati in varie modalità entro una data dimensione spaziale: oggetti, fotografie, disegni, modelli plastici... ecc. Il museo usa dunque in modo specifico dei linguaggi di "seconda mano".²⁰

²⁰ [an artificial space planned to respond to the visual needs of visitors walking through the visual space in erect position. In this space there are "things" positioned according to an itinerary. These "things" refer to a multitude of languages not specifically part of the museum, combined in different ways within a certain spatial dimension: objects, photographs, drawings, plastic models and so on. Thus the museum adopts in a specific way second-hand languages. *My translation*]

(Clemente 1982:56)

In this definition, the “systems of significations” described by Neather (2005, 2008) are called ‘languages’, a term used in its broader meaning to indicate the variety of communicative methods present in museums.

Clemente (1996) also observes that museums communicate not only through objects and their interplay but also through the assemblage of the collection and the textual devices accompanying the objects.

The concept of the museum as “medium” is further expanded by De Luca (2007) who adds an important social aspect to its features: current museums are not only spaces of wonder, neither are they purely educational institutions. They are places where the interpretive system of artefacts is constructed and this is done by engaging the public and making it aware of this process (De Luca, 2007: 89). This is in line with earlier observations made by Bodo and Demarie (2003: xi) who highlighted that Italian museums were evolving into communicative entities, a type of museum defined ‘museo relazionale’ [relational museum *My translation*].

The “Encyclopedic” model of museum, discussed above and defined by MacGregor (2009) as a type of dialogue promoting intercultural exchange is critically discussed by Pecci (2009) in her work on museums and social inclusion in Italy. Embracing Clifford’s (1997:238) definition of museums as “contact zones”, Pecci (2009) highlights that different cultures are “translated rather than being represented” (Pecci, 2009:5). Instead of being able to express

themselves, cultures are talked about and objectified by the museum's interpretation. Similarly, Kate Sturge (2007) observes that museums, in particular the ethnographic variety, portray a biased view of cultural otherness that needs to be challenged. Objects belonging to foreign languages are 'retold in the language of display' (Sturge, 2007:131), thus transformed and shaped to fit the museums' system of communication.

Concerned with the necessity of making museums more accessible and inclusive, Pecci (2009) underlines the role of texts in museum and how effective they are in promoting participation when written with the audience's needs in mind.

Given this prominent role of texts in museums, it is surprising that the first influential study devoted to the analysis of written communication in Italian museums²¹ highlighted the lack of a systematic approach to this topic in the Italian context and the need to refer to international literature.

Current museological approaches in Italy (Lalla, 2009) consider museum texts as an essential (but not exclusive) component of museum communication. Used to provide orientation, identification and interpretation of objects, museum texts uphold also the function of developing knowledge and to give an explicit voice to curators (Lalla, 2009). Lalla (2009) further observes that by providing this type of information, museum texts facilitate visitors experience and supply visitors not only with the guidance underpinning the syntagmatic museum experience described by Neather (2008), but also contribute to generate the "sense of awe" (Cameron and

²¹ Andreini, A. (eds) (2009) "La parola scritta nel museo. Lingua, accesso, democrazia"

Gatewood, 2000:110). This element, prevalent during the Renaissance, (as seen in section 1.1) is still considered an important component of museum experience by Italian museology theory and is echoed by Balboni Brizza: 'I nostri musei sono splendidi luoghi in cui fare esperienza dell'immaginario' (Balboni Brizza, 2007:149)²²

Thus the challenge museum texts face in Italian museums concerns how to balance the scientific, reliable requirements expected from the experts with providing a level of engagement able to connect readers to their imagination and ultimately to the aesthetic experience. Carrada (2005) suggests that to effectively communicate with the public, museums need to transform the museum discourse into a narrative, as this creates an empathic relationship with the public, thus a level of engagement that enables them to access deeper meanings (Carrada, 2005:54). This will be further explored by analysing museum texts in Chapters 4 and 5.

It is helpful at this stage to summarize and highlight the divergent theoretical and practical approaches affecting museums in the UK and in Italy as these differences help to contextualise the communicative style underpinning both textual production and translation provisions. Whereas museums in the UK, in particular the British Museum and the National Gallery, have expanded the traditional collecting and preserving competencies into interpreting diversity, their counterparts in the Italian context were generally hindered by underfunding. Thus, funding was allocated to support mainly collecting and preserving, leaving the areas typically associated with

²² [our museums are wonderful places where to experience the imaginary. *My translation*]

assembling the exhibition (including communication with the public) to a non systematic and inconsistent approach. Nevertheless, Italian museography theory has recently developed its own approaches, attentive to the multimodal aspect of exhibiting as well as to the challenge for museums to produce texts that are scientifically accurate and engaging. This new approach involves enticing the readers' curiosity (providing anecdotes) and creating a sense of awe (providing evaluative information).

1.3.1 The Uffizi Gallery, Florence: origins and functional shifts.

Similarly to the British Museum, the Uffizi Gallery was established following a donation. The Medici family, under whose auspices the Italian Renaissance took place, assembled a famed and eclectic collection of fine art, antiquities and scientific artefacts, located in a specific area of their palace. In 1737, Anna Maria Luisa de' Medici donated the entire collection to the city of Florence. It was open to the public in 1769 and later restructured following the Enlightenment rational criterion, according to which the works of art were separated from the objects of scientific interest. In the 19th century the Gallery became a permanent exhibition of fine art, mainly paintings from the 12th century to the 19th century from Western Europe.

The Uffizi Gallery's objectives are:

- To embellish the State
- To be useful to the public
- To attract the curiosity of the foreigners

- To promote the conservation, management and dissemination of the collection, one of the most relevant in Western Europe²³

These aims reveal an interesting combination of the Gallery's original stance and more recent developments in museology. The specific purpose of embellishing the state, being useful to the public and attracting the curiosity of the foreigners'²⁴, was a strong plea to those adventurous enough to embark on the Grand Tour.

Recent statistics²⁵ on the influx of international visitors register a 5% increase in 2015 in Florence and Rome. Unfortunately Italian museums do not generally keep data on visitors' nationalities however a study from SL&A, Turismo e Cultura (2015), associates the increase of museums' visitors with the marked increase in international cultural tourists in Italy.

Currently the Gallery is managed by a government department called *Soprintendenza Speciale*, directly accountable to the Ministry for the Conservation of Art. The main responsibility of this body is the conservation of the collection's historical and cultural heritage. More specifically, it promotes the conservation, management and dissemination of the collections. Although not explicitly mentioned in the mission statement, services to the public are provided through educational areas for children and school groups, audio guides, book shop, coffee shop and a website available in the Italian and English languages.

²³ The Uffizi Gallery's website is currently available only in a provisional version. In 2014, when I research the gallery's mission statement, it was available at:

<http://www.uffizi.firenze.it/>

²⁴ Ibid

²⁵ http://www.ebnt.it/documenti/osservatori/Dati_Osservatorio_H_II_Edizione_2015.pdf

Bilingual labels (both object labels and the full-size introductory labels) are provided in the Italian and English languages next to every object (mainly paintings and statues). Bilingual labels were introduced towards the end of 1990s in the main Italian museums to respond to the increasing numbers of international visitors. Given that the translation is exclusively available in the English language, it is possible to assume that this language is adopted as “lingua franca” (House, 2003). Thus, it is assumed by the museum that its diverse audience would have a sufficient command of English (or Italian) in order to access the information available on the labels. Similar issues will be identified in the next section.

1.3.2 The Vatican Museums, Vatican City: origins and functional shifts.

Pope Julius II started the Vatican’s collection by acquiring a group of Hellenistic sculptures, the most famous of which is the Laocoonte, and setting them up in the Cortile Ottagono, which he opened to the public. The promotion of cultural heritage and knowledge was further overseen in the 18th century by the popes Clement XIV and Pius VI, who opened the Pio-Clementine Museum, later expanded with new acquisition into the Chiaromonti Museum, the Braccio Nuovo gallery and the Epigraphic Museum²⁶.

Further additions from archaeological excavation in southern Tuscany were accommodated in the Etruscan Museum in 1837 and Egyptian artefacts were re-organised in the newly established Egyptian Museum. In 1970, Pope

²⁶ http://www.museivaticani.va/2_IT/pages/z-Info/MV_Info_NotizieStoriche.html

John XXIII transferred the “profane” collection, mainly composed of Roman statues, sculptures and mosaics to the Vatican Museums²⁷.

The Vatican Museums are known in the plural form due to the multifaceted nature of their collections, which are hosted under different subsections: the Gallery of Tapestries, which displays tapestries from the 15th to the 17th century; the Raphael Stanze and Loggia, decorated by the famed artist between 1513 and 1521; the Gallery of Maps, where the first expression of Italian unification was presented; the Chapel of Nicholas V, decorated by Fra Beato Angelico between 1447 and 1455; the world famous Sistine Chapel with the frescos painted by Michelangelo; the Pinacoteca, hosted in a purpose-built building in 1932; the Missionary-Ethnological Museum which display findings of anthropological and cultural interest; the Collection of Modern and Contemporary Religious Art, located in the Borgia apartments. The whole complex has always been open to the public and belongs to the pope.

Currently, as seen when examining the Uffizi Gallery, the Vatican Museums provide visitors with bilingual labels (both object labels and the full-size introductory labels) in the Italian and English languages next to every object. The variety of collections conserved and exhibited at the Vatican Museums adds a further layer to the complex task of examining communicative strategies occurring there, as they vary according to the nature of the collection on display (Hooper-Greenhill, 2000). A uniform approach is not desirable as information on paintings, cultural artefacts from Africa, Egyptian statues, the ceiling of the Sistine chapel, is culturally, linguistically and environmentally determined (Hooper-Greenhill, 2000; Neather 2008),

²⁷ Ibid.

requiring different approaches to communication and implying consequences in translation, as will be discussed in Chapter 5.

Examining museums' identities and epistemology is an important phase of enquiry as it helps to identify specific issues that may be reflected in language and communication with audiences. The "welcome" page from the director of the Vatican Museums available on the web²⁸ discloses the main purpose and mission of this institution. This is also the case in the Uffizi Gallery website, where a direct declaration of the attractions as well as the role and function of the Gallery help to foster a sense of curiosity in the visitors, fulfilling its operative function.

The Vatican Museums' "welcome" page illustrates the artistic and cultural relevance of the masterpieces of all times collected and exhibited there. A distinctive element is the direct reference to works of art as products at "the service of faith", revealing of the cultural identity of the Catholic Church. Thus, works of art and artefacts from the past are preserved, conserved and exhibited to disclose the achievement of man expressing and representing his Creator. Visitors are invited to experience the Museums as a formative, intellectual and spiritual event, an opportunity to learn and pursue personal improvement. These are common elements with the modernist, encyclopaedic museum functions examined in section 1.2.

However, the Vatican Museums, given their historical and religious background, present a unique proposition, as visitors are invited to see works of art and historical objects as expressions of human achievement, as ways to

²⁸ http://www.museivaticani.va/2_IT/pages/z-Info/MV_Benvenuto.html

contemplate beauty and to encounter a religious, spiritual experience. Thus, the function of Vatican Museums is transcendent, or seeking to facilitate an awe-inspiring connection between visitors, their aesthetic and religious experience.

Assuming that museum visitors are seeking leisure as well as deep connection with artefacts, Cameron and Gatewood (2000) investigate this type of museum experience and define it as “numinous”, or ‘a transcendental experience that people can have in contact with a historic site or objects in an exhibit’ (Cameron and Gatewood, 2000:110). More specifically, visitors sense a profound personal connection with an object and are transported into its historical, artistic and cultural context, identifying themselves for example with its maker or the people who used or encountered it in the past. This “sense of awe” (Cameron and Gatewood, 2000) or transcendental experience of museums object is very similar to how the Vatican Museums interpret their role as facilitators of connection between visitors, the past, aesthetic appreciation and spiritual elevation. How these elements congregate in museum texts in situ will be discussed in Chapter 3, when outlining the methodology used, and in Chapter 5, when applying this methodology to the analysis of Vatican Museums’ texts and their translation.

1.4 Museum experience: the aesthetic and the contextual audience approaches

The question of how a museum promotes any type of experience is open to debate. Traditionally, two main approaches explaining museums communication methods can be identified.

The aesthetic approach assumes that objects and ‘works of art are eloquent’ (Paolucci, 2012:4), have a voice of their own and do not require explanations and contextualisation. Applied mainly in art galleries, this approach was criticised by Vergo (1989) for neglecting to consider visitors’ needs from different cultural and linguistic backgrounds. Quoting from Hudson’s (1975) *Social History of Museums*, Vergo (1989) adopts Hutton’s “visitor” comment to exemplify the shortcomings of adopting an exclusively aesthetic approach. Replying to the British Museum’s guide who refuses to elucidate on a particular object, Hutton states: ‘if I see wonders which I do not understand, they are no wonders to me’...’it grieved me to think how much I lost for want of little information’ (Hudson, 1975:44, cited in Vergo, 1989:47). Despite the availability of reproduction of works of art in the age of mechanical reproduction (Benjamin, 1936) and even more so in this age of digital technology, Hutton’s statement still rings true when considering less famous works of art and the needs of visitors from diverse linguistic and cultural backgrounds.

The aesthetic approaches to communication in museums assume a degree of ‘knowledge, sensitivity... and a visual perception that is a coherent and objective process’ (Vergo, 1989:49) and certainly does not take into account any different sensitivity or cultural background. How many foreign visitors still feel the same dismay as Hutton in our museums?

Concerned with these issues, Neather (2008), in line with Bal (1996a), distinguished between a paradigmatic style of reading (or experiencing the exhibition), occurring when the links between the visual, verbal and spatial elements of museums are not obvious (such as in a minimal-information art

museum), thus requiring metaphorical inferences on the part of museum visitors, and a syntagmatic, or linear style. When the connection of signification in the museum are discernible, as in the provision of informative material, visitors infer meanings functionally and sequentially (Neather, 2008). Labels provided next to objects are pinpointing a certain itinerary within the exhibition space, giving visitors the choice to follow them instead of wandering aimlessly.

When a museum promotes an aesthetic approach to its collection, visitors will independently infer their own meanings, relying on their visual experience and educational background to associate and link the current experience in clusters of signification.

Following these observations, it is possible to assume that a culturally and linguistically diverse audience, in the absence of informative material provided in their own language, would experience a visit to the British Museum in a largely aesthetic manner. The connections made, the observation and enjoyment would be completely self-directed, relying on visual and spatial stimulation for creating meanings and relationships between objects. This may also happen when an inadequate translation is presented (Neather, 2005).

If museums aim at including an increasing number of foreign visitors to their collections these are crucial issues to be dwelt upon. How to communicate with a linguistic and culturally diverse audience? What type of provision should be made in order to give this audience a museum experience that can equal that of a local visitor?

Despite participating to projects aimed at improving the understanding of international visitors' needs, both the British Museum and the National Gallery do not provide an exhaustive translated text throughout the exhibition space. Their Italian counterparts, as seen so far, have made specific communicative choices by providing bilingual labels, in Italian and English, alongside each object. This research assumes that an inclusive museological approach to both national and international audiences, specifically represented by written material and its translation, prevents loss of meanings and the risk of misinterpretation. In the following chapter, the investigation will explore in greater depth how different authors have responded to these challenges.

Chapter 2

Translating the museum: exploring how translation contributes to the exchange of cultural knowledge.

2.0 Introduction

Museum translation, more specifically translating museum text, is a specialised and highly relevant inter-cultural mediation activity. As seen in the previous chapter, this activity is intertwined with the specific inter-semiotic complexity of the museum environment (Neather, 2005; 2008), where narratives are reproduced through different means of visual and verbal communication (Hooper-Greenhill, 2000). Given the cross-cultural nature of the translation process (Hatim and Mason, 1997), translating museum text can be considered as a specialised form of *translating cultures*.

Translating cultures is one of the emerging themes highlighted by the Arts & Humanities Research Council and it is increasingly relevant in ‘ensuring that languages, values, beliefs, histories and narratives can be mutually shared and comprehended’ (AHRC, 2016).

As seen in the introduction, Hatim and Mason describe translation as ‘an act of communication which attempts to relay, across cultural and linguistic boundaries, another act of communication’ (Hatim and Mason, 1997:1). In museums, the act of communication in the Source Language is intended for its readers with their supposed shared linguistic and cultural codes. The act of translation attempts to reach audiences that do not normally share the linguistic and cultural references of Source Audiences.

This notion of translation is strongly influenced by the concept of culture as a 'system of participation', where language describes reality as well as connects language users who lack a common knowledge and belief system (Duranti, 2008:46). This implies the exclusion from cultures of those who do not have the necessary linguistic competences, and highlights the role of translation in bridging the gap between cultures. However, culture is not mediated exclusively by language, as semiotic approaches to culture demonstrate: 'both language and visual communication express meanings belonging to and structured by cultures' (Kress and Van Leeuwen, 2006:19).

Museums are arenas where cultures are represented and renegotiated, where objects 'are assembled to make visual statements which combine to produce visual narratives' (Hooper-Greenhill, 2000:3). This visual experience is also influenced by the use of written information in the museum, which combines different systems of communication with the audience (Neather, 2005, 2008).

Arguably, it is at this complex inter-semiotic level that translation in museums is called upon to mediate and its function is to ensure for international visitors accessibility to the Source Text and Source Culture. However, the provision of information for international visitors available in the museum and the role of translation has been insufficiently researched (Neather, 2005; 2009).

This chapter will offer a survey of the relevant contributions to the field of museum translation to date.

2.1 Interdisciplinary contributions to the study of translation in museum context.

2.1.1 The communication of meaning within the museum: types of museum texts, linguistic choices and implications for translation.

Ravelli's (2006) study of museum texts and communicative frameworks draws attention to the way museums communicate with their audience. Although the study focuses exclusively on Anglo-American museums and analyses museum texts in the English language, it provides an extensive account of the processes involved in shaping museum knowledge and the interaction between museums and their audiences which can be applied in different contexts. These dimensions and their relationships are illustrated in Table 1 below.

Context of situation	Language metafunction (Halliday, 1994)	Museum communicative framework (Ravelli, 2006)
Tenor	Interpersonal	Interactional
Field	Ideational	Representational
Mode	Textual	Organisational

Table 1: *A Systemic Functional Linguistic model for the analysis of museums text (adapted from Ravelli, 2006:9)*

Ravelli (2006) analyses museums' communicative efforts by adopting a social semiotic approach to language, considered by Halliday (1978) as a system of communication of meaning in context. The importance of the

interactive nature of meaning in communication is reflected in Ravelli's (2006) observation that the museum co-constructs meaning with its visitors. This process is to some degree unequal, as audiences do not have direct means to make explicit their construction of the museum's reality and to return it to the authors (Hooper-Greenhill, 2000 and Ravelli, 2006); this is further accentuated if the museum does not take into account the interaction with the international audience, where no provision is made to accommodate their needs.

Drawing on Halliday's (1978) systemic functional linguistics, Ravelli (2006) develops three communicative frameworks (namely organisational, interactional and representational frameworks) to explain how museums produce meaning, more precisely classified as follows. Museum texts from different sources are employed to illustrate how communication in museums is influenced by linguistic choices.

1) The *organisational framework* explains how meaning is generated through the generic structure of museum communication. It involves interaction between language, the process of conceptualization through exhibition design, defining purpose and the accessibility of the museum. Ravelli distinguishes different genres of museum texts, or 'culturally defined patterns of communication serving some social purpose' (2006:19) by identifying their purpose:

- *Report*, which describes an object and implements the taxonomy endorsed by museums, as evidenced in the following example. The text has been

divided according to the different purposes performed, described in bold font.

Example 1 from the British Museum website²⁹.

During the twelfth century AD the Mexica were a small and obscure tribe searching for a new homeland. Eventually they settled in the Valley of Mexico and founded their capital, Tenochtitlan, in 1345. At the beginning of the sixteenth century it was one of the largest cities in the world.

(Generic structure, based on general classification)

Warfare was extremely important for the Mexica people and led them to conquer most of modern-day central and southern Mexico. They controlled their huge empire through military strength, a long-distance trading network and the tribute which conquered peoples had to pay.

(Description, focused on Processes: was, led, controlled, conquered)

Stone sculpture in the British Museum collection reflects the Mexica's complex religious beliefs and the large pantheon of gods they worshipped. Their sophisticated ritual calendar reflected the rhythms of the agricultural year and their ceramic sculptures are noted for their visual impact.

(Additional features and contextualisation)

- *Explanation*, which fulfils the educational function of museums by illustrating how a phenomenon occurs or the origins and use of an object, like in the following example:

²⁹http://www.britishmuseum.org/explore/cultures/the_americas/aztecs_mexica.aspx

Example 2, from “A History of the World in 100 Objects” website³⁰:

This jade axe is highly polished and would have taken hours to make. However, it is unmarked and was not used to cut wood. It was probably a luxury status symbol, indicating its owner's power and prestige. Jade is not found in Britain and this axe was made from a boulder high in the Italian Alps.

- *Exposition*, adopted by the museum to introduce an argument and to influence the readers’ opinion. This is illustrated in Example 3 below.

Example 3, from “A History of the World in 100 Objects” website.³¹

(Highlighted in bold font are the features of discourse affecting readers’ opinions. These will be examined in more depth in Chapter 3).

Everything about this **stunning** object, including its name, appears unfamiliar at first sight. But **for me**, just gazing at it is a **sheer delight**.

When you look at the details on the front, for example, you see this intricate design which looks like a net made of metal. **Beautifully carved** small pointers have tiny inscriptions next to them – and when one looks closely one realizes that the letters are Hebrew.

- *Directives*, where museums’ main argument is discussed, aiming to change readers’ behaviour. This genre is adopted more in scientific/anthropological museums and is usually adopted to support a crucial argument, such as the environment, as shown in the following example:

³⁰ <http://www.bbc.co.uk/ahistoryoftheworld/objects>

³¹ <http://www.bbc.co.uk/ahistoryoftheworld/objects>

Example 4, from the Powerhouse Museum (Ravelli, 2006:23)

Ecologic – creating a sustainable future

Sustainability is about the future of life on earth. It's about meeting our own needs in a way that leaves enough resources for future generations. The environment supports us. We can't have a viable society or economy without a healthy environment. (...).

It's time to think differently and become more efficient about the way we use our resources. It's time to be creative and imagine our future. This exhibition shows that anything is possible...

(The last paragraph, highlighted in bold font, has a persuasive element, reinforced by the use of interpersonal address. These features will be further examined in Chapter 3).

- *Discussion*, where multiple versions of the debate are presented, promoting polysemic interpretations of the topic:

Example 5, from The National Gallery's website:³²

The Baptism of Christ
1450s, Piero della Francesca

This panel was the central section of a polyptych. **It may be one of Piero's earliest extant works.** Side panels and a predella were painted in the early 1460s, by Matteo di Giovanni (active 1452; died 1495). The altarpiece was in the chapel of Saint John the Baptist in the Camaldolese abbey (now cathedral) of Piero's native town, Borgo Sansepolcro. The town, visible in the distance to the left of Christ, **may be meant for Borgo Sansepolcro:** the landscape certainly evokes the local area.

³² <https://www.nationalgallery.org.uk/paintings/piero-della-francesca-the-baptism-of-christ>

The dove symbolises the Holy Spirit. It is foreshortened to form a shape like the clouds. **God the Father**, the third member of the Trinity, **may originally have been represented in a roundel above this panel.**

In the text above, as highlighted in bold font, certainty about events (the time when the panel was created and its original location; the dove's symbolism) is mitigated by the introduction of doubt when referring to the painter's first work, the landscape depicted and other figures depicted. These elements are introduced by modal verbs of uncertainty. As will be further discussed in Chapter 3, these features of discourse significantly promote different representations of events.

The structure of the text genres facilitates the interpretation of the content, as they present predictable aspects and conventions that generate common expectations in one culture. Given the 'cultural specificity of museums genres', Ravelli (2006:29) suggests that an unfamiliar genre needs to be mediated by further explanations, in order to avoid the readers' alienation as well as the risk of under-differentiation. Applying this suggestion to the translation of museum genres arguably entails an approach very close to the domestication strategy discussed by Venuti (1995, 1998), which will be further explored in section 2.4.

The issue of audience comprehension and accessibility to the museum text is central to the work of Ravelli, who observes that museums' biggest challenge 'is to produce texts which are informative and interesting but which can be accessed and appreciated by a broad range of visitors' (Ravelli,

2006:49). This challenge was also highlighted by Ricciardi (2008) and Bollo (2008) when considering the use of informative labels in Italian museums.

2) While the organisational framework illustrates how meanings are produced by the overall assemblage and institutional presentation, the *interactional framework* focuses on describing meaning production and communication through the use of modality, authority and interactive features of discourse in museum texts. These features affect how museums fulfil their mission statements and interact with audiences.

Ravelli observes that in the 19th century, “modernist” museum (2006:72), adopts an authoritarian role towards the audience, reflected in a formal, impersonal language style, correlated with an objective stance. She relates those “authoritarian” features to the scientific discourse adopted by the ethnographic museum of the 19th century, principally concerned with the taxonomy of artefacts. The following example is typical of the “modernist” style of communication: the author provides a factual, objective description and the impersonal language adopted envisages the audience as passive recipients of information. Distinction between “Old” and “New” museums and related communicative styles are conceptually important, however traditional and revisited styles coexist in the same institutions and at times in the same texts.

Example 6, from the British Museum website³³

Greek vases (Room 14)

33

http://www.britishmuseum.org/visiting/galleries/ancient_greece_and_rome/room_14_greek_vases.aspx

530 – 500 BC

Andokides, whose signed vase is displayed in this room, was the leader of an innovative group of potters and painters working in Athens in the late sixth century BC.

At this time, a number of new ideas were introduced the decoration of pottery. Most important was the red-figure technique, which featured figures reserved in red against a black background.

The objects on display in Room 14 include Athenian pottery depicting hunting, dancing and mythology.

The “post-museum” style of communication resulting from shifts in museology at the end of the 20th century expresses a more direct interactional attitude towards the audience, adopting an egalitarian role and informal, personal language style, mirrored by a subjective stance (Ravelli, 2006:72). The following example belongs to the same museum genre as Example 6. However, the linguistic style includes changes towards a more interactive and interpersonal relation with the audience, highlighted by the use of direct questions and personal pronouns:

Example 7, from “A History of the World in 100 Objects”³⁴

The Sutton Hoo Helmet is one of the most important Anglo Saxon finds of all time. It was buried in the grave of a warrior chieftain. Alongside it were a vast array of weaponry and a 27-metre-long ship. Although the helmet belonged to a powerful war-leader **we cannot be certain** who was buried at Sutton Hoo. When it was found it conjured up images of the warrior culture of the great Anglo Saxon epic poem, Beowulf that was written at a similar period. **What does Sutton Hoo tell us about the Anglo Saxon world?**

The discovery of the Sutton Hoo burial in 1939 profoundly changed opinions of an era long dismissed as the dark ages. This was a period

³⁴ <http://www.bbc.co.uk/ahistoryoftheworld/objects>

when some of the North Sea states - England, France, Norway, Denmark and Sweden were first coming into existence [...]

The modernist museum promotes the evolutionist idea of mankind and focuses on cataloguing objects following a rigid system of knowledge. The audience is conceived as a passive recipient of knowledge. In contrast, the “post-museum” recognises the role of the audience in connecting meanings. Ravelli (2006) observes that the shift from the modernist to the post-museum had a great influence on the type of communication used by the museum. Therefore, the linguistic choices of the curators who write museum texts depend on the museum’s function and purpose, on how their institution interprets its role and mission. This has important implications in translation studies, and will be further analysed in the following chapters.

Ravelli (2006) assumes that by making the museum discourse personal and subjective, by eliminating the use of complex terminology, of the passive tense and nominalisation, the museum’s interaction with its audience will improve. Although she identifies the risk of alienating readers who may not appreciate the ‘short interpersonal distance’ (Ravelli, 2006:74) adopted in the post-modern museum, Ravelli advocates an interactional, informal approach to the museum audience.

New approaches to audiences are certainly taking place in Anglo-American museums, where post-colonialism and critical anthropology have criticized authoritarian museology and introduced audience-oriented practices, reflected in new communicative styles within museums (Hooper-Greenhill, 2000). How international audiences, unaccustomed to these communicative

styles, react when addressed with familiarity and informality, is open to debate and needs to be further researched.

3) Ravelli's *representational framework* explains how museums use language to explain, interpret and construct reality. This entails examining how facts are described and cultures represented in museum texts. Participation in the communication process is fundamental for the construction of meaning and Ravelli's approach to museum communication recommends a decrease in the use of specialised terminology in order to facilitate readers' accessibility to the text. Applied to translation, this audience requirement ties in with target oriented approaches, as will be explored in section 2.2. Accuracy is also an important requirement as it contributes to the level of objectivity and scientific reliability of a museum text. Analysing the fundamental elements of the clause, or Participants, Processes and Circumstance, as will be further demonstrated in Chapter 3, p.110, clarifies how a particular representation of reality is created in museum texts and how ideological perspectives are thus endorsed by the museum (Ravelli, 2006). Ravelli (2006) also provides an account of how the agentless passive can affect the attribution of responsibility in a text, thus endorsing a specific, Western-centric narrative.

Examining representational meaning helps to identify links to ideology as objects in museums are not neutral but 'always contextualised by words' (Hooper-Greenhill, 1994:115). In line with Hooper-Greenhill's study on the interpretation of visual culture in the museum (2000), Ravelli (2006) highlights the polysemic nature of museum artefacts and their capacity to evoke and reflect different social narratives.

Example 8, from the introduction to The National Gallery exhibition “Seeing Salvation”³⁵

All great collections of European painting are inevitably also collections of Christian art [...] Yet if a third of our paintings are Christian, **many of our visitors are not** [...] We have put some of the Gallery’s religious pictures in a **new context**, not- as in other exhibitions- beside works by the same artist or from the same period, but in the company of other works of art which have explored the same kinds of questions across the centuries. A new neighbour for a painting allows us to have a **different dialogue** with it.

As evidenced in the text above, it is possible to infer the exhibition purpose (to acknowledge diversity in its audience) and overall ideology (to promote cultural exchange) which is reflected in the National Gallery mission statement (as seen in Chapter 1, section 1.2.2, p.20).

It is important here to notice that museum texts are not the sole means through which museums communicate meaning. As discussed in the introduction, the museum environment combines verbal, visual and, increasingly, audio levels of interaction, by adopting different resources in the exhibition. Considering this inter-semiotic environment (Neather, 2005, 2008) is a way of seeing the ‘museums as texts’ (Ravelli, 2006:121). It explains how meanings are constructed both at the administrative and exhibition levels of the museum (Ravelli, 2006).

³⁵ MacGregor, N. (2000) Introduction in Finaldi, G. (ed) *The Image of Christ: the Catalogue of the Exhibition Seeing Salvation*, London: National Gallery Company Limited, pp. 6.

Ravelli's account of museum texts illustrates important aspects of the processes influencing the production of museum genre and texts, such as the role of ideology and power in the promotion of audience participation. The communicative frameworks adopted to examine different features implicated in the creation of meanings are original methodologies that can be further applied to the interpretation of museums' communication. This will be further expanded in Chapter 3.

However, Ravelli's analysis does not consider the role of translation within the communicative process of museums, nor the diversity of audiences accessing museums. This aspect is investigated by Neather (2005; 2008) and will be further explored in the next section.

2.1.2 Translating the museum: inter-semiotic perspectives on communication within the museum and implications for translation

Researching the challenges encountered by translation in museums, Neather (2005, 2008) focuses on issues regarding the translation of museum text from Chinese into English. Two Chinese museum environments are selected and important aspects of the problems affecting the translation of museum texts are identified. This study is relevant to this research as Neather draws attention to environmental and cultural factors that affects translation in the museum context.

Like Ravelli (2006), Neather (2005) considers the museum as an important platform for the presentation of cultural identities. He highlights the role of the 'museum as text' and expands the concept by observing that the

process of interpreting the visual and the verbal messages influences the whole experience of the museum.

A main argument is that failing to take into account the ‘differing semiotic systems that interact in the museum’ (Neather, 2005:181) causes problems in translation, as the approach to museum space may vary considerably depending on the source and target audiences’ cultural backgrounds.

Museum space is the environment that ties together verbal, visual and audio dimensions of the museum (Neather, 2008). In museum exhibitions, the position of one object in relation to another (for example in the foreground, or under a stronger light) affects how audiences interpret its relevance in connection to other objects. As suggested by Hooper-Greenhill (2000), it is possible to create new narratives by changing objects or paintings collocations in the gallery. Different positions and associations within museum space will elicit new comparisons and meanings.

Examining translation samples from Chinese museums, Neather (2005) observes that some of the original source text has not been translated and, in addition, he notices a failure on the part of the translator to address the specific requirements of the museum genre known as “object label” (Dean 1996:114). This results, in some instances, in a translation presenting information more appropriate in an “introductory text” (Dean, 1996:112), a more descriptive type of text. In other examples, the translation does not subsequently provide the readers with the expected information, and stops abruptly.

According to Neather (2005), these issues in translation reflect problems of ‘curatorial influence’ (2005:192) that affect the perception of the target audience’s linguistic and cultural needs and constrain the translator’s task. Although the commissioning process plays a relevant role in determining translation of museum text, the relationship between museums, translators and the cultural negotiation occurring in this phase is still unexplored and requires a separate line of enquiry.

Neather (2005, 2008) further analyses the complexity of translation in the museum environment by focusing on how the semiotic variables underpinning museums communication affect the translation process. Drawing on the work of Hooper-Greenhill (2000), Neather (2008) observes that a museum text cannot be considered in isolation, as it usually belongs to a broader system of verbal signification (i.e. the texts describing the whole exhibition) and visual signification (i.e. the object described and further visual resources). This interaction at both inter-semiotic and intra-semiotic levels creates a text that can be defined as ‘multi-modal’ (Neather, 2008:221), in line with the work of Kress and van Leeuwen (2006). These authors highlight that such complex texts require a ‘paradigmatic approach on the part of the visitors’ (Neather, 2008:221), as opposed to the linear, causal approach required when reading a museum text genre such as the report (Ravelli, 2006).

Understanding how audiences experience the museum and how the verbal, visual and audio aspects interact within the museum environment is necessary in order to produce a culturally effective translation (Neather, 2008).

Drawing on Bal (1996b), he observes that there are two ways of reading museums, synecdochic and methaphoric.³⁶

The “synecdochic mode” means reading the museum objects and their texts as parts, for example, of an ethnographic exhibition which focuses on their cultural aspects (Neather, 2008:222). Here visitors observe the objects and their collocations, and integrate the visual experience with the informative material provided. Thus, visual and verbal experiences interact in the construction of meaning.

The “methaphoric mode” of reading does not require ‘explicit signification of historical and cultural context’ (Neather, 2008:222) but a paradigmatic approach, typical of the art museum, where cultural references are generally more limited. It is possible to experience museums or art galleries without reference to verbal text, in which the visitors are ‘forced to make connections for themselves’ (Neather, 2008:222). This experience is common to international visitors who are not provided with bilingual information (Neather, 2005, 2008).

Neather (2008) observes that the omission and misconstruction of verbal information in translation does not allow visitors to use the “synecdochic mode”. Thus, they will switch to the metaphorical and paradigmatic mode of reading, creating individual associations of meaning, embedded in their pre-existing knowledge of the source culture. According to Neather (2008), this complex interpretative journey is likely to cause frustration in the international visitors, who may abandon the effort.

³⁶ These have been briefly discussed in Chapter 1, however a full account is provided as follows.

Neather's studies are fundamental to any further research in the field of museum translation, as they examine aspects which were largely unexplored. Of particular relevance for translation is the interaction between different systems of signification within the museum. Exploring how these variables work in the museum is part of the preliminary contextualisation necessary for an effective translation (Neather, 2005, 2008).

Neather (2005, 2008) assumes that translating the museum is a target-oriented process. Target audience interpretation should be facilitated by promoting the "synecdochic mode" of reading. When this does not happen, a breakdown in communication is likely to occur, risking a negative experience of the museum for the international visitor.

The paradigmatic or metaphoric mode is considered hazardous to the comprehension of museum text. As seen in Chapter 1, (section 1.4, p. 34), when discussing the aesthetic museological approach, this assumption is not necessarily shared. The target-oriented approach advocated by Neather is based on the assumption that audiences visit museums to learn, to be educated and to be told what to think. It recalls an audience which is the passive recipient of authoritarian modernist museums (Ravelli, 2006). This raises questions of how national and international visitors interact with museums and will be further explored in the following section.

2.1.3 Translation in the museum discourse community: impact and insight into the commissioning process in Chinese museums.

In his study, Neather (2009) moved the analysis from the museum text and its lexico grammatical features to the broader concept of text genre in order to account for external aspects influencing the production of museum texts.

