

2009

Year II

Issue 5

**TRANSLATION STUDIES.
RETROSPECTIVE AND PROSPECTIVE VIEWS**

**Proceedings of the 5th Conference
*Translation Studies: Retrospective and Prospective Views***

(5th volume)

**8-9 October 2009
“Dunărea de Jos” University of Galați, ROMANIA**

ISSN 2065-3514

**Galati University Press
2009**

2009

Year II

Issue 5

TRANSLATION STUDIES. RETROSPECTIVE AND PROSPECTIVE VIEWS

Editors:

**Elena CROITORU
Floriana POPESCU**

Managing editor

Daniela ȘORCARU

Editorial Assistant

Isabela MERILĂ

**Proceedings of the 5th Conference
*Translation Studies: Retrospective and Prospective Views***

(5th volume)

**8-9 October 2009
“Dunărea de Jos” University of Galați, ROMANIA**

ISSN 2065-3514

**Galati University Press
2009**

Galați University Press

Editors: Elena Croitoru & Floriana Popescu

Proceedings of the 4th Conference *Translation Studies: Retrospective and Prospective Views*
8-9 October 2009, "Dunărea de Jos" University, Galați, ROMÂNIA

CONTENTS

Foreword	i
<hr/>	
LANGUAGE AND CULTURAL STUDIES	
EUGENIA ALAMAN	1
L'identification et la traduction de l'imparfait contrefactuel	
OANA MAGDALENA CENAC	6
On Some Difficulties in Translating from English into Romanian	
MĂDĂLINA CERBAN	12
Types of References - Achieving Cohesion by Creating Links between Elements	
CRISTINA CHIFANE	18
A Systemic Interpretation of J. K. Rowling's <i>Harry Potter and the Philosopher's Stone</i> (1997) and Stephenie Meyer's <i>Twilight</i> (2005)	
MIHAELA CÎRNU	23
Die Anglizismen in den Medien – Mode oder Notwendigkeit?	
ALINA CRIHANĂ	29
Récit parabolique et réécriture des mythes chez Th. Mann: <i>La Mort à Venise</i>	
SOFIA DIMA	35
Contrastivité et traduction	
ANTOANELA MARTA DUMITRAȘCU, RICHARD R.E. KANIA	42
Translating 'Crime' and 'Criminal' in Collocations	
RALUCA GALIȚĂ	48
Translating People's Feelings through Paraverbal Signs	
ALINA GANEA	55
Etude lexicographique bilingue (français-roumain): de la <i>rumeur</i> , du <i>bruit</i> et des <i>cancans</i>	
ANCA GÂTĂ	61
Indicators of Dissociation in French and their Romanian and English Equivalents	

DIANA IONIȚĂ	66
What Is Said, Implicature or Impliciture?	
ANNAMARIA KILYENI	71
“Hocus-pocusing” the Body. Technology and Femininity in Print Ads	
VIRGINIA LUCATELLI	79
La langue des logiciels : problèmes de traduction	
CARMEN OPRIT- MAFTEI	84
Eponyms in the Financial Vocabulary	
MONICA NĂSTASI	90
Cultural Models in Communication and Translation	
RAMONA AGNETA NEDEA (CIORANU)	94
Advertising Language: Words that Trigger Feelings	
IULIA PARĂ, JUDITH MOISE	101
Translating Economic Texts	
FLORIANA POPESCU	106
An Approach to English Mathematical Eponyms	
ALEXANDRU PRAISLER	112
Language, Power, Translation and Intercultural Communication	
MĂDĂLINA RADU	119
On the Classification of Proverbs	
GABRIELA SCRIPNIC	126
Etude lexicographique bilingue (français-roumain). Le cas des verbes de rapport <i>nier, démentir, rejeter</i>	
ANA MARIA TRÂNTESCU	134
Syntactic Features of Legal Language	
DANIELA ȚUCHEL	142
Lexical Loan, Cultural Overtone	
Abstracts	148
Résumés	154
Book Reviews	160

Galați University Press

Editors: Elena Croitoru & Floriana Popescu

Proceedings of the 4th Conference *Translation Studies: Retrospective and Prospective Views*
8-9 October 2009, "Dunărea de Jos" University, Galați, ROMÂNIA

FOREWORD

This is the fourth year we are writing about our international conference on translation studies, a scientific event we devised to be both an opportunity for disseminating individual research findings and for exchanging ideas and opinions on the importance and the relevance of theoretical and practical aspects of translation studies. Through its four editions, the conference framework has preserved the initially stated specific demands:

1. to provide an academic framework for productive discussion involving professional and would-be translators, teachers, academics and master or PhD students who are interested in disseminating the results of their research work to a specialist audience;
2. to show how research in these fields is prepared to meet the challenges of the globalizing imperatives at the beginning of the 21st century, as well as the adaptation of the local background to these challenges.

Since the first conference proceedings volume was published in 2006, there have been shifts and developments in the publication format. As the number of participants has grown by the year, the editorial board considered it would be more useful and practical for the dissemination process to create a translation studies review. This review with its three annual issues was first published in 2008. Continuing the good practice of the conference format, communications were performed both in plenary and concurrent sessions which allowed the participants to present their contributions in language- and field-specific environments.

The referees selected the papers to be published in three thematically-structured issues. Each issue opens with the editorial describing the editors'

Each essay consists of three structural elements, a foreword intended to provide a more facile access to the included contributions, the contributions proper and a summary section which presents the paper abstracts in English and French, irrespective of their publication language/of the language they are written in.

The editors and conference organizers are grateful to the scientific committee and the peer reviewers for their work and helpful suggestions which have contributed to the final form of the articles. Their special thanks go to each member of the English Department in the Faculty of Letters -"Dunărea de Jos" University of Galați for their steady support and dedication during the long hours of project designing, preparation and unfolding of the conference as well as the editing works.

The editors' cordial thanks also go to contributors who kindly answered the last minute publication requests thus authoring this new series of volumes on the current state of translation studies in Romania and abroad and to the Board of the University and of the Faculty of Letters for their support in publishing this series and in organizing the conference whose name was granted to the review.

The editors also wish to thank their colleague, Dr. Gabriela Iuliana Colipă for the efforts she took as a web master, when creating the conference web page which can be accessed for details regarding the previous editions of the conference at the address <http://www.lit.ugal.ro/ConferenceTranslationStudies/home.htm>

Elena CROITORU

Floriana POPESCU

Galați University Press

Editors: Elena Croitoru & Floriana Popescu

Proceedings of the 4th Conference *Translation Studies: Retrospective and Prospective Views*
8-9 October 2009, "Dunărea de Jos" University, Galați, ROMÂNIA

pp. 1-5

L'IDENTIFICATION ET LA TRADUCTION DE L'IMPARFAIT CONTREFACTUEL

Eugenia ALAMAN

Dans la liste des tiroirs verbaux, l'imparfait est certainement le temps le plus étudié du français puisqu'il a de nombreux usages et des effets de sens variés. Traditionnellement, l'imparfait est présenté comme un temps du passé. Suffirait-il de définir l'imparfait comme un temps du passé ?

Il est vrai que dans la transposition d'une action au présent d'énonciation dans le passé, l'imparfait de concordance s'impose de toute évidence. Cependant, d'autres approches considèrent que, dans la description de l'imparfait, des caractéristiques textuelles ou aspectuelles comptent plus que la valeur temporelle, ou que valeur temporelle et aspectuelle vont de pair.

Les emplois de l'imparfait sont très nombreux et leurs dénominations diffèrent d'un auteur à l'autre :

- un fait de conséquence immédiate et infaillible d'un autre fait :

1. *Un pas de plus il tombait dans le précipice* (mais l'autre fait, celui de tomber dans le précipice, ne s'est pas produit).

- un fait anticipatif ou de réalisation dramatique antidatée :

2. *Sans l'intervention du pilote, l'avion tombait.*

- un fait imaginaire du présent :

3. *Cinq minutes plus tard et le train déraillait.*

- un fait remplaçant le Conditionnel II :

4. *Deux minutes de plus et je manquais mon train* (*Deux minutes plus tard j'aurais manqué mon train*).

- un imparfait de politesse :

5. *Comment vous appelez-vous ?*

- un imparfait hypocoristique :

6. *Il avait mal aux dents, mon bébé ?*

Ces différentes valeurs de l'imparfait sont parfois difficiles à reconnaître et à expliquer. Dans le domaine du FLE, la richesse du système verbal français, la subtilité de l'usage des temps du passé en général et de l'imparfait en particulier, posent aux apprenants du français langue étrangère un véritable défi. La description même des traitements de l'imparfait se trouve à l'origine de ces doutes.