A key concept, drawing on Bathia (2004), is to consider the museum as a “discourse community” (Neather, 2009:148), composed by museum curators and research staff as well as by writers and translators of museum texts. As noted by Ravelli (2006:49), and discussed in Chapter 1, the challenge this community face is producing a text that ‘is designed not for the “internal” purposes of its members, but rather specifically for public consumption’ (Neather, 2009:148). Whilst being oriented to an audience less expert than the museum discourse community, these texts needs to maintain a standing within the community of experts; thus, they need to display reliability and a degree of objectivity.

In his account of the process of text production within the Chinese museum discourse community, Neather (2009) observes that this process is often undertaken in a context of multiple collaboration, negotiation and discussion between different professionals. Interestingly, this is not underpinned by reference to museological theories as very little research has been carried out to explore this field of inquiry. Equally unexplored remains the context and practice of translation production in museums, echoing the sporadic efforts carried out so far both in the English and Italian museological contexts.

Neather (2009) also highlights that translation in Chinese museum involves a translation of the Source Text into English and is often undertaken by curators, who generally do not have the professional background and competencies required of a professional translator. Equally problematic is the option of outsourcing the translation of museum text to an external translator, as she/he 'will often lack the necessary domain-specific knowledge in museology' (Neather, 2009: 153) and is not able to work in collaboration with the community of experts who commissioned the translation (Neather, 2009).

By examining texts from panels and labels, translated from Chinese into English in Chinese museums, Neather (2009) discovered that they strictly replicated the lexico-grammatical features of the source text as well as their informative content. This leads him to infer that translation in Chinese museums is influenced by issues of state authority in the production of meanings. In this context, any departure from the original text is seen as a rupture with the scientific and objective narratives that are still currently negotiated between museum curators and state officials.

Thus, ideology plays a big role not only in the production of museum texts, but also informs the choices opted for in their translation. This connection between ideology and translation is further explored in Chapter 3.

2.1.4 Empirical studies of museum texts as interlingual representation

Highlighting the role of contextual and pragmatic issues in the translation of museum texts, this section explores the reception of source and target museum texts from students of applied translation studies, belonging to different

language communities, thus responding to differing linguistic conventions and communicative needs. Interesting insight into readers' reception of museum texts are provided by Guillot (2014).

For example, French students perceive the original museum text (in English) to be "too simple" (Guillot, 2014:81) due to its 'syntactic and lexical simplicity' (ibid), the use of interpersonal mode of address and interactive features such as exclamation and question marks.

Similar reactions were registered during a qualitative analysis carried out for my MA dissertation³⁷ when a questionnaire regarding two different types of museum translation (Text A corresponding to the readers' expectation as regarding objectivity, Text B presenting interacting features more in line with the textual features commonly adopted in the English museums' discourse) was submitted to a sample of readers.

The preference expressed by the audience interviewed for this study seemed to be related to their exposure to different communicative styles: the younger reader's preference for Text B can be explained with their experience of informality due to their familiarity with technological devices (Pennisi, 2005). Interestingly, the use of interpersonal address in Text B generated a negative reaction, especially between Italian readers who live in the United Kingdom. Despite being exposed to the informal style and register currently adopted in British "post museums" (Ravelli, 2006), the Italian audience expressed a preference for Text A. This is supported by Lo Cascio's (2005) observation, that Italians who live abroad tend to hold a more rigid normative

³⁷ "Translation of "A history of the world in 100 objects, a text from the website created by the British Museum in partnership with the BBC. With commentary".

prescription towards their first language than those who live in Italy. Overall, the comparison between the two texts resulted in a preference for objectivity and formal style prevailing in the Italian museum genre.

The next section will give an account of a recent project conducted in the London museums and galleries with interesting bearings on international audience reception.

2.1.5 London Museums and information for International Visitors.

The Museum and Galleries and International Visitors Experience project (MGIVE) started in 2005. The University of Westminster linguistic department worked in partnership with six museums and art galleries in London aiming to improve the international visitors' experience of these cultural institutions.

The research was conducted in two stages: initially, data on international visitors' attendance of the United Kingdom's museums and on their cultural expectations were collected from museums annual reports and relevant databases. Six focus groups were then created in six different countries (France, Spain, Germany, Russia, Bahrain and China) to analyse museum leaflets produced by a museum in the United Kingdom and translated into their mother tongues. The leaflets selected as samples presented practical information on museums' services, accessibility and museum maps.

The outcome unanimously illustrated that 'the level of translation was inadequate' (Robertson, 2009:3). The focus groups observed that the translation did not consider the cultural differences between the source

audience and the target audience because it reflected the Anglophone norms of the original.

This outcome prompted a partnership between the marketing and communication departments of six museums and researchers from the University of Westminster which discussed practicable solutions. It was suggested to produce a 'tool kit for best practice in translation' (2009:4) and on how best to design museum leaflets.

The project evolved into the setting up of a series of workshops, designed to create 'a culturally sensitive' (2009:5) leaflet, following consultations with each target audience. Thus, the MGIVE project adopted a target oriented approach to translation. Considering culture as a system of participation that presupposes a shared language and cultural background in its participants (Duranti, 2008), as observed in the introduction, a 'culturally sensitive' translation is one that conveys meaning by adopting the linguistic and cultural conventions shared by the target culture. Thus, unfamiliar terms or unusual expressions from the source culture need to be mediated or omitted. For example, the proximity with the writer of the source text, a common practice in the British post-museums (Ravelli, 2006), is not shared by the Italian target culture. According to a target oriented approach, the degree of interpersonal distance used in the source culture will need to be mediated. Arguably, this strategy reinforces cultural relativism and cultural distance rather than promoting cultural exchange (Sturge, 2007).

As previously observed when analysing Ravelli's (2006) and Neather's (2005, 2008) studies, the MGIVE project endorses an underlining assumption

that being culturally sensitive means adopting the target culture's conventions when translating a museum text. It is arguable that in the museum leaflet, where the informative function is combined with marketing, the cultural aspect is more marginal than in the museum text genres illustrated by Ravelli (2006). Nevertheless, the focus groups selected in the MGIVE project were clear that a target reader approach to translation should be promoted, with particular attention to the cultural needs of the audience. However, similar to the other studies analysed thus far, this strategy assumes that target audiences are unable to decode anything that does not correspond to their established cultural expectations. They imply a static notion of language and culture, where cultural exchange is impossible and the unknown rejected because it contradicts the accepted cultural code. Culture, however, is not hermetically sealed (Cuno, 2011) and, as an act of participation, is a 'product of human interaction' (Duranti, 2008:46) which is exposed to constant change. Thus, the act of communication within a museum is a process that produces and reproduces culture (Hooper-Greenhill, 2000).

Sturge (2007), in her study on translation and the ethnographic museum, criticises the target reader approach to translation and gives a different account of cultural translation. This will be further analysed in the next section.

2.1.6 The translation of cultures and the role of translation in the ethnographic museum

In her work "Representing others: Translation, Ethnography and the Museum", Sturge (2007) draws attention to the methodological similarities

between the translation of culture and ethnography, a branch of cultural anthropology. Both disciplines decode linguistic data, transferring them into a different knowledge system, and are concerned with the 'editing of other people's reality into the terms of the receiving culture' (Sturge, 2007:79).

Sturge (2007), following Asad (1986), is concerned that this target-oriented approach facilitates the hegemony of the dominant culture over the culture studied in the ethnographic observation, as the "unfamiliar" is described by adopting Western categories of understanding. The consequences of this methodology are twofold. Firstly, it causes a schism between the "scientific" work of the ethnographer and the culture observed, which is considered unable to explain itself. This dichotomy between *us/other*, or *Western/primitive* has largely influenced the production of meaning in modernist museums, particularly when representing diversity (Hooper-Greenhill, 2000). Although colonialism and post-colonialism challenged modernist museums' representation of Western culture as "developed" and of "others" as "underdeveloped", the model is still deeply embedded in museums practices (Hooper-Greenhill, 1997).

On a further level, the target-oriented approach adopted by ethnographic studies produces a target text that will be held in high regard by the receiving minority (Asad, 1986). The same phenomenon of cultural appropriation occurs in ethnographic museums, considered by Sturge (2007) as a type of translation, where the source culture, i.e. artefacts produced in Africa, is reinterpreted by the hegemonic culture.

Sturge's objection to a "domesticated" translation (Venuti, 1995, 1998), which will be further discussed in section 2.2.4, is supported by her historical analysis of ethnography, which describes the evolution of this science from its functionalist beginnings to more culturally sensitive and contemporary approaches. This analysis identifies different translation strategies applied by the ethnographer.

The "dialogic approach" is, on the other hand, based upon a reflexive description of the encounter with the "other" by the author. The authoritarian voice of earlier objective accounts is subdued by the subjectivity of the author's experience. Translating cultures in this way becomes less polarised as cultures are not perceived as distant entities. (Sturge, 2007)

Quotation is an approach related to the dilemma on how best to represent the native people's language. The use of native terminology in the target text is a strategy also known as "exoticism" and adds authenticity to the ethnological study. Sturge (2007) observes that adopting this method highlights the inadequacy of the target language to represent the source culture. By contrast, the paraphrase strategy prescribes that native terminology should be obliterated by using a quotation in the English language. The original voice and the target language are conceptually unified in one process.

Quotation and paraphrase are at different ends of the dichotomy between "domesticated and foreignised" translation strategies (Venuti, 1995, 1998), further explored in section 2.2.4. The applicability of either option should be assessed depending on the hegemonic relations of the languages involved. As anthropology is embedded in asymmetrical relationships of

power (Sturge, 2007), foreignisation is a strategy that allows the minority to be seen in the context of a hegemonic language, English. When applied to opposite power relationships between languages, from a hegemonic language into a minority language, foreignisation facilitates the domination of the English language over the minority. (Venuti, 1993)

This difficulty may be overcome by the use of bilingual quotations, or parallel texts in two different languages. The notion of ‘thick translation’ (Sturge, 2007:80) is particularly relevant to the study of translation in the museum as it is concerned with representation and contextualisation. Establishing the pre-existing knowledge of the audience in order to convey the “other” is a difficult task for the ethnographer/translator. This is ‘...because texts depend on hinterlands of shared meaning too large to be reconstructed, translators have to privilege some aspects over others’ (Sturge, 2007:81).

In Example 9 below, the translator opted to provide the Italian version with information that is not present in the original. The supplementary information in the first paragraph of the target text (as highlighted in bold font) explains who the “famous Britons” were; in the second paragraph the translator adds that migrant painters were more appreciated than the locals.

This is a rare example of museum translation that acknowledges the cultural gap that must be bridged to facilitate international visitors’ access to the host culture.

Example 9, from The National Gallery, distributional material (brochure), 2012

Source Text	Target text	Back translation
<p>Portraiture and New Genres</p>	<p>Ritrattistica e Nuovi generi</p>	<p>Portraiture and New Genres</p>
<p>In the 16th century Netherlandish artists came to Britain. They introduced a new style of portraiture, creating iconic images of the most famous Britons.</p>	<p>Nel corso dei secoli XVI e XVII la maggior parte delle opere prodotte in Inghilterra e Scozia per gruppi elitari come la monarchia e la sua corte, l'aristocrazia e i grandi proprietari terrieri, furono realizzate da emigranti.</p>	<p>During the 16th and 17th century, the majority of the paintings produced in England and Scotland for elitist groups such the monarchy and its court, the aristocracy and the big land owners, were realised by migrants.</p>
<p>In the 17th century migrants from Europe brought in genres like marine and landscape painting not seen in Britain before.</p>	<p>Gran parte delle maestranze, tra cui pittori e scultori, provenivano da oltre manica, in particolare dal Nord Europa, e la loro opera e stili erano di gran lunga preferiti a quelli degli artisti e artigiani locali.</p>	<p>The big part of workers, amongst those painters and sculptors, came from beyond the Channel, in particular from Northern Europe, and their work and styles were by far preferred to those of the artist and local artisans.</p>

Sturge (2007:129) proposes to analyse the ethnographic museum as a type of translation which is evaluated not by the degree of faithfulness to the original text, but by asking how translation works 'in the world as text-like

artefacts [...], as well as how it impacts back onto the places where their artefacts were made’.

Ethnographic museums, like ethnography itself, host other cultures by inserting them into narratives and by creating spaces of meaning (Sturge, 2007). The concept of museum space adopted by Sturge is influenced by the semiotic concept of space in museums. As already discussed in section 2.1.2, p.49, Neather (2005; 2008) underlines the role of museum space in bringing together the visual and verbal aspects of the museum. Discussing Hooper-Greenhill’s work (2000) on the interpretation of visual culture, Sturge (2007) observes that museum artefacts are displayed to make visual statements and, combined with text, to inform visual narratives. Hence Sturge endorses the notion that objects in the museum are not neutral, but are embedded in a specific narrative (Hooper-Greenhill, 2000).

The asymmetrical relationship between cultures may be replicated in the museum space, thus translation has a role in keeping the ‘voices of the people on display’ (Sturge, 2007:164). The notion of museum as “contact zone” (Clifford, 1997:238), a cross-cultural arena where different cultures meet, is useful for translation as it questions the concept of separateness of cultures and the polarised model source/target text (Sturge, 2007). The polysemiotic nature of the museum is reflected in the ‘multimediality of museum representation’ (Sturge, 2007:164) and encourages a considering of translation not only in terms of verbal translation, but of audio and visual translation as well.

Two main translation strategies are identified in the ethnographic museum.

Resonance, or thick translation, is concerned with the creation of a cultural response in the reader through the interaction of verbal (and/or) audio levels with the visual. Resonance recalls the synecdochic experience of the museum examined by Neather (2008) and can be seen in Example 9, (p.65), as reading the brochure is normally integrated with the visual experience of the object.

Wonder relies on the aesthetic and visual experience of the visitors and stresses the uniqueness of the object to create a sense of admiration (Sturge, 2007:165). In this case, the verbal information is not necessary as the paradigmatic experience (Neather, 2008) is sufficient to create the aesthetic connections.

Sturge's work highlights the problems that occur when translating cultures, mainly related to issues of power and cultural appropriation, where the "other" disappears in the universalism, and to its opposite, the exoticization typical of cultural relativism, which reinforces the distances between cultures.

The translator faces an ethical dilemma when confronted with this type of translation, as different strategies create very different target texts and affect the target culture and, in the case of minority languages, the source culture as well.

This study, in line with Sturge (2007) and Hatim and Mason (1990; 1997) does not endorse the dichotomic separation between source and target texts,

cultures and translation strategies that has dominated translation studies. Methodologically, it is more helpful to consider these alternatives as on a continuum, as Hatim and Mason (1990, 1997) suggest, where different translation strategies coexist. The opting for a particular strategy is linked to ethical and contextual factors that are extensively examined by their analysis, as will be discussed in section 2.2.3.

2.1.7 A systemic functional model for translation quality assessment of museum text

The concern for quality in museum translation has been highlighted by Neather (2005, 2008), as discussed in section 2.1.2, (p.51) and by the MGIVE project (2005/2008), explored in section 2.1.5 (p.59).

Jiang (2010) proposes a systemic functional model³⁸ that builds on Ravelli's (2006) communication frameworks and is intended to help evaluate the quality of museum translation. The aim of this study is to describe the process of translation in terms of cross-linguistic options chosen by the translator and impact of target text on the target culture.

Jiang (2010) uses systemic functional linguistics to explain meaning production in Chinese museums and to assess quality in the translation of a specific museum text, specifically object labels. These texts are generally limited in word number, usually not exceeding 150 words, and are foregrounded by a short caption. Quality assessment as described by Jiang (2010) is divided into three interdependent stages.

³⁸ Based on Halliday's (1994) social-semiotic approach to language, this study adopts the ideational, interpersonal and textual dimensions to analyse how linguistic choices operated in museum texts affect the communication in museums. This will be further expanded in Chapter 3.

The first stage establishes the source text register and sets up a comparison between the source and target text genre. This analysis reveals similarities in the generic structure of the text and different organizational methods, resulting in the loss of the original poetic features in the target text.

In the second phase the ideational, interpersonal and textual systemic functions are considered in order to compare and contrast the source and the target text. Jiang's (2010) analysis highlights a substantial use of declaratives both in the source and in the target English text, with accentuated modality in the target text, reflecting the interpersonal relationship of the museum with its audience. The use of material processes³⁹ is higher in the target text, reflecting the translator's awareness that more information is needed for the target culture to access the source culture. This is reminiscent of the 'thick translation' examined by Sturge (2007:80).

The final phase is concerned with quality description and target text analysis. Overall the target text is culturally sensitive towards the target audience however it omits important references to Chinese poetry. While trying to examine the inter-textual features of the target text, Jiang (2010) admits that it is not possible to measure the cultural "appropriateness" of target texts. Thus, Jiang (2010:123) proposes to adopt inter-textuality as a method to identify features that may 'be conditioned by textual conventions of both the ST and the TT'.

Jiang's (2010) work integrates Ravelli's analysis of museums' communication with translation studies and adopts a model based on systemic

³⁹ This element of discourse refers to people or objects who are referred to in an action. It will be further clarified in Chapter 3.

functional linguistics to analyse source and target text in order to assess the quality of translation. Jiang's study opens the way for further analysis of museum translation, suggesting that a model based on systemic functional linguistics is effective in identifying features of discourse that impact on source and target text.

Following Jiang's (2010) work, this study will also adopt a model based on systemic functional linguistic, more specifically on Ravelli's Representational and Interactional communicative frameworks. These will respectively identify how the museum creates meanings through the text and what type of relationship is seeking to establish with its audience. A further stage of the analysis, based on Hatim and Mason (1990) and Hatim's (2009) works, identifies the shifts in translation. This will be further explored in Chapter 3.

So far this chapter has illustrated the contributions from the linguistics, museology and translation disciplines to the study of translation in museums. The next section will survey the most relevant contributions that can be applied from translation studies to translation in the museum context.

2.2 Translation Studies applied to translation in museum context.

2.2.1 Functional Theory. Text types, text functions and translation strategies: applying Reiss's approach to the translation of museum text.

Discussing the complexity of inter-lingual communication as influenced by the expectations of the sender and receiver, Reiss (1981/2008) distinguishes

between unintentional changes in translation, influenced mainly by lexical and structural differences in the languages involved, and intentional changes, when the purpose of the target text is altered from that of the source text. Reiss, drawing on Nida's concept of equivalence (1964), observes that intentional changes in translation abandon functional equivalence and strive for adjustment to the functions of the target language.

Reiss (1981/2008) distinguishes three main text types by analysing their communicative functions and the lexical/grammatical linguistic features. For each text type, Reiss suggests adopting a translation strategy that best fulfils the main function of the text.

The 'informative type' is a text whose main function is the 'communication of content' (Reiss, 1981/2008:171). Adopting this distinction to the categorisation of museum text genre operated by Ravelli (section 2.1.1, p.39), the *explanation* and the *report* text genres correspond to the informative text type, as their main function is to describe the epistemology of a phenomenon. The translation method for the informative text is one that conveys the information to the target text in a straightforward style, 'according to the sense and meaning' (Reiss, 1981/2008:171), as follows.

Example 10, from the British Museum's website⁴⁰

⁴⁰ http://www.britishmuseum.org/explore/cultures/the_americas/aztecs_mexica.aspx

Source text	Target Text	Back Translation
<p>During the twelfth century AD the Mexica were a small and obscure tribe searching for a new homeland.</p> <p>Eventually they settled in the Valley of Mexico and founded their capital, Tenochtitlan, in 1345. At the beginning of the sixteenth century it was one of the largest cities in the world.</p>	<p>Nel corso dei secoli XI e XII i Mexica erano una piccola e remota tribu' in cerca di una nuova patria.</p> <p>Riuscirono infine a stabilirsi nella Valle del Messico e nel 1345 fondarono la loro capitale, Tenochtitlan, che all'inizio del secolo XVI diventò una delle più grandi città del mondo.</p>	<p>During the centuries eleventh and twelfth the Mexica were a small and remote tribe in search of a new homeland.</p> <p>(They) managed at last to settle in Valley of Messico and in 1345 founded their capital, Tenochtitlan, that at the beginning of the century sixteenth became one of the most big city of world.</p>

The translation is of an extract from Example 1, p.43. Changes to the original text are minimal, occurring only when the lexical and grammatical structure of Italian requires an adjustment (elimination of a full stop to avoid redundancy and a change of word order in the third line).

The translation of “obscure” could have been done literally with “oscuro”. However, in the target language this term has a negative connotation, meaning “dark, humble, shameful”. The choice of “remota” or “remote, secluded” was semantically and culturally motivated. In Example 1, Mexica people’s history and achievements were described in greater depth to give the reader information on their culture, religious beliefs and forms of art. Adopting “dark”, “humble” or “shameful” in the target text would have negatively conditioned the target reader towards Mexica civilization.

Exposition and *directives* correspond to the operative type, whose function is the ‘communication of content with a persuasive character’ (Reiss, 1981/2008:171). As observed in section 2.1.1 (p.40), the museum endorses specific narratives which are organised in a persuasive style of communication. In this case, the target text should convey the same level of persuasiveness as found in the source text. The translation strategy best suited to fulfilling this purpose is ‘adaptive’ translation, which identifies in the source language those features which influence readers’ behaviour and adjust them in the target language. This is illustrated in the Example 11 below, where the source text has been translated adopting two different degrees of adaptation to the source language’s norms.

Example 11 (extracted from Example 3, from “A History of the World in 100 Objects⁴¹” website. *My translation*).

Source Text	Target Text 1	Target Text 2
<p>Everything about this stunning object, including its name, appears unfamiliar at first sight. But for me, just gazing at it is a sheer delight.</p> <p>When you look at the details on the front, for example, you see this intricate design which looks like a net made of metal.</p>	<p>Ogni cosa appartenente a questo splendido oggetto, compreso il suo nome, appare a prima vista insolita. E’ un piacere soltanto guardarlo.</p> <p>Per esempio, osservando i dettagli sulla parte anteriore, si nota questo disegno intricato che sembra una rete di metallo.</p>	<p>Ogni cosa appartenente a questo splendido oggetto, compreso il suo nome, appare a prima vista insolita. Ma secondo me, solo guardarlo è un piacere assoluto.</p> <p>Per esempio, se osservi i dettagli sulla parte anteriore, puoi notare questo disegno intricato che sembra una rete di metallo.</p>
	Back Translation	Back Translation

⁴¹ <http://www.bbc.co.uk/ahistoryoftheworld/objects>

	<p>Everything belonging to this splendid object, including its name, appears at first sight unusual. It is a pleasure only to look at it.</p> <p>For instance, observing the details on the part front, one notes this design intricate which looks like a net of metal.</p>	<p>Everything belonging to this splendid object, including its name, appears at first sight unusual. But for me, only to look at it is a pleasure absolute.</p> <p>For instance, if you observe the details on the part front, you can note this design intricate which looks like a net of metal</p>
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As identified in section 2.1.1, *exposition* text genres have a persuasive aspect, as their function is to influence the museum visitors to support a particular argument. In the source text, these functional elements are conveyed through the use of adjectives (e.g. “stunning”), expressing the author’s sense of wonder towards the object. The interpersonal proximity indicated by the use of personal pronouns reflects the museum’s engagement with the audience, perceived here as ‘equal partner’ (Ravelli, 2006:72).

Issues arise when translating this text into a language that does not share the same degree of familiarity in address with similar museum texts. The language adopted in Italian museums has largely similar features to the language of the modernist museum. Thus the linguistic style employed in Italian museums is formal, impersonal and objective (Del Fiorentino, 2009). Target Text 1 was translated by adopting the Italian audience’s expectations on this type of text. Target Text 2 maintained the same degree of informality and interpersonal familiarity of the original, thus can be considered as an adapted version, as advocated by Reiss. Whether Target Text 2 performs the

same function as the original is debatable, as the Italian audience is not generally accustomed to being addressed with such conviviality and may perceive the text as unscientific and anecdotal.

Reiss (1981/2008) also identifies an ‘expressive type’ of text which has an aesthetic and artistic function. This can be assimilated to literary text, a genre rarely used in museums. (Dean, 1996; Ravelli, 2006). However, it is not unusual in art galleries to display personal accounts written by the artist. Thus autobiographical material in museums’ displays may correspond to Reiss’s expressive type and its translation strategy will be informed by ‘identification’ with the author’s creative intention (Reiss, 1981/2008:175).

The following Example 12 illustrates the translation of the museum text type identified by Ravelli (2006) as *discussion*.

Example 12, from The National Gallery’s website:⁴²

Source Text	Target Text	Back Translation
The Baptism of Christ 1450s, Piero della Francesca	Il Battesimo di Cristo 1450 circa, Piero della Francesca	The Baptism of Christ 1450s, Piero della Francesca
This panel was the central section of a polyptych. It may be one of Piero's earliest extant works.	Questa tavola faceva parte della sezione centrale di un polittico. Si potrebbe trattare di una delle prime opere ancora esistenti.	This panel was part of the central section of a polyptych. It may be one of Piero's earliest extant works.
Side panels and a predella were painted in the early 1460s, by Matteo di Giovanni (active 1452; died 1495).	Le tavole a lato e la predella furono dipinte da Matteo di Giovanni (attivo nel 1452 e morto nel 1495) agli inizi del 1460.	Side panels and a predella were painted by Matteo di Giovanni (active 1452; died 1495) in the early 1460s. .
The altarpiece was in the chapel of Saint John the Baptist in the Camaldolese	La pala d’altare si trovava nella cappella di San Giovanni Battista	The altarpiece was in the chapel of Saint John the Baptist in the

⁴² <https://www.nationalgallery.org.uk/paintings/piero-della-francesca-the-baptism-of-christ>

<p>abbey (now cathedral) of Piero's native town, Borgo Sansepolcro.</p> <p>The town, visible in the distance to the left of Christ, may be meant for Borgo Sansepolcro: the landscape certainly evokes the local area.</p> <p>The dove symbolises the Holy Spirit. It is foreshortened to form a shape like the clouds.</p> <p>God the Father, the third member of the Trinity, may originally have been represented in a roundel above this panel.</p>	<p>nell'abazia di Camaldoli (ora cattedrale), a Borgo Sansepolcro, la citta' nativa di Piero.</p> <p>La citta' che si intravede nel sottofondo, alla sinistra di Cristo, potrebbe raffigurare Borgo Sansepolcro: certamente il paesaggio evoca quello attuale circostante.</p> <p>La colomba e' il simbolo dello Spirito Santo. E' stata disegnata di scorcio per in modo da aver la forma delle nuvole.</p> <p>Dio Padre, la terza persona della Trinita', probabilmente era rappresentato in un pannello situato in cima alla pala d'altare.</p>	<p>Camaldolese abbey (now cathedral) in Borgo Sansepolcro, of Piero's native town.</p> <p>The town that is visible in the background, to the left of Christ, may represent Borgo Sansepolcro: certainly the landscape evokes current surroundings.</p> <p>The dove is the symbol of the Holy Spirit. It was foreshortened to have the form of the clouds.</p> <p>God the Father, the third person of the Trinity, probably has been represented in a roundel situated above the altar panel.</p>
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The *discussion* genre does not match any of the three text types identified by Reiss, as both the informative and operative communicative functions co-exist in the same text type. Therefore the *discussion* is a hybrid text type. In this case the dominant function of the text should be identified by the translator in order to establish the most appropriate translation strategy. As illustrated in Example 12, at every step the target text mirrors the multiple interpretations promoted by the Gallery. The aim of the translation is largely informative, to convey meaning and the sense of the argument.

The operative function is performed by the expression of doubts regarding certain aspects of the painting, as seen in section 2.1.1. The author encourages a sense of curiosity in the reader, by inviting them to think beyond the text, at different possibilities.

Reiss's awareness of the multimodal nature of communication privileges the 'multi-medial text type', a 'super-structure' that encompasses the three 'forms of written communication' (Reiss, 1981/2008:172-173). The interaction between the verbal and visual dimensions of communication affects the translation material and strategies, taking into account the inter-semiotic relationship. The multi-medial text type has specific structure and rules.

Reiss' work, integrated with Ravelli's (2006) classification of museum text genre, provides a useful guidance in helping to identify text functions and translation strategies, as shown in Table 2 below:

Text type	Museum genre	Text function	Translation strategy
Multi-medial	All museum genres	Multiple functions	Multiple strategies
Operative	Exposition Directives	Influence opinion	Adaptive meaning
Informative	Explanation Report	Convey content	Sense and meaning
Hybrid	Discussion	Influence opinion Convey content	Depends on the dominant factor
Expressive	Artist's explanation	Convey attitude Influence opinion Convey content	Depends on the dominant factor

Table 2: *Museum Text types, genres, functions and related translation strategies (my integration)*

Reiss's work has been criticised as the rigidity of the text classification does not take into account the variability of text genre, nor the co-existence of more than one function in the same text. For example, Hatim and Mason (1990) argue that all texts are multifunctional. Thus this study will examine further the function of the text in more detail by following Martin and Rose's

(2003) model of clause analysis. This will be illustrated in Chapter 3, section 3.2.

2.2.2 Functional Theory. *Skopos* theory and translation commissioning

Integrating Reiss's classification of text types into a general theory of translation that considers translation as an action and naturally inclined to pursue an aim, Vermeer (1989/2008) focuses the attention on the commissioning process, as the aim or *skopos* of the translation is established in this phase, usually reflecting the cultural needs of the target audience.

Whereas Reiss's approach to translation is influenced by source text typology and function, Vermeer advocates a target text oriented translation. Translation aims to 'produce a text in a target setting for a target purpose and target addressees in target circumstances' (Vermeer 1987:29). Thus translation is determined by the function of the target text in the target culture.

Reflecting on the role of translation in intercultural communication, Vermeer (1989/2008:229) observes that the 'source text is oriented towards, and bound to, the source culture'. Similarly, the target text, or *translatum*, is determined by the target culture. Therefore, the target text may vary considerably from the original in form, content and purpose, resulting into the cultural polarisation between original text and translation criticised by Hatim and Mason (1997) and Sturge (2007) as form of cultural relativism.

According to Vermeer (1989/2008), translation and translation strategies are not influenced by the source text function and typology, but by the target text purpose and target audience's needs, which are strictly linked to

the commissioning process: ‘it is precisely by means of the commission that the *skopos* is assigned’ (Vermeer, 1989/2008:236). The translation *skopos* is established through negotiation between the commissioner and the translator, defined as expert in intercultural communication (Vermeer, 1989/2008).

The functionalist approach’s most relevant contribution to translation study was to emphasize the restrictions that influence the choice of translation strategies, as with the process of commissioning. As Hatim and Mason (1997:11) observe, the functionalist approach overcame the dichotomy between formal and dynamic equivalence (Nida, 1964) by analysing the other constraints impinging upon translation choices.

Skopos theory identifies how the translation brief determines the target text format and describes how to achieve coherence between source and target text. In the study of museum translation, this is an important contribution as the translator of museum text is likely to be constrained by similar forces.

However, this approach does not explain how to face culturally challenging texts nor does it give any insight into the role of translation in communicating and reproducing meaning, power and, specific to the museum’s ideological narratives. Sturge (2007) raises this issue by comparing translation in museum to ethnography; Hatim and Mason (1990, 1997) Mason (1994) and House (2003, 2009) shift the focus of the analysis onto how language and translation express and replicate ideology and power. This will be discussed in the next section.

2.2.3 Discourse analysis in translation studies: application to the translation of museum texts

Whereas functionalist approaches and text analysis focus on the lexical structure of the text, discourse analysis looks at how ‘language communicates meaning and social and power relations’ (Munday, 2016:142).

In their model of text analysis, Hatim and Mason (1997:15-22) use a text on cultural heritage in the Spanish language written for the UNESCO Courier and translated into English to highlight five assumptions affecting the interpretation of this text by its users. The first phase of the interpretative process of a text involves a ‘*bottom-up*’ negotiation of meaning, directed from text to context by writers, readers and translators. This phase occurs simultaneously with a ‘*top-down*’ analysis in which contextual features are adopted by the readers to assess the coherence of the text (Hatim and Mason, 1997:16-17).

This process is influenced by the norms of intertextuality, ‘a precondition for the intelligibility of texts, involving the dependence of one text as a semiotic entity upon another, previously encountered, text’ (Hatim and Mason, 1997:219). Thus, according to Hatim and Mason (1997), certain features of the text carry conceptual meaning and become ‘signs’, playing a role in the semiotic process. This has close connections with museum texts, in particular labels. They present similar features throughout the museum, generate predictability and produce expectations in visitors.

In a specific language community these features become ‘socio-cultural’ objects, parts of the shared linguistic conventions and ‘often

reflecting commonly held assumptions' (Hatim and Mason, 1997:18). The sample provided by Hatim and Mason refers to Mexican history, and they use two examples from it to illustrate the socio-cultural nature of shared assumptions.

Example 13,⁴³ (from Hatim and Mason's model of text analysis)

- 1) *pre-columbian civilization*, [which reflects Western-centric assumptions of history as determined by European achievements and is reflected in Western historical perspective;]
- 2) *the Indians*, [which indicates the use of generic Western-centric terminology.]

Hatim and Mason (1997) observe that intertextuality may only partially explain the phenomenon of socio-cultural appropriation observed, and that this may also depend on a macro-level of 'rhetorical convention' or 'socio-textual practices of communities of text users' ruling texts, genres and discourses' (Hatim and Mason 1997:18). *Text* is a chain of sentences that serves an overall rhetorical purpose, mainly exposition (informative) and argumentation (operative) functions, respectively reflecting Reiss' informative and operative functions. *Genre* concerns the linguistic features adopted in a particular context. For example, Ravelli's classification of the museum genre (2006) is based on their lexico-grammatical structures. *Discourse* is the attitudinal expression whereby language embodies conventions of 'societal institutions' such as 'sexism, feminism and bureaucratism' (Hatim and Mason

⁴³ Hatim and Mason, 1997:15-16.

1997:18). Although Hatim and Mason do not include the museum in their list of societal institutions, it is possible to infer, in line with Hooper-Greenhill (2000) that museums endorse specific opinions, beliefs and values that are represented in the intersemiotic space and reflected in museum texts. Thus, as seen in Chapter 1, there is a museum discourse, largely identifiable in the rhetoric and narratological features that are always at the core of the exhibitions (Bal, 1996a)⁴⁴. ‘Museums talk’, observes Bal (1996b:182). They express certain views of the world by using specific linguistic conventions which can be traced back to intertextuality. Thus value systems and features of discourse co-exist in the process of interpretation and organise the intentionality of the text. In this third phase of the interpretative process, Hatim and Mason (1997:19) distinguish between two types of intentionality: at the macro level of the analysis, intentionality represents the writers’ attempt to produce a text as a ‘cohesive and coherent whole’ and connected to ‘socio-textual practices’ shared by a community of readers.

At the micro level of the analysis, intentionality means ‘a set of goals’ (which can be traced back by adopting the *skopos* theory to translation). For example, the use of a subjective, interpersonal linguistic style in a museum text can be linked to the writer’s stance, as illustrated in Example 11, p.73/74. The writer stance is also influenced by the ideology endorsed by the museum, usually reflected in the museum mission statement. Readers generally seek to infer the overall intention of the text by examining its socio-cultural values and goals.

⁴⁴ This will be further explored in Chapter 3, in section 3.2.

Focusing on the translator's role, the fourth phase outlined by Hatim and Mason (1997:20) concerns the production of meaning in context. Is the source text's socio-cultural structure replicable in the target text? Hatim and Mason observe that this depends upon the situationality of the text, which determines the 'register membership' of the text users by assessing how they interact with the register metafunctions of *field*, *tenor* and *mode* (1997:20). This shifts the focus to the final phase of the interpretative analysis, the identification of register membership.

The *field* of discourse stems from the Hallidayan ideational/referential function and indicates how meaning is negotiated from the readers/speakers point of view. For example, by adopting the "*pre-columbian*" definition and endorsing the Western-centric view of Mexican history, the writer ignores terms such as "*pre-Montezuma*". This refers to a different social and linguistic context, as well as to a distinct historical perspective, thus is connected to a different field of discourse (Hatim and Mason 1997:21). This analysis will be adopted in the Example 17, Chapter 3, section 3.2.

Tenor derives from the Hallidayan interpersonal/attitudinal function which defines the types of interaction and attitude adopted by the text users to infer meaning from the text. Analysing the tenor of a discourse reveals the degree of social distance between the writer and the reader of a text. As observed by Ravelli (2006), the tenor currently adopted by museums with their audiences in the UK is informal, thus indicative of equality, participation and engagement. Formality is linked with authoritarian approaches and issues of

power inequality. Example 11, p.73/74, illustrated how translation negotiates features such as interpersonal address.

Mode stems from the Hallidayan textual function and determines the level of cohesion and coherence in the text (Hatim and Mason, 1997:220). Example 13, p.81, illustrates how the structural features of discourse support an intellectual debate and how this can be mirrored in translation.

Hatim and Mason (1997:28) propose a model of translation based on a continuum, with static and dynamic texts at opposite ends. At the static end of the spectrum are texts revealing ‘maximal cohesion’ thus ‘maximal coherence’, simple inter-textuality, transparent intentionality, readable situationality and limited use of informativity (1997:27). From the target readers’ point of view, these texts fully adhere to their expectations. At the dynamic end of the spectrum there are texts where conventions are flouted and expectations are challenged. For example, the source text in Example 11, p.73 is “static” for the English audience as it contains interactive and engaging features of communication currently in use in museums in UK (Ravelli, 2006). By contrast, the same text, translated by reproducing interpersonal features of the original (see Example 11, Target Text 2, p.73), will be positioned at the dynamic end of the spectrum, as Italian audiences are not accustomed to being addressed with such familiarity.

Depending on the position of the source text on the continuum, the translator may opt for literal translation strategies when the source text is close

to the static point, or adopt unfamiliar options for translating a text that is positioned close to the dynamic end of the spectrum, unless the translation brief dictates otherwise (Hatim and Mason, 1997).

Hatim and Mason apply these strategies to samples of English literature, their main research interest. However, applied to museum texts, their translation model based on discourse analysis is significant as, in line with Sturge (2007), it overcomes the traditional dichotomy between formal and dynamic equivalence and facilitates the mapping of different types of translation.

Drawing on Venuti (1995), Hatim and Mason (1997:146-161) identify different strategies of dealing with ideology in translation, based on different degrees on the domestication versus foreignization continuum. 'Minimal mediation' (Hatim and Mason, 1997:150) corresponds to the foreignization strategy that allows complete visibility in the target text of the features of the source text and culture. In a 'foreignised' translation, the target text should replicate as far as possible the structural and semantic aspects of the original (usually observable through rhetorical elements of the original discourse) even by recurring to 'calquing the source text terms' (Hatim and Mason, 1997:150).

Style is equally relevant when discussing ideology, as it is 'an indissociable part of the message to be conveyed' and reflects the intention of the producer (Hatim and Mason, 1990:9-10). Style largely concerns the aspect of discourse that indicates the degree of interpersonal exchange between the

text users (or tenor). Minimal mediation strategies aim to transfer this feature of discourse unaltered into the target text. An example of minimal mediation can be found in Example 11, Target Text 1, p. 73-74.

By contrast, ‘maximal mediation’ (Hatim and Mason, 1997:153) is a strategy that imposes target-oriented norms and conventions on the source text, as in Example 13, p.81, where Hatim and Mason (1997) demonstrated how the translation was influenced by Western-centric ideology.

‘Partial mediation’ (Hatim and Mason, 1997:159) is a strategy that allows for mediated encounter between source and target text and produces a hybrid target text, where the “unfamiliar” is conveyed by the “familiar”.

Of particular relevance for the study of museum translation is the issue of translating ideology, given the influence of historical and cultural perspectives on how the museums space is organised and texts are produced (Ravelli, 2006; Bal 1996a; Sturge, 2007; Neather, 2008). The work of Hatim and Mason on ideology is influenced by Venuti’s analysis of the role of translation in reproducing ideology. This approach will be explored in the next section.

2.2.4 Translating ideology: the translation strategies of domestication and foreignization

Venuti (1993/2010; 1995; 1998) argues that it is possible to

develop a theory and practice of translation that resists dominant target-language cultural values so as to signify the linguistic and cultural difference of the foreign text

(Venuti, 1993/2010:74)

Venuti aims to challenge the target culture ideology by introducing unfamiliar cultural and linguistic features that belong to the source text. This is done by foreignising the target text, or adopting a translation strategy that allows visibility of the source language and culture. Reflecting on the Anglo-American cultural hegemony in the landscape of cultural norms which favours fluency and *invisibility* in translation, Venuti (1995:5) identifies the challenges of cultural translation, describing them as the ‘violence’ of translation (1995:18). Translation involves the cultural and linguistic transfer of the source text into the cultural and linguistic components of the target text. Venuti (1995:18) observes that this is not a neutral process as it occurs within ‘hierarchies of dominance and marginality’ that influence how texts are produced and circulated. This echoes Sturge’s (2007) warning, concerning the inequality that dominated the field of anthropology studies. ‘Translation wields enormous power in constructing representations of foreign cultures’ (Venuti, 1998:67). This is reinforced by Sturge (2007:3) when observing how

cultural translation, occurring in a 'web of inequality', returns to the minority culture imposing its view of the minority culture as authoritative, thereby influencing the minority's perceptions of themselves.

The violence of translation is enclosed in such phenomenon, where translation becomes 'the forcible replacement of the linguistic and cultural difference of the foreign text with a text that will be intelligible to the target-language reader' (Venuti, 1995:18). This process adopts translation strategies that Venuti (1995:20) defines as the 'domesticating method' or 'ethnocentric reduction' of the source text in order to fit into the linguistic and cultural conventions of the target language. The opting for these translation strategies is highly influenced both by translation commissioning, and more broadly by the hegemonic culture that selects which foreign texts should be translated, resulting in the reinforcement of dominant literary canons and stereotypes of foreign cultures (Venuti, 1998).

In Example 11, Target Text 1, p.73, aims to fulfil target readers' expectations and modifies the degree of interpersonal distance from the original text. Thus it is an example of domestication. In the same example, Target Text 2, is orientated towards the source culture by reflecting the same degree of interpersonal distance from the target culture. Applying Venuti's classification, the translation strategy in Target Text 2, corresponds to foreignisation.

Foreignising into a minority language, such as Italian (Cronin, 1998/2010), creates issues of reinforcing the English language hegemony by transferring its cultural and linguistic conventions. This important dimension of translation has been extensively explored by House (2003; 2009; 2016) and will be discussed in the following section.

2.2.5 Translation as Intercultural Communication

House's studies (2003; 2009; 2016) are relevant to museum translation as they highlight the predominance of the English language as the *lingua franca* and focus on the risk that, in the absence of a *cultural filter*⁴⁵, the translations from the English language into a minority language will 'reflect anglophone norms' (House, 2003:169) when the foreignization principle is adopted. This is a direct consequence of Venuti's foreignisation when applied to a minority language, similar to producing a target text that violates the readers' expectations by addressing them with the same degree of *tenor* adopted in the source text (Example 11, Target Text 2, p.71).

House (2006; 2009; 2016) distinguishes two types of translation. An *overt* translation is clearly bound to the source text and culture, reflecting its functions and linguistic conventions. This type of translation is similar to Hatim and Mason's minimal mediation strategy (Hatim and Mason, 1997:148). A *covert* translation results when the translator 'applies a cultural filter in such a way as to manipulate the text according to her own ideological

⁴⁵ Cultural filter is applied by the translator when he/she views the source text 'through the glasses of a target culture member' (House, 2009:18)

preferences' (House, 2006:354). Thus the target text produced diverges significantly from the original and the target reader is unable to ascertain the amount of alterations made by the translation (House, 2006). However the choice of a particular cultural filter should not be subjective. Rather it should be based on accurate cross-cultural comparison.

For this reason House (2003/2016) adopts a model that incorporates discourse analysis categories and aims to assess the quality of translation. In this model the individual text function is influenced partly by *genre* (the characteristics of which are determined by the requirements of its users and producers) and partly by *register*, divided in three categories corresponding to *field* (topic), *tenor* (degree of informality) and *mode* (spoken or written communication). By adopting such a model, House (2009, 2016) compares popular scientific text samples in English and German. The outcome of this empirical study showed that cultural filtering is 'undermined by the dominance of global English' (House, 2006:356) and influenced by the Anglophone linguistic and stylistic conventions.

House (2009) observes that the dominance of English as lingua franca has affected original German discourse, which presents elements of subjectivity previously not found in popular scientific texts, previously presenting 'impersonal and passive construction' (House, 2009:36) as a rule.

House (2009) explains this phenomenon by the influence of overt translations from the English into the German language. Therefore translation

plays a large role in modifying structural and interpersonal aspects of languages, in this case of popular scientific texts. House's study highlights that translation is the means through which different languages and cultures meet. However this can also result 'in a totally new sense of conquest of one tradition by another more influential, more powerful' (House, 2009:36).

Thus any act of "foreignizing" translation into a minority language needs to take into account the consequences of reproducing hegemonic norms and their impact on target cultures. This aspect does not strictly relate to the data analysis in this study; the bilingual museum labels selected from the Uffizi Gallery and the Vatican Museums have been translated from Italian into English, therefore from a "minority" language, Italian, into a predominant one. We will seek to explore the extent to which Italian norms in this data have been (or not) replicated in translation. In order to carry out this analysis, it is crucial to identify the museum's voice and the representation of meanings in the source text. This will be discussed in the following chapter.

As outlined in the Introduction, the main research questions this study aims to answer focus firstly on how to identify the museum's voice, thus seeking to identify those elements of discourse where interactional meanings are realised. Ravelli (2006), as seen in section 2.1.1, suggests exploring museums' communicative styles by adopting methodological frameworks adapted from Halliday's (1978) language metafunctions. In particular, the interactional framework explores how museums relate to their public. Useful indicators of the relationship museums seek to establish with their audience

are, in a museum text, the use of passive, interpersonal address, modality and appraisal. This methodological framework is useful as it identifies two very distinctive communicative styles, (or museums' 'voices'), connected to specific museum types and historical periods and will be further expanded in the following chapters. The representational framework (Ravelli, 2006) can be adopted to answer the second research questions, concerned with identifying ideologies underpinning museum texts. Elements of discourse where representational meanings are realised are Processes, Participants and Circumstances and the way they are connected in the text (Ravelli, 2006). These will be examined to a greater detail in the following chapter. Exploring the ideology in museum texts is also of great importance when considering translation as this enables the translator to gain a deeper understanding of the cultural context in which museums operate and of any sensitive theme the original texts are trying to address. The third research question focuses on how translation negotiates the museum voice and its view of the past and is, thus, concerned with both the interactional and representational elements of the museum text. This question, as seen previously, is partially addressed by Hatim and Mason (1997) and their source text analysis. They suggest translation strategies that may vary from literal translation and domestication, when dealing with a static text, to foreignization and maximal visibility, for translating a dynamic text. Museum texts are likely to be classified as hybrid, given the coexistence of different functions and styles in the same text (as will be illustrated in Chapter 3). It is, therefore, possible to anticipate that the answer to this research question is that the museum voice and its view of the

past might be best translated by adopting partial mediation translating strategies. This is further discussed in Chapter 3, section 3.3.

Chapter 3. Developing a methodological framework for the analysis of museum texts and their translation.

3.0 Introduction

The account on museological theory given in Chapter 1 highlighted the communicative role of museums performed through different media. Bal (1996b) and Hooper-Greenhill (2000) in the museological theory field, Ravelli (2006) in the linguistic line of inquiry, followed by Neather (2009) in the field of translation studies have emphasized the influence of ideology in the production of museum text and its translation.

Museum narratives are created through a complex process of negotiation and are influenced by institutional and individual interpretation of knowledge. The communicative interaction between museum and public has been object of enquiry in the past twenty years, as a new awareness of the educational role in museums has highlighted the need of engaging the public by providing more vibrant interpretations of culture. Museum texts are part of this effort: they accompany objects in this visual narrative (Hooper-Greenhill, 2000) by imparting guidance, information, orientation and the museum's view of the past.

Museums have “voices” (Hooper-Greenhill, 2000; Ravelli, 2006 and Pecci, 2009). They describe events according to a specific view of the world. ‘Exhibitions are produced to communicate meaningful visual and textual

statement’ (Hooper-Greenhill, 2000:4). This raises the question of how to identify the museum voices. More specifically, how does a museum text imply a specific ideology, embody a specific voice? This question will be addressed in the following section, by adopting Ravelli’s (2006) interactional communicative framework to explain how museums relate with their public. More specifically, this methodology is based on systemic functional linguistic and adopts Halliday’s language metafunctions (1978) to the study of museum text. Ravelli adapted the three metafunctions to explain communication in museums, as illustrated in Chapter 2, (section 2.1.1, p. 40), exemplified in Table 1, reproduced below. As the main research question addressed in this research is how museums relate with their public (interactional dimension) and construct narratives (representational dimension), the methodology illustrated in this Chapter will concentrate on these communicative aspects. The organisational dimension, illustrated in Chapter 2, section 2.1.1, proposed a useful categorization of museum texts (or genres) according to the communicative function they were trying to address.

Context of situation	Language metafunction (Halliday, 1994)	Museum communicative framework (Ravelli, 2006)
Tenor	Interpersonal	Interactional
Field	Ideational	Representational
Mode	Textual	Organisational

Table 1: *A Systemic Functional Linguistic model for the analysis of museums text (adapted from Ravelli, 2006:9)*

3.1 Identifying the museum's voice: the interactional framework

As seen in Chapter 2, Ravelli (2006) adopts a communicative framework model specifically to analyse how museums interact with the public through the language adopted in museum texts. This act of communication depends on the linguistic choices operated by the writer(s) of those texts.

To explain how museums relate to their audience the analysis focuses on *Tenor*⁴⁶, a parameter of the Context of situation. Butt et al. define the latter as ‘those extralinguistic features of a text which are given substance in the worlds and grammatical patterns that writers use to construct text’ (Butt et al., 2003:4). *Tenor* explains the relationship between readers and writers that is established or realised by the text (Ravelli, 2006).

The interactional framework, as seen in Chapter 2, section 2.1.1, applied to the analysis of museum text, explains the type of relationship museums intend to establish with their audiences through the text media. By examining specific features of language, Ravelli (2006:72) identifies two types of interactional approaches, related to specific museological models. It is important to clarify that the “New museum” communicative styles differs according to the museological contexts where they are applied. As seen in Chapter 1, museological approaches evolved in different ways and had significant and diverse impact on the museums in the UK and in Italy. The cultural and stylistic expectations shared by the diverse linguistic communities also ensured a diverse interpretation of the “New Museums” and their new

⁴⁶ This register metafunction has been discussed in Chapter 2, section 2.2.3, p.83.

communicative roles, styles and stances to be adopted. These elements are exemplified in Table 3 below:


Modernist museum “Old museum” (1850/1980) in UK 1800/2000 in IT		Post Museum “New museum” (1980-current) in UK 2000-current in IT
Authority to Novice	Roles	Equal partners
Formal/Impersonal	Style	Informal/Personal
Neutral/Objective	Stance	Opinionated/Subjective

Table 3: *The shift of interactional approaches in museums (adapted from Ravelli, 2006:72)*

Roles, Style and Stance are three different parameters adopted to investigate how museums and public interacts through museum texts. These parameters have changed considerably with the paradigmatic shift in museum practices (Hopper-Greenhill, 2000), associated with the reflexive turn⁴⁷ in human science, when awareness of unequal relationships of power within museums and their audiences promoted a new model to relate and interact with the public. This adjustment was carried out whilst critical reviewing museum narratives, embedded in colonialism and Western-centric view of the past (Turci, 1999; Hooper-Greenhill, 2000 and Phillips, 2003).

3.1.1 A comparative analysis of museums’ Roles

Roles, or the ‘speaking’ (Ravelli, 2006:70) function performed by museums when engaged in a narrative, have changed from authoritarian to more equal.

⁴⁷ Associated with postmodernism (Phillips, 2003)

As seen in the account of museological shift in Chapter 1, throughout history museums have opted for distinctive priorities and interpreted their functions accordingly. Museums inspired by Positivism, for example, prioritised the ambition of the time of categorizing objects to ‘demonstrate universal laws’ (Hooper-Greenhill, 2000:5) and grouping them according to these criteria; the public had no active role in this process except for being educated essentially by visual contact with the amazing objects displayed in the collections.

By contrast, after the “reflexive turn”, museums started reflecting on their pedagogical roles and introducing more engaging models of interaction by providing ‘multiple interpretations of texts’ (Ravelli, 2006:71). Thus museums have largely adopted written material that performs not only an informative function, but also an explanatory one; they have introduced differing voices and perspectives to interpret facts as well as services that cater for specific needs, including those for international visitors.

These reflections raise questions of how to distinguish an “authoritarian” museum text from one written with a more pedagogical function in mind. Ravelli (2006) suggests that ‘through the language that is used, texts convey and construct a certain kind of interaction with their readers’ (Ravelli, 2006:73). Drawing on Kress and van Leeuwen’s (1996) and McManus’s (2000) work, Ravelli (2006) identifies power in museums, with the degree of reciprocity performed by institution and public. As McManus (2000, cited in Ravelli, 2006:74) observes, in museums there is a fundamental asymmetry of power as the assemblage of objects and texts on display is decided elsewhere. Labels are one element through which museums exercise

their influence over the construction of narratives and meanings (McManus, 2000, cited in Ravelli, 2006:74).

More specifically, what types of linguistic features are indicative of authority and of equality in museum texts? In English-based museum discourse, these elements are represented by the use of statements, corresponding to the declarative grammatical form,⁴⁸ and the use of command, made explicit by the imperative grammatical form (embodying authority). The use of questions, corresponding to different degrees of interrogative forms, is usually associated with a more equalitarian approach (Ravelli, 2006:77).

Focusing on the Italian museological context and more specifically on studies concerning the language in use in museums, as seen in Chapter 1, (section 1.3, p. 23), this study now explores how elements of discourse representing power work in Italian museum texts. Particularly relevant to this inquiry is the account by Del Fiorentino (2009) on revising and rewriting museum labels for the Dinosaur Museum in Certosa di Calci, in the province of Pisa, Italy. Her work is mostly concerned with making the original text more engaging to the public, in line with recent museological developments, thereby providing a significant example of language shift that can be referred to the passage from “Old” to “New” approaches in museology, as seen in Table 3, p. 92.

This process of intra-lingual translation⁴⁹ is the result of consultations and negotiations between the original writers (experts in palaeontology) and

⁴⁸ See Chapter 2, section 2.1.1, p.41: museum text genres performing different relationship with readers (Ravelli, 2006:79)

⁴⁹ Jakobson's (1959-2004) third type of translation, as defined in Munday et al. (2009:201).

the author of the new text (Del Fiorentino, linguist). The original text (provided in Example 14 below) is an example of Italian museum text written prior the reflexive turn took place.

Example 14, from the Dinosaur Museum in Certosa di Calci (Del Fiorentino, 2009:72)

Example of Italian museum text	
Original text (early 1990s)	Revised text (2008)
Casi significativi si trovano in Europa orientale ma il più famoso è certamente il piccolo dinosauro italiano Scypionix samniticus ritrovato a Pietraroja (Benevento) e comunemente noto come Ciro.	Il più famoso è il piccolo dinosauro italiano Scypionix samniticus, ritrovato a Pietraroja (Benevento) e comunemente noto come Ciro.
Ciro era un bipede Teropode, che per la sua lunghezza di poco superiore ai 20 cm può essere considerato il più piccolo dinosauro del mondo.	Ciro era un bipede Teropode, poco più lungo di 20 centimetri: il più piccolo dinosauro del mondo!
Back translation	Back translation
Significant examples are present in Eastern Europe but the most famous is certainly the smallest italian dinosaur Scypionix samniticus found at Pietraroja (Benevento) and commonly known as Ciro.	The most famous is the small italian dinosaur Scypionix samniticus, found at Pietraroja (Benevento) and commonly known as Ciro.
Ciro was a biped Teropode, whom for its length not exceeding 20 cm can be considered the smallest dinosaur of the world.	Ciro was a biped Teropode, little longer than 20 centimetres: the smallest dinosaur in the world!

The minute size of the dinosaur Ciro, the most interesting part of the label's content, is not immediately accessible in the original as the text opens with a subordinate containing a verb in the passive form. To overcome these difficulties, the revised text places the interesting elements in a prominent position and eliminates the passive form of the verb.

The exclamation mark can also be used to highlight a command, for example “Do not touch the antelope!” (Ravelli, 2006:77). Concluding an imperative form, this type of command has the function of preventing damage to objects by being touched. In this example, however, the exclamation mark introduces a subjective stance from the point of view of the writer, highlighting certain aspects of the object deemed of specific interest.

Another grammatical device linked to reduce power differential in museum text are the question marks (Ravelli, 2006), as they perform questions and offers. The use of these devices has become a common and acceptable practice in the British “New” or “Post Museum”. However, as McManus (2000, cited in Ravelli, 2006:76) observes, their use can also generate negative responses in the audience, especially when used inappropriately or out of context.

Specific accounts on the use of interrogative and exclamation marks in Italian museums are not extant; equally unexplored are the requirements for museum text production in the “New” Italian museum. An exception is made by Lalla, who underlines the importance of using a ‘clear and simple’ (Lalla, 2009:7) language when producing written communication in museum. More specific guidance is to be found in language style handbooks⁵⁰ produced in the 1990 to assist civil servants when communicating with the public. According to Lalla, the principles underpinning the production of Italian museum texts are: ‘chiarezza, concisione, pertinenza logica, evitando le ambiguità’ e

⁵⁰ Codice di Stile (presidenza del consiglio dei ministri) and Manuale di Stile (Fioritto 1997)

cercando di essere convincenti’ (Lalla, 2009: 17)⁵¹. These concepts will be further analysed when exploring the representational framework, in section 3.2. At this point it is sufficient to say that the museum text analysed for this study does not contain any direct expression of command in the Italian text.

Addressing the public directly, as discussed in Chapter 2, is not commonly used in the Italian museum as it is not part of the scientific discourse. Even the revised texts by Del Fiorentino, considering that the public is composed by a considerable presence of young people, do not contain questions nor commands, and the stronger device adopted is the exclamation mark, as seen previously. Adopting a cross cultural pragmatic approach to the analysis of museum texts and their translation, Guillot (2014) demonstrated that foreign readers interviewed perceive those direct interventions as patronising and too familiar.

A frequent power device adopted in Italian museum texts is the use of statements, also still commonly used in British museums. This involves a more passive role in the readers, who acknowledge it, and an authoritarian role performed by the writer, largely influencing the information content (Ravelli, 2006). The statement of arguments about a certain object may be ‘structured as an Exposition, persuading visitors (...)’ (Ravelli, 2006). This is illustrated in Example 3, Chapter 2, section 2.1.1, and reproduced below:

Example 3, from “A History of the World in 100 Objects” website. (Highlighted in bold font are the features of discourse affecting readers’ opinions)

⁵¹ [clarity, concision, logical pertinence, avoiding ambiguity and trying to be persuasive *My translation*]

Everything about this stunning object, including its name, appears unfamiliar at first sight. But **for me**, just gazing at it is a sheer delight.

When you look at the details on the front, for example, **you see** this intricate design which looks like a net made of metal. Beautifully carved small pointers have tiny inscriptions next to them – and when **one looks closely one** realizes that the letters are Hebrew.

Ravelli (2006) observes that this form of communication has a persuasive element aimed at changing visitors' opinions and behaviours. In museum of natural history and of scientific denomination this could be aimed at highlighting specific and controversial phenomena affecting the natural world; in art galleries it may be focused on representing artistic movements in a different light to the more commonly accepted knowledge.

Positions of powers within the museum are also linked to the use of modality, through which the museums can position themselves regard the truth value or credibility of particular propositions. Adopting mainly the passive form of the verb, and asserting facts, can also affect the writer's and reader's positions in the interaction, identified on the authoritarian/passive end of the continuum. Thereby, the text produces also 'shared truths aligning readers with some statements and distancing them from others. It serves to create an imaginary "we"' (Kress and van Leeuwen, 2006: 155), or "the West". These concepts will be further expanded in when discussing the Representational framework, in section 3.2.

3.1.2 A comparative analysis of Style in museum texts

A second element of the interactional framework to be analysed in museum text is style, spanning from the formal and impersonal to the informal and personal variety on Ravelli's (2006) continuum (Table 3, p. 92). The elements of discourse that identify a formal style are related to the use of the passive voice (or passive form of the verb) and of highly technical terminology. The use of passive 'removes human agency from the text' (Ravelli, 2006:84) thus creates a distance between the facts and readers. This will be further extended if the passive form of the verb is not accompanied by the agent, as will be illustrated in section 3.4.

The use of specialist terminology may act as a barrier to comprehension if not accompanied by further clarification. This practice was heavily criticised by Vergo (1989) and Kavanagh (1991) as totally removed from the audience. In the previous section, Lalla's (2009) argument in favour of clarity and simplicity of language in museum texts has been discussed in section 3.1, p. 91. Still referring to the Italian museological context, Mottola Molino (2009) criticises the use of highly specialised terms in museum labels as it means 'disprezzare il pubblico commune, allontanarlo' (Mottola Molino, 2009:123) [to undermine the public and alienate it from the museum, *my translation*].

By contrast, as Ravelli (2006) observes, informal museum texts display an accentuated use of active voice (or active form of the verb) as it focuses the attention on actors, thus appears more personal. The use of passive voice has

also important implications in the way museums construct experience and will be further discussed in section 3.4.

Another feature of discourse indicating informal style is the interpersonal way of address, performed by the use of personal pronouns. These grammatical features directly engage readers and writers in museum texts. This is exemplified in Example 15 below, where a text from a panel in the exhibition “Masterpieces of East Anglia” is reproduced.

Example 15, from the exhibition “Masterpieces of East Anglia”, Sainsbury Gallery, Norwich, 2014.

Faces of East Anglia

Look at the faces in this room. They all belong to the history of East Anglia and each one is viewing **you** from a different moment in that history. Each face, and the person it belongs to, has a story all of its own, but collectively they have two things in common: they are all one way or another connected to East Anglia – Norfolk and Suffolk – and they are all considered to be masterpieces of their kind. [...]

Here, the writer (and the museum) establishes a close, individual relationship with the reader/visitor by using the personal pronoun “you”, thus addressing the visitor directly (Ravelli, 2006). The museum’s voice is persuasive and reinforced by the use of the imperative at the beginning of the first clause. “Look” suggests a command, an invitation to act, in this case to focus the attention on the portraits surrounding the reader. The portraits represent famous as well as ordinary people from East Anglia who are given an active role: according to the text, they are viewing the reader as if they were

present in person. By mapping this text on Ravelli's (2006) continuum, (Table 3, p. 92), it could be positioned towards the informal, personal end, thereby belonging to the "New" museum.

Interpersonal address is not used in the sample of Italian museum texts selected for this study. Some examples of "short" interpersonal address were found in the analysis of their counterparts in English, as will be discussed in Chapters 4 and 5.

This aspect seems to confirm the hypothesis formulated by Ravelli (2006). The shift in style in the English museum texts, which was triggered by critical reflections on "Old" museological practices, has produced more familiar and personal ways to communicate with the public: diluted terminology, decreased use of the passive voice, the introduction of the personal pronoun "you" to address and involve the reader individually.

As regards the Italian context, as seen previously, recent studies have made several recommendations on how to write more engaging museum texts. However, the use of "short" interpersonal addresses is not included in the list of suggestions. This can be linked to the requirements of Italian scientific discourse, of which museological theory and art history is a relevant part. The high level of objectivity required in this field does not make any allowance for the use of colloquialisms and of a highly personal style, rather promote the impersonal mode of address. Anything different would indicate lack of ability to write in a scientific way, thus of credibility.

However, as will be discussed in the following section, style is not the only element influencing the relationship between readers and writers in

museums. As will be demonstrated in the analysis of museum texts in Chapter 4, the use of modality plays a pronounced role in the Italian “New” museums’ texts.

3.1.3 Stance: the negotiation of meaning in Italian and British museum texts.

As mentioned in the previous section, the use of modality is of great importance in museum texts as it introduces elements of doubts and different perspectives in the museum narratives, thus dilutes the strength of the museum voice by introducing other voices, other narratives. The negotiability of meanings (Ravelli, 2006) in museum texts is realised by the use of the conditional form of the verb, of modality adverbs and verbs and expressions introducing doubt. These elements, apart from the use of conditional, are shown in the following example.

Example 16, from the National Gallery

Venus and Mars,

About 1485, Sandro Botticelli

Mars, God of War, was one of the lovers of Venus, Goddess of Love. Here Mars is asleep and unarmed, while Venus is awake and alert. The meaning of the picture is that love conquers war, or love conquers all.

This work was **probably** a piece of bedroom furniture, **perhaps** a bedhead or piece of wainscoting, **most probably** the 'spalliera' or backboard from a chest or day bed. The wasps ('vespe' in Italian) at the top right **suggest** a link with the Vespucci family, though they **may be** no more than a symbol of the stings of love.

A lost Classical painting of the marriage of Alexander and Roxana was described by the 2nd-century Greek writer, Lucian. It showed cupids playing with Alexander's spear and armour. Botticelli's satyrs **may** refer to this. Mars is sleeping the 'little death' which comes after making love, and not even a trumpet in his ear will wake him. The little satyrs have stolen his lance - a joke to show that he is now disarmed.

Compared to the use of statements in Example 2, reproduced below, this text elicits a more direct, albeit subtly, involvement of the readers.

Example 2, from “A History of the World in 100 Objects” website⁵²:

This jade axe is highly polished and would have taken hours to make. However, it is unmarked and was not used to cut wood. It was **probably** a luxury status symbol, indicating its owner's power and prestige. Jade is not found in Britain and this axe was made from a boulder high in the Italian Alps.

The modality adverbs “probably”, “most probably” and “perhaps” express uncertainty and possibility⁵³, the modality verb “may” expresses possibility and “suggest” implies a less certain voice than the statement “Mars, God of War, was one of the lovers of Venus”.

Controversial facts or lack of evidence are presented to the public with twofold consequences. Writers can decline responsibility for exposing data that may be contested whilst involving readers in the construction of reality, stimulating their attention and eliciting responses. In the second clause of the second paragraph, the “wasps” are thought to be the symbol of an Italian family. However, the possibility for the wasps to represent other meanings is also made explicit, thus indirectly soliciting an enquiry in the mind of the reader (what the wasps may signify then?). This function is closely related to the pedagogical function of museum and to the creation of multiple narratives, as seen when discussing the main characteristics of the encyclopedic museum.

⁵² <http://www.bbc.co.uk/ahistoryoftheworld/objects>

⁵³ Oxford Dictionary of English, 2009

Ravelli (2006) measures “stance” in museum texts according to the degree of objectivity and subjectivity included in the text. “New” museums would generally adopt a more subjective stance than their “Old” counterparts. Similar shifts are registered in the Italian context, as will be shown in Chapter 4. The analysis of museum texts produced at different times demonstrates that elements of subjectivity are introduced in the most recent museum texts. This shift is evidenced not only by the use of modality, but also by more subjective devices classified under the term “*appraisal*”.

Largely explored by Martin and Rose (2003/2007) and Martin and White (2005), appraisal theory explores how social relationships are negotiated in a text. Museum texts, in particular labels, are mainly concerned with describing and explaining the object they refer to, thus they are likely to contain references to its value and the writer’s attitude towards them. From this perspective, appraisal theory gives a useful insight into the evaluation and attitude of museum texts. More precisely, it explores three main types of attitudes. These are classified as Affect, concerned with the emotional reaction of the writer; Judgment, related to expressing opinions about objects or people, and Appreciation, involving positive or negative evaluation of objects or people. This element is particularly relevant when analysing museum texts as it includes attitudes about objects like paintings and sculptures (Martin and Rose, 2003/2007). Simultaneously, when attitude is expressed, a choice on its Graduation is operated in the text. Defined by Martin and White (2005) as ‘a distinct resource for scaling intensity or degree of investment’ (Martin and White, 2005:40), graduation explains how attitudes are amplified to express

how strongly (or not) are the feelings negotiated in the texts. These Appraisal elements are illustrated and analysed in the following example below.

Example 17, from Source Text 7. Highlighted in bold font are the features of discourse indicating how evaluation and opinions are negotiated in the text. Full translation in English available in Appendix 3, p. 238.

Sala VIII, Museo Gregoriano Etrusco, Musei Vaticani

1. **Grande fibula in oro da parata Da Cerveteri, 675 - 650 a.C.**
2. Per le sue dimensioni **notevoli** e l'**esuberante** decorazione, costituisce un **prestigioso** elemento da parata che conserva tuttavia la memoria di una fibula con staffa a disco di uso comune già dall'Era del Ferro.
3. Elementi ottenuti con varie tecniche (sbalzo, punzone, ritaglio) sono **arricchiti** da una **raffinata** granulazione in cui **minutissime sferette** microsaldate delineano contorni e dettagli delle figure oppure definiscono motivi decorativi.
4. Gli apporti levantini sono **particolarmente apprezzabili** nelle figure dei grifoni, negli **archetti** intrecciati, nelle **palmette** e nella testa della dea egizia Hathor che conclude l'arco della fibula.

There is no doubt that this text conveys positive attitudes towards the museum object described. In clause 2, “dimensioni **notevoli**” (BT: **sheer** size), “**esuberante** decorazione” (BT: **exuberant** decoration) and “**prestigioso** elemento” (BT: **prestigious** piece) convey an amplified degree of positive evaluation, expressed by the use of adjectives that highlight the dimension, decoration, value of the object. Equally appreciative are the appraisal elements in clause 3 and 4, namely “**raffinata**” (BT: refined), “**minutissime sferette**” (BT: very tiny grains) “**archetti**” (BT: very small arches)

“**palmette**” (BT: very small palm trees). These adjectives convey a high degree of appreciation, as “**refined**” expresses high degree of sophistication which is all the more remarkable in an object of considerable dimensions and made in 675 B.C. This is further accentuated by the use of adjectives that highlight the small dimensions and intricacies of parts decorating of the object, specifically its griffins, arches, palm trees. The verbal forms “**sono arricchiti**” (BT: are enriched) and “**sono particolarmente apprezzabili**” (are particularly of note) convey appreciation as they explain how this object may be further appreciated.

Museum texts presenting numerous instances of appraisal would be placed at the subjective end of the Ravelli’s (2006) continuum and most likely would have been produced after the reflexive turn. As already seen, this movement has influenced museology by promoting involvement and engagement between museum and audiences. Museum texts containing a more explicit participation from the writer in terms of expressing opinions/judgements or highlighting a particular aspect of an object would elicit a more active response in the reader/visitor, as this stance indirectly invites individual responses. As the above example illustrates, appraisal features are adopted in Italian museums as well and more consistently in museum texts recently produced, reflecting a shift in museology and communicative style in museums.

3.2 The representational framework: constructing museum narratives

As seen in Chapter 2, another research question emerges from the account of literature on museum translation, pivotal to any attempts at understanding

translation in these institutions. Namely, how does the museum describe the experience and represent the collections, the facts intertwined in their creation?

‘Objects are contextualised by words’ (Hooper-Greenhill, 1994:115), thus museums construct, interpret and represent artefacts in line with specific views of the past. This is particularly relevant when considering controversial objects such as the Benin Plaques, an impressive array of bronzes cast in the 16th century in Benin (Nigeria) and displayed in the section dedicated to African cultures of the British Museum. The full text accompanying these amazing objects, originally used to decorate the Oba’s (king) palace of Benin is provided in the following example.

Example 18, from the introductory panel in room 25, British Museum, London

The Discovery of Benin Art by the West

The West discovered Benin Art following the sack of Benin City by the British in 1897.

In the 1890s Benin resisted British control over southern Nigeria.

In March 1897, retaliating for the killing of British representatives, a punitive expedition conquered the capital.

Thousands of treasures were taken as booty, including around 1000 brass plaques from the palace.

The Foreign Office auctioned the official booty to cover the cost of the expedition.

Large numbers of ivories, brass and wood works were retained and sold by officers.

Benin treasures caused an enormous sensation, fuelling an appreciation for African Art which profoundly influences 20th century Western art.

As seen when discussing the role of the encyclopedic museum, with particular reference to the British Museum's mission statement, this text is produced within a cultural context aiming to promote 'multiple interpretations of truths', intercultural exchange and cosmopolitan ideas. However, a closer analysis of the representational elements of this text shows that this is not strictly the case.

Embracing Ravelli's (2006:108) assumption that 'communicating always involves making choices', this study also presupposes that representing reality depends on grammatical and lexical options, such the naming of objects, omitting other objects and the role of clause construction (Ravelli, 2006). Thus the way museums describe experience and portray reality is also enclosed in the clause structure of the texts they produce (Ravelli, 2006). The next step consists in identifying those elements of discourse carrying representational meanings.

This study adopts the assumption that meanings in museums are also "realised" (or constructed and communicated) according to linguistic choices concerning the clause structure and its elements. Martin and Rose describe the clause as 'a social process that unfolds at different time scales' (Martin and Rose, 2003:1). Clause is a part of a text which is part of a culture. These elements are social processes that unfold into one another, whose meaning are negotiated through the different level of abstraction. This process is described by Martin and Rose as realization (2003:5). Adapting this terminology to the study of museum written text, it is possible to schematize the relationship between the different elements of discourse as shown in Figure 1 below.