Dans tous ces exemples, on aurait pu employer le présent :

1'. *Un pas de plus il tombe dans le précipice.*

2'. *Sans l'intervention du pilote, l'avion tombe.*

3'. *Cinq minutes plus tard et le train déraille.*

4'. *Deux minutes de plus et je manque mon train.*

5'. *Comment vous appelez-vous ?*

6'. Il a mal aux dents, mon bébé ?

Cependant, on a préféré l'emploi de l'imparfait (exemples 1', 2', 3', 4'), vu l'inexistence du procès ou l'existence d'un procès imaginaire : *Il n'est pas tombé dans le précipice comme il n'a pas fait un pas de plus. L'avion n'est pas tombé grâce à l'intervention du pilote. Le train n'a pas déraillé grâce à l'habileté du conducteur. Je n'ai pas manqué mon train car je suis arrivé juste avant le départ du train.*

Généralement, la diversité des emplois de l'imparfait est expliquée par l'alternance des parties d'accompli et d'accomplissement. C'est justement le cas de l'imparfait contrefactuel et de l'imparfait de rupture qui engendrent des ambiguïtés du type contrefactuel/factuel.

Soient les exemples suivants :

7. Hé bien ! Tu arrivais cinq minutes plus tard et tu ne me trouvais pas !
- 7'. Hé bien ! Tu arriverais cinq minutes plus tard et tu ne me trouverais pas !
8. Deux minutes plus tard, je vous manquais encore.
- 8'. Deux minutes plus tard, je vous manquerais encore.
9. Un instant après, le train déraillait.
- 9'. Un instant après, le train aurait déraillé.
- 9''. Un instant après, le train déraillait.

Dans les exemples 7' et 8' la paraphrase au conditionnel se fait sans modification fondamentale car la forme verbale en elle-même porte l'indication de sa non-réalisation. Cependant, dans l'exemple 9', la paraphrase au conditionnel porte une modification d'ordre modal. Dans l'exemple 9 la décadence d'accompli est positive, au sens de « *a déraillé* », l'accident est réel, il est survenu. Dans 9'' la décadence d'accompli est négative, au sens de « *aurait déraillé, mais n'a pas déraillé* », l'accident est fictif, le procès ne s'est plus produit. Dans les trois dernières phrases, le même adverbe « *un instant après* » peut être entendu différemment : un instant qui n'a pas eu lieu ou un instant qui a eu lieu. Il s'agit de deux versions factuelle et contrefactuelle à la fois, option fondamentalement temporelle faite par Guillaume (1970).

Le passage de la lecture contrefactuelle, ayant un degré d'accomplissement zéro, à la lecture factuelle de l'imparfait de rupture est difficile à accepter. La question qui se pose est la suivante : comment l'imparfait de rupture - imparfait perspectif, ayant la partie d'accompli quasiment à zéro - et qui peut accepter la localisation d'un événement au passé composé ou au passé simple (*Un instant après, le train a déraillé / dérailla*) peut-il subir une telle métamorphose et devenir contrefactuel ou, selon l'explication donnée par Guillaume, « *la décadence d'accompli se suspend* » ? La réponse en est évidente si on prend en considération une situation contextuelle d'où on apprend que le conducteur, bon professionnel, a freiné à temps pour empêcher le désastre. Les critiques aux approches en termes d'immédiateté temporelle peuvent être résumés en trois idées importantes :

1. l'impossibilité d'expliquer l'antériorité dans *Un peu plus tôt, c'était pas prêt* ;
2. les emplois contrefactuels non temporels du type : *Deux kilos de moins, je rentrais dans ma robe / Sans vous, je m'ennuyais* ;
3. le fait d'imputer l'effet d'imminence ou de justesse à l'imparfait, alors que l'adverbe *un instant après* dénote un court intervalle.

La conclusion serait que l'imparfait doit être analysé aussi du point de vue de sa valeur aspectuelle standard.

Selon Le Goffic (1986), l'imparfait renvoie à des mondes inaccessibles au présent, à cause de son aspect d'inaccompli. L'emploi contrefactuel de l'imparfait pourrait être expliqué plutôt selon sa dimension modale, puisque l'approche temporelle n'est qu'en apparence. Wilmet (1976) explique la dénomination de l'imparfait comme présent dans le passé par la valeur imperfective que le présent et l'imparfait partagent. Il en va de même

pour exprimer une chose possible, une éventualité immédiate, imminente (d'ici la dénomination d'imparfait d'imminence) qu'on peut anticiper. C'est pourquoi le train déraille sans dérailler, on manque le train sans le manquer, l'avion tombe sans tomber. De ces exemples on comprend que l'imparfait, tout comme le présent, peut s'employer pour un futur proche, afin d'exprimer une réalité imminente, imaginée, anticipée mais qui n'existe pas (*Sans l'intervention du pilote, l'avion allait tomber*).