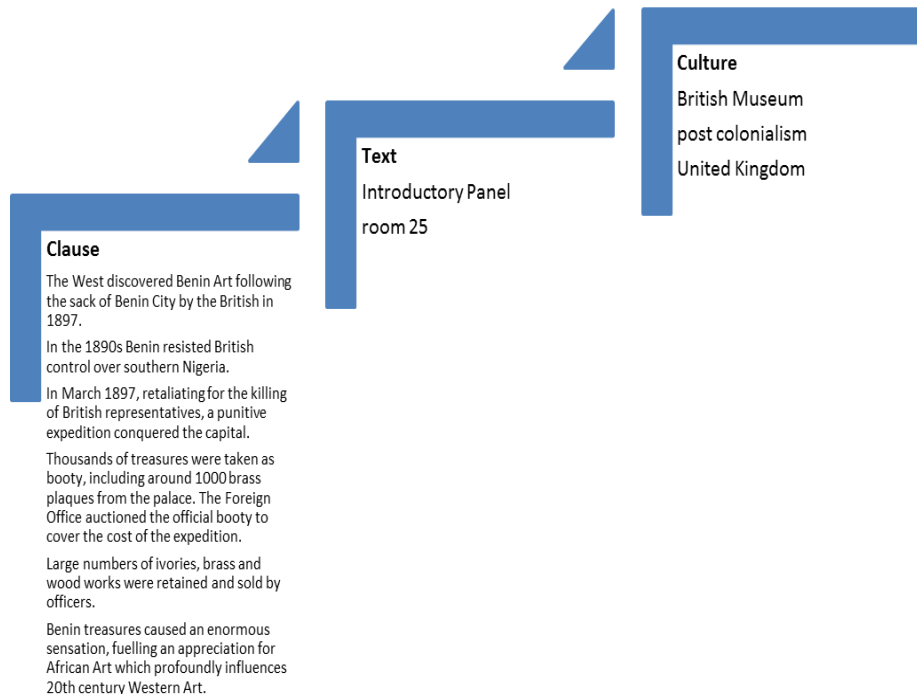


Fig. 1 *Elements of discourse and their relationships in the museum context.*
Adapted from Martin and Rose (2003:2).

This analysis adopts the definition of clause that is generally accepted in Systemic Functional Linguistic (Halliday, 1994). Clause is a basic syntactic unit, consisting of a subject and a predicate, also defined as nominal groups, verbal groups, conjunction group and adverbial group (Butt et al., 2003). Clause is distinguished from sentence, defined as piece of written language conventionally starting with a capital letter and ending with a full stop (Butt et al., 2003).

Example 19: Classification of elements of the clause – adapted from Butt et al. (2003).

Clause: The West discovered Benin Art following the sack of Benin City
by the British in 1897.

Nominal Groups: The West, Benin Art, The sack, Benin City, The British

Verbal Group: discovered

The analysis now focuses on the sequence of clauses in the text to understand how each text is organised and its functions. To assess how experience is represented and meaning unfolds through discourse, Martin and Rose (2003) analyse the sequence of clauses in a text and explore within each phase the activities, objects and people involved. This is applied in the following analysis illustrated in Table 4. Each clause from the Benin Plaques text is examined and a main function or goal (represented in *Italic*) is assigned to each of them.

		Clauses' function
Title	The discovery of Benin Art by the West	<i>Convey content</i>
1	The West discovered Benin Art	
2	following the sack of Benin City by the British in 1897.	<i>Influence opinion (adopting "the sack" and "a punitive expedition" British agency and responsibility)</i>
3	In the 1890s Benin resisted British control over southern Nigeria.	
4	In March 1897, retaliating for the killing of British representatives,	
5	a punitive expedition conquered the capital.	<i>Influence opinion (adopting "the sack" and "a punitive expedition" British agency and responsibility)</i>

6	Thousands of treasures were taken as booty,	<i>“were taken”</i> : use of passive <i>hides agency</i>
7	including around 1000 brass plaques from the palace.	
8	The Foreign Office auctioned the official booty to cover the cost of the expedition.	
9	Large numbers of ivories, brass and wood works were retained and sold by officers.	<i>Influence opinion:</i> <i>(Were retained:</i> <i>hidden agency)</i>
10	Benin treasures caused an enormous sensation,	<i>Conveying information</i>
11	fuelling an appreciation for African Art	
12	which profoundly influences 20th century Western art.	

Table 4 *Identifying clauses’ functions.*

Once the main functions of the text have been identified, in this example conveying content and influencing opinion, the analysis of representational meanings then focuses on the elements of the clause: Participants (nouns, noun phrases and pronouns), Processes (verbs and verb phrases) and Circumstances (adverbs and prepositional phrases). An analysis of these elements of the clause and their relationship is provided in Table 5 below. Here the same numbering from Table 4 is adopted to identify the text’s clauses.

The analysis of Circumstances highlights a predominance of Circumstances of time (4 occurrences); followed by location (3), cause (2), manner/quality (2) role (1) and extent (1).

Butt et al. (2003:58) distinguish between *material* and *relational* processes: *material processes* describe an action (example: resisted), whilst

relational processes connect participants to their identity or description (example: fuelling [appreciation of art]. Relational processes connect events in a qualitative manner; they are more suited to art discourse as events here are subtly connected to each other, usually in description and evaluation of an object. This is exemplified in the last 3 clauses of the text, describing how Western Art was affected by the discovery of the Benin Plaques.

A closer analysis of the Benin Plaques' text shows a predominant use of material processes, thus of meanings related to action. The communication focuses on events concerning the objects' origins and removal from their site. The analysis also shows that the passive form of the verb is used in 3 different occasions ("were taken", "were retained", "were sold"), indicative of a formal style and of the authoritarian position of the museum and of the specific interpretation of history performed by the use of agentless passive as highlighted in Table 5, p. 117.

Participants (Actors, highlighted in yellow and Acted Upon, highlighted in blue in Table 5) used in this text are mostly referring to Benin and Benin art, as the title suggests. "The West", despite having a prominent role in the event unfolded in the text, is mentioned far less. There are 2 instances of agentless passive, in line 6 and 7. 'Identifying the agent of the material action process' as Mason (2003:25) observes has important repercussions in translation, as shifts at this level alter representational meanings⁵⁴. 'Whenever you encounter one', warn Butt et al, 'it is worthwhile asking just why the Actor has been omitted' (Butt et al., 2003:53).

⁵⁴ This is illustrated in Example 19, p.117.

Line number	Processes	Participants	Circumstances
1	discovered (material)	The West (actor)/Benin Art (acted upon)	
2	following (material)	The sack (acted upon)/by the British (actor)	of Benin City (location) in 1897 (time)
3	resisted (material)	Benin (actor) /British control (acted upon)	In the 1890s (time) Over southern Nigeria (location)
4/5	retaliating (material)	The killing of British representative (acted upon)/(A punitive expedition - actor)	
5	conquered (material)	A punitive expedition (actor)/ the capital (acted upon)	In march 1897 (time)
6	were taken (material, passive form)	Thousands of treasures(acted upon)/agentless	as booty (role)
7/8	including (material)	Brass plaques (acted upon)/ agentless	from the palace (location)
8	auctioned (material)	The Foreign Office (actor) / official booty (acted upon)	to cover the cost of the expedition (cause)
9	were retained (material, passive form)	ivories, brass, woodwork (acted upon)/by officers (actor)	large numbers of (extent)
9	(were) sold (material, passive form)		enormous (manner-quality)
10			for African Art (cause)
11	caused (relational)	Benin treasures (carrier)/sensation (attribute)	profoundly (manner-quality)
12	fuelling (relational) influence (relational)	(Benin-carrier)/ appreciation (attribute) (appreciation-carrier)/ Western Art (attribute)	20th century (time)

Table 5 *Identifying Processes, Participants and Circumstances in the Benin text, as discussed and analysed in page 110.*

In this text, no information is given as to who took the thousands of treasures nor who took 1000 brass plaques from the palace. A deeper reading of the whole text reveals that the punitive expedition organised by the British is also responsible for the sack of the city, however this process of extrapolating information requires time and efforts that museum visitors do not always have.

By analysing the features of the ideational function (the Participants, Processes and Circumstances), it is possible to infer the underlying meaning of the original text. The goal of the action is “the discovery, the sack, the killing, treasures, brass plaques, works”, rather than on the Participants who initiated or caused the sack, or the killing. This is true for both main actors (West/Benin). However, given the relevance of “the West” in the facts accounted for, the museum text here analysed represents it as neutrally as possible.

This is also evident in line 6, where the use of the passive tense defuses the expedition’s actions. Following “the killing” (line 4/5), whose authors (the Benin people) are also omitted, the reader is told that as a consequence, “treasures were taken”. However there is no information on the retaliation’s consequences in terms of the human cost of the people attacked by the “punitive expedition”.

This controversial version of events is confirmed by Hooper-Greenhill, when she observes that

these accounts emphasize punishment for uninvited wrongdoing and completely ignore, or significantly downplay, the economic and political interests of the British. Visitors come away with partial and biased perspectives.

(Hooper-Greenhill, 1997:56)

This is her account on the Benin Bronzes quest:

In February 1897, 1500 British troops raided the city of Benin, and plundered the royal court of several thousand pieces of treasure [...]. This attack, named the “Punitive Expedition” by the British, was ostensibly to punish the Oba (King) of Benin for the murder of a small party of British officers who had attempted to enter Benin City, despite a flat refusal of access by the Oba, but this cannot be understood apart from the increasing encroachment by the British upon the Oba’s trading territory, and their efforts to enforce a treaty they had tricked the Oba into signing, granting them sovereignty of his land [...]

(Hooper-Greenhill, 1997:56)

Clearly the text omits important facts concerning the resistance to British control (line 3) over Benin and the killing of British troops, following a reaction to an unexpected attack.

The Western-centric nature of the text is also evident in line 9, where “retained” is a choice more neutral than “steal” or “plunder”, and the use of the passive tense ensures a neutral description of the sack.

Line 10/11/12 describe the impact the Benin Plaques had on the art world as sensational, however the text omits to mention that the plaques ‘caused considerable consternation’ (Judt, 2011:64) because at that time it was unthinkable for Europeans to believe that such highly sophisticated works of art could be produced by African people.

This raises important issues in translation. How should the translator deal with ideologies concealed in museums texts? Is a faithful, functional translation the only strategy to use when translating cultures? The following Example 19 contains some suggestions and illustrates how the analytical methodology discussed so far was applied. In absence of a translation brief, the British Museum’s mission statement acted as ideological guidance for this translation into Italian, aiming at promoting the cross-cultural nature of this institution for the target audience. The Benin Plaque text corresponds to “report” in Ravelli’s classification of museum genre, where information is usually conveyed through statements in a factual, objective way. This structure is maintained in the target text.

The previous phase, concerning with identifying the clauses’ functions, helped in gaining an insight into the source text’s aim and areas where a neutral account was preferred. However, in line with the cross-cultural “mandate” of the mission statement, a choice was operated to enable target readers to access a culturally sensitive account of events. Thus a less neutral

narrative about the Benin Plaques was produced, where responsibility is more clearly attributed.

Changes were made at transitivity⁵⁵ level (highlighted in yellow and blue in the target text), where “spedizione punitiva” (punitive expedition) is forefronted in the action of conquering the capital. Similarly, “soldati” (“soldiers”, a choice connected to the terminology of war thus less neutral than “officers”) are forefronted in the action of subtracting and selling treasures from Benin royal palace.

This is also supported by contextualisation (presented in bold font), adding supplemented information about the nationality of actors carrying the action. “tentativi di invasione” (attempts of invasion), “sottratte” (removed) and “trafugarono” (took as booty) are less neutral choices than the lexical choices opted for in the original. Overall the target text accentuated the role of British Army in the sack of Benin but also highlighted how instrumental those actions were in order for the West to discover and appreciate African Art.

Example 20: translation of the Benin Plaques text. *Translation mine.*

Source text (EN)	Target text (IT)	Back translation
The Discovery of Benin Art by the West	La scoperta dell'arte di Benin da parte dell'Occidente	The discovery of Benin Art from the side of the West
The West discovered Benin Art following the sack of Benin City by the British in 1897.	L'occidente scopri' l'arte di Benin nel 1897, in seguito al saccheggio della capitale Benin effettuato da truppe	The West discovered Benin Art in 1897, following the sack of the capital Benin carried out by the British army.

⁵⁵ A text parameter (focused on how processes are constructed and represented) that 'can reveal about underlining attitudes towards text and translating' Mason, 2003:471.

<p>In the 1890s Benin resisted British control over southern Nigeria.</p>	<p>britanniche. Negli anni immediatamente precedenti Benin resistette i tentativi di invasione da parte delle truppe britanniche nel sud della Nigeria.</p>	<p>In the years immediately preceding Benin resisted attempts of invasion from the British army in south Nigeria.</p>
<p>In March 1897, retaliating for the killing of British representatives, a punitive expedition conquered the capital.</p>	<p>Nel mese di marzo del 1897, <i>una spedizione punitiva</i> composta da truppe britanniche <i>conquistò la capitale</i> per rivendicare l'uccisione di funzionari britannici.</p>	<p>In the month of March 1897, a punitive expedition made of the British army conquered the capital to revenge the killing of British officers.</p>
<p>Thousands of treasures were taken as booty, including around 1000 brass plaques from the palace.</p>	<p>Migliaia di tesori furono trafugati, tra cui circa mille formelle di bronzo sottratte dal palazzo reale.</p>	<p>Thousands of treasures were taken as booty, including around a thousand brass plaques removed from the royal palace.</p>
<p>The Foreign Office auctioned the official booty to cover the cost of the expedition.</p>	<p>Il Ministero degli Esteri vendette all'asta i tesori saccheggiati per finanziare il costo della spedizione punitiva.</p>	<p>The Foreign Office sold at an auction the treasures taken as booty to finance the cost of the punitive expedition.</p>
<p>Large numbers of ivories, brass and wood works were retained and sold by officers.</p>	<p><i>I soldati trafugarono</i> e vendettero separatamente <i>un gran numero di oggetti</i> in avorio, bronzo e legno.</p>	<p>The soldiers took as booty and sold separately a large number of objects in ivory, brass and wood.</p>
<p>Benin treasures caused an enormous sensation, fuelling an appreciation for African Art which profoundly influences 20th century Western art.</p>	<p>I tesori di Benin causarono enorme scalpore e furono all'origine di una rivalutazione dell'Arte Africana che ebbe profonde ramificazioni nell'Arte Occidentale del XX secolo.</p>	<p>The treasures of Benin caused huge uproar and were at the origin of a revaluation of African Art which had profound implications in Western Art in the 20th century.</p>

In the following section, the analysis focuses further on the role of translation in negotiating museums' voices and narratives.

3.3 How does translation negotiate museum's voice and its view of the past?

In previous sections, we analysed how museum texts encodes specific linguistic choices that affects their content both at interactional level (in terms of power relationships, style and stance) and at representational level (how clauses are constructed to represent a specific perspective). In this section the role of translation in negotiating interpersonal and ideational meanings will be explored (third research question) by adopting a methodology based on Hatim and Mason's (1997) text analysis and Hatim's (2009) model for identifying translation shift.

Texts analysed in these sections present considerable challenges in terms of translation; for example, looking at the text "Faces of East Anglia" (Example 20, below), the use of imperative form of the verb (*Look*), of the personal pronoun (*you*) and of expressions belonging to the informal, colloquial way of communicating ("*a story all of its own*", "*two things in common*", "*one way or another*"), rather than to the written academic mode all pose problems to the translator, especially when the target language, in our case Italian, adapts less easily to such expressions and elements in museum discourse. Two different target texts are produced by using different degrees of informality, power and subjectivity (*my translation*).

In Target Text 1 the elements of discourse encoding short interpersonal address, i.e. imperative (singular) which is indicative of an informal style are reproduced, thus adhering fully to the source text's style.

Example 21: translation of museum text adopting an informal and a formal approach, from the exhibition “Masterpieces of East Anglia, Sainsbury Gallery, Norwich, 2014

Source text	Target text 1	Target text 2
Faces of East Anglia	Volti dell’Est Anglia	Volti dell’Est Anglia
Look at the faces in this room.	Guarda i volti presenti in questa stanza.	Osservate i volti presenti in questa stanza.
They all belong to the history of East Anglia and each one is viewing you from a different moment in that history.	Appartengono alla storia dell’ Est Anglia, ed ognuno di essi ti osserva da un momento storico diverso.	Appartengono alla storia dell’ Est Anglia, ed ognuno di essi rimirano da un momento storico diverso.
Each face, and the person it belongs to, has a story all of its own, but collectively they have two things in common:	Ogni volto, ed ogni persona a cui esso appartiene, ha una storia tutta particolare, ma comunque hanno tutti due cose in comune:	Ogni volto, ed ogni persona a cui esso appartiene, ha una storia unica, ma hanno tutti due cose che li accomuna:
they are all one way or another connected to East Anglia – Norfolk and Suffolk – and they are all considered to be masterpieces of their kind.	in un modo o nell’altro sono tutti connessi con l’Est Anglia – Norfolk e Suffolk – e sono tutti considerati dei capolavori a loro modo.	Sono tutti connessi con l’Est Anglia – Norfolk e Suffolk – e sono tutti considerati dei capolavori a loro modo.
	Back translation	Back translation
	(you, singular) look at the faces present in this room. (they) belong to the history of East Anglia, and each one of them observes you from a different historical moment.	(you, plural)observe the faces present in this room. (they) belong to the history of East Anglia, and each one of them observes you from a different historical moment.
	Each face, and each person it belongs to, has a very peculiar history, but anyway all have two things in common:	Each face, and each person it belongs to, has a unique history, but all have two things that unite them:
	one way or another are all connected to East Anglia – Norfolk and Suffolk – and all are considered	They are all connected to East Anglia – Norfolk and Suffolk – and all are considered masterpieces

masterpieces in their own way. in their own way.
way.

Target Text 2 contains a more formal style as the personal pronoun “you” becomes plural, an imperative form that establishes more distance between interactants.

The verb “look at” has also a more formal substitute in “osservate”; the imperative form does not change, however “observe” carries a more formal connotation and is more in line with the museum discourse in the Italian context (Del Fiorentino, 2009). As seen in Chapter 2, the process of commissioning and the translator’s understanding of source and target culture whereby the texts produced have a prominent role to play in determining linguistic and stylistic choices in museum translation. However, the impact of these forces on translation in museums is still largely unexplored.

To overcome these difficulties this study adopts Hatim and Mason’s (1997:27) model, as discussed in Chapter 2, section 2.2. Their continuum is reproduced in Figure 2, p.126, to exemplify their approach and identify translation strategies accordingly.

At the “static” end of the continuum are positioned those Source Texts that present patterns of communication corresponding to norms and conventions commonly accepted by writers and their readership for a particular text type.

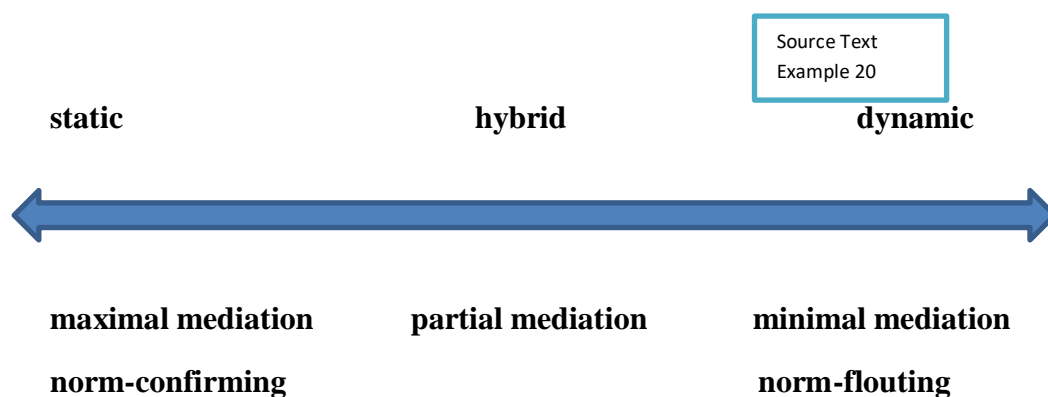


Fig. 2 *Mapping of Source Texts 1 on a continuum. The ends represent opposite typologies of texts and corresponding translation strategies.*

This concept is equivalent to the notion of museum genre, discussed in Chapter 2, section 2.1. Ravelli (2006) distinguishes between six different types of museum genres adopted in Anglo-American museums according to the functions they perform. Her study highlights how their specific features correspond to readers' expectations, based on recognisable communicative styles that are 'culturally defined and familiar for members of a particular culture' (Ravelli, 2006: 19).

The source text from Example 21, p.124, presents innovative characteristics for a museum text that will classify it as informal in style. It is therefore mapped at the dynamic end of the continuum, where traditional conventions are flouted and expectations challenged. Their differing features are managed with translation strategies varying from minimal to maximal mediation.

According to Hatim and Mason (1997), once Source Texts are allocated on the continuum, the translator should opt for ‘maximal mediation’ (1997:153) or literal translation strategies for texts close to the static point. This strategy adopts target-oriented norms and conventions and potentially affect representational aspects and ideology, as Hatim and Mason (1997) demonstrate in their translation analysis of texts from Unesco Courier. Their study illustrates that lexical choices and shift in transitivity determined by the target culture reflect Eurocentric points of views, creating ideological shifts from the original.

At the opposite end of the continuum, dynamic texts should be translated using ‘minimal mediation’ (Hatim and Mason, 1997:150). This allows complete visibility in the target text of those source text’s features not belonging to the accepted conventions for these types of text. The target text replicates the interpersonal and ideational features of the source text without significant variation. This was carried out in Target Text 1 (Example 21, p.124).

‘Partial mediation’ (Hatim and Mason, 1997:159) is a strategy that allows a middle-way encounter between source and target text and produces hybrid target text, where the “unfamiliar” coexist with the “familiar”. This strategy was used in the translation that underlies Target Text 2 (Example 20, p.124).

Analysing Source Texts 1 (Example 21) following Hatim and Mason’s (1997) model facilitates the distinction and precise identification of translation strategies by graphical representation of each text along the continuum.

Despite its advantages in guiding the translator through mapping texts and suggesting strategies, this approach does not fully explain how to identify shifts when conducting a comparative analysing of source text and target text. Therefore Hatim and Mason's (1997) model will be integrated within Hatim's (2009) framework. This will be further discussed in the following section.

3.3.1 Identifying translation shifts in museum translation

Hatim's (2009) model identifies three types of translation shifts. These may occur at register, textual and genre levels (Hatim, 2009).

Changes in translation at the level of register concern the variation of the parameter formality / informality between source and target text. This phase of the analysis focuses on elements of discourse that identify interpersonal meaning in museum texts, as discussed in section 3.1. This level also encompasses discrepancies in the use of modality and appraisal features between source and target text. This approach will be applied and illustrated in Chapter 4, where 6 bilingual labels from the Uffizi Gallery are analysed, and in Chapter 5, where similar approach will be applied to the analysis of 6 bilingual museum texts from the Vatican Museum.

Shifts at textual level concern the move of contextual focus, for example from reporting to argumentation, thus shifting the ideological and representational pattern of meaning (Hatim, 2009). This level entails a departure in the use of passive and transitivity. In section 3.2 it was illustrated how a controversial object is described in museum text by adopting the passive form of the verb and the use of agentless passive. A target text presenting alterations at this level implies a departure from the original's

meanings, and thus a different representation of historical reality. This aspect will be analysed in Chapter 4 and Chapter 5.

Translation shifts occurring at genre level happen when accepted conventions at textual and register level are altered (Hatim, 2009). This may result in a text disconnected from its intended genre. An example of this is the use of interpersonal discourse devices such as personal pronouns in museum texts targeted for a readership expecting a formal and impersonal style, as seen in Target Text 1 (Example 20). The analysis of these types of translation shifts that will be carried out in the next chapters will show that, in the data analysed, it is a rare phenomenon.

Chapter 4

Translation in the Uffizi Gallery: “Old” and “New” bilingual labels, styles of communication and museological approaches. Implications in translation

4.0 Introduction

The aim of this chapter is to explore the relationship between translation and the museological changes reflected in the linguistic choices adopted in the original museum text. It assesses how changes in museological practices over the years are reflected in museum written communication, both original and translated texts, specifically practices concerned with audiences’ engagement.

The methodology discussed in Chapter 3 is applied to a subset of six representative bilingual labels (Label 1, 2, 3, 4, 5, 6) from the Uffizi Gallery. These were selected from a wider sample of 100 bilingual labels, obtained from the Uffizi Gallery with the director’s permission. The selection criteria is based on period and typology of the painting described. The full text is available in Appendix 1 (Source Text 1, 2, 3 and Target Text 1, 2, 3), p. 232 and Appendix 2 (Source Text 4, 5, 6 and Target Text 4, 5, 6), p. 235.

Labels 1, 2, 3 are displayed in rooms 2 and 15, respectively dedicated to Medieval and Renaissance Italian art, and refurbished in 1990. They are compared to Labels 4, 5, 6, displayed in a wing of the Uffizi Gallery refurbished in 2012 and displaying painting from the XVI to XVIII Centuries in rooms 63 to 81.

The analysis firstly identifies the communicative strategies adopted at different times by examining Source Texts 1, 2, 3 (rooms 2-15) and then

comparing them to Source Texts 4, 5, 6 (rooms 63-81). The focus then shifts towards the identification of translation strategies by adopting a register analysis framework, adapted from Hatim and Mason, 1997, and Hatim, 2009.

4.1 Social context of the museum: Uffizi Gallery's origins, history and mission statement

The Uffizi Gallery is one of the most famous museums of painting and sculpture in Europe, and holds Western-European masterpieces from the Medieval, Renaissance and Modern periods. As seen in Chapter 1, section 1.3.1, I it was opened to the public in 1769 and restructured following the Enlightenment rational criterion, according to which works of art should be separated from objects of scientific interest (Hooper-Greenhill, 1994).

As seen in Chapter 1, the main purposes of the collection, apart from the conservational and educational ones already mentioned, are stated on the Uffizi Gallery's website, available in the Italian and English languages and summarised as follows. It is intended "For the ornament of the State and the utility of the Public, and to attract the curiosity of Foreigners"⁵⁶ In recent years, alongside the development of the digital museum, a host of services have been added, "to provide reception and educational services, and in the areas of publishing and events". The website enables the museum to be "engaged in a dynamic network of cultural exchange, in which the art exhibitions play a role of crucial importance".

⁵⁶ The Uffizi Gallery's website is currently available only in a provisional version. In 2014, when I research the gallery's mission statement, it was available at: <http://www.uffizi.firenze.it/>

As discussed in Chapter 3, these functions are characteristic of museums that have reinterpreted their roles in the last thirty years. According to Hooper-Greenhill (2000), the modernist museums, originating in the 19th century and featuring authoritarian museological practices, have in many cases been supplanted by post-modern museums, a ‘place of mutuality’ (Hooper-Greenhill, 2000:xi). A pivotal feature of this shift is seen in curators’ increased awareness of audiences’ needs, in particular in terms of education and learning. The work of Kavanagh (1991), Hooper-Greenhill (2000), Ravelli (2006) and Andreini et al. (2009) shows how the role of language in museums was suddenly propelled to central stage in the renegotiation of museums functions, instigating further research in this field.

This Chapter investigates the extent to which the language adopted in the Uffizi Gallery exhibitions, in particular in the text of its labels, reflects the museological shift of its mission statement. This will be followed by an analysis of translation strategies adopted in the Target Texts.

The main textual features corresponding to this new phase in museology are detailed in Chapter 3. These features are echoed in the linguistic choices adopted in labels produced for more recently refurbished rooms in the Uffizi Gallery, in particular rooms 56 to 66, also known as “Red Rooms”, completed at the end of 2012, as shown in Figure 3, p. 133.



Fig. 3 First floor. The space highlighted in red, corresponding to room 56/66 was completed in 2012 as permanent exhibition.

Before analysing the Uffizi Gallery's written communication with its public, it is important to examine the way in which these texts are distributed in the gallery, as spatial distribution accounts for the way the texts are presented to the public, thereby affecting the public experience of the museum.

4.1.2 Spatial distribution and labels' presentation.

The Uffizi Gallery map (illustrated in Figure 3) shows how the museum space is chronologically organised on the second floor. The visit starts in room 2, on the second floor, displaying Medieval Italian painting and ends in room 81, on the first floor, displaying Caravaggio's work, as illustrated in Figure 4 below. Thus the visit follows a chronological distribution of the collection, from earlier works of art to more recent; the exhibition space has undergone different periods of restoration that introduce new features, such as new paintings, colour scheme of the exhibition space and communicative styles adopted to interact with the public.

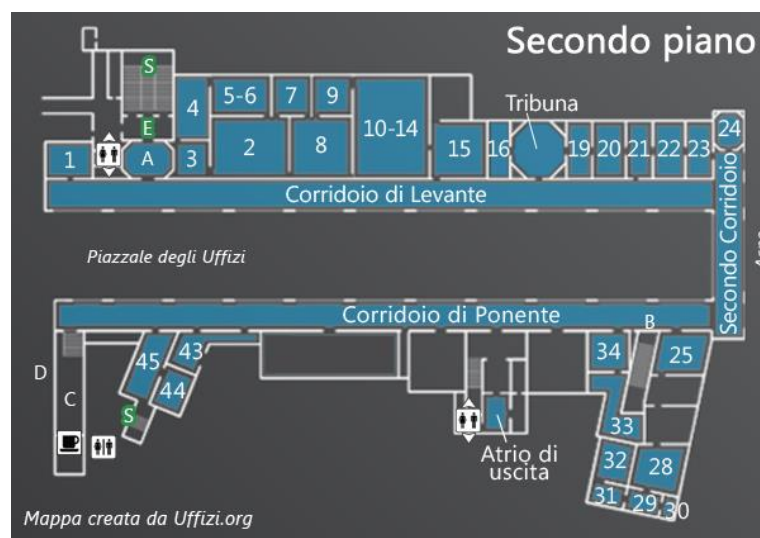


Fig. 4 *Uffizi Gallery's second floor map.*

Each work of art (painting and sculpture) in the Uffizi Gallery is supplemented by a bilingual label in Italian and English, as shown in Fig. 5, p. 135. Dean (1996) and Serrel (1996) have classified museum labels by identifying six main types, adopting criteria such as word length, spatial distribution and purpose.

<p style="text-align: center;">Filippo Lippi Firenze, 1406 – Spoleto 1469</p>	
<p><i>Madonna col Bambino e due angeli</i></p> <p>1460-1465 circa</p> <p>Tempera su tavola</p> <p>Inv. 1890- n 1598</p> <p>Cornice del XIX secolo</p> <p>Opera celeberrima della maturita' dell'artista, il dipinto, trasferito nel 1796 agli Uffizi dalla Villa del Poggio Imperiale, propone un modello iconografico che incontro' grande fortuna, per la spontaneita' e la naturalezza della rappresentazione, in molti artisti, fra cui il giovane Botticelli, allievo del frate pittore. Sul tergo della tavola e' un abbozzo autografo, a carboncino, di una figura femminile. Restauro nel 2005 – Kyoto International Culture and Friendship Association.</p>	<p><i>Madonna and Child with two angels</i></p> <p>1460-1465 circa</p> <p>Tempera on panel</p> <p>1890 Inventory n 1598</p> <p>19th century frame.</p> <p>A famous example of the artist's maturity, this painting was transferred to the Uffizi in 1796 from the Villa del Poggio Imperiale. Thanks to the spontaneity and naturalness of the composition, it reaped great interest as an iconographic model for numerous artists including the young Botticelli, apprenticed to the friar Lippi. On the back of the panel there is an autograph charcoal sketch of a female figure. Restored in 2005 – Kyoto International Culture and Friendship Association.</p>

Fig. 5 Bilingual label from the Uffizi Gallery, room 7.

The label represented here can be classified as *object label* (Dean, 1996) or *group bilingual label* (Serrel 1996). The main function of this type of label is to 'provide visitors with details about specific collection items' (Dean, 1996:114) and to 'interpret a specific group of objects' (Serrel, 1996:32).

The format of the label in Fig. 5 is replicated throughout the exhibition space of the Uffizi Gallery. These replicated conventions create intertextuality

connections as visitors are enabled to predict aspects of the text and form expectations, as seen when discussing Hatim and Mason's (1997) work, p. 87. Each label heading contains the name of the painter and below, in smaller font, his or her place of birth, date of birth, time and place of death. The remaining text is divided into two main parts. The first five paragraphs constitute an identity tag, 'a set of descriptive data about an object' (Dean, 1996:114). The main purpose of this part of the label is to provide visitors with basic facts (Dean, 1996): name or title of the object (*Madonna and Child with two angels*), pertinent dates (*1460-1465 circa*), the material the object is made of (*Tempera on panel*), inventory number (*1890 Inventory n 1598*) and date and details about the frame (*19th century frame*).

Given the concision of the information it provides, the identity tag is considered by Dean as 'the simpler form of textual material in exhibitions' (Dean, 1996:155). The format described is replicated throughout the Uffizi Gallery without significant variation. The linguistic analysis concentrates on the second part of the label, or caption. This part of the label has the interpretative function of 'providing in-depth commentary' (Dean, 1996: 140). More specifically, it provides visitors with specific curatorial narrative concerning the object. This part of the label is descriptive and interpretative and will be analysed to assess how the museum constructs and communicates meanings and to identify the museum voice, both in the original and the translated texts.

4.2 Ideational meaning shifts in the Uffizi Gallery written texts

This phase of the analysis focuses on how museums construct and describe experience in their written text. It is based on the methodological framework discussed in Chapter 3 and based on a social semiotic theory of communication (Halliday, 1978), according to which each act of communication produces meanings and constructs our reality. As seen, Ravelli (2006) adapted the Hallidayan language metafunction to the study of museum written communication. This chapter's concern is to investigate the extent to which the language adopted in the Uffizi Gallery's exposition space reflects the museological shifts from a conservational function to an educational one. This will be carried out firstly by analysing the representational framework in the source text, based on Ravelli's museum communicative framework (2006) underpinning this analysis, as discussed in Chapter 3.

The initial phase of this analysis consists of examining aspects of the representational framework, more precisely the elements of the clause. Underpinning this methodology is the assumption that the way museums describe experience and portray reality is enclosed in the clause structure of the texts they produce (Ravelli, 2006). Meanings are therefore "realised" (or constructed and communicated) according to linguistic choices concerning the clause structure and its elements. In Chapter 3 we adopted Martin and Rose's definition of clause as 'a social process that unfolds at different time scales' (Martin and Rose, 2003:1). In Figure 6 below are illustrated the

interconnections between culture, source text 4 and clause in the Uffizi Gallery.

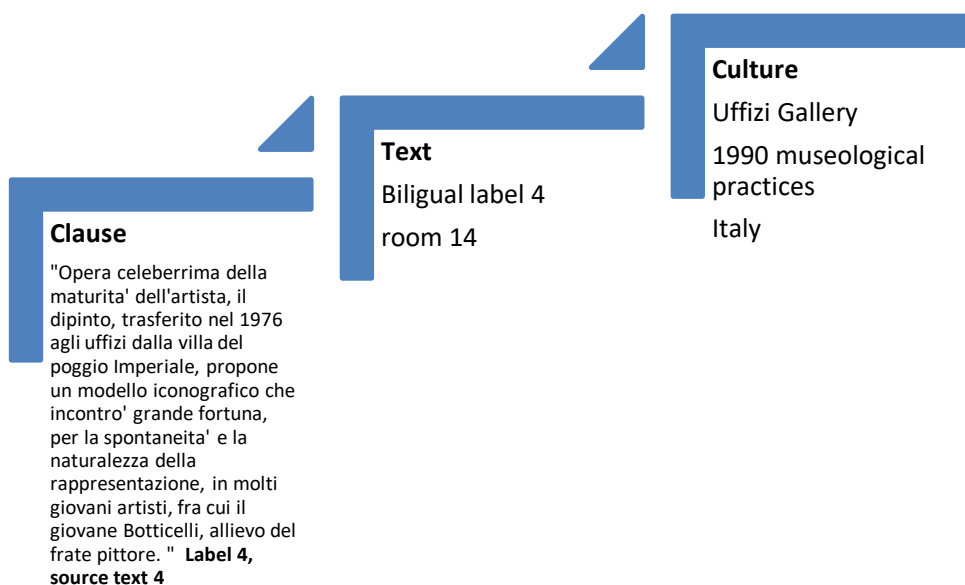


Fig. 6 *Elements of discourse and their relationships in the museum context.*
Adapted from Martin and Rose (2003:2).

Here follows the analysis of smaller units of the clause in source text 4, as discussed in Chapter 3. Results are showed in Example 21 below.

Example 21 *Classification of elements of the clause – adapted from Butt et al. (2003).*

Clauses: Opera celeberrima della maturita' dell'artista, il dipinto, trasferito nel 1976 agli Uffizi dalla villa del poggio Imperiale, propone un modello iconografico che incontro' grande fortuna, per la spontaneita' e la naturalezza della rappresentazione, in molti giovani artisti, fra cui il giovane Botticelli, allievo del frate pittore.

Nominal Groups: il dipinto, in molti giovani artisti, fra cui il giovane Botticelli, allievo del frate pittore

Verbal groups: traferito, propone, incontro'

The analysis now focuses on the sequence of clauses in Source Texts 1, 2, 3 to understand how each text is organised and its communicative goals. In a subsequent phase, the same analysis is extended to Source Texts 4, 5, 6. It then considers elements of the clause (Participants, Processes and Circumstances) and relevant elements of discourse as the use of passive tense. Main findings are discussed and extended to the text and the cultural level in the final section.