Dans un article consacré à l'imparfait, Anne-Marie Berthonneau et Georges Kleiber (2006) affirment que l'imparfait contrefactuel (*Un instant après, le train déraillait*) n'est pas une simple variante de l'imparfait de rupture. Dans le cas de l'imparfait de rupture, le complément frontal marque la postériorité (*Six mois plus tard, il se mariait*), pendant que dans le cas de l'imparfait contrefactuel, il peut aussi marquer l'antériorité :

10. - *Je suis en retard.*

- *Oh non, tu arrives au bon moment. Un peu plus tôt, c'était pas prêt.*

(Berthonneau & Kleiber 2006: 18)

Par conséquent, la définition de l'imparfait présent dans le passé ne tient pas puisqu'il ne s'agit pas toujours de proximité ou immédiateté temporelle mais d'antériorité aussi, comme dans l'exemple 10.

Selon Le Goffic (1986), par opposition au présent capable d'exprimer une vérité générale, globale, atemporelle, l'imparfait est apte à exprimer les valeurs de politesse et l'hypocoristique. Le face à face présent- imparfait double l'affrontement aspectuel, temporel. L'expressivité des exemples 5 et 6 vient de l'aspect sécant combiné à l'aspect sémantique perfectif du verbe à l'imparfait. L'action est saisie à un moment précis de son déroulement, la première partie est la partie achevée du procès et la deuxième partie est virtuelle, floue, on n'en connaît pas la limite finale. Quant aux exemples 5' et 6' l'aspect est non-sécant, global.

La définition de l'imparfait comme temps du passé ou, présent du passé, fut adoptée par Le Bon usage. Elle repose sur le parallélisme entre les deux tiroirs temporels - présent et passé. « *La grammaire scolaire a longtemps trouvé dans l'imparfait un présent du passé (Maurice Grevisse jusqu'en 1961, septième édition du Bon usage), un passé du présent ou un deuxième présent (p. ex. Weber 1954). Formulations gauches, qui débusquent toutefois une vérité majeure : l'identité des propriétés aspectuelles de marche et marchais* » (Wilmet 1998: 388).

On peut identifier aussi d'autres raisons pour présenter l'imparfait comme présent du passé, dans l'emploi du conditionnel, par exemple (*s'il faisait beau demain j'irais à la plage*), dans sa capacité d'indiquer le passé récent et le futur proche (*il rentrait tout juste et repartait le lendemain*), dans sa capacité de combinaison avec *depuis* et *jusqu'à* (*il habitait là depuis dix ans ; comme il restait jusqu'au lendemain*). Cette dénomination de *présent du passé* combine deux approches, aspect et temps, en privilégiant le premier.

Au niveau de l'analyse textuelle, par rapport aux autres temps du passé, les différences entre les tiroirs verbaux - le passé simple et l'imparfait - sont plutôt d'ordre psychologique dans la présentation des faits. Le passé simple présente les événements sous un aspect ponctuel, tandis que l'imparfait, au contraire, sous un aspect actuel, durable. L'imparfait évoque un temps du passé, le saisit dans son déroulement, dans sa continuité, sans en envisager les limites ni le moment précis.

Il s'agit d'événements instantanés / versus / événements ayant un plus long déroulement. Le linguiste allemand Harald Weinreich (1973) fait la distinction entre le passé simple et l'imparfait en d'autres termes : temps du premier plan, respectivement temps d'arrière-plan. L'aspect sécant correspond à l'arrière-plan, les actions perçues dans un certain flou, alors que l'aspect non-sécant montre des actions dans un premier-plan non analysé ou sans limites. Le passé simple présente les faits pendant que l'imparfait aide le destinataire à « *s'orienter à travers le monde raconté* », fournissant le décor où l'action se déroule. Par là il fait la distinction entre les trois temps aristotéliciens (passé-présent-futur), chacun à son propre moyen d'expression et le temps comme instance extralinguistique ou tiroirs verbaux.

Cependant il faut noter que certains linguistes s'accordent à dire que le premier plan et l'arrière-plan ne se situent pas en opposition car il existe toute une série de plans et que les éléments qui les distinguent ne sont point absous.

L'analyse faite par Damourette et Pichon (1911-1926) remet en cause l'imparfait et le considère comme une expression particulière de la troncalité, « *le centre du plan inactuel* ». Le procès est placé dans une sphère d'action autre que celle où le locuteur se trouve au moment de l'énonciation. L'imparfait n'est pas conçu comme un temps mais comme un mode marquant l'inactuel.

Le Goffic (1986) décrit l'imparfait comme un référent à des mondes inaccessibles, un imparfait fictif. La conclusion de ces approches est que l'imparfait a un point de référence différent de celui établi par le moment de la parole. Il en découle qu'il ne suffit pas de définir l'imparfait comme un temps du passé. Cependant, ni l'approche inactuelle n'explique la différence entre passé composé et imparfait, imparfait et passé simple lorsque le point de référence est situé dans le passé, ou pourquoi l'imparfait tout seul ne peut pas référer à un futur.

Dans l'énoncé *S'il neigeait encore demain*, le locuteur ne choisit pas le présent pour exprimer le procès mais il préfère l'imparfait pour suggérer que la situation énoncée est peu probable. Celui-ci pourrait être le raisonnement de conserver la caractéristique temporelle de passé de l'imparfait.

De l'analyse de ces exemples on peut tirer la conclusion que l'imparfait n'est pas fondamentalement un temps du passé mais il est déterminé du point de vue du contexte. Il acquiert alors des valeurs de passé effectif ou de passé fictif, selon la dénomination de Le Goffic (1986: 55). Le procès exprimé par l'imparfait est situé donc soit dans le monde réel, actuel, soit dans un monde fictif, non actuel.

Une autre approche selon laquelle l'analyse de l'imparfait peut être faite est l'approche anaphorique. Elle présente les temps déictiques et anaphoriques, autrement dit, les temps qui expriment une relation directe par rapport au moment de l'énonciation et les temps qui indiquent une relation temporelle par rapport à une référence temporelle déjà exprimée dans le texte. Les antécédents sur lesquels l'imparfait s'appuie peuvent être fournis par des informations textuelles différentes :

1. un événement explicite
2. une situation non explicite
3. un événement présupposé (implicite)

En conclusion, l'imparfait n'a pas la capacité de localiser par lui-même la situation, à l'opposé du passé simple et du passé composé. Berthonneau et Kleiber (1993: 68) développent cette théorie de l'imparfait temps anaphorique en avançant l'idée que l'imparfait recherche un antécédent temporel dont il constitue une partie. Il est donc anaphorique parce qu'il récupère une information sur le moment auquel il est valide (caractéristique qui est d'ailleurs propre à tous les temps grammaticaux car il n'y a pas de temps explicite ou absolu) et, en plus il récupère toute une situation. « *Ce qui distingue crucialement un temps anaphorique d'un temps non anaphorique c'est qu'il exige une complémentation conceptuelle entre l'antécédent et la situation anaphorique* » (Berthonneau & Kleiber 1993: 48). Il en résulte la définition de l'imparfait : temps anaphorique méronimique. Cependant il existe des situations où l'imparfait ne saurait être rattaché à un certain antécédent temporel passé identifié. L'exemple canonique en est l'imparfait du début de récit : *il était une fois*.

Selon l'approche aspectuelle, l'imparfait est imperfectif puisqu'il présente l'événement en déroulement. Si le passé simple présente la situation dans sa totalité, du début jusqu'à sa fin, l'imparfait ne s'intéresse ni au début ni à la fin du procès. Le terme de l'action est dans l'incertitude, dans l'inconnu. Wilmet (1998) décrit l'imparfait comme la

combinaison du temps passé et de l'aspect sécant, plaidant pour des imparfaits à dominante temporelle ou à dominante aspectuelle.

Sans être décisifs, les arguments de nombreux auteurs contre cette division temporelle mettent en cause, entre autres, les emplois modaux des temps du passé. Par exemple Émile Benveniste (1974) souligne l'existence d'une asymétrie entre la temporalité prospective qui existe dans la nature inégale de l'expérience : d'un côté la temporalité rétrospective et, de l'autre côté, la temporalité prospective, interprétable au niveau temporel comme une prévision d'expérience (Benveniste 1974: 76).