4.2.1 Sequence of meaning in pre 1990 Source Texts (1, 2, 3)

To assess how experience is represented and meaning unfolds through discourse, Martin and Rose (2003) analyse the sequence of clauses in a text and explore within each phase the activities, objects and people involved. In the following analysis, each clause in the caption section of the labels is examined and a main function (represented in *Italic*) is assigned to each of them, as shown in the example below, from Source Text 1, paragraphs 9 to 12 (Appendix 1, p. 232) Back translation (BT) is provided.

Clause	Source text 1	Back Translation	Function
9	Gia' sull'altare della chiesa di San Michele Arcangelo di Pontassieve, la tavola dovette essere verosimilmente commissionata da membri della famiglia De Filiccia, originaria di un castello nei pressi di Pontassieve e patrona della chiesa.	Already on the altar of the church of San Michele Arcangelo of Pontassieve, the panel could have been probably commissioned by members of the De Filiccia family, originary of a castle near Pontassieve and patron of the church.	<i>Conveying information</i>
10	La Madonna e' descritta con la grazia e la solennita' distintive dell'arte del pittore domenicano.	The Madonna is described with the grace and solemnity distinctive of the art of the domenican painter.	<i>Conveying information/influencing opinion</i>
11	L'opera si trova agli Uffizi dal 1949.	The painting is in the Uffizi since 1949.	<i>Conveying information</i>
12	Cornice, vetro antiriflesso e pannello della ricostruzione offerto dagli Amici degli Uffizi.	Frame, anti-glare glass and panel of reconstruction offered by the Friends of Uffizi.	<i>Conveying information</i>

Table 6 *Clauses' functions in Source Text 1.*

For each paragraph, or sentence, a main communicative purpose was identified. This process was carried out in the remaining texts, and results are shown below.

Label 1, Source Text 1:

9. Conveying information
10. Influencing opinion (by highlighting unique features of the painting)
11. Conveying information
12. Conveying information

Label 2, Source Text 2:

7. Influencing opinion (by providing background history of painting: highlighting of its importance in art history and its unique features; also providing reasons for its influence in contemporary artist's world.
8. Conveying information
9. Conveying information

Label 3, Source Text 3:

7. Conveying information
8. Conveying information
9. Influencing action (by suggesting how to observe the painting)
10. Conveying information

Table 7 *Clauses' functions in Source Texts 1, 2, 3*

The sequence of meanings analysed here follows a similar pattern of ideational meaning in each label, and varies according to the specificity of the painting and its particular history. The opening and the ending of each label are structured in similar ways, with information regarding historical details and restoration provided. The main sections of the text in the labels are dedicated to providing information and details on the painting, the painter, the specific features that distinguish these works of art, ways to look at them in order to appreciate them. This phase is influenced by the individuality of each object. The informative character does not vary, as the main function of these

texts is providing visitors with information relevant to each painting. Attitudinal elements are also present, albeit in less frequent occasions.

A similar analysis of sequence of meanings in Source Text 4, 5, 6, reveals different ways of interpreting reality and different functions. The full text is available in Appendix 2, p. 235.

4.2.2 Sequence of meaning in 2012 Source Texts (4, 5, 6).

These are identified in Table 8 below:

Label 4, Source Text 4:

8. Conveying information
9. Influencing opinion – attitudinal aspects (judgment: *artista molto caro*; appreciation: *raffinato quadretto*)
10. Conveying information

Label 5, Source Text 5:

8. Conveying information
9. Influencing opinion – hypothesis on paintings' model
10. Conveying information

Label 6, Source Text 6:

8. Conveying information
9. Conveying information
10. Influencing opinion – hypothesis on baton's origins

Table 8 *Clauses' functions in Source Texts 4, 5, 6.*

On a superficial level the sequence of meaning described here follows a similar pattern to those analysed in the previous section. The opening and closing clauses provide background information and restoration details in a way analogous to Source Texts 1, 2, 3. However further investigation of the central clauses of Source Texts 4, 5, 6 reveals different ways of accounting for the events concerning the paintings. Unlike Source Text 1, 2, 3, they introduce authorship's details, explanation of painting themes and people portrayed, reference to previous works and sources of inspiration, thus enabling the reader to connect to stronger interactional dimensions. They also refer to the opinion of art critics and their hypotheses, inviting formulation of alternative opinions.

The informative function of the clauses opening and closing the source texts is intensified by the introduction of the elements above that enrich the text, providing visitors with educational as well as informational elements. Already at this stage it is possible to formulate that earlier texts were predominantly inspired by museological practices concerned with providing visitors with relevant background information, whilst Source Texts 4, 5, 6, produced more recently (2012), were inspired by a more educational concern. To consolidate this hypothesis, a further analysis of the elements of the clause will be carried out in the following section.

4.2.3 Elements of the clause in pre 1990 Source Texts (1, 2, 3)

This phase of the analysis is based on the assumption that in each clause, people or things participate in some kind of process in which they act, speak, feel or are classified or described (Butt et al., 2003). The basic units of

ideational meaning are Participants, Processes and Circumstances. As discussed in Chapter 3, the classification designed by Butt et al, (2003) is adopted here due to its clarity and efficiency. Example 22 below shows how these elements of discourse are identified in Source Text 1. Processes are represented by PC, Participants by PR and Circumstances by C.

Example 22 Elements of discourse in Source Text 1.

9) Gia' (C, extent) sull'altare della chiesa di San Michele Arcangelo di Pontassieve (C, location), la tavola (PR) dovette essere (PC, passive) verosimilmente (C, manner) commissionata (PC, passive) da membri della famiglia De Filiccia (PR), originaria (PR) di un castello nei pressi di Pontassieve (Collocation) e patrona della chiesa (PR).

10) La Madonna (PR) e' descritta (PC, passive) con la grazia e la solennita' (C, manner) distintive (C) dell'arte (PR) del pittore domenicano (PR).

11) L'opera (PR) si trova (PC, active) agli Uffizi (C, location) dal 1949 (C, extent).

12) Cornice (PR), vetro antiriflesso (PR) e pannello della ricostruzione (PR) offerto (PC, passive) dagli Amici degli Uffizi (PR).

This analysis has been extended to remaining Source Text 2 and 3 and results are summarised Table 9, illustrating what types of Processes, Participants and Circumstances represent experience in Source Texts 1, 2, 3.

Butt et al. (2003) distinguish between material, relational and behavioural processes: *material processes* construe occurrences, describe an action (example: *trasferito*- BT: moved to), whilst *relational processes*

connect participants to their identity or description (example: *e' descritta* – BT: (it) is described). These can be further distinguished as *relational attributive* (example: *propone* – BT: (it) proposes), when connecting the participant to its general features, and *relational identifying*, (example: *si conoscono* – BT: it is known) connecting the participants to its identity and role. *Behavioural process* interpret physiological or psychological behaviour (example: *e' da osservare* – BT: it is to be observed) (Butt et al, 2003). Relational processes connect events in a qualitative manner; they are more suited to art discourse as events here are subtly connected to each other, usually in the description and evaluation of an object.

Table 9 Ideational elements in Source Texts 1,2,3.

Ideational elements	Source Text 1	Source Text 2	Source Text 3
Processes	Dovette essere commissionata (material, passive)	Trasferito (material, passive)	Si conoscono (relational process , identifying)
	E' descritta (relational process, identifying, passive)	Propone (relational process, attributive, active)	Dipinta (material process, passive)
	Si trova)	Incontro' (material process, active)	Era (material process, location)
	Offerto (material process, passive)	E' (material, location)	Pervenire (material process)
			E' da osservare (behavioural process, passive)
			Trovano (material process)
			Riferiti (relational process, passive)
Participants	La tavola (goal)	Il dipinto (goal) no	Collocazione,

	Membri della famiglia De Felliccia (actor)	actor Il dipinto (carrier)	committenza (attribute) Opera (carrier)
	La Madonna (carrier)	Modello iconografico (attribute)	Opera (goal) no agent
	L'opera (actor) no goal	Modello iconografico (actor)	Opera (agent) no goal
	Cornice, vetro, pannello (goals)	Grande fortuna (goal)	Opera (attribute) no carrier
	Amici degli Uffizi (goal)		Elementi (goal) Giustificazione (actor) Elementi (attribute) Difficolta' (carrier)
Circumstances	Gia' (extent)	Nel 1796 (extent)	Quando Leonardo (...) (extent)
	Sull'altare (location)	Agli Uffizi (location)	Nella bottega del (...) (location)
	Della chiesa (location)	Dalla Villa (location)	
	Di Pontassieve (location)	Per la spontaneita' e naturalezza (cause)	Agli Uffizi (location)
	Originaria di un castello (role, location)	In molti artisti, (accompaniment)	Nel 1867 (extent)
	Nei pressi di Pontassieve (location)	Fra cui Botticelli (accompaniment)	Dalla sagrestia di (location)
	Patrona della chiesa (role, location)	A carboncino (manner, means)	Da un punto di vista (...) (manner)
			Come le (...) (manner, comparison)
			Del giovane Vinci (role)

The identification of processes in the texts reveals that there is a predominant use of the passive voice. The painting is described, moved around, commissioned and painted. The passive construction produces a particular representation, where the painting is the Acted Upon and the Actor is often omitted. The use of the passive form in Italian academic prose is extensive and conventional and it is here adopted in the museum *genre* (Ravelli, 2006). Owtran (2010) observes that Italian academic writing often adopts words and phrases not used in every day language and originating from Classical Latin, where the use of passive is prevalent. This may explain how the labels, intended for a generic public, present features typical of a more formal and academic style. Representing objects with a passive structure results in positioning them as the result of action.

In Source Texts 1, 2, 3 there is a predominant use of material processes (8 occurrences), thus of meanings related to action. The communication focuses on how events concerning the paintings are taking place.

Participants used in this section of the text are mostly belonging to art discourse: *dipinto* (BT: painting) and its synonym *opera, tavola* (BT: work of art, panel) dominate the text. Their roles, as already seen in the analysis of Processes, vary according to the Process they are associated with. The analysis shows that there is an overall predominance of passive roles.

Examining Participants also entails focusing on accuracy and clarity of technical information, as recommended by Ravelli (2006). The use of technical language (example: *modello iconografico* – BT: iconographic model, *bugne* – BT: rustication, *difficolta' prospettiche* – BT: difficulties in

perspective) is moderated where possible, reflecting a degree of awareness of the audience's general background knowledge. Diluting specific terminology is an indication of changing attitudes from institutions towards their public as it makes culture more comprehensible and accessible (Lalla, 2009).

The analysis of Circumstances highlights a preponderance of Circumstances of location (11 occurrences); followed by extent (4), manner (3) and role (1). There is only one Circumstance of cause, adopted to justify the reason why the painting was considered important. The predominance of Circumstances of location and extent, which connect events to time and place, reinforces the informative features of Source Texts 1, 2, 3 already observed.

The analysis now focuses on Source Texts 4, 5, 6 in order to identify their elements of the clause and compare them with features of Source Texts 1, 2, 3.

4.2.4 Elements of the clause in 2012 Source Texts (4, 5, 6)

In this section the analysis of ideational elements of the clause is applied to the Source Texts 4,5,6, extracted from rooms 63-81, refurbished in 2012. Processes are represented by PC, Participants by PR and Circumstances by C and are identified in Table 10 below.

Table 10 *Ideational elements in Source Texts 4, 5, 6.*

Ideational elements	Source Text 4	Source Text 5	Source Text 6
Processes	Passo' (material, active)	E' entrata (material, active)	giunto (material process , active)
	Attribuita (relational)	Riconosce (relational process, attributive, active)	ritrae (material process, active)

	process, attributive, passive) Puo' essere considerata (relational process, attributive, passive) E' (existential process) Danzano (material process, active) A simboleggiare (relational process) Restaurato (material process, passive)	Aveva previsto di decorare (relational process, attributive, active) rappresenterebbero (relational process, attributive) Restaurato (material process, passive)	Era (material process, location) regge (material process, active) sono appoggiati (material process active) separati (material, passive) si avvolge (material process active) rappresenterebbero (relational process, active) e' (material, location)
Participants	Il dipinto (carrier) L'opera (carrier) Al Poppi (attribute) discepolo e artista Il temo mitologico (existent) Quello delle tre grazie (existent) L'opera (actor) no goal Eufrosine, Talie, Aglae	Questa tavoletta (actor) Una recente ipotesi (carrier) Michelangelo (actor) Le due tavolette (carrier) Rarita' collezionistica(attribute)	Il dipinto (actor) Il Duca d'Urbino (goal) Il bastone di comando (goal) I bastoni (goal) Le insigne papali (goal) Da un ramo di quercia (actor) Al quale (goal) Il cartiglio (goal) I quattro bastoni (attribute)

	(actors)		La sua carriera militare (carrier)
	L'armonico circolo (goal)		Il ritratto (actor)
Circumstances	Dall'eredita' (location)	Come il suo pendant (manner, comparison)	A Firenze (location)
	Del cardinal (possession)	Agli Uffizi (location)	Con l'eredita' (accompaniment)
	Nel 1798 (extent)	Dalla guardaroba medicea (location)	Di Vittoria della Rovere (possession)
	Dalla guardaroba (location)	Nel 1770 (extant)	In armi (manner)
	Agli Uffizi (location)	In un disegno (location)	Con il leone di San Marco (accompaniment))
	Di Giorgio Vasari (role, possession)	Dello scultore (possession)	Alle sue spalle (location)
	Alla corte medicea (angle)	Per la decorazione (manner, means)	Accanto al suo elmo (location)
	Come un quadretto (manner, comparison)	Di una delle porte (...) location	Con il giglio (...) (accompaniment)
	Per la camera o studiolo (manner, means)	Nel suo progetto (location)	Col motto "Se sibi" (Accompaniment)
	Di una nobildonna (possession)	L'atro portale (location)	A capo (role)
		Con San Lorenzo (...) manner, means)	Degli eserciti (...) (possession)
		Per la sensibilita' del tempo (Cause)	Agli Uffizi (location)
			Dal 1795 (extent)

The way events are represented in these Source Texts differs from Source Texts 1, 2, 3. The main function of the texts examined here is not limited to the provision of dates, locations and facts but is expanded to explaining, clarifying, telling the readers the reasons and motivations that prompted the painters to produce their paintings. The elements of the clause responsible for conveying these ideational meanings are carried by the relational processes, more present here (6 occurrences) than in Source Texts 4, 5, 6 (4 occurrences) as they connect events in an attributive and identifying manner.

The connection between readers and events is also reinforced by the use of the active form of verb, which results in Participants having a more active role. This is also ensured by Circumstances of cause (also present in Source Text 1), as they clarify the reason why a certain event occurred, of manner (6 occurrences), explaining how it occurred, possession (6 occurrences, who is in possession of that object) angle (1 occurrence, explaining from which point of view the event is described) and accompaniment (3 occurrences, with whom the action is evolving).

The variety and intensity of use of Circumstances in Source Texts 4, 5, 6 introduces more relational meanings, which connect readers to the text and its cultural context by referring to an accessible cultural background, transforming the goal of the text from informational to educational. Accessibility and connectivity in the text are ensured by the skilled use of features such as *come il suo pendant* – BT: like its companion piece (Source Text 5, Appendix 2, p.235, paragraph 8), as it introduces a comparison, inducing readers to focus their attention and connect to other paintings beyond

the one considered; in Source Text 4, (Appendix 2, p.235, paragraph 9) the Circumstance *come un quadretto* (BT: like a little painting) introduces a suggestion of how to interpret this work of art as it indirectly invites readers to share this particular perspective.

Similarly to Source Texts 1, 2, 3, the text analysed here is not highly specialised and the use of technical terminology is very limited (*pendant* – companion piece; *cartiglio* - scroll).

The examination of Participants reveals their variety: *dipinto, opera, tavoletta* (painting, work of art, small panel) still occupy a dominant role in the text, made more so by the use of active form of the verbs. The variety of Participants suggests a more extensive range of topic discussed. As previously seen, Participants, alongside Processes and Circumstances, highlight patterns of meaning in the text (Ravelli, 2006). A wider variety of Participants produces a culturally and thematically richer text, which readers are more likely to react to and to connect with.

This outcome is in line with the earlier assumptions regarding these source texts having a greater educational function. The analysis of ideational elements shows the role these have in realising meanings in museum texts and how their different employment reflects specific linguistic choices, inspired by corresponding museological approaches.

4.3 Identifying the museum's voice – interpersonal meaning

The linguistic choices opted for in museum written texts are influenced by the cultural context in which they are produced. As shown in Fig. 6, p. 133, the different levels of discourse are interconnected and interdependent. The analysis of ideational meaning in museums in the previous section adopted a methodological framework focused on identifying patterns of meanings by pinpointing the main elements of discourse and their connections. To analyse how museums interpret their roles with their audiences this study adopts Ravelli's (2006) interactional communicative framework (as discussed in Chapter 3). This methodological tool focuses on three main dimensions of museum communication: power of Participants, style and stance. Although these elements of discourse are interconnected, it is methodologically useful to analyse each separately, as follows.

4.3.1 Power of Participants

The roles enacted by museums and their audiences are assessed by looking at their power position in the text. As seen in Chapter 3, the elements that convey the power of Participants in the written text are the use of statement and command (reflecting an authoritarian museological approach, in which the museum performs a non-negotiable role of absolute expert) and of questions (performing a more equalitarian role as sharing expertise and facilitating a participative role in the audience). The data examined shows that the use of questions is not adopted in either set of labels.

The use of statements, grammatically conveyed by a declarative form and reflecting a high degree of authority in the museum role (Ravelli, 2006) is a common feature of the data analysed here. The declarative form in Italian is characterised by personal verbs and direct objects (Salmoiraghi, 1989; Proudfoot and Cardo, 2005). This form is used in both Source Texts 1, 2, 3 and Source Texts 4, 5, 6. However these texts differ greatly in the way the information is delivered, in particular through the use of modality. This will be more extensively explored in section 4.3.3.

The analysis of the Source Texts reveals that the Uffizi Gallery performs the role of expert, presented with a degree of authority. This is confirmed by the use of passive voice with imperative force (*l'opera e' da osservare* – the painting is to be observed - Source Text 3, Appendix 1, paragraph 9, p. 232, as they direct the reader as to how to perform a certain action (how to look at the painting, as in our example). The degree of authority diminishes in Source Text 4, 5, 6 as other elements are introduced, as it will be discussed in the following section.

4.3.2 Style

The degree of authority in roles performed by museums is also measured by the degree of social distance adopted in the written text (Ravelli, 2006). The use of personal pronouns and direct interpersonal address in museum written communication indicates the degree of involvement and engagement the museum is prepared to establish with its audience. The data examined here does not present these features. It is only in the target text that interpersonal address emerges, as will be discussed in section 4.4.

Another feature indicative of authoritarian practices in museums is the use of the passive voice, associated by Ravelli (2006) with the “Old”, modernist museum. Here the Participants are placed in the background or omitted altogether and the absence of human agency makes the text less personal and engaging (Ravelli, 2006:84). The use of the passive form in Italian is typical of the scientific and academic styles of writing, where the need to demonstrate objectivity and neutrality requires agent omission and impersonal statements (Owtran, 2010). As seen in section 4.2, the passive form is frequently adopted in earlier texts (Source Texts 1, 2, 3) and less consistently in more recent texts (Source Texts 4, 5, 6). From an interpersonal perspective, this suggests an attempt to abandon a highly scientific written style in favour of a more interactive one, where audiences are more closely connected with the action described in the museum texts.

4.3.3 Stance

According to Ravelli (2006), stance indicates the position of readers and writers in the communicative process. Stance is performed less explicitly than power and style in discourse. It may be defined as subjective, when attitudes, evaluations, emotions are explicitly expressed (as in Example 17, p.109) or objective, when the text features statements, passive voice, lack of opinion from the point of the writer. It is not unusual for these features to coexist in the same text, as illustrated in the following example, from Source Text 1:

Example 22 from Source Text 1, analysis of *stance*

9) Già sull'altare della chiesa di San Michele Arcangelo di Pontassieve, la tavola dovette essere **verosimilmente** commissionata da membri della famiglia De Filiccia, originaria di un castello nei pressi di Pontassieve e patrona della chiesa.

BT: Already on the altar of the church of San Michele Arcangelo of Pontassieve, the panel could have been probably commissioned by members of the De Filiccia family, originary of a castle near Pontassieve and patron of the church.

Declarative form; use of statements.

Process: passive voice.

Style: impersonal.

Stance: modal adverb “verosimilmente” (probably) expresses a degree of uncertainty, thus a degree of **subjectivity**.

10) La Madonna e' descritta **con la grazia e la solennita'** distintive dell'arte del pittore domenicano.

BT: The Madonna is described with the grace and solemnity distinctive of the art of the domenican painter.

Declarative form; use of statements.

Process: passive voice.

Style: impersonal .

Stance: “con grazia e solennita'” (with grace and solemnity) expresses evaluation, thus a degree of **subjectivity**.

11) L'opera si trova agli Uffizi dal 1949.

BT: The painting is in the Uffizi since 1949.

Declarative form; use of statements.

Process: passive voice.

Style: impersonal .

Stance: objective

12) Cornice, vetro antiriflesso e pannello della ricostruzione offerto dagli Amici degli Uffizi.

BT: Frame, anti-glare glass and panel of reconstruction offered by the Friends of Uffizi.

Declarative form; use of statements.

Process: passive voice.

Style: impersonal.

Stance: objective

Subjective stance is introduced by explicit and frequent expressions of opinion, emotions and evaluation by the writer. Appraisal theory (Martin and Rose, 2003; Martin and White, 2005), as discussed in Chapter 3, analyses

these features of discourse and examines writers' attitudes, identifying three different categories: *affect*, which encodes the emotional reaction of the writer; *judgement*, encoding evaluation of people and their behaviour; and *appreciation*, encoding the writer's view of aesthetic qualities, or, more generally, evaluation of objects and events. These elements are grammatically represented by adjectives, adverbs and verbs carrying expression of feelings (Martin and Rose, 2003; Martin and White, 2005). Table 11 and 12 below show the use of these features in Source Text 1, 2, 3 and Source Text 3, 4, 5.

Appraisal elements	Source Text 1	Source Text 2	Source Text 3
affect			
judgement			
appreciation	grazia solennita' <i>grace</i> <i>solemnity</i>	e <i>and</i>	celeberrima <i>most famous</i> grande fortuna <i>great fortune</i> spontaneita' e naturalezza <i>spontaneity and</i> <i>naturalness</i>

Table 11 *Appraisal elements in Source Text 1, 2, 3.*

Appraisal elements	Source Text 4	Source Text 5	Source Text 6
affect			
judgement	artista molto caro <i>artist very dear</i>		
Appreciation: positive (+) negative (-)	raffinato quadretto da collezione (+) <i>refined small</i> <i>painting</i> <i>collectable</i> Armonico circolo (+) <i>Harmonic circle</i>	vera rarita' collezionistica (+) <i>Rare collectable</i> <i>piece</i>	

Table 12 *Appraisal elements in Source Texts 4, 5, 6.*

The use of appraisal in the data identifies the writer's stance as moderately subjective in Source Texts 1, 2, 3 and more subjective in Source Texts 4, 5, 6. This is due to the higher use of Appraisal elements (4 occurrences in Source Texts 1, 2, 3 and 8 in Source Texts 4, 5, 6) and to the graduation, or degree of amplification (Martin and Rose, 2003/2007; Martin and White, 2005) adopted in a text, as seen in Chapter 3, section 3.1.3, p.106.

Celeberrima (renowned), *grande fortuna* (great fortune), *grazia e solennita'* (grace and solemnity), *spontaneita' e naturalezza* (spontaneity and naturalness) are adjectives and associated nouns conventionally used in discourse concerning art and reflect a moderate intervention, or a diluted subjectivity. The appraisal elements adopted in Source Texts 4, 5, 6 convey stronger emotions as they employ expressions of judgement of people (*artista molto caro* – artist very dear) and several positive appreciations (*raffinato, armonioso, rarita'* – sophisticated, harmonic, rarity) reflecting amplified evaluation and opinions endorsed by the writer/curator and indirectly by the Uffizi Gallery on the paintings described in the labels. Thus, more recently produced source texts present a more marked subjectivity that is ascribed to shifts in museological approaches and communicative styles.

The relationship between the museum and its audience is also measured by other modality features adopted in the written text (Ravelli, 2006). As seen in Chapter 3, modality indicates the degree of negotiability of a text and is represented by modal verbs, conditional verbal forms, modal adverbs and expressions of belief (Martin and Rose, 2003; Ravelli, 2006). As

shown by the following Table 13 and 14, modality is rarely employed in Source Texts 1, 2, 3 and more often referred to in Source Texts 4, 5, 6.

Modality elements	Source Text 1	Source Text 2	Source Text 3
Modal verbs	dovette essere commissionata <i>(it) must have been commissioned</i>		
Conditional verbal form			
Modal adverbs	verosimilmente <i>very likely</i>		
Expression of belief			

Table 13 Modality elements in Source Texts 1, 2, 3.

Modality elements	Source Text 4	Source Text 5	Source Text 6
Modal verbs	puo' essere considerata <i>(it) could be considered</i>		
Conditional verbal form		rappresenterebbero <i>(they) may represent</i>	rappresenterebbero <i>(they) may represent</i>
Modal adverbs	forse <i>perhaps</i> come <i>like</i>		dunque <i>thus</i> cioe' <i>that is</i>
Expression of belief		ricosce il modello <i>(it) recognises the model</i>	

Table 14 Modality elements in Source Texts 4, 5, 6.

In Source Text 1, the modal verb “dovere”, expressing a high degree of certainty, is associated with a passive form and an impersonal statement. It states how these events have occurred. It also expresses a strong certainty, thus a degree of subjectivity. In Source Text 4, the modal verb “potere” implies

more than one way to perform an action, thus introduces an element of negotiability in the text. This negotiability is accentuated by the use of the conditional verbal form, adopted on two occasions in Source Texts 5 and 6. Conditional forms express a degree of uncertainty and doubt, thus encoding a subjective stance. Modal adverbs such as “*forse*” (perhaps) reinforce the level of negotiability of a text, expressing doubt from the writer perspective and inviting alternative narratives to play a part in the construction of events. The introduction of negotiation in museum texts is a recent phenomenon (Hooper-Greenhill, 2000) and was carried out, in Anglo-American institutions, with the purpose of involving the public in a more direct way with the interpretation of cultural knowledge. The results discussed so far evidence a change in the museum texts examined that may be associated with the new requirements advocated for by new museological approaches in the Italian context, as discussed by Lalla (2009) and demonstrated by Del Fiorentino (2009).

Thus, the more subjective stance emerging from the analysis of Source Texts 4, 5, 6 can be ascribed to the influence of museological practices more attentive towards audience participation in the interpretative process, gradually implemented in the Italian context from the end of 1990s.

The analysis of the elements encoding interpersonal meanings makes it possible to measure the degree of formality, neutrality, authority and their opposite (informality, subjectivity, equality) expressed by a text and to map the text on a continuum, as suggested by Ravelli (2006).

A graphic representation of the analysis of Source Texts 1, 2, 3, 4, 5, 6 is shown in Figure 7 below:

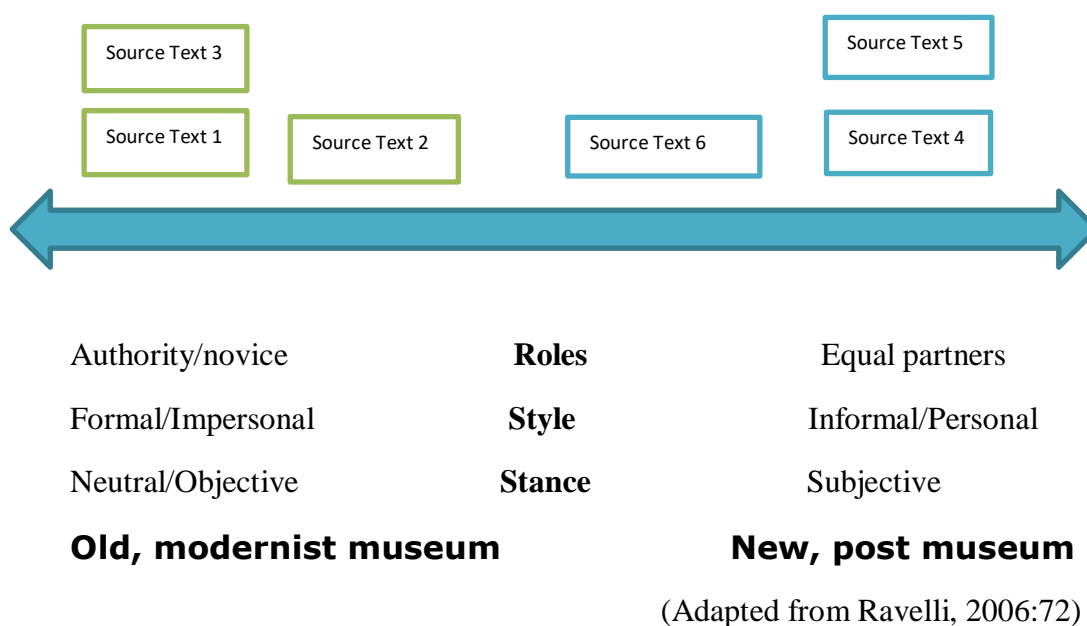


Fig. 7 Mapping of Source Texts 1, 2, 3 and 4, 5, 6 on a continuum. The ends represent opposite museological approaches underpinning communication with the public.

Source Texts 1 and 3 are positioned at the left end of the continuum, reflecting the more authoritarian power relationship established by the museum with the readers, as encoded in the use of statements and declarative forms and reinforced by the use of the imperative verbal form in Source Text 3. The formal style is traceable to the scientific style adopted and the impersonality is attributable to the lack of interpersonal address in the written text examined. Source Text 2 is positioned closer to the middle of the continuum due to the higher use of appraisal elements in the text. Thus, as shown in Table 14, Source Texts 1, 2, 3 (produced in 1990) reflect, with some variation, the interpersonal communication features adopted by the modernist museum.

Source Text 6 presents similar features to Source Texts 1,2,3. However, the conditional tense is adopted here, an element belonging to the modality category, thus causing variation on the type of stance used by the writer, more subjective than in previous texts.

Source Texts 4 and 5 are both positioned at the right end of the continuum, reflecting the presence in the texts of appraisal and modality elements, as shown in Table 13 and Table 14. The degree of authority adopted here is less accentuated than in Source Texts 1, 2, 3 as the declarative form still in evidence is moderated by the introduction of appraisal and modality elements of discourse. These increase the overall subjectivity of the texts, moving them from old communicative practices typical of the modernist museum to approaches that allow more negotiability and reciprocity in the text. Thus, Source Texts 4, 5, 6 reflect museological practices emblematic of the post modern museum. Mapping these texts on the continuum is also useful in providing a starting point for the analysis of the target texts. This will be carried out in the next section by following the register analysis model proposed by Hatim and Mason, 1997 and Hatim, 2009.

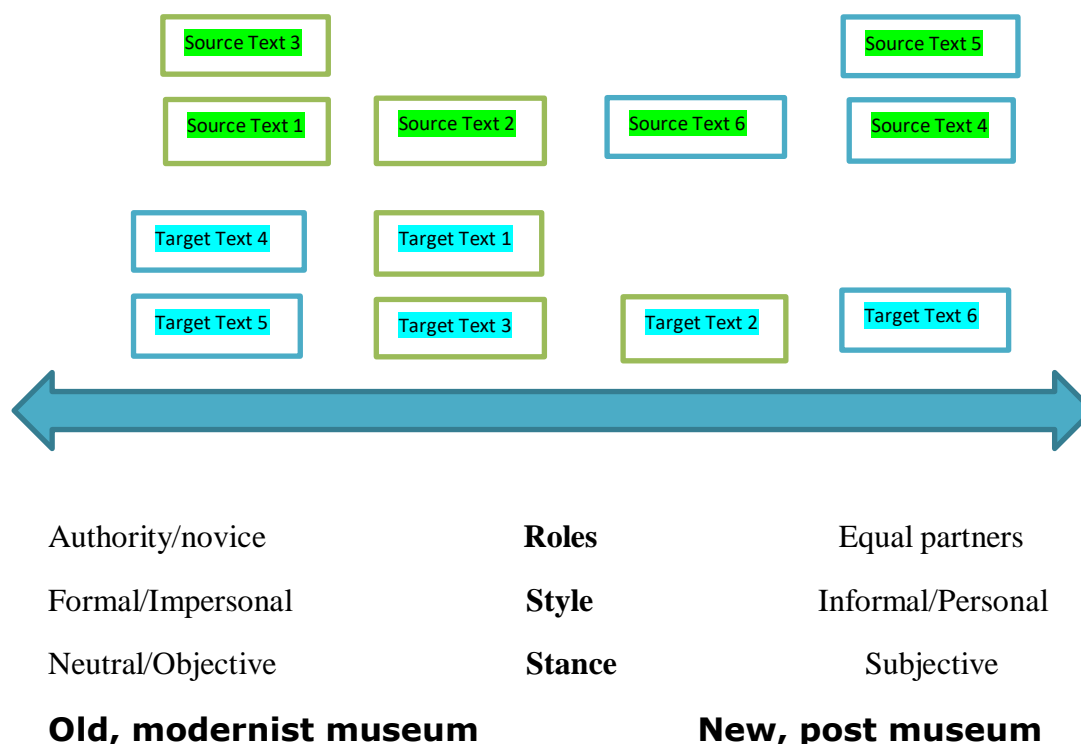
4.4 Translation in the Uffizi Gallery: representation and communicative style

This analysis of translation in museum consists of two distinct and interdependent phases. Firstly it focuses on the classification of Source Texts into Hatim and Mason's (1997) categories. This enables us to map Source Texts 1, 2, 3, 4, 5, 6 on a continuum that reflects the translation strategies adopted for the type of text.

The analysis then identifies translation shifts occurring in Target Texts 1, 2, 3, 4, 5, 6 by examining the different levels of discourse at which they have occurred.

4.4.1 Mapping Source Texts on Hatim and Mason's (1997) continuum

This section explores the types of translation strategies adopted to translate the museum text from the original language, Italian, provided in Labels 1, 2, 3, 4, 5, 6. In particular, the analysis focuses on the extent to which Target Texts 1, 2, 3, 4, 5, 6 contend with ideational and interpersonal features of the original texts. As discussed in Chapter 3, this phase of the analysis adopts a translation model adapted from Hatim and Mason (1997:27) and reproduced below.



(Adapted from Ravelli, 2006:72)

Fig. 8 Mapping of Target Texts 1, 2, 3, 4, 5, 6 on a continuum. Ends represent opposite museological approaches underpinning communication with the public. Source Texts as mapped in Fig. 7, p.156, are also represented.

Museum texts are structured according to the function they perform, corresponding to readers' expectations and based on recognisable communicative styles that are 'culturally defined and familiar for members of a particular culture' (Ravelli, 2006:19). The Italian Source Texts follow similar rules, as shown in Fig.7, p.161, where different museological approaches generate specific communicative styles.

The level of differentiation of the Uffizi Gallery's audience both in terms of cultural expectations and proficiency in the use of the English language, makes the issue of museum genre particularly problematic. Conventional features to an English audience can appear unfamiliar to culturally diverse museum visitors. Mindful of this diversity, the analysis considers the impact that these texts have on Italian and English audiences, the difference in time when the museological shift from "Old" to "New" museums took place in these countries and the impact of new communicative styles on audiences.

Thus, Source Texts 1 and 3 are positioned at the more static end of the continuum, reflecting their adherence to conventional ways of communication associated with traditional museum discourse. Source Texts 2 and 6, as seen in the previous section, feature elements typical of both "Old" and "New" museum and are mapped as hybrid texts. Source Texts 4 and 5 present more innovative characteristics and are therefore mapped at the dynamic end of the continuum, where conventions are flouted and expectations challenged. Their differing features are managed with translation strategies varying from minimal to maximal mediation.

According to Hatim and Mason (1997), once Source Texts are allocated on the continuum, the translator should opt for translation strategies that allows ‘maximal mediation’ (1997:153) when dealing with texts close to the static point. This strategy adopts target oriented norms and conventions and potentially affects representational aspects and ideology, as Hatim and Mason (1997) demonstrate in their translation analysis of texts from the Unesco Courier. Their study illustrates that lexical choices and shifts in transitivity determined by the target culture reflect Eurocentric viewpoints, creating ideological shifts from the original. A full account of their work is given in Chapter 2, section 2.2.3, p. 79. The implementation of their model is further discussed in Chapter 3, section 3.3, p. 123.

Analysing Source Texts 1, 2, 3, 4, 5, 6 following Hatim and Mason’s (1997) model facilitates the graphical representation of each text along the continuum and establishes preferred translation strategies. The next phase helps to analyse translation shift by identifying variation in Target Texts and is based on Hatim (2009)’s model, as discussed also in Chapter 3, section 3.3.1, p. 128, and implemented in the following section.