Carl Vettters (1998) remarque que la modalité de cet emploi est liée au signifié temporel des temps utilisés. Par conséquent, par exemple si le futur est remplacé dans ses emplois modaux par l'imparfait (temps qui peut aussi exprimer la modalité), le sens et la force illocutoire des énoncés changent. Logiquement il n'y a pas d'incongruité entre la visée temporelle et la visée modale : selon Vettters, le sens temporel et le sens modal vont ensemble. L'imparfait inclut dans son signifié un sens passé et un sens modal. Il dénote donc ce qu'on appelle la troncalité. L'imparfait ancre le procès dans une actualité autre que celle de l'énonciateur, créant ainsi une mise à distance, un changement de repère, un repérage dans des mondes inaccessibles, un non actuel ou un inactuel ou une valeur de translaté. Cette actualité peut être comprise comme passée, lorsque l'interprétation est temporelle ou fictionnelle (c'est-à-dire désignant l'irréel et le potentiel à la fois, selon Capello), lorsque l'interprétation est modale.

L'imparfait marque fondamentalement une irréalité qui a pourtant un caractère réel intermédiaire entre l'imaginaire ou le subjectif et le réalisé ou l'objectif.

Bibliographie

- Benveniste, E. (1974) *Problèmes de linguistique générale II*, Paris : Gallimard
- Berthonneau, A.-M. & Kleiber, G. (2006) « Sur l'imparfait contrefactuel », in *Travaux de linguistique*, no.53, Duculot, 2006, 7-67
- Berthonneau, A.-M. & Kleiber, G. (1993) « Pour une nouvelle approche de l'imparfait: l'imparfait, un temps anaphorique méronimique », in *Langages* no. 112, 1993
- Cappello, F. (1986) « L'imparfait de fiction », in *Points de vue sur l'imparfait*, Caen: Centre de Publications de l'Université de Caen, 1986, 31-43
- Damourette, J. & Pichon, E. (1911-1926) *Des mots à la pensée*, Tome 5, Paris: D'Artrey
- Guillaume, G. (1970) *Temps et verbe*, Paris : Champion
- Le Goffic, P. (éd.) (1986) « Que l'imparfait n'est pas un temps du passé », *Points de vue sur l'Imparfait*, Caen : Centre de publications de l'Université de Caen
- Vettters, C. (1998) « Le temps du verbe, Réflexions sur leur temporalité et comparaison avec la référence (pro)nominale », in Vogeleer S., Borillo A., Vettters C & Vuillaume M (éds.), *Temps et discours*, Louvain-la-Neuve: Peeters, 1998, 11-43
- Weinreich, H. (1973) *Le Temps*, Le Seuil
- Wilmet, M. (1998) *Grammaire critique du français*, 2-e édition, Hachette: Duculot
- Wilmet, M. (1976) *Etudes de morphosyntaxe verbale*, Paris: Klincksieck

Galați University Press

Editors: Elena Croitoru & Floriana Popescu

Proceedings of the 4th Conference *Translation Studies: Retrospective and Prospective Views*
8-9 October 2009, "Dunărea de Jos" University, Galați, ROMÂNIA

pp. 6-11

ON SOME DIFFICULTIES IN TRANSLATING FROM ENGLISH INTO ROMANIAN

Oana Magdalena CENAC

Essentially, and starting from Nida's opinion, the translation process is one in which a person who knows both the source and the target languages, decodes the message of the source language (SL) and encodes it into an appropriate equivalent of the target language (TL). In order to better describe translating, we have chosen, from among its numerous definitions, the one given by Nida and Taber, considered by some authors to be the most relevant and practical usefulness: "*Translating consists in reproducing in the target language the closest natural equivalent to be the message of the source language, first in meaning and secondly in terms of style.*" As the adopted definition emphasizes, meaning is to be given priority, for, in translating, it is the content of the message which is of prime importance; although style is secondary to content, it is nevertheless important, that is why, one should not translate poetry as if it were prose.