4.4.2 Target Texts’ analysis: translation shifts

The analysis of Target Texts 1, 2, 3, 4, 5, 6 demonstrates that there are significant shifts in the representational and interactional frameworks of museum communication (Ravelli, 2006), specifically in the use of transitivity and modality. Results show that shifts in translation are randomly distributed in Target Texts 1, 2, 3 (Old Museum) and Target Texts 4, 5, 6 (New Museum).

It is therefore possible to argue that translation in this instance does not closely reflect the museological shift from Old to New museum.

Translation shifts identified in Target Texts 1, 2, 3, 4, 5, 6 are discussed below. Their analysis is based on Hatim's (2009:46) model, distinguishing shifts⁵⁷ in translation according to the following levels of discourse:

- **Register:** it concerns the variation in formality / informality between source and target text, thus of the features identified in the analysis of interpersonal meaning in the museum, section 4.2. This level also encompasses discrepancies in the use of modality and appraisal features between source and target text. Variation in register occurred in Target Text 1, paragraph 9; Target Text 2 paragraph 7 and paragraph 7; Target Text 3 paragraph 9; Target Text 4 paragraph 8 and paragraph 9; Target Text 5 paragraph 9 and 10; Target Text 6 paragraph 9 and 10.
- **Text:** it concerns shifts of contextual focus, for example from reporting to argumentation, thus shifting the ideological and representational pattern of meaning. The analysis discussed in Chapter 3 identifies contextual focus as text function, in line with Riess (1981/2008). This level also focuses on variation in the use of passive and transitivity. Variation at the level of text occurred in Target Text 1, paragraph 10; Target Text 2 paragraph 7; Target Text 3, paragraph 7 and 9; Target Text 4, paragraph 9 and paragraph 9; Target Text 5, paragraph 8 and paragraph 9.

⁵⁷ These translation shifts are also highlighted in Appendix 1 and 2 to facilitate identification.

- **Genre:** when accepted conventions at textual and register level are altered, this may result in a text that is disconnected from its intended genre. An example of this can be the use of interpersonal discourse devices such as personal pronouns in museum texts targeted for a readership expecting a formal and impersonal style of communication. Variations at this level do not occur in the Target Texts examined.

Here follows a more detailed analysis of each text, exploring and illustrating the translation shifts at the different levels of discourse in the target texts, indicated by bold font italics, indicating alteration at level of register and bold font to indicate variation at the level of text. Full Source and Target texts are available in Appendix 1, p.232.

The analysis of Target Text 1 shows that there are two significant translation shifts from Source Text 1, respectively at register and text level. In paragraph 9 there is a marked shift in modality: “*dovette essere verosimilmente commissionata*” (BT: (it) must have been **very likely** commissioned) is translated as “(it) was **probably** commissioned”, thus delivering less certainty about the action than in Source Text 1. As seen in section 4.3.3, p.150, modality is an important element that determines the degree of negotiability of a narrative and encodes the type of relationship writers establish with their readership. Altering the degree of modality in translation therefore has repercussions at the interpersonal dimension of communication as it modifies the original intention of the writers, the degree

of negotiability of the text and the reception of this text by the target audience. The degree of authority identified in Source Text 1 is reduced in Target Text 1.

In paragraph 10 of Target Text 1 there is a shift at text level, specifically in transitivity. This entails a variation in the structure of the sentence reflecting a choice of different participants or processes that can potentially ‘relate to different world views’ (Hatim and Mason, 1997:225), thus having ideological implication in the attribution of responsibility and blame, as seen in Chapter 3 in the discussion of the Benin Plaques text.

In Source Text 1, paragraph 10, “*La Madonna e’ descritta con...*” (BT: The Madonna is described with) is translated as “The Madonna poses with”, where the passive voice is modified into an active one, thus giving the Goal (in the original) the role of the Actor. Thus, the role of the artist is more prominent in the original than in the target text, where the Madonna is given primary focus over the artistic abilities of the painter. The shifts in transitivity identified in Target Text 1 result in variations in the ideational meanings of the original museum texts. This translation strategy is likely to reflect target-oriented socio-cultural norms, where the use of equal ways of sharing information is more accentuated in the “New” museum (as shown in Fig. 7, p.156) and there is a marked preference for using the active voice as it foregrounds actors and makes the text less formal (Ravelli, 2006:84).

Target Text 2 (Appendix 1, p.232) presents two shifts in translation at register level and one at text level. In paragraph 7, “*opera celeberrima*” (BT: most famous work of art) is translated as “A famous example”. As seen in

section 4.3.3, p.155, and Table 11, p.157, these elements determine the relationship between readers and writers and comprise appraisal, encoding the writer's opinion about the aesthetic qualities of the painting. In Target Text 2 the adjective and noun adopted lose emphasis, not only in the passage from superlative adjective to simple adjective, but also in the modification of the noun group. The ideational meaning of the source text is altered as the "most famous work of art" becomes one of many examples, through the use of the indefinite article "A". The translator may not have been aware that a stylistically acceptable translation can pose constraints that result in the loss of ideational meaning. However, it is not possible to attribute adherence to norms of target culture to the translation strategy here adopted.

The uniqueness of the painting is also lost due to the use of the generic term "example", not specifically anchored to art discourse and its terminology as was the original. In Target Text 2, paragraph 7 is divided into two smaller paragraphs. The second paragraph is introduced by "Thanks to...". This implies a shift in translation at register level, as this expression is typical of informal discourse, and does not correspond to the formal style of communication generally adopted in the Uffizi Gallery labels. This translation strategy again appears inspired by a target-oriented approach. Stylistic conventions overcome source culture representations and we see informality more typical of the "New" museum (Ravelli, 2006), where the formal style of the source text is moderated.

The analysis of Target Text 3 (Appendix 1, p.232) shows that there are three shifts in translation at text level. Paragraph 7 reveals a shift in ideational meanings: *"Non si conoscono ne' la collocazione originaria, ne' la*

commitenza dell'opera” (BT: It is not known the original collocation, nor the work of art's commission) becomes “no documents refer to the origins or commissioning of this work”. The participant “document” is introduced here, perhaps to aid the grammatical construction of the paragraph. Paragraphs 9 and 10 present also shifts in ideational meanings. The visual elements of the painting listed in Source Text 3, paragraph 10 (*“Le bugne, lo scorcio del braccio della Vergine e il leggio”* – BT: The rustications, the view of the arm of the Virgin, the lectern) explain the peculiarity of the use of perspective in the painting.

However, they become Actors in Target Text 3⁵⁸, thus changing ideational meanings of the original as their roles are altered, being placed in a prominent position for the readers' focus. In paragraph 9 there is a shift in the use of modality with the introduction of the modality adverb “probably” that dilutes the obligation encoded in *“e' da osservare”* (BT: it is to be observed). Similarly to Target Texts 1 and 2, this translation strategy seeks to facilitate the syntactical and stylistic requirements of the target language, with the consequences shown above in the alteration of meanings.

Target Text 4 (Appendix 2, p.235) presents two shifts in translation at register level and two shifts at text level. A shift in modality in paragraph 8, with the modality adverb *“Forse”* (perhaps) being translated with the modal verb “may be”, intensifies the probability of a certain event, in this case the provenance of the painting. In paragraph 9, the clause *“artista molto caro alla corte medicea”* (BT: artist very dear to the Medici court) is translated “a pupil

⁵⁸ Target Text 3, paragraph 9: “the elongated shape of the lectern, of the rustication and of the Virgin's hand probably meant [...]”

... much admired at the Medici court”. This translation presents two main shifts from the original: on the ideational level, the participant modification, from “artist” to “pupil”, alters the author’s perception in Target Text 4. Furthermore, the painter’s role as an artist is reduced.

From an appraisal perspective, thus at register level in Hatim’s (2009) model, the term of endearment “*molto caro*” (BT: very dear) of the original becomes “much admired” in the target text, focusing the Medici family’s appreciation of the artist on aspects of his art rather than on his personal qualities. In paragraph 9, the Circumstance of manner of the original, “*come un raffinato quadretto da collezione*” (BT: as a refined little painting to collect), becomes the goal of the action: “the painting ... have been a sophisticated collector’s item”, thus altering the ideational meaning of the original. The translation shifts highlighted here seem to follow the pattern previously identified in Target Text 1, 2, 3, where ideational meanings are altered to accommodate the stylistic requirements of the target language. It is more problematic to hypothesise on the modification of interpersonal meanings in Target Text 4 as these alterations are more subtle and may depend on the translator’s cultural awareness of source and target cultures.

In Target Text 5 (Appendix 2, p.235) there are four translation shifts, two at text level and two at register level. In paragraph 8, the active verb tense “*e’ entrata*” (BT: (it) has entered) is translated by using the agentless passive “was moved”, thus altering the ideational meaning of the original, where the painting was given an active role. In paragraph 9 there is an alteration in ideational meaning, as the Participant “*una recente ipotesi*” (BT: a recent hypothesis) is omitted. This also has implications at register level, as

presenting the opinion of art critics is indicative of the writer's stance and of the degree of negotiability of the text (Ravelli, 2006).

The level of negotiability is reinforced by the use of the indefinite article "Una"- "A", as it indicates one of many hypotheses, thus admitting alternative explanations. In Source Text 5, paragraph 9, the Uffizi Gallery endorses a specific interpretation of this painting whilst preserving objectivity by reference to expert opinion. In Target Text 5, paragraph 9, there is a significant departure in the use of modality, as the Participant is omitted and negotiability is absent. Translation shift at register level is also present in paragraph 10, where the conditional tense "*rappresenterebbero*" (BT: could represent), expressing a degree of uncertainty, becomes "represent" thus losing the element of doubt and negotiability of the original. The translation strategies adopted in this text seem to favour simplification. It is not clear whether the translator was constrained by a brief or by issues of space. There is certainly a greater departure from the original interpersonal and ideational meanings.

Target Text 6 (Appendix 2, p.235) presents two translation shifts at register level. In paragraph 9, the description of this portrait introduces the personal pronoun "we", whereby writer and readers are involved in the act of observing the portrait. As discussed in Chapter 3, the use of personal pronouns in museum texts indicates a degree of equality between writers/curators and readers/audience, thus affecting their roles. From a stylistic perspective, interpersonal ways of addressing the public indicate an informal manner of communication. The use of personal pronouns also maps writers' subjective stance, involving their readership in a direct manner

(Ravelli, 2006). This translation shift has important implications as it reflects different interactional meanings, departing greatly from the original. Target readers who have access to museum texts produced under museological approaches reflecting the “New” museum styles of communication, may not find this use of interpersonal address unusual. However, it does not reflect the level of interaction and formality of the original. Target Text 6 also departs from the original in paragraph 10, where the conditional verbal tense “*rappresenterebbero*” (BT: could represent), encoding a degree of modality, becomes “allude”, where the source text’s degree of modality is omitted. The explicative conjunction “*dunque*” (thus) is also omitted, resulting in the lack of explicative connection between facts. Translation strategies adopted here intensify the informality and familiarity of interaction between museum and audience and do not reflect the negotiability of the original.

4.4.3 Discussion of results

The analysis of translation shows that in each target text shifts occur at the level of register, altering interpersonal meanings, in particular those related to modality (7 occurrences), appraisal (2 occurrences) and interpersonal address (1 occurrence). Modification at the level of text, implying shifts in ideational meanings, occurs in each text (13 occurrences).

The data in our possession suggests that translation strategies adopted in Target Text 1, 2, 3, 4, 5, 6 correspond to maximal mediation, mainly concerned with target language constraints and, in a few cases, in hybrid mediation, allowing glimpses of the source culture. Dissimilarities identified in sections 4.2 and 4.3 between Source Texts produced pre 1990 and Source

Texts from 2012, represented in Fig. 8, p 163, are not reflected in Target Texts examined here. Target Texts 4 and 5 do not present the degree of subjectivity of Source Texts 4 and 5, produced recently and featuring elements of discourse closer to the “New” museum style of communication. This is not consistent with the use of colloquial expression and interpersonal address adopted in Target Texts 2 and 6. The distribution of Target Texts on Ravelli’s (2006) continuum (Fig.8, p.163) demonstrates their departure from Source Texts’ positions and shows how translation influences communication in the Uffizi Gallery.

Chapter 5

Written communication and translation: a study of object labels from the Vatican Museums.

5.0 Introduction

The aim of this chapter is to explore the Vatican Museums' communicative style with its public by analysing six bilingual object labels selected from its galleries. These labels are individually composed by a Source Text and a Target Text that are numbered to facilitate the discussion. Labels 7 and 8 are displayed in the Etruscan-Gregorian Museum and refer to artefacts of archaeological relevance from the Etrurian region. Label 9 is displayed in the Braccio Nuovo, a gallery where antiquities from the Classic period are exhibited.

Label 10, 11, 12 are displayed in the Pinacoteca (Art Gallery), a wing hosting paintings dating from the 12th to 19th centuries. The full text and corresponding back translation are available in Appendix 3, p.238. These labels were selected from a set of 100 bilingual labels, recently produced in 2012, thus likely to be inspired by “New” communicative approaches, adopted by the Vatican Museums to highlight objects of special interest. These were kindly emailed to my attention following an email exchange with the Vatican Museums' director, Prof. Antonio Paolucci.

The chapter will identify and analyse the ideational and interpersonal elements of discourse in the Source Texts 7, 8, 9, 10, 11, 12 by adopting the methodological framework based on a social semiotic theory of communication in museums discussed in Chapter 3 and applied in Chapter 4.

After exploring the museum social context, the analysis will move on to assess how the representation of experience, the museum narrative and the interaction with the public is performed in Source Texts by identifying how different elements of discourse interplay in the written communicative process. Following this phase, each Source Text is mapped on a continuum adapted from Ravelli (2006), which enables one to represent each text according to how they portray power, stance and style.

There follows a study of translation concerned on the impact that translation shifts have on communication and the significance of these departures from the original texts. This will be carried out by analysing Target Texts 7, 8, 9, 10, 11, 12 adopting Hatim's (2009) model of translation shift in discourse.

5.1 Social context of the Vatican Museums: origins, history, mission statement

As for other museums analysed in this study, in particular the Uffizi Gallery and the British Museum, the Vatican Museums' heterogeneous collection derives from an assemblage of artefacts and painting privately collected. As seen in Chapter 1, section 1.3.2, this started when Pope Julius II acquired a group of Hellenistic statues discovered in 1534 in the area near Rome. These artefacts were then arranged in the Cortile Ottagono, open to the public. Further acquisitions by Pope Clement XIV and Pius VI in the 18th century were displayed in the Pio-Clementine Museum, which have outgrown into the

Chiaromonti Museum, the Braccio Nuovo gallery and Epigraphic Museum. Further additions from archaeological excavation in southern Tuscany were accommodated in the Etruscan Museum in 1837 and Egyptian artefacts were re-organised in the newly established Egyptian Museum. The map provided in Fig.10 below shows how these different museums are located and connected.

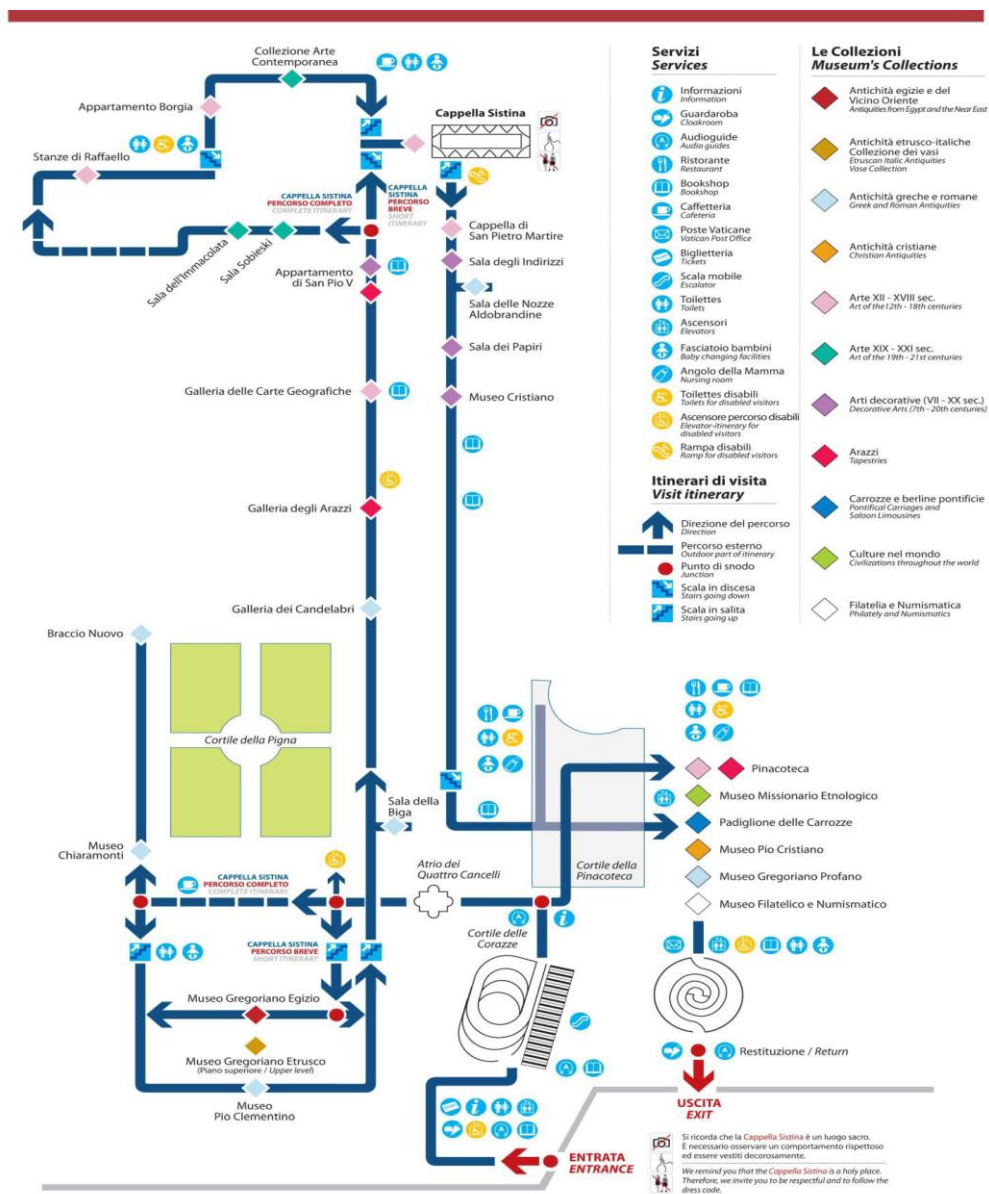


Fig. 10 Vatican Museums' map

The purpose of the original collection was mainly conservational. The shift towards educational models of curating is evidenced by services to the public that cater for different needs: school groups, people with different abilities and special trail for people with impaired vision. The development of these educational facilities is an indication of the shift from the “Old” Modernist museum to the “New”, Post museum, as evidenced by Hooper-Greenhill (2000) and discussed in Chapter 2.

As discussed in Chapter 1, artefacts and works of art have a specific function in the Vatican Museums: they celebrate human achievement and the beauty thus created by connecting it to faith. The ultimate aim of the objects on display is to facilitate a transcendental experience. Further elucidation is provided by the Vatican Museums director’s in the welcoming page of their website⁵⁹: here the uniqueness of the museums’ collection is highlighted by reference to the greatest artists and their masterpieces hosted here. This will happen through a spiritual and intellectual journey by exploring the corridors of the museums, or “Way of beauty”, where the identity of the Catholic Church is on display and represented by man, through the works of art created throughout history. This welcome page states that the main function of the museum is to help visitors to understand the special connection between art, faith and the Catholic Church. To assess how this purpose is realised in the museum texts, six bilingual object labels have been selected from “oggetti da non perdere” (objects not to be missed *My transaltion*) recently produced to highlight certain artefacts.

⁵⁹ http://www.museivaticani.va/2_IT/pages/z-Info/MV_Info_NotizieStoriche.html

The following section illustrates how these are distributed and how the text is presented.

5.1.2 Spatial distribution and labels' presentation

Each work of art in the Vatican Museums is supplemented with a bilingual label in Italian and English, stating the object's main characteristics. In 2011, a project was completed in the museums highlighting 100 objects of particular artistic and cultural relevance. The project, known as "100 objects not to be missed", includes the creation of new texts with the specific purpose of evidencing the objects' uniqueness and originality in the history of art and humanity.

Augusto di Prima Porta

Augustus from Prima Porta

La statua, databile agli inizi del I secolo d.C., fu rinvenuta nella Villa di Livia, moglie di Augusto, presso Prima Porta lungo la via Flaminia. Raffigura l'imperatore nell'atto di parlare ai soldati (*adlocutio*), vestito di corazza e con il mantello (*paludamentum*) attorno ai fianchi. A rilievo sulla corazza, il re dei Parti restituisce a un generale romano le insegne strappate a Crasso nel 53 a.C. durante la rovinosa battaglia di Carre. Ai lati sono presenti le figure di due province dell'impero. La scena è inserita in un paesaggio cosmico: in alto sono visibili la personificazione del Cielo al centro, il carro solare di Apollo e quello di Aurora ai lati. In basso si riconoscono Apollo sul grifone, Diana sulla cerva e al centro distesa la dea Terra. L'impostazione generale della figura si ispira al Doriforo, capolavoro dello scultore greco Policleto, di cui è visibile una replica proprio nel Braccio Nuovo.

This statue has been dated to the beginning of the 1st century A.D. It was found in the ruins of the Villa of Livia, Augustus's wife, at Prima Porta on the via Flaminia. It is a statue of the emperor himself, wearing a highly decorated cuirass and with his cloak (paludamentum) wrapped around his hips, in the act of addressing his troops (adlocutio). The reliefs on the cuirass show a Parthian king in the act of returning to a Roman officer the standards lost by Crassus in 53 B.C. during the Battle of Carrhae; at the sides are figures from the two provinces of the empire. The whole scene is inserted into a cosmic landscape: at the top one can see the personification of the Heavens in the centre, with the chariots of Apollo and Aurora alongside. At the bottom one can recognise Diana riding on the back of a hind and, in the centre, the goddess Earth. The statue seems to have been inspired by the figure of the Doryphoros (spear-bearer) by the Greek sculptor, Polykleitos, of which there is a good copy in the Braccio Nuovo.

Braccio Nuovo - Inv. 2215

Fig. 11 *Bilingual label from the Vatican Museums, Braccio Nuovo*

The label shown in Fig. 11 represents features typical of the object label as classified by Dean (1996). It provides details about the object's origins (first paragraph), its main features (second and third paragraphs) and elements enabling visitors to interpret the object (fourth and fifth paragraphs). Unlike the Uffizi Gallery's bilingual labels examined in the previous chapter, this label's identity tag is limited. More scope is given to the informative and interpretative functions, providing the curatorial narrative on the specific object.

The object labels' format is unaltered throughout the exhibition space. Variations are to be found in the way information is conveyed. This is further analysed in the following sections.

5.2 Ideational meanings in the Vatican Museums' object bilingual labels

To ascertain how experience is constructed and described in the texts available at the Vatican Museums, this analysis adopts the methodology discussed in Chapter 3 and applied in Chapter 4, here referred to as representational framework. More specifically, this analysis aims to understand how each text is organised and its communicative goals. This is performed by identifying the sequence of meaning in each text and by identifying their ideational elements of discourse (Participants, Processes, and Circumstances)

5.2.1 Sequence of meanings in object labels from the archaeological collection and from the art gallery.

Prior to the analysis of how experience and meanings are represented in the object labels, the sequence of clauses in each text needs to be examined, as seen in Chapter 4. This enables the identification of Participants, objects and activities involved. This phase also helps to identify the text's main communicative goals. In the following analysis, represented in Table 15, each clause in Source Text 7 (from Label 7) is examined and a communicative goal is assigned to each clause (illustrated in *Italic*). Full text is available in Appendix 3, p.238.

Clause	Source text 7	Target Text 7	Function
1	Per le sue dimensioni notevoli e l'esuberante decorazione, costituisce un prestigioso elemento da parata che conserva tuttavia la memoria di una fibula con staffa a disco di uso comune già dall'Eta del Ferro.	For its sheer size and exuberant decoration, it encapsulates a prestigious element of parade which conserves however the memory of a fibula with catch plate in common use already since the Iron Age.	conveying information
2	Compendia al massimo livello le tecniche di decorazione peculiari dell'oreficeria etrusca le quali, al pari dei motivi iconografici, rimontano a una più antica	It summarizes to the maximum level the techniques of decoration peculiar of Etruscan goldsmith which, like the iconographic models, originated from an older near Eastern tradition	conveying information

	tradizione vicino-orientale.		
3	Elementi ottenuti con varie tecniche (sbalzo, punzone, ritaglio) sono arricchiti da una raffinata granulazione in cui minutissime sferette microsaldate delineano contorni e dettagli delle figure oppure definiscono motivi decorativi.	Elements obtained with different techniques (embossing, punching, incising) are enriched by a refined granulation in which minute grains welded outline shapes and details of the figures or define decorative motifs.	<i>Conveying information</i>
4	Il repertorio animalistico e l'apparato simbolico sono caratteristici della composita cultura figurativa che si manifesta in Etruria in epoca orientalizzante.	The animalistic repertoire and the symbolic elements are characteristic of the composite figurative culture which is developed in Etruria in the Orientalising period.	<i>Conveying information</i>
5	Gli apporti levantini sono particolarmente apprezzabili nelle figure dei grifoni, negli archetti intrecciati, nelle palmette e nella testa della dea egizia Hathor che conclude l'arco della fibula.	The Levantine contributions are particularly valuable in the figure of the griffins, the small interwoven arches, in the small palm trees and in the head of the Egyptian goddess Hathor which is at the end of the fibula.	<i>Influencing opinion</i>

Table 15 *Clause's function in Source Text 7.*

This analysis has been extended to the five remaining labels. Each text's goal has thus been identified as shown in Table 16 below. Each function is matched with a clause number to facilitate cross referencing.

Label 8, Source Text 8

2, 3 = conveying information

4 = conveying information

5 = conveying information

6 = influencing opinion

Label 9, Source Text 9

2 = conveying information

3 = conveying information

4 = conveying information

5 = conveying information

6 = influencing opinion

7 = influencing opinion

Label 10, Source Text 10

2 = conveying information

3 = conveying information

4 = conveying information

5 = conveying information

Label 11, Source Text 11

2 = conveying information

3 = conveying information

4 = conveying information

5 = influencing opinion.

6 = conveying information

7 = conveying information

Label 12, Source Text 12

2 = conveying information

3 = conveying information

4 = conveying information

5 = conveying information

6 = influencing opinion

Table 16 *Clauses' functions in Source Texts 8, 9, 10, 11, 12*

Before analysing in detail the diversity of the Source Texts' goals, it is useful to consider that, although these texts were produced in 2011, they are assigned to different objects, displayed in the various museums encompassing the Vatican Museums. The diversity of objects described in the labels examined, as well as their distant location, can potentially require different communicative approaches. Hooper-Greenhill (2000) observes that museums' communicative strategies should adapt to the nature of the collection on display. The variety of collections conserved and exhibited at the Vatican Museums requires a flexible communicative approach able to accommodate the diversity of its collection. This is reflected in the analysis of sequence of meanings in each Source Texts. The sequence of communicative goals identified do not present a standardised pattern of communication throughout the museum.

The museum texts analysed here are mainly descriptive and explanatory, whilst the informative function occurs five times, as does the interpretative function. The prevalence of descriptive, explanatory type of texts is a further indication that the Vatican Museums' communicative strategies are inspired by an educational approach to the public, expressed in the willingness to impart fascinating details, highlighting curiosity, explaining the reasons why an object is relevant in the object labels. This communicative approach has already been identified in the Uffizi Gallery's more recent object labels (Source Texts 4, 5, 6, Appendix 2 p.235-237), where the informative function of the texts was integrated with descriptive, explanatory and interpretative functions.

A new element in the Vatican Museums' object labels is the more explicit use of the interpretative function, conveying how to appreciate the objects, highlighting their specific and unique features, proposing different hypotheses surrounding their origins and history. These features will be further examined in section 5.3.3, p.203. This is in line with the Vatican Museums' mission statement previously discussed: enabling visitors to appreciate the objects multifaceted history and visual features is the necessary prelude to any understanding, according to the educational paradigm (Ravelli, 2006). The subsequent analysis of different elements of discourse will reveal how this goal is achieved by adopting a different degree of negotiability and appraisal in museum texts.

5.2.2 Elements of the clause in Source Texts from the archaeological collection and from the art gallery

To ascertain how experience is represented in museum text, it is necessary to identify how characters, objects and activities are intertwined in discourse. This phase of the analysis identifies the basic unit of ideational meaning: Participants, Processes and Circumstances, as exemplified in Chapter 4, section 4.2.3, p.138. The results are shown in Table 17, p.188-192 and Table 18, p.194-199. Ideational elements of Source Texts 8, 9, 10 are shown in Table 17 and ideational elements of Source Texts 11, 12, 13 are shown in Table 18. The division reflect organizational requirements and corresponds broadly to the categorization operated in the Vatican Museums: Source Texts 7, 8, 9 describe archaeological artefacts. Source Texts 10, 11, 12 describe paintings.

5.2.3 Elements of the clause in Source Texts from the archaeological collection

An example of passive processes, where the goal is in the position of the subject, before the process, and the actor follows after the process or is absent, is shown in the following example.

Example 23 from Source Text 9, paragraph 3:

Per lungo tempo i due bronzi dorati furono collocati nel quadriportico
(...)

BT: for a long time (circumstance of extent) the two gilded bronzes (goal) were collocated (relational process) in the cloister (circumstance of location) (...)

In this example, the actor, or the person/s responsible for placing the bronzes in the cloister, is absent. This omission is explained by the lack of relevance of this particular type of information, a decision operated by curators according to their expectations regarding the museum's audience. In caption labels describing more controversial objects, such as the Benin Plaques, discussed in Chapter 3, omitting the actor has significant consequences on communication as it conceals the responsibility for a particular action. The findings for the analysis are presented in Table 17, below (Texts 7, 8, 9) and Table 18 (Texts 10, 11, 12), p.195.

Table 17 Ideational element in Source Texts 7, 8, 9

Ideational elements	Source Text 7	Source Text 8	Source Text 9
Processes	costituisce BT: (it) constitutes (existential, active)	E' seduto, scortato BT: (it) is sit, escorted (material, passive)	Testimoniano BT: (they) witness (relational, identifying)
	conserva BT: (it) conserves (existential, active)	Reca, sostiene, suona BT: (it) brings, sustains, plays (material, active)	Furono collocati BT: They were collocated (material, passive)
	compendia BT: (it) summarise (existential, active)	Si rapporta BT: (it) relate itself (relational, passive)	Si trattava BT: (it) was (relational, identifying)
	rimontano BT: (they) date back (relational, attributive)	contiene BT: (it) holds (existential, active)	Era collocata BT: (it) was collocated (material, passive)
	ottenuti, sono arricchiti BT: (they were) obtained, enriched	Usato, trasformato BT: (it was) used, transformed (material, passive)	Furono spostati, trasferiti

	(material , passive) delineano, definiscono BT: (they) outline, define (relational, attributive, active) Sono caratteristici BT: (they) are typical (relational, attributive, active) Si manifesta BT: (it) is manifested (existential, passive) Sono apprezzabili BT: (they) are valuable (relational, attributive, active) Conclude BT: it concludes (material, active)	Si sarebbe trasformato BT: (it) may have transformed himself (material, conditional tense, active) Dipinse BT: (he) painted (material, active) Inizio' BT: (it) started (material, active) Viene tramandata BT: (it) is was handed on (relational, passive)	BT: (they were) moved, transferred (material, passive) Si segnalano BT: (they) are notable (Relational, attributive) Si esprime BT: (it) is expressed (existential, active) Rafforzano BT: (they) reinforce (relational, active)
Participants	Source Text 7	Source Text 8	Source Text 9
	Fibula, elemento BT: fibula, element (phenomenon)	Apollo BT: Apollo (actor)	Fonti BT: sources (attribute)
	Memoria BT: memory (carrier)	Il dio BT: the god (actor)	presenza BT: presence (carrier)
	Tecniche, motivi BT: techniques, motifs (phenomenons)	Arco, lira BT: bow, lyra (goals)	Bronzi BT: bronzes (goal)
	Elementi BT: elements (carrier)	La figura BT: the figure (carrier)	fontana BT: fountain (attribute)
	Motivi decorativi BT: decorative	Superficie BT: surface (attribute)	Conservazione BT: conservation (goal)

	<p>motifs (attribute)</p> <p>Repertorio, apparato BT: range, ornament (carriers)</p> <p>Cultura figurativa BT: figurative culture (attribute)</p> <p>Apporti BT: contribution (carrier)</p> <p>Arco BT: arch (attribute)</p>	<p>Soggetto BT: subject (phenomenon)</p> <p>Riferimenti (...) BT: references (attribute)</p> <p>Tripode BT: tripod (goal)</p> <p>Sacerdotessa BT: priest (actor)</p> <p>Delfino BT: dolphin (actor)</p> <p>Capolavoro BT: masterpiece (goal)</p> <p>Rappresentazioni BT: representations (carrier)</p>	<p>Pavoni BT: peacocks (goal)</p> <p>qualita' BT: quality (attribute)</p> <p>Caratteristiche BT: features (carrier)</p> <p>Ipotesi BT: hypothesis (carrier)</p>
Circumstances	Source Text 7	Source Text 8	Source Text 9
	<p>Per (...) dimensioni BT: for (...) dimensions (cause)</p> <p>Gia' BT: already (extent)</p> <p>Al (...) livello BT: at (...) the level (manner)</p> <p>Peculiari BT: specific (manner)</p> <p>Con (...) tecniche</p>	<p>Su (...) trippiede BT: on (..) tripod (location)</p> <p>Da due delfini BT: by two dolphin (accompaniment)</p> <p>Con il plettro BT: with the plectrum (manner)</p> <p>Per questo (...) BT: for this (...) (cause)</p> <p>Nella realta'</p>	<p>Nell'area (...) BT: in the area (...) (location)</p> <p>oggi BT: today (extent)</p> <p>Per (...) tempo BT: for (...) time (extent)</p> <p>Nel quadriportico BT: in the courtyard (location)</p>

BT: with (...) techniques (manner)	BT: in reality (manner)	A ornamento BT: for decorating (cause)
Da (...) granulazione BT: from (...) granulation (manner)	Di Apollo BT: of Apollo (accompaniment)	Per le abluzioni (...) BT: for the ablution (manner)
In Etruria BT: in Etruria (location)	A Delphi BT: in Delphi (location)	Al centro (...) BT: at the centre (location)
In epoca (...) BT: in the time (extent)	In macchina (...) BT: in machine (manner)	Ora BT: now (extent)
Nelle figure (...) BT: in the figures (location)	Una volta BT: at one time (extent)	Nell' (...) cortile BT: in the (...) courtyard (location)
	A Delphi BT: to Delphi (location)	Nel 1608 BT: in 1608 (extent)
	Secondo (...) BT: according to (...) (manner, attributive)	Durante i lavori BT: during the works (extent)
	Nell'arte greca BT: in Greek art (manner, comparison)	Per (...) basilica BT: for the (...) basilica (cause)
		Nel cortile BT: in the courtyard (location)
		In seguito BT: consequently (extent)
		Per (...) conservazione BT: for the (...) conservation (cause)

	Nell' (...) collocazione BT: in the (...) collocation (location)
	Per (...) esecuzione BT: for the (...) execution (cause)
	All'apparato (...) BT: to the decoration (manner, attributive)

The analysis of Source Texts 7, 8, 9 shows that the majority of processes (as shown in Table 17, p.187, first row) adopted here are active (16 occurrences) and the remaining 10 occurrences are passive. The predominant use of the active voice, also reflected in the results from Table 18, (p.195-196) is in contrast with the Uffizi Gallery's Source Texts where the passive voice was prevalent. The shift from the passive to an active voice in museums is an element identified by Ravelli (2006) to evaluate the shift from *Old* to *New museum*. However, Ravelli's work, as previously noted, focuses solely on the English language and cannot be imported to explain shifts in other languages and cultures. In Chapter 4, (sec. 4.2, p.137) it was observed that the use of the passive form in the Italian language does not strictly imply an authoritarian style of museum communication.

The use of the active voice in Source Texts examined in this chapter is not accompanied by a colloquial and familiar communicative approach from the museum, as the labels maintain an objective and scientific stance as well as a formal style of communication. The change focuses on the role performed by the work of art in these texts. It is no longer described with a predominantly passive voice (as in the Source Texts 1, 2, 3 in the Uffizi Gallery) but is performing an active role. For example, in Source Text 7, “*la fibula (...) costituisce (...) compendia*” (BT= the fibula (...) maintains (...) demonstrates). This shift transforms the work of art into an agent by giving it a prominence in the action described and creating connections amongst participants of discourse. Thus, the work of art becomes *polysemic* (Hooper-Greenhill, 2000), establishing social narratives according to how it is collocated within relationships of significance (Hooper-Greenhill, 2000:50).

Stronger connections with readers are also ensured by an increased use of existential processes (6 occurrences), which have the function of establishing the existence of a sole participant, and of relational processes (9 occurrences), which classify and encode relationships between two participants (Butt, 2003:51). There are 11 instances of material processes, recording the activities involved between participants. As previously seen in Chapter 3, these types of processes are adopted to describe how an action occurred, while existential and relational processes connect events in a qualitative manner and are appropriate to a museum text focusing on how to highlight and explain the objects' uniqueness.

Participants identified in these texts refer mainly to the objects they describe, to their themes, decorative elements, to the processes required for their creation and to people involved in their commissioning, transferral and removal. The terminology adopted is highly technical, as shown in Source Text 7, Appendix 3, p.238. Specialised terms are highlighted. In Target Text 7, terms highlighted in yellow convey a corresponding degree of specialisation. Terms highlighted in green depart from the original's degree of technicality. Research conducted so far suggests that artefacts with intricate history and craftsmanship are accompanied by texts containing specialised terminology. This aspect is another element considered by Ravelli (2006) as an indication of a dated museological approach to the public. The use of highly specialised terminology in Anglo-American museums may hinder the interpretive process and the whole exhibition experience (Ravelli, 2006). However, this is not necessarily the case in the Italian museological context. Italian museological approaches consider the public as capable of assimilating technical terms specific of art and archaeological discourse, especially when facilitated by sound contextualisation. The democratization of culture in the Italian museological approach is generally focused on context and interpretation rather than on the use of colloquial style of communication, as in the processes highlighted in the Anglo-American museums by Hooper-Greenhill (2000) and Ravelli (2006). The Italian audience has a good understanding of art history and its terminology, given the fact that art history is and has been for more than forty years a compulsory subject in all secondary schools. This results in an audience, or host culture, more receptive to features typical of artistic, specialised discourse characteristic of "High

culture” than the target culture. Thus, the shift indicates a level of adaptation to the target-culture norms.

Table 17, p.187, shows the analysis of Circumstances in Source Texts 7, 8, 9. As seen in Chapter 4, sec. 4.2.3, p.138, these elements of discourse have the function of adding information about the action taking place, show a predominant use of Circumstances of manner (12 occurrences), thus reflecting the descriptive and interpretive communicative goals of the Source Texts. Circumstances of location (11 occurrences) and extent (9 occurrences) are connected to the informative role of the texts and are also adopted profusely. An important role for interpreting artefacts in museums is performed by Circumstances of cause (7 occurrences), explaining the reason why a certain event has taken place, thus creating new connections.

This phase of the analysis confirms that communicative goals in Source Texts 7, 8, 9 are reflected in the ideational elements of discourse. Comparing the results obtained so far with those from the Uffizi Gallery shows a more accentuated use of elements of discourse that reflect educational and interpretive museum functions. Further results from the analysis of ideational meaning in Source Texts from the archaeological collection are displayed in Table 17, where each Source Text (7, 8, 9) is examined according to type of Processes (first row) Participants (second row) and Circumstances (third row).

5.2.4 Elements of the clause in Source Texts from the art gallery

Processes, Participants and Circumstances analysed in Source Texts 10, 11, 12 from the Pinacoteca (art gallery) have been examined following the methodological framework illustrated in Chapter 3 and adopted for previous analysis of ideational elements of discourse. The main results are shown in Table 18 below.

Table 18 *Ideational elements in Source Text 10, 11, 12*

Ideational elements	Source Text 10	Source Text 11	Source Text 12
Processes	Realizzata, fu commissionata BT: (it was) realised, commissioned (material, passive)	E' sviluppato BT: (It) is developed (material, passive)	E' BT: (it) is (existential, active)
	Fu requisito BT: (it) was confiscated (material, passive)	E' rappresentato BT: (it) is represented (relational, attributive, passive)	Condotto BT: (it was) conducted (material, passive)
	Torno' BT: (it) came back (material, active)	Sono raffigurati BT: (they) are depicted (relational, attributive, passive)	Dovette eseguirla BT: (it) must have made it (material, active)
	Entrando BT: coming in (material, active)	Venne guarito BT: (it) was healed (material, passive)	Raffigurata BT: depicted (relational, attributive, passive)
	E' BT: (it) is (existential, active)	Commissiono' BT: (he) commissioned (material, active)	Leva BT: raise (material, active)
	Veniva deposto BT: it was laid (material, passive)		
	Sorreggono BT: (they) hold	Inizio', lavoro'	E' risolto BT: it is resolved

	(material, active) Sono riconoscibili BT: they are recognisable (relational, identifying)	BT: (he) started, worked (material, active) Venne esposta BT: it was exhibited (material, passive)	(material, passive) Accennato BT: hint (material, passive)
	Impietrita BT: petrified (existential)	Decise BT: (he) decided (material, active)	Affiora BT: it comes to the surface (material, active)
	Colta BT: depicted (relational, attributive)	Dono' BT: (he) donated (material, active)	Costituisce BT: it is formed (existential, attributive)
	Squarcia BT: breaks (material, active)	Rimase BT: remained (material, active)	Teorizzata BT: theorised (relational, identifying)
		Fu trasferita BT: it was transferred (material, passive)	
		Rientro' BT: it came back (material, active)	
		E' esposta BT: it is exhibited (material, passive)	
		Incontro' BT: it met (material process, active)	
		E' BT: (it) is (material, location)	
Participants	Source Text 10	Source Text 11	Source Text 12
	L'opera BT: the work (goal)	Il dipinto BT: the painting (actor)	Il San Girolamo BT: the San Girolamo (carrier)

Girolamo Vittrice BT: as above (actor)	Cristo BT: Christ (carrier)	Opera BT: painting (carrier)
Il dipinto BT: the painting (goal)	Apostoli BT: the Apostles (carrier, actor)	Figura BT: figure (goal)
Dai francesi BT: from the French (actor)	Fanciullo BT: young boy (goal)	Preparazione BT: preparation (agent)
Tema BT: Theme (actor)	Da Cristo BT: from Christ (actor)	Sagoma, scaglie BT: outline, scattered (carriers)
Deposizione, momento BT: deposition, moment (goals)	Il cardinal BT: the cardinal (actor)	Immagine BT: image (attribute)
Corpo BT: body (goal)	A Raffaello BT: to Raphael (agent)	Documento BT: document (carrier)
Corpo BT: body (goal)	Raffaello BT: Raphael (actor)	Documento BT: document (carrier)
Corpo BT: body (goal)	La trasfigurazione BT: the transfiguration (goal)	Conferma BT: confirmation (attribute)
Nicodemo, Giovanni (actors)	La trasfigurazione BT: the transfiguration (goal)	Conferma BT: confirmation (attribute)
Vergine Maria, Maria Maddalena BT: the Virgin Mary, Mary Magdalen (carrier)	L'opera BT: The painting (goal)	
	Il cardinal BT: the cardinal (actor)	
Maria di Cleofa BT: Mary of Cleophas (actor)	La, la (...) BT: the (painting) (goals)	

Circumstances	Source Text 10	Source Text 11	Source Text 12
	Tra il (...) BT: between (...) (extent)	Su due registri BT: on two registers (location)	Allo stato di (...) BT: in the stage of (..) (manner)
	Per la cappella BT: for the chapel (location)	Nella parte (...) BT: in the part (location)	In modo (...) BT; in (such) way (manner)
	Per onorare BT: to honour (cause)	Sul monte (...) BT: on the mountain (location)	Con diverso grado BT: with a different degree (manner)
	Del periodo BT: of the time (manner, comparison)	Tra i profeti BT: amongst the prophets (role, location)	Tra le piu' (...) BT: between the most (manner, comparison)
	Nel 1797 BT: in 1797 (extent)	Sul lato sinistro BT: on the left side (location)	Negli ultimi anni BT: in the last years (extent)
	A Parigi BT: in Paris (location)	I santi (...) BT: the saints (role, location)	In ginocchio (...) BT: genuflecting (manner)
	Nel 1816 BT: in 1816 (extent)	In basso BT: on the lower part (location)	In atto di (...) BT: in the act of (manner)
	A far parte (...) BT: to become part (role, location)	Al suo ritorno BT: on his return (extent)	Mentre (...) BT: while (extent)
	Immediatamente (...) BT: immediately (extent)	Poi BT: then (extent)	Verso il cielo BT: towards the sky (location)
	Sul letto BT: on the bed (extent)	Nel 1517 BT: in 1517 (extent)	Leone, rocce BT: lion, rocks (role, attributive)
	Per essere (...) BT: for being (cause)	Per la cattedrale BT: for the cathedral	Dei processi BT: of the
	Mentre BT: while		

(extent)	(cause)	process (role, attributive)
In secondo piano BT: on the second level (location)	A Narbonne (...) BT: in Narbonne (location)	Della tecnica BT: of the technique (role, attributive)
dal dolore BT: from the pain (cause)	Nel 1518 BT: in 1518 (extent)	Alla tesi BT: to the thesis (location)
Con un gesto (...) BT: with a gesture (manner)	Fino alla (...) BT: to the end (extent)	Di li' a (...) BT: from that time to (extent)
	Sul suo letto BT: above his bed (location)	Del Vasari BT: of the Vasari (role, attributive)
	Quasi (...) BT: almost (manner)	
	Poi BT: then (extent)	
	In Francia BT: in France (location)	
	Alla chiesa BT: to the church (manner, attributive)	
	Di San Pietro (...) BT: of St. Peter (location)	
	Fino al 1797 BT: until 1797 (extent)	
	A Parigi BT: to Paris (location)	
	Nel 1816 BT: In 1816	

(extent)

Dal 1820

BT: since 1820

(extent)

Nella pinacoteca

BT: in the art

gallery

(location)

The analysis of the Source Texts 10, 11, 12, demonstrates a variation in the use of ideational elements of discourse from the Source Texts adopted in the archaeological collection, reflecting a different way of representing experience. Their main function is explaining, clarifying, informing readers of the reasons prompting the paintings' execution.

The use of ideational elements of discourse is similar to Source Texts 4, 5, 6 in the Uffizi Gallery (Chapter 4, section 4.2.4), presenting features ascribable to the “New”, Post Museum (Ravelli, 2006) in the educational communicative goals they perform. As in the case of the Source Texts from the Uffizi Gallery, the elements of the clause responsible for conveying explanation, clarification and interpretation of events are realised in Source Texts 10, 11, 12 by relational processes (4 occurrences), existential processes (3 occurrences), circumstances of cause (3 occurrences) and circumstances of manner (10 occurrences). An example of relational and existential processes, responsible to connect events in an attributive and qualifying manner can be seen in Example 24 below. Processes are represented by PC, Participants by PR and Circumstances by C.

Example 24 from Source Text 10, paragraph 5.

(...) mentre in secondo piano sono riconoscibili la Vergine Madre impietrita dal dolore, (...)

BT (...) while on the background are recognizable the Virgin Mary petrified by grief (...)

Mentre: C, extent in secondo piano: C, location sono riconoscibili: PC, relational: identifying la Vergine Maria: P, carrier impietrita: PC, existential dal dolore: C, cause

The role performed by the work of art is more passive than in Source Texts 7, 8, 9 as there are only 12 occurrences of active voice and 16 occurrences of passive voice, a figure closer to the results found in the analysis of more recent texts available in the Uffizi Gallery. In this context, paintings are described as static objects whilst archaeological artefacts tend to be given a more dynamic interpretation, as seen in the previous section. This phenomenon could be explained with the reverence still permeating objects belonging to the “High culture” like the universal masterpieces described in Source Texts 10, 11, 12. Objects perceived as closer to everyday use, like the fibula from Source Text 7, have a less intimidating aura and are thus depicted in more active roles. This is also ensured by Circumstances of cause (4 occurrences) as they have the function of clarifying the reason why a certain event has occurred, of manner (10 occurrences), explaining how the action has happened, and of role, adding more information on the position of Participants in the action (Butt et al., 2003).

As seen in Chapter 4, the variety of Circumstances used in the text results in the creation of relational meanings. These connect more closely readers to the text, to the object described by the text and its cultural context. This is carried out by sharing an accessible cultural background and in this way achieving the educational goal of these types of museum texts.

5.3 Identifying the museum's voice – interpersonal meaning

To investigate how the Vatican Museums interpret their roles with their audiences, this phase of the analysis adopts Ravelli's (2006) interactional communicative framework, as discussed in Chapter 3. This methodological tool focuses on three aspects of communication in written museum texts: the power of participants, style and stance. These elements of discourse are interconnected but their analysis is presented separately for organisational reasons.

5.3.1 Power of Participants in Source Texts from the archaeological collection and from the art gallery

Roles performed by museums and their audiences are measured by the degree of power each participants share. As seen in Chapter 3, elements conveying power in museum written texts include the use of statements, usually expressed in the declarative form, and of questions, posed by the museum to the audience. Research in the data selected confirms that the object labels examined (both in Source and Target Texts) do not present questions. As seen

when examining Source Texts' communicative goals (Section 5.2), the use of statements is not the primary way to convey information (5 occurrences). The use of statement and directives is associated with museological approaches in line with the "Old", Modernist museum described by Ravelli (2006). The prevalence of descriptive, explanatory, interpretative functions in the Source Texts examined here, in line with an educational approach to the public, express a more equalitarian museum role. Although the museum maintains the position of expert, the introduction of interpersonal and modality elements in the texts indicates a variety of possible interpretations and different levels of readers engagement. This is further explored in the following section.

5.3.2 Style

Social distance, as seen in Chapter 3, is the discourse feature measuring the degree of authority performed by the museum. It is identified in the use of personal pronouns and direct interpersonal address in museum written text. This indicates the degree of involvement the museum seeks to establish with the audience (Ravelli, 2006). Features indicating interpersonal address are absent from Source Texts 7, 8, 9, 10, 11, 12. Similarly to results from the analysis of style in the Uffizi Gallery's labels, it is only in target texts that interpersonal address emerges. This will be further discussed in section 5.4.

5.3.3 Stance

This feature is measured by different degrees of objectivity / subjectivity present in the text.

As seen previously, indications of objectivity in a text can be found in the use of statements, impersonal and passive voice and in the absence of interpersonal address. Subjectivity is revealed by opinions, emotions, evaluations expressed by the writer. To examine the writer's attitude this analysis follows Martin and Rose's (2003) and Martin and White (2005) appraisal theory, as seen in Chapter 3 and 4. For each set of the Source Texts, appraisal elements are identified and classified as shown in Table 19 below.

The use of appraisal elements in the data identifies the writers' stance as subjective in the Source Texts 7, 8, 9 (Archaeological collection) and 12 (Art gallery), moderately subjective in Source Text 10 (Art Gallery), and objective in Source Text 11 (Art Gallery). Source Text 7, as seen in Chapter 3, p. 109, displays different types of appreciation intensified by the use of adjectives (graduation) Source Texts 8, 9, 12 also present elements of appraisal, although in a less frequent manner. In these texts, writers express their appreciation and admiration by adopting adjectives, superlatives, nouns evoking rareness and exceptionality that elicit stronger emotions.

Appraisal elements	Source Text 7	Source Text 8	Source Text 9
Appreciation	notevoli BT: outstanding	Raro BT: rare	estrema qualita' BT: extreme
Graduation	esuberante BT: exuberant prestigioso BT: prestigious raffinata BT: refined minutissime sferette BT: extremely	capolavoro BT: masterpiece una delle piu' belle e suggestive (...) BT: one of the most beautiful	raffinata rappresentazione (+) BT: refined representation

	small composita BT: composite archetti, palmette BT: small arches, small palms	and evocative	
Appreciation: positive (+) negative (-)	massimo livello(+) BT: to the maximum level particolarmente apprezzabili(+) BT: particularly valuable	fantasiosa (+) BT: imaginative	ornamento (+) BT: ornament dettagli realistici (+) BT: realistic details
Judgement			

Table 19 *Appraisal elements in Source Text 7, 8, 9, from the archaeological collection*

The use of adjectives as *notevoli* (BT: outstanding), *esuberante* (BT: exuberant), *prestigioso* (BT: prestigious) creates positive associations between the objects, highlighting their aesthetic qualities. Superlatives as *una delle piu' belle e suggestive (...)* (BT: one of the most beautiful and evocative) convey appreciation and emphasise their relevance amongst other objects and role in Art History.

Appraisal elements	Source Text 10	Source Text 11	Source Text 12
Appreciation Graduation	capolavoro assoluto BT: absolute masterpiece		tra le piu' enigmatiche BT: amongst the most mysterious
Appreciation: positive (+) negative (-)			prezioso documento (+) BT: precious document
Judgement			grande pittore BT: a great painter

Table 20 *Appraisal elements in Source Texts 10, 11, 12, from the art gallery*

Source Text 7, describes a golden fibula by presenting a high level of subjectivity, given the writer's expressed opinions on the object. Source Text 11, describing Raphael's *Transfiguration*, features a more objective stance as it does not indicate appreciation, thus giving a more neutral account. This is in line with previous discussion emerged from the comparison of ideational elements from the archaeological and art gallery Source Texts (Section 5.2.4).

Further research in the data available suggests that subjectivity and objectivity do not follow a specific pattern in the Source Texts. This result is unexpected as it is logical to assume that renowned masterpieces invite stronger emotional reaction in the writer than more obscure object. Museum requirements may be accountable for this apparent inconsistency, as the sheer number of visitors to the Vatican Museums' galleries is a great concern. To avoid overcrowding and prevent damage to the works of art, visitors need to

be constantly shifted forward, to ensure a smooth progress towards the exit⁶⁰. When considering this perspective, engaging and subjective museum texts, requiring longer period of observation and reflection in the visitors, may become counterproductive. This is evidenced by the absence of introductory and object labels in the Sistine Chapel, an environment where standard numbers of visitors are allowed to spend a limited time, given the specific requirements of frescoes preservation.

As seen in Chapter 3, the relationship between museum and audience, writer and reader, is also measured by the degree of modality adopted in the museum written text (Ravelli, 2006). The results of this analysis indicate that in this sample the use of modality is less frequent than in the texts analysed from the Uffizi Gallery. Results are shown in Table 21 and Table 22 below. The only example of a high level of certainty is expressed with the modal verb “dovette eseguirla” (BT= (he) must have made it) in Source Text 12, which emphasise the writer’s assurance about the time when a certain event was happening.

Modality elements	Source Text 7	Source Text 8	Source Text 9
Modal verbs			
Conditional verbal form		si sarebbe BT: it may have been	
Modal adverbs	particolarmente BT: particularly		
Expression of		Secondo gli inni (...) BT: according	Fonti (...) BT: sources (...) Testimoniano

⁶⁰ Paolucci, 2012.

belief		to the hymns	BT: witness Ipotesi BT: hypothesis
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Table 21 Modality elements in Source Texts 7,8,9 from the archaeological collection

Modality elements	Source Text 10	Source Text 11	Source Text 12
Modal verbs			dovette eseguirla BT: (he) must have made it
Conditional verbal form			
Modal adverbs	non tanto (...) quanto BT: not so much (...) as forse BT: perhaps	quasi BT: almost	
Expression of belief	Secondo la tradizione BT: according to the tradition	Secondo la narrazione BT: according to the narrative	L'immagine costituisce (...) BT: the image concentrates (...)

Table 22 Modality elements in Source Texts 10, 11, 12 from the art gallery

The remaining examples, illustrated above in Tables 21 and 22, express the negotiability of events portrayed. Notably, there are few examples of modal adverbs, verbs and verbal form in the conditional tense. These features were the pivotal elements where the shift between Source Texts old and new lies in the Uffizi Gallery (Chapter 4). They are not present in the Vatican Museums Source Texts. The high negotiability of these texts is performed by other features of discourse, particularly by the use of expressions of belief. Represented by interpretative features like *secondo la tradizione* (BT= according to tradition), expressions of belief convey the source of a certain

narrative and signal the writer's endorsing position. In traditional museums, statements are adopted to support a certain narrative, reflecting an authoritarian approach to the public, as shown in Example 25 below.

Example 25 from Source Text 11, paragraph 3: *back translation*

The painting was commissioned by Cardinal Giulio de' Medici, later Pope Clement VII, in 1577 from Raphael to decorate the Cathedral of St Just in Narbonne, Provence, where the cardinal was bishop.

However, in the same text there are other elements of negotiability, as highlighted in the Example below, providing readers with alternative sources. This has a twofold impact; while indicating the writer's sources or endorsed position on an event, they also direct readers towards a common shared cultural background (in this case, the Gospel).

Example 25, from Source Text 11, paragraph 2

in basso sono raffigurati gli Apostoli ai quali viene condotto un fanciullo indemoniato, che, secondo la narrazione del Vangelo di Matteo, venne guarito da Cristo al suo ritorno dal Monte Tabor.

BT: in the lower part are depicted the Apostles to whom it is conducted a boy with demonic possession which, according to the narrative in St Matthew's Gospel, was healed from Christ himself on his return from Mount Tabor.

The analysis of elements encoding interpersonal meanings allows one to measure the degree of formality, neutrality, authority and their opposite (informality, subjectivity, equality) adopted in the Source Texts and to map them on a continuum adapted by Ravelli (2006), as shown in Chapter 4. The graphic representation of this analysis is shown in the Fig. 12 below.

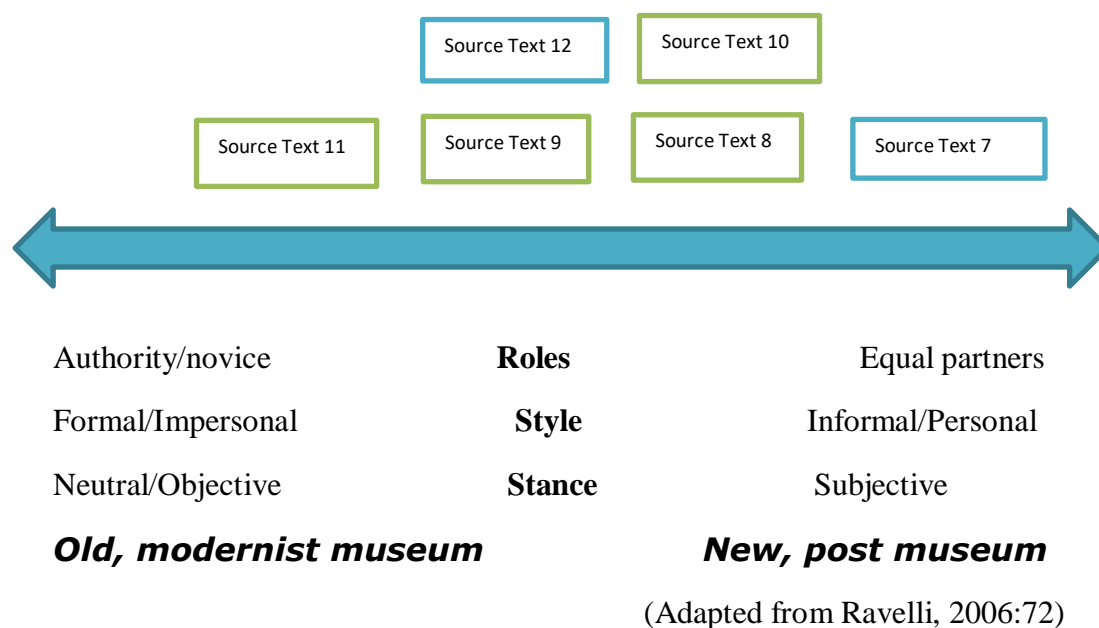


Fig. 12 Mapping of Source Texts 7, 8, 9 from archaeological collection and 10, 11, 12 from the art gallery on a continuum. Ends represent opposite museological approaches underpinning communication with the public.

Source Text 7, describing a golden fibula, is positioned towards the right end of the continuum as it reflects the more egalitarian role with the readers, performed by the use of appraisal elements and interpretative devices. Although the communicative style is formal, the stance between readers and writers is inclined towards subjectivity as the writer is expressing his/her opinion and emotions. The indication of interpretative possibilities opens other perspectives for readers. This ensures a degree of objectivity whilst maintaining a level of negotiability of events.

Source Texts 8 (describing a three handled vase) and 10 (describing Caravaggio's *Deposition*) are positioned closer to the middle of the continuum. The use of appraisal elements in these texts is more constrained, thus mapping them to a more neutral position on the continuum. However, the use of modality devices ensures a degree of negotiability and of equal partnership between readers and writers.

Due to the reduced use of modality elements, Source Texts 9 (Peacock bronzes), 11 (Raphael's *Transfiguration*), 12 (Leonardo's *St. Jerome*) are positioned towards the left end of the continuum. Source Text 9 and 12 maintain a degree of subjectivity in the ample use of appraisal elements. These are absent from Source Text 11, which reflects an asymmetrical power relationship between readers and writers, encoded in the increased use of statements and declarative forms.

Establishing Source Texts' position on Ravelli's (2006) continuum according to the interpersonal and ideational elements contained in the texts is a useful platform for the analysis of translation. This is illustrated in the following section.

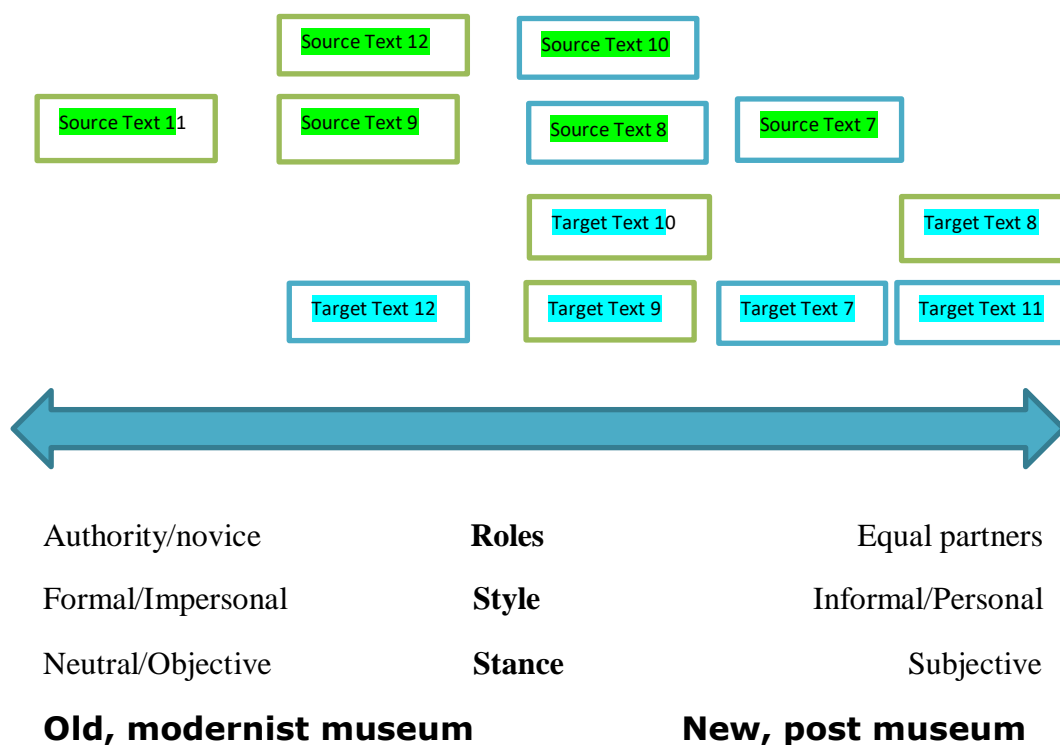
5.4 Translation in the Vatican Museums: representation and communicative style

This phase of analysis follows the methodological framework discussed in Chapter 3 and implemented in Chapter 4. It consists of two separate and interdependent phases. Firstly, Source Texts are mapped by adopting Hatim and Mason's (1997) static / dynamic continuum. This enables the identification of typologies of texts based on readers' expectations and corresponding translation strategies advisable for these types of text. The next phase explores how Source Texts' ideational and interpersonal features are dealt with in the translation process by identifying translation shifts.

5.4.1 Mapping Source Texts on Hatim and Mason's (1997) continuum

This section explores what type of translation strategies were adopted to translate Source Texts 7, 8, 9 (related to archaeological artefacts) and 10, 11, 12 (related to paintings) from Italian into English. Their position on the continuum is shown in Fig. 13, p.213.

The static end of the continuum shows Source Texts presenting patterns of communication adhering to norms and conventions expected for their typology. As seen when analysing Source Texts' ideational and interpersonal elements, Source Texts 10, 11, 12 present characteristics ascribable to a traditional communicative style, in line with the Modernist museum approaches (Ravelli, 2006).



(Adapted from Ravelli, 2006:72)

Fig. 13 Mapping of Target Texts 7,8,9,10,11,12 on a continuum. Ends represent opposite museological approaches underpinning communication with the public.

As Hooper-Greenhill (2000) observes, traditional approaches are characterised by a model of communication based on the transmission of information from an authoritarian expert to a passive receiver. In written museum information, the museum’s authoritarian role is expressed in formal and impersonal style of communication and in a neutral and objective stance, as seen in Chapter 3.

Source Text 8 and 10 show a moderate degree of subjectivity, thus they shift towards an innovative way of communication and are accordingly mapped

between the static and the hybrid positions on the continuum. Due to its higher subjectivity content, Source Text 7 has been mapped slightly towards the centre of the continuum, close to the hybrid position.

Analysing Source Texts 7, 8, 9, 10, 11, 12 according to the degree of conventionality encompassed in these texts facilitates a graphic representation of each text along Hatim and Mason's (1997) continuum, thus identifying preferable translation strategies. The next phase, based on Hatim's (2009) framework, helps to analyse translation shifts by identifying variations in Target Texts, as further explained in the following section.

5.4.2 Target Texts' analysis: translation shifts

This phase of analysis is based on Hatim's (2009) model of identifying translation shifts by classifying them according to different levels of discourse, specifically the levels of register, text and genre.

Shifts in translation identified in the data are further discussed and summarized in Table 23, where shifts at register levels are represented in the Register column, those at textual level in the Text column and variation at the level of genre are listed in the Genre column. Each translation shift is further discussed in the following sections.

Table 23	Register	Text	Genre
Target Text 7	Note (6)	(the forerunner of the modern safety-pin) (2)	
Target Text 8	brings us face to face (6)	(a three-handled vase used for drawing water) (2)	painted in black (3) (causality/descriptive)
Target Text 9	can be seen (6)	theory (7)	
Target Text 10	can be recognised (5)	The work ... focus (4) anointing stone (4)	
Target Text 11	we see (2) we see (2)	we see (2) we see (2)	
Target Text 12		the saint (4)	

Table 23 *Translation shifts at the level of register, text and genre in Target Texts 7, 8, 9, 10, 11, 12.*

5.4.3 Translation shifts at register level

The introduction of the imperative “note” in Target Text 7, pr. 6, shown in the Example 26 below, has important implications as the interpersonal meanings of the original are transformed. In the Source Text, the fibula’s decorative motifs are described as particularly interesting; readers are not directly involved. Target

Text 7 uses a stronger linguistic device (“note”) to lead readers as they are asked to perform a particular action (to observe the decorative details). Thus readers and object have a closer connection than in Source Text 7.

Example 26, from Source Text 7

ST 7, pr 6: *Gli apporti levantini **sono** particolarmente **apprezzabili** nelle figure dei grifoni*

BT: the Levantine decorations **are** particularly **valuable** in the figures of griffins

TT 7, pr 6: **Note** particularly the Levantine touches – the figures of griffins,

Similar modification at register level is evidenced in the following Example 27, whereby a modal verb is adopted when, at Source Text level, the same action is expressed by using a reflexive present. The modification in modality reflects a degree of negotiability (“can be seen”) in Target Text 9 that is not present in the original:

Example 27, from Target Text 9, pr. 6

ST 9, pr.6: *I pavoni si segnalano per un'estrema qualita' di esecuzione, che **si esprime** nei dettagli realistici e nella raffinata rappresentazione del piumaggio*

BT: The peacocks are notable for the extreme quality of execution, that **is expressed** in the realistic details and the refined representation of the plumage

TT 9, pr. 6: The peacocks are notable for their extremely fine workmanship **which can be seen** in the realistic details and the refined representation of their plumage.

This modification at register level has also consequences at textual level, as ideational meanings are altered. “Fine workmanship”, the carrier of the action in the original, expressing aesthetic values, becomes goal in Target Text, or a passive detail that readers can observe.

Similar modifications in the original’s modality are evidenced in Example 28, where the modal verb “can” is attached to a passive form, producing equivalent effects as those above discussed:

Example 28, from Target Text 10, pr 5

ST 10, pr. 5: *mentre in secondo piano sono riconoscibili la Vergine Madre (...)*

BT: while in the background are recognisable the Virgin Mary

TT 10, pr. 5: whilst the Virgin Mary **can be recognized** immediately behind (...)

Modality can also be altered by using different nominal group, as shown in Example 29 below.

Example 29, from Target Text 9, pr.7.

ST 9, pr. 7: *Tali caratteristiche e la loro valenza simbolica d'immortalità rafforzano l'ipotesi di una originaria pertinenza all'apparato decorativo del sepolcro di Adriano.*

BT: These characteristics and their symbolic significance of immortality reinforce the **hypothesis** of an originary provenience from the decorative system of the Adrian's mausoleum.

TT 9, pr.7: These characteristics, together with the symbolism of the peacock as representing immortality, reinforce the **theory** that these birds were **indeed** part of the original decoration of Hadrian's Mausoleum.

As highlighted in the example, Target Text 9 uses the noun “theory” whereby the corresponding Source Text 9 adopts the noun “hypothesis”. These terms have very different referential meanings that reflect a diverse approach to negotiability: hypothesis express more uncertainty as it involves a supposition, while theory entails a system of ideas proposing a particular explanation. Source Text 9 refers to a hypothesis to explain the origin of the peacock bronzes described in the text, whereas Target Text 9 shifts to a theory, which has a more established connotation. As already discussed in the previous example, translation shifts at register level are at times reflected in textual level. Shift in modality by adopting a different nominal group also entail the introduction of a new participant, thus altering the original ideational meaning.

Alteration at register level is also evidenced in Example 30 below, whereby interpersonal address is adopted. The impersonal style of Source Text 8, pr. 6, pointing at one of the most significant representation of Apollo in a vase from Greek art, is transformed in a more familiar style (“bring us”), reinforced by the use of a colloquial expression (“face to face”), not part of conventional art discourse. The personal pronoun “us” directly refers to readers, involving them and the writer in the same action of observing one of the most remarkable masterpieces in Greek art. This shift in register tends to move Target Text 8 towards the “New” Post museum’s informal style, reinforced by the subjective elements replicated from the original and analysed in section 5.3. The museum’s role also shifts towards a more equalitarian approach to the public, directly invited to share an action of contemplation in a familiar manner.

Example 30, from Target Text 8, pr 7.

ST 8, pr. 6: *Attraverso questo capolavoro, che il Pittore di Berlino dipinse nella sua fase giovanile, viene tramandata una delle piu’ belle e suggestive rappresentazioni di Apollo nell’arte greca.*

BT: through this masterpiece, that the Painter of Berlin painted in his juvenile phase, it is handed down one of the most beautiful and evocative representations of Apollo in the Greek art.

TT 8, pr.7: This masterpiece, which the Painter of Berlin executed in his youthful phase, **brings us face to face** with one of the most beautiful and attractive representations of Apollo in the Greek art.

The introduction of a shift in register, in particular in the use of interpersonal address is present in Target Text 11, pr. 2, highlighted in the following example:

Example 31, from Target Text 11, pr 2.

ST 11, pr 2: *Il dipinto e' sviluppato su due registri: nella parte superiore e' rappresentato Cristo trasfigurato sul Monte Tabor tra i profeti Elia e Mose e sul lato sinistro i Santi protettori di Narbonne Giusto e Pastore; in basso sono raffigurati gli Apostoli*

BT: the painting is developed on two registers: in the superior part it is represented Christ transfigured on the Mount Tabor between the prophets Elijah and Moses, and on the left side the saints patrons of Narbonne, St Just and St Pasteur; on the low level are depicted the Apostles

TT 11, pr. 2: This painting is made up of two distinct parts: in the upper part **we see** Christ transfigured on Mount Tabor between the prophets Elijah and Moses, and the patron saints of Narbonne, St Just and St Pasteur are also present on the very left; in the lower part **we see** the Apostles

Where Source Text 11 adopts an impersonal style of addressing readers, Target Text 11 departs from the original with the use of personal pronouns “us”, thus as seen in Target Text 8, pr. 7, augmenting the text’s degree of familiarity and readers engagement.

5.4.4 Translation shifts at textual level

Shifts at textual level occur in translation when ideational meanings are altered, for example by adding a nominal group not present in the original or by modifying transitivity by changing roles of actor and goal of the action. Both these occurrences are shown in the example below, where the shift of focus of the action is carried out by “the work” instead of the “theme” in Source Text 10.

Example 32, from Target Text 10, pr 4

ST 10, pr. 4: *Tema dell'opera non e' tanto la deposizione quanto piuttosto il momento immediatamente precedente (...)*

BT: **theme** of the painting it is not so much the deposition rather than the moment immediately preceding

TT 10, pr. 4: **The work** does not focus attention so much on the Deposition itself as on the moments immediately following (...)

In Target Text 10, the theme is no longer the agent of the clause, while its substitute “the work” is given a different role, that of focusing attention on a particular aspect of the painting. Shifts at ideational level have been indicated as a symptom of power dynamics affecting translation (Mason, 2003; Hatim, 2009), however in this case as in the following it is possible to assume that translation presents these types of alteration due to lexical constraints rather than a conscious intent at hiding or creating conflicting narratives.

In the following example from Target Text 12, a nominal group is added with the effect of clarifying the action:

Example 33, from Target Text 12, pr 4.

ST 12, pr. 4: *Il modellato della figura, raffigurata in ginocchio davanti ad una cavita rocciosa,*

BT; the model of the figure, depicted genuflecting in front of a grotto,

TT 12, pr. 4: **The Saint** is shown on his knees in front of a cave in the rocks,

Clarification is also achieved in Target Text 7, 8 and 10 by alterations at textual level that are realised by adding further ideational elements with explanatory function, as shown below:

Example 34, alterations in Target Texts 7, 8, 10.

ST 7, pr 2: *una fibula con staffa a disco di uso comune gia dall'Eta del Ferro.*

BT: a fibula with disc catch-plate of common use already in the Iron Age

TT 7, pr 2: fibula with disc catch-plate in common use since the Iron Age
(the fore-runner of the modern safety-pin).

ST 8, pr. 2: Apollo e' seduto su un grosso tripode provvisto di ali con il quale sorvola il mare, (...)

BT: Apollo is sit on a big tripod provided with wings on which he flies over the sea

TT 8, pr. 2: On this hydria (**a three-handled vase used for drawing water**) Apollo is shown seated on a large tripod provided with wings from which he can survey the sea

ST 10, pr. 4: *il corpo veniva deposto sul letto marmoreo (lapis untionis) per essere lavato*

BT: the body was laid on the marble bed (*lapis untionis*) for being washed

TT 10, pr. 4: the body of Christ was laid on a marble slab (*lapis untionis*, **anointing stone**) to be washed

These examples show a cultural awareness in translation as the provision of explanatory information has a marked impact on the accessibility of Target Texts considered here. In particular, the clarification of obscure terminology as “hydria” (Target Text 8), the metaphor adopted to clarify how the fibula was used (Target Text 7) and the provision of translation from Latin (Target Text 10), indicate an approach to translation that is aware of the audience’s cultural needs.

5.4.5 Translation shifts at genre level

Alterations at genre level in translation occur when the function of the original is transformed. This occurs in Target Text 8, pr. 4, where the omission of the causal link clarifying the reason why the fish is painted in black result in a text not performing the function of the original, as shown below:

Example 35, from Target Text 8 pr 4

ST 8, pr 4: **per questo** dipinta a figure nere.

BT: **for this reason** painted in black

TT 8, pr 4: painted in black

Thus, Target Text 8's function in paragraph 4 shifts from causality to descriptive. This results in a missing causality link in Target Text.

5.4.6 Discussion of results

The analysis of translation shifts occurred in Target Texts shows that there are few but significant variations at both interpersonal and ideational level of discourse. The introduction in Target Texts 8 and 11 of elements conveying interpersonal address, specifically personal pronouns, is of particular interest. As discussed in the previous section, personal pronouns shift the power relationship between museums and audiences and transform their roles in more equal partners. For this reason, the Target Texts considered here are mapped at the right end of the continuum, as shown in Fig. 13, p.213.

Target Text 7 is also mapped closer to this position as the elements indicating stance (subjectivity and negotiability as discussed in Appraisal theory) are faithfully replicated from the original, Source Text 7, also positioned on the same line. Towards the centre are Target Texts 9 and 10, due to the partial alteration in modality discussed in the previous section.

Target Text 12 does not present modification at register level, thus its position on the continuum remains the same.

The data in our possession suggest that translation strategies adopted in Target Text 7, 8, 9, 10, 11, correspond to maximal mediation. This is explained only partially with target language constraints; shifts at register level can be ascribable to an effort to reach target culture's expectations. Underlining this hypothesis is the assumption that international audiences are more receptive of texts presenting different degrees of informality and subjectivity. However, it is problematic to assume that international visitors have homogenous expectations on museum texts, as they are a very composite national, linguistic and cultural entity that access the Source Text through the lenses borrowed from a second language, English. Sensitivity to target culture is beneficial, however how does the translator establish the target culture's needs and expectations when translating for an international museum as the Vatican Museums, attracting visitors worldwide?

Chapter 6 - Conclusion

6.1 Theoretical and methodological contributions.

This research has explored the issues and challenges of translation in museums by identifying the contextual factors influencing the production of museum texts and then of translation. It was demonstrated that the passage from traditional to more recent museological approaches had a significant impact on the museum text, both at stylistic and cultural level. This “shift”, however, is not so unequivocal as the use of authoritarian style of communication and of more engaging narratives coexist in the same institution, exhibition and on rare occasions in the same text. Mapping museum text on a continuum adapted from Ravelli (2006) enabled the identification of different museum texts’ styles and facilitated a comparison.

The research questions concerned with identifying the museum’s voice and the type of ideological meanings realised by its museum texts were answered by adopting a communicative framework based on systemic functional linguistics, inspired by two previous studies (Ravelli, 2006 and Jiang, 2010). This study identified the lexico-grammatical features of discourse encoding representational and interpersonal meanings in museum texts. This enabled the comparative analysis of texts from different periods (as in the Uffizi Gallery) and different galleries within the same museum (as in the Vatican Museum) and highlighted significant differences between these texts.

It was demonstrated that museum texts in English which adhere to more engaging communicative practices generally adopt shorter interpersonal

address, more interactive devices such as questions and directives and a more subjective stance than museum texts produced at earlier times. As regarding the Italian context, museum texts have been under scrutiny and faced similar communicative challenges, mainly concerned with how to produce a text that is scientifically accurate and, at the same time, accessible and captivating. In the Uffizi Gallery's source texts examined, the passage from "old" museum texts, inspired by museological approaches traceable to "modern" museums (Hooper-Greenhill, 2000; Ravelli, 2006; Pecci, 2009), to "new" styles may be detected mainly in the introduction of modality features. In particular, from the informative aspect of earlier texts a shift was made by using explanatory texts. Here statements and declarative forms were still in use, in line with the objectivity requirement for these types of texts. The readers' engagement was however enhanced with clarifications, connections to historical, artistic, location curiosities and a multiple interpretation of facts promoted by the use of modality devices. The passive form of the verb, largely adopted in earlier texts, has been, in a few occasions, substituted by the use of the active voice.

The third research question, concerned with examining how interactional and ideational meanings are negotiated in translation of museum texts, was addressed by using a discourse analysis approach based on Hatim and Mason (1997) and Hatim (2009) methodologies. The analysis of target texts in the Uffizi Gallery has revealed significant shifts from the original texts. The passive voice became active in most instances and modality features of the original were intensified. Overall, this analysis demonstrated that the target texts reflect socio-cultural norms that can be traced back to the

target culture (Anglo-American museology) where less formal text and more subjective discourse devices are promoted.

The analysis of museum texts from the Vatican Museums has revealed that these texts, recently produced, have a descriptive and explanatory function, inspired by the interpretive and educational mandate of the mission statement. Access to beauty, thus connection to a transcendental experience is facilitated by creating stronger connections between visitors and objects through providing museum texts that enable access to further knowledge. The museum texts examined from the Vatican Museums establish strong connections with visitors by adopting a significant number of existential and relational processes as well as by providing clarifications and subjective descriptions of the objects, encoded in particular in expressions of belief.

The analysis also showed that objects in the archaeological wing of the museum are described in a more subjective way than those in the art gallery. This is likely to be related to the internal requirements of the museums, more specifically with the necessity of ensuring a steady flow of visitors along the museum space, to avoid damage to the works of art due to overcrowding.

The Vatican Museums' target texts examined present several alterations, reflecting a departure from the source texts' register, textual and genre level. In particular, the translation examined here showed a significant cultural awareness in providing contextual information and clarifying terminology. Introduction of interpersonal address and modality devices bring the target text closer to target culture's recent conventions regulating museum texts. On closer examination, "target culture" is a very generic term that

encompasses a multilingual and undefined audience that access the target texts as a second language user. An investigation on audience reception would be needed to ascertain whether the target texts' departure from the original, following Anglophone norms, impact on their experience of the museum.

From the representational perspective, concerned with how museums represent reality and the past in the process of communication with their public, in particular with museum texts, this study in line with Mason (2003) and Ravelli (2006), has identified features that affect the representation of facts in museum texts by analysing a controversial account on the Benin Plaques, hosted at the British Museum. The roles performed by Participants in the clause and the use of passive voice affect the attribution of blame and responsibility. Shifts at transitivity level also affect the representation of reality, as shown in the translation of the same text, where actors were foregrounded and a less neutral account given. This gives rise to a more ideologically transparent representation of events in the Target Texts examined.

Examining translation in the Italian museological context resulted more challenging, due to the lack of a systematic approach to this topic that leaves areas still largely unexplored, such as the process of commissioning, thus of elements affecting the translation brief, its requirements and constrictions. Unfortunately, efforts to overcome this impasse proved futile. The Uffizi Gallery is currently undergoing a great refurbishment as well as an organisational restructure and my enquiries about how translation was commissioned and whether it was carried out by one or more translators were unanswered. The Vatican Museums was more helpful, both in providing

material and information. Here, the translation of the labels has been performed by the same professional translator this museum has engaged for the past few years, ensuring a consistency in its approach to translation.

6.2 Limitations and further research

A better insight into the commissioning process would provide greater understanding on how museums interpret their roles within the international visitors' community and what priorities govern their communicative efforts.

An in-depth corpus analysis, comparing a large number of museum texts both from the Italian and the English context would provide supplementary information on the impact of museological approaches on communicative efforts in both languages and the base for a systematic investigation into the field of museum translation.

An investigation extending to the multimodal aspect of museum space and its impact on translation of museum text would also be extremely useful in clarifying the multifaceted complexities in action in these institutions and affecting translation. These aspects are investigated by Neather (2005; 2008) who highlighted that the whole museum can be experienced as text, given the multiple interplay of system of signification (visual, audio, verbal, spatial), where museum texts are not seen in isolation, but as part of a complex communication effort. Thus, museum translation is produced within complex intercultural webs, negotiating between institutional mandate, source and target culture requirements and asymmetrical relationships between museums and international visitors. It has a crucial role in promoting and ensuring accessibility to the source culture, enabling international visitors to experience

the museum not only in an aesthetic way, but also in a linear manner and facilitating cross-cultural exchanges.

Overall, a culturally sensitive translation

(...) permits us to savour the transformation of the foreign into the familiar and for a brief time to live outside our own skins, our own preconceptions and misconceptions. It expand and deepens our world, our consciousness, in countless, indescribable ways.

(Grossman, 2010:14)

Appendix 1: Uffizi Gallery

Bilingual Labels 1, 2, 3 from rooms 2-15

<p>Label 1</p> <p>Source Text 1 (IT)</p> <ol style="list-style-type: none"> 1. Beato Angelico, fra Giovanni da Fiesole, detto il 2. Vicchio di Mugello, 1395 circa – Roma 1455 3. Madonna col Bambino 4. “Modonna di Pontassieve” 5. 1435-1440 circa 6. Tempera su tavola 7. Inv. Dep. N 143 8. Cornice del secolo XX 9. Già sull’altare della chiesa di San Michele Arcangelo di Pontassieve, la tavola dovette essere verosimilmente commissionata da membri della famiglia De Filiccia, originaria di un castello nei pressi di Pontassieve e patrona della chiesa. 10. La Madonna e’ descritta con la grazia e la solennita’ distintive dell’arte del pittore domenicano. 11. L’opera si trova agli Uffizi dal 1949. 12. Cornice, vetro antiriflesso e pannello della ricostruzione offerto dagli Amici degli Uffizi. 	<p>Label 1</p> <p>Target Text 1 (EN)</p> <ol style="list-style-type: none"> 1. Beato Angelico, fra Giovanni da Fiesole, detto il 2. Vicchio di Mugello, 1395 circa – Roma 1455 3. Madonna and Child 4. “Modonna di Pontassieve” 5. 1435-1440 circa 6. Tempera on panel 7. Storeroom inv. N 143 N 143 8. Twentieth- century frame 9. Previously in the church of St. Michael the Archangel of Pontassieve, this panel was probably commissioned by members of the De Filiccia family, owners of a castle near Pontassieve and patrons of the church. 10. The Madonna poses with the grace and solemnity that distinguishes the art of the Domenican painter. 11. This work has been in the Uffizi since 1949. 12. Frame, anti-glare glass and panel of reconstruction donated by Friends of the Uffizi Gallery.
<p>Label 2</p> <p>Source Text 2 (IT)</p> <ol style="list-style-type: none"> 1 Filippo Lippi 2 Madonna col Bambino e due angeli 3 1460-1465 circa 4 Tempera su tavola 5 Inv. 1890- n 1598 	<p>Label 2</p> <p>Target Text 2 (EN)</p> <ol style="list-style-type: none"> 1 Filippo Lippi 2 Madonna and Child with two angels 3 1460-1465 circa 4 Tempera on panel 5 1890 Inventory n 1598

<p>6 Cornice del XIX secolo</p> <p>7 Opera celeberrima della maturita' dell'artista, il dipinto, trasferito nel 1796 agli Uffizi dalla Villa del Poggio Imperiale, propone un modello iconografico che incontro' grande fortuna, per la spontaneita' e la naturalezza della rappresentazione, in molti artisti, fra cui il giovane Botticelli, allievo del frate pittore.</p> <p>8 Sul tergo della tavola e' un abbozzo autografo, a carboncino, di una figura femminile.</p> <p>9 Restauro nel 2005 – Kyoto International Culture and Friendship Association.</p>	<p>6 19th century frame.</p> <p>7 A famous example of the artist's maturity, this painting was transferred to the Uffizi in 1796 from the Villa del Poggio Imperiale. Thanks to the spontaneity and naturalness of the composition, it reaped great interest as an iconographic model for numerous artists including the young Botticelli, apprenticed to the friar Lippi.</p> <p>8 On the back of the panel there is an autograph charcoal sketch of a female figure.</p> <p>9 Restored in 2005 – Kyoto International Culture and Friendship Association.</p>
<p>Label 3</p>	<p>Label 3</p>
<p>Source Text 3 (IT)</p> <p>1 Leonardo da Vinci</p> <p>2 Annunciazione</p> <p>3 1472 circa</p> <p>4 Olio su tavola</p> <p>5 Inv. 1890 n 1618</p> <p>6 Cornice del XIX secolo</p> <p>7 Non si conoscono ne' la collocazione originaria ne' la committenza dell'opera, dipinta quando Leonardo era ancora nella bottega del Verrocchio.</p> <p>8 Pervenne agli Uffizi nel 1867 dalla sagrestia di San Bartolomeo a Monteoliveto fuori porta San Frediano.</p> <p>9 L'opera e' da osservare da un punto di visto privilegiato: dal basso e da destra.</p> <p>10 In questo modo trovano giustificazione elementi</p>	<p>Target Text 3 (EN)</p> <p>1 Leonardo da Vinci</p> <p>2 Annunciation</p> <p>3 1472 circa</p> <p>4 Oil on panel</p> <p>5 Inv. 1890 n 1618</p> <p>6 Nineteenth century frame</p> <p>7 No documents refer to the origins or commissioning of this work, painted about the time Leonardo was still at Verrocchio's workshop, and the only date recorded is</p> <p>8 1867 when it arrived in the Uffizi from the Sacristy of San Bartolomeo a Monteoliveto outside the gates of San Frediano.</p> <p>9 The elongated shape of the lectern, of the rustication and of the Virgin's hand probably</p>

<p>della scena, come le bugne, lo scorcio del braccio della Vergine e il leggio, riferiti sempre, invece, a difficoltà prospettiche del giovane Vinci.</p>	<p><i>meant</i> the work was to be seen from the lower right-hand corner and are not due, as often believed, to the artist's difficulties with foreshortening.</p>
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Appendix 2: Uffizi Gallery

Bilingual Labels 4, 5, 6 from rooms 63-81

Label 4	Label 4
Source Text 4 (IT)	Target Text 4 (EN)
<ol style="list-style-type: none">1. POPPI, FRANCESCO MORANDINI, detto il2. Poppi, Arezzo 1544-973. <i>Le tre Grazie</i>4. Post 15705. Olio su rame6. Inventario 1890 n.14717. Cornice del XVII secolo8. Il dipinto, forse proveniente dall'eredita' del cardinale Leopoldo de' Medici, passo' nel 1798 dalla Guardaroba di Palazzo Pitti agli Uffizi.9. Attribuita al Poppi, discepolo di Giorgio Vasari e artista molto caro alla corte medicea, l'opera puo' essere considerata come un raffinato quadretto da collezione, forse per la camera o lo studiolo di una nobildonna.10. Il tema mitologico e' quello delle tre grazie – tra i piu' diffusi nell'arte dell'antichita' – dove Eufrosine, Talie e Aglae danzano abbracciate a simboleggiare l'armonico circolo di amicizia, bellezza e gioia.11. Restaurato nel 1990	<ol style="list-style-type: none">1. POPPI, FRANCESCO MORANDINI, detto il2. Poppi, Arezzo 1544-973. <i>The Three Graces</i>4. After 15705. Oil on copper6. Inventory 1890 n.14717. 17th Century Frame8. This painting, which may be part of Cardinal Leopoldo de' Medici's legacy, moved from the Wardrobe in palazzo Pitti to the Uffizi in 1798.9. Attributed to Poppi, a pupil of Giorgio Vasari and much admired at the Medici court, the painting is likely to have been a sophisticated collector's item, possibly intended for a noble lady's chamber or study.10. In the mythological story of the Three Graces, one of the most popular themes in Classical art, Euphrosyne, Thalia and Aglae dance in a circle, embracing each other to symbolise the harmonic circle of friendship, beauty and joy.11. Restored in 1990

<p>Label 5</p> <p>Source Text 5 (IT)</p> <ol style="list-style-type: none"> 1 ALESSANDRO ALLORI, bottega di 2 Firenze 1535 – 1607 3 <i>Il martirio di San Lorenzo</i> 4 1560-1575 circa 5 Olio su tavola 6 Inventario 1890 n.1464 7 Cornice del XVIII secolo 8 Questa tavoletta, come il suo <i>pendant</i> esposto in questa stanza (<i>San Lorenzo condotto davanti al Tiranno</i>, inv. 1890 n.1646), e' entrata agli Uffizi dalla Guardaroba Medicea nel 1770. 9 Una recente ipotesi riconosce il modello della composizione in un disegno dello scultore Baccio Bandinelli (ora al British Museum, Londra) per la decorazione superiore di una delle porte laterali sul fronte ovest della Basilica fiorentina di San Lorenzo. 10 Michelangelo nel suo progetto per la facciata aveva previsto di decorare l'altro portale con <i>San Lorenzo condotto davanti al tiranno</i>: le due tavolette rappresenterebbero cosi' una vera rarita' collezionistica per la sensibilita' del tempo. 11 Restaurato nel 2001 	<p>Label 5</p> <p>Target Text 5 (EN)</p> <ol style="list-style-type: none"> 1 ALESSANDRO ALLORI, bottega di 2 Firenze 1535 – 1607 3 <i>The Martyrdom of St. Lawrence</i> 4 1560-1575 circa 5 Oil on wood 6 Inventory 1890 n.1464 7 18th century frame 8 This small panel, like its companion piece in this room (St. Lawrence Conducted Before the Tyrant, inv. 1890 n. 1464), was moved from the Medici Wardrobe to the Uffizi in 1770. 9 The composition is based on a drawing by sculptur Baccio Bandinelli (now in the British Museum, London) for the decoration of the upper part of one of the side doors on the west front of the Basilica of San Lorenzo in Florence. 10 Michelangelo's design for the facade suggests that he had planned to decorate the other portal with <i>St.Lawrence Conducted Before the Tyrant</i>: thus the two panels represent a collector's rarity for the sensibilities of the day. 11 Restored in 2001
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<p>Label 6</p> <p>Source Text 6 (IT)</p> <ol style="list-style-type: none"> 1 TIZIANO VECELLIO 2 Pieve di Cadore 1488 circa – Venezia 1576 3 <i>Ritratto di Francesco Maria I della Rovere</i> 4 1536 – 1538 5 Olio su tela 6 Inventario 1890 n.926 7 Cornice del XVII secolo 8 Il dipinto, giunto a Firenze nel 1631 con l’eredita’ di Vittoria della Rovere, ritrae il Duca du Urbino (1490-1538) in armi. 9 Regge il bastone di comando con il leone di San Marco e, alle sue spalle, sono appoggiati, accanto al suo elmo, i bastoni con il giglio di Firenze e le insegne papali separati da un ramo di quercia, emblema della famiglia, intorno al quale si avvolge il cartiglio col motto “SE SIBI”. 10 I quattro bastoni rappresenterebbero dunque la sua carriera militare a capo degli eserciti di Venezia, di Firenze, del papa e di quelli per “se stesso”, cioè’ del Ducato di Pesaro e Urbino. 11 Il ritratto e’ agli Uffizi dal 1795. 	<p>Label 6</p> <p>Target Text 6 (EN)</p> <ol style="list-style-type: none"> 1 TIZIANO VECELLIO 2 Pieve di Cadore 1488 circa – Venezia 1576 3 <i>Portrait of Francesco Maria I della Rovere</i> 4 1536 – 1538 5 Oil on canvas 6 Inventory 1890 no.926 7 17th century frame 8 This portrait of the Duke of Urbino (1490-1538) in armour came to Florence as part of the legacy of Vittoria della Rovere. 9 The duke holds a baton of command bearing the Lion of St. Mark’s while behind him, next to his helmet, we see batons with the Fleur de Lis of Florence and the papal arms separated by an oak tree, the family crest, with a scroll bearing the motto “SE SIBI” entwined around it. 10 The four batons allude to the duke’s military career as leader of the armies of Venice, Florence and the Papacy, as well as “his own” (“se sibi”), in other words the army of the Duchy of Pesaro and Urbino. 11 The portrait entered the Uffizi in 1795.
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Appendix 3: Vatican Museums

<p>Source Text 7 (IT) Sala VIII, Museo Gregoriano Etrusco Inv. 20522</p>	<p>Target Text 7 (En) Room VIII, Museo Gregoriano Etrusco Inv. 20522</p>
<ol style="list-style-type: none"> 1. Grande fibula in oro da parata Da Cerveteri, necropoli del Sorbo, Tomba Regolini-Galassi, dalla sepoltura principale nella camera di fondo 675 - 650 a.C. 2. Per le sue dimensioni notevoli e l'esuberante decorazione, costituisce un prestigioso elemento da parata che conserva tuttavia la memoria di una fibula con staffa a disco di uso comune già dall'Eta del Ferro. 3. Compendia al massimo livello le tecniche di decorazione peculiari dell'oreficeria etrusca le quali, al pari dei motivi iconografici, rimontano a una piu' antica tradizione vicino-orientale. 4. Elementi ottenuti con varie tecniche (sbalzo, punzone, ritaglio) sono arricchiti da una raffinata granulazione in cui minutissime sfere microsaldate delineano contorni e dettagli delle figure oppure definiscono motivi decorativi. 5. Il repertorio animalistico e l'apparato simbolico sono caratteristici della composita cultura figurativa che si manifesta in Etruria in epoca orientalizzante. 	<ol style="list-style-type: none"> 1. Large gold ceremonial fibula Cerveteri, necropolis of Sorbus, Regolini-Galassi Tomb from the principal burial in the end chamber 675 - 650 B.C. 2. The sheer size and exuberant decoration of this prestigious ceremonial piece still maintains the elements of the simple fibula with disc catch-plate in common use since the Iron Age (the forerunner of the modern safety-pin). 3. This piece demonstrates the highest levels of techniques particular to Etruscan goldsmiths, which, like the figurative motifs, date back to an even older near-Eastern tradition. 4. Different effects are the result of different techniques (embossing, punching, incising) and these have then been enriched by a refined granulation in which tiny grains of gold were added separately to outline the figures or define decorative motifs. 5. The range of animals depicted and the symbols used are characteristic of the composite figurative culture which was developed in Etruria in the Orientalising period.

<p>6. Gli apporti levantini sono particolarmente apprezzabili nelle figure dei grifoni, negli archetti intrecciati, nelle palmette e nella testa della dea egizia Hathor che conclude l'arco della fibula.</p>	<p>6. Note particularly the Levantine touches - the figures of griffins, the fine interwoven decoration of the small arches, the palm trees, and the head of the Egyptian goddess Hathor at the very base of the bow of the fibula.</p>
<p>Source Text 8 (IT) Sala XIX, Museo Greogoriano Etrusco Inv. 16568</p>	<p>Target Text 8 (En) Room XIX, Museo Gregoriano Etrusco Inv. 16568</p>
<p>1. Hydria attica a figure rosse Pittore di Berlino Da Vulci, gia collezione Feoli 490 a.C.</p>	<p>1. Attic red-figure hydria Painter of Berlin Vulci, at one time in the Feoli Collection 490 B.C.</p>
<p>2. Apollo e' seduto su un grosso tripode provvisto di ali con il quale sorvola il mare, scortato da due delfini nell'atto di tuffarsi.</p> <p>3. Il dio, coronato d'alloro, reca l'arco con la faretra, mentre sostiene la lira che suona con il plectro.</p> <p>4. La figura, idealmente isolata, si rapporta solo con la superficie increspata del mare popolato dalla massa scura della fauna ittica, per questo dipinta a figure nere.</p> <p>5. Il raro soggetto di Apollo in viaggio sul tripode oracolare contiene riferimenti simbolici legati al culto della stessa divinita: il tripode, usato nella realta dalla sacerdotessa di Apollo a Delfi nel proferire gli oracoli, e qui trasformato in fantasiosa</p>	<p>2. On this hydria (a three-handled vase used for drawing water) Apollo is shown seated on a large tripod provided with wings from which he can survey the sea, escorted by two dolphins seen diving into the water.</p> <p>3. The god, crowned with laurel and carrying his bow and a quiver of arrows, is playing a lyre which he plucks with a plectrum.</p> <p>4. The figure is ideally isolated, in contact only with the crisply waved surface of a sea full of the dark shapes of marine creatures, painted in black.</p> <p>5. The rare subject of Apollo travelling on the oracular tripod contains symbolic references linked to the cult of Apollo at Oelphi: the tripod was, in fact, used by the priestess at Oelphi when she proffered the oracles; here it has been transformed into a</p>

macchina volante; il delfino e l'animale simbolico e sacro in cui lo stesso dio si sarebbe una volta trasformato nel dirigersi a Delfi, secondo gli Inni Omerici.

6. Attraverso questo **capolavoro**, che il Pittore di Berlino dipinse nella sua fase giovanile, viene tramandata **una delle piu belle e suggestive** rappresentazioni di Apollo nell'arte greca.

Source Text 9 (IT)
Braccio Nuovo
Inv. 5117 - 5120

1. **Pavoni**
2. Fonti altomedioevali testimoniano la presenza dei pavoni nell'area circostante il Mausoleo di Adriano (117-138 d.C.), oggi Castel Sant'Angelo.
3. Per lungo tempo i due bronzi dorati furono collocati nel quadriportico antistante la basilica di San Pietro, a ornamento del cosiddetto Cantaro.
4. Si trattava di una fontana per le abluzioni dei pellegrini, al centro della quale era collocata la grande pigna bronzea, ora nell'omonimo cortile dei Musei Vaticani.
5. Nel 1608, durante i lavori per

fantastic flying machine. The dolphin is the sacred and symbolic animal into which the god at one time transformed himself, according to the Homeric Hymn, when heading for Oelphi.

6. This masterpiece, which the Painter of Berlin executed in his youthful phase, brings us face to face with **one of the most beautiful and attractive** representations of Apollo in Greek art.

Target Text 9 (EN)
Braccio Nuovo
Inv. 5117 - 5120

1. **Peacock**
2. Early medieval sources record the presence of these peacocks in the area around Hadrian's Mausoleum (777-738 A.O.J, known today as Castel Sant'Angelo.
3. These gilded bronze birds were for a long time part of the decoration of the great cloister in front of the old basilica of St Peter, ornamenting the so-called Cantaro.
4. It was a fountain in which pilgrims could wash themselves formed of the great bronze pine cone which now forms the focal point of the Cortile della Pigna in the Vatican Museums.
5. In 1608, during the building

la nuova basilica vaticana, i pavoni furono spostati nel Cortile della Pigna e in seguito, per garantire una migliore conservazione, trasferiti nell'attuale collocazione.

6. I pavoni **si segnalano** per **un'estrema qualita** di esecuzione, che si esprime nei dettagli **realistici** e nella **raffinata rappresentazione** del piumaggio.
7. Tali caratteristiche e la loro valenza simbolica d'immortalita **rafforzano l'ipotesi** di una originaria pertinenza all'apparato decorativo del sepolcro di Adriano.

Source Text 10 (IT)
Sala XII, Pinacoteca
Inv. 40386

1. Michelangelo Merisi detto il Caravaggio
(Milano 1571 – Porto Ercole 1610)
Deposizione

2. L'opera, realizzata tra il 1602 e il 1604, fu commissionata da Girolamo Vittrice per la cappella di famiglia in S. Maria in Vallicella (Chiesa Nuova) a Roma per onorare la memoria dello zio Pietro, morto nel 1600.
3. **Capolavoro assoluto** del periodo romano del Caravaggio, il dipinto fu

of the new basilica of St Peter, the peacocks were also moved to the Cortile della Pigna, and later brought here to where they are now kept to ensure their preservation.

6. The peacocks **are notable** for their **extremely fine workmanship** which can be seen in the **realistic** details and the **refined** representation of their plumage.
7. These characteristics, together with the symbolism of the peacock as representing immortality, **reinforce the theory** that these birds were indeed part of the original decoration of Hadrian's Mausoleum.

Target Text 10 (En)
Room XII, Pinacoteca
Inv. 40386

1. Michelangelo Merisi known as Caravaggio
(Milano 1571 – Porto Ercole 1610)
Deposition

2. This work, realised between 1602 and 1604, was commissioned by Girolamo Vittrice for the family chapel in the church of Santa Maria in Vallicella (Chiesa Nuova) in Rome to honour the memory of his uncle, Pietro, who had died in 1600.
3. An **absolute masterpiece** of Caravaggio's Roman

<p>requisito dai francesi nel 1797 e portato a Parigi, da cui torno nel 1816 entrando a far parte delle collezioni vaticane.</p> <p>4. Tema dell'opera non è tanto la deposizione quanto piuttosto il momento immediatamente precedente in cui, secondo la tradizione, il corpo veniva deposto sul letto marmoreo (<i>lapis untionis</i>) per essere lavato, unto e profumato.</p> <p>5. Sorreggono il corpo del Cristo Nicodemo (forse il ritratto di Pietro Vittrice) e Giovanni, mentre in secondo piano sono riconoscibili la Vergine Madre impietrata dal dolore, Maria Maddalena colta nell'atto di piangere e Maria di Cleofa che squarcia l'oscurità di fondo con il suo gesto di dolore e disperazione.</p>	<p>period, the painting was requisitioned by the French in 1797 and taken to Paris, from whence it returned in 1816 and became part of the Vatican Picture Gallery.</p> <p>4. The work does not focus attention so much on the Deposition itself as on the moments immediately following in which, according to tradition, the body of Christ was laid on a marble slab (<i>lapis untionis</i>, anointing stone) to be washed, anointed and perfumed.</p> <p>5. The disciple, John, and Nicodemus (perhaps a portrait of Pietro Vittrice) are supporting the body of Christ, whilst the Virgin Mary can be recognised immediately behind, petrified with grief, Mary Magdalen weeping, and Mary of Cleophas who rends the darkness of the background with her gesture of despair.</p>
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Source Text 11 (IT)
Sala VII, Pinacoteca
Inv. 40333

1. Raffaello Sanzio
(Urbino 1483 - Roma 1520)
Trasfigurazione

2. Il dipinto e' sviluppato su due registri: nella parte superiore e' rappresentato Cristo trasfigurato sul Monte Tabor tra i profeti Elia e Mose e sul lato sinistro i Santi protettori di Narbonne Giusto e Pastore; in basso sono raffigurati gli Apostoli ai quali viene condotto un fanciullo indemoniato, che, secondo la narrazione del Vangelo di Matteo, venne guarito da Cristo al suo ritorno dal Monte Tabor.
3. Il cardinal Giulio de' Medici, poi papa Clemente VII, commissiono' nel 1517 la pala a Raffaello per la cattedrale di S. Giusto a Narbonne in Provenza, sua sede vescovile.
4. Raffaello inizio' la *Trasfigurazione* nel 1518 e vi lavoro' fino alla sua morte prematura (1520).
5. L'opera venne esposta sul suo letto di morte, quasi testamento spirituale dell'artista.
6. Il cardinal de' Medici decise poi di non inviarla in Francia; in seguito la dono'

Target Text 11 (EN)
Room VII, Pinacoteca
Inv. 40333

1. Raffaello Sanzio
(Urbino 1483 - Roma 1520)
Transfiguration

2. This painting is made up of two distinct parts: in the upper part we see Christ transfigured on Mount Tabor between the prophets Elijah and Moses, and the patron saints of Narbonne, St Just and St Pasteur are also present on the very left; in the lower part we see the Apostles attempting to rid a boy of his demonic possession which, according to St Matthew's account, was unsuccessful, until Christ himself healed the boy on his return from Mount Tabor.
3. The painting was commissioned by Cardinal Giulio de' Medici, later Pope Clement VII, in 1517 from Raphael to decorate the Cathedral of St Just in Narbonne, Provence, where the cardinal was bishop.
4. Raphael began the painting in 1518 and worked on it until his premature death in 1520, when
5. it was exhibited at his deathbed, almost as a spiritual testament of the artist.
6. The Cardinal then decided not to send the

<p>alla chiesa di San Pietro in Montorio, dove rimase fino al 1797, quando fu trasferita da Napoleone a Parigi, da cui rientro nel 1816.</p> <p>7. Dal 1820 e esposta nella Pinacoteca Vaticana.</p>	<p>work to France and later gave it to the Church of San Pietro in Montorio, where it remained until 1797 when it was taken by Napoleon to Paris, from whence it returned in 1797.</p> <p>7. It has been on display in the Vatican Picture Gallery since 1820.</p>
<p>Source Text 12 (IT) Sala IX, Pinacoteca Inv. 40377</p>	<p>Target Text 12 (En) Room IX, Pinacoteca Inv. 40377</p>
<p>1. Leonardo da Vinci (Vinci 1452 - Amboise 1519) San Girolamo</p>	<p>1. Leonardo da Vinci (Vinci 1452 - Amboise 1519) St Jerome in the Wilderness</p>
<p>2. Il <i>San Girolamo</i> è una pittura allo stato di abbozzo, condotto in modo non uniforme e con diverso grado di rifinitura superficiale.</p>	<p>2. Leonardo's St Jerome is a painting left at the stage of a rough, not homogeneous in its texture and with varying degrees of superficial refinement.</p>
<p>3. Ignota l'identità del committente e la destinazione finale dell'opera, tra le più enigmatiche del grande pittore, scultore, scienziato e filosofo toscano, che dovette eseguirla negli ultimi anni del XV secolo.</p>	<p>3. No information is available as to whom commissioned the painting and, therefore, its intended destination: nevertheless, the picture is regarded as one of the most enigmatic works by the great Tuscan painter, sculptor, scientist and philosopher, who must have worked on it around 1482.</p>
<p>4. Il modellato della figura, raffigurata in ginocchio davanti ad una cavità rocciosa, in atto di battersi il petto mentre leva lo sguardo ispirato verso il cielo, è compiutamente risolto nella testa e nella zona superiore del busto,</p>	<p>4. The Saint is shown on his knees in front of a cave in the rocks, in the act of beating his chest whilst raising his eyes to heaven. The head and upper part of the chest are fully finished, whilst the arms and lower</p>

<p>appena accennato nelle braccia e nel resto del corpo.</p> <p>5. La medesima preparazione bruno-rossastra affiora nella sagoma appena tracciata del leone e nelle poche scaglie di roccia sparse nel paesaggio desertico.</p> <p>6. L'immagine costituisce un prezioso documento dei processi ideativi della tecnica leonardesca e, al tempo stesso, una conferma della sua vicinanza alla tesi fiorentina sul primato del disegno, teorizzata di lì a non molto nell'opera storiografica del Vasari.</p>	<p>body are merely sketched in and the same reddish-brown preparation outlines the figure of the lion and the rocks scattered around the desert landscape.</p> <p>5. The picture constitutes a valuable document as to how Leonardo's imaginative processes worked in his technique and, at the same time, confirms the artist's proximity to the Florentine thesis on the pre-eminence of drawing, which Vasari was soon to theorize in his own historiographic work.</p>
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