The cultural dimension of translation

The meaning of the message becomes clear when viewed in the broad frame of the cultural thought and behavioural structures of the receptors. In other words, when one proceeds from the level of words, one is obliged to interpret the meaning of the linguistic units in the light of the cultural context. Since the words are fundamental symbols for the features of culture, the translator, a mediator between two languages and cultures, should know the cultural context of both languages so that he should employ words which designate "the closest equivalence". It follows that the translator should have a keen insight into two cultural contexts, and that he requires a thorough knowledge not only of the two languages involved but also of the cultures behind them. Therefore, the translator, who participates in more than one cultural world, plays a dual role. As a receptor of the source language message, the translator anticipates in the original communication and belongs to the respective cultural context of the communication; as a source of the receptor language message, he belongs to the cultural context of the receptor language. Any deviation from the function of objective mediator of the two languages involved entails a disturbance of the message and a distortion of the interlingual and intercultural communication. Therefore, the translator's task of mediating between the two cultures is a highly complex one. He is expected, above all, to recognize and reduce cultural differences for they lead to more serious mistakes than those involving linguistic structures.

Consequently, the demands made on a good translator are numerous, including:
a. complete knowledge of the two languages involved or, as Straight points, a high degree of bilingualism, supplemented by knowledge of the people using the languages of the usage they make of their languages, preferably by regular direct contacts;

- b. a high degree of biculturalism and sensitivity to the differences in the cultural references involved;
- c. experience in language switching, intimate acquaintance with the subject matter, empathy with the original author and the content of the original work;
- d. facility of expression in the target language, sensitivity to, and a perception of communication events, circumstances and settings and mainly to the different presuppositions, expectations, practices and values of the receptors of the translated text.
- e. general knowledge on an encyclopedic scale.

Coming back to the definition of translating and to the translator's task defined as "*the reproduction in the target language of the closest natural equivalent to the content and form of the source language message*", we would underline that, in order to do it, the translator should preserve all the formal correspondences that are equivalent in meaning. If there are no identical and exact equivalents, the translator should seek to find a relative equivalent which is "the closest natural equivalent" to the source language, as called by the definition under consideration. It should be noted that the equivalent should be "natural", which means that the message is to be translated into the idiomatic every day target language; it should also be "the closest equivalent", so that where there are several ways of expressing the source message accurately and in a natural and meaningful way, the rendering which most closely resembles the form in the source language should be chosen. As clearly explained by Nida and Taber, the definition implies that translating must first and foremost aim at reproducing the message; for that purpose, the translator must make a number of grammatical and lexical adjustments. For instance, he will not translate idioms literally but meaningfully:

"De te-ar împinge păcatul să mai vii odată, vai de steaua ta să fie!" (I. Creangă)

"- Ia poftim de încalecă pe Bălan, jupâneasă! Zise părintele posomorât, să facem pocinog Sfântului Nicolai cel din cuiu. Și Smărăndița a mâncat papara, și pe urmă ședea cu mâinile la ochi ca o mireasă, de sărea cămașa de pe dânsa." (I. Creangă)

Din partea tatei, care ades îmi zicea în bătaie de joc: "Logofete, brânza-n cui, lapte acru-n călimări, chiu și vai pri buzunări!", puteam să rămân Nic-a lui Ștefan a Petrei! Vorba ceea: "Decât codaș în oraș, mai bine-n satul tău fruntaș". (I. Creangă)

- *Should your evil star prompt you to come again, you'll rue the day when you were born!*

- *Just come out here, young lady and mount Dapple Grey, said the priest now quite sternly, and let us put St. Nicholas, where hanging from the nail up there, to his proper business! And little Smaranda got a good hiding and afterwards sat crying into her cupped hands like a bride, so that the very blouse shook on her back.*

As for my father, he would often tease me: "Scrivener, no cheese for you, inkhorn full of milk that's sour, moil your woe and pockets dower"; if he had his way I might well have stayed where I was well off, like Nică, Ștefan's son and Petre's grandson! As the saying goes: „Better a big fish in a pond than a small tiddler in the ocean”.

Similarly, although the passive voice exists in both Romanian and English, the following examples show that such a correspondence cannot always be preserved:

Până nu se vor obține informații suplimentare pentru analiză, nu este indicat să se tragă concluzii din aceste cifre.

Until further information can be obtained for analysis, it would be unwise to draw any conclusion from these figures.

The definition under consideration also implies that the translator must strive for equivalence rather than identity, which is just another way of emphasizing that the reproduction of the message is more important than the preservation of the form.

In the following example the aim of the Romanian to English translator having been to reproduce the message, the preservation of the form of the source language message has been of minor importance:

În România, vă aşteaptă zeci de locuri pitoreşti de o frumuseţe inegalabilă. De pildă litoralul românesc al Mării Negre: o climă agreabilă, o vegetaţie odihnitoare, o plajă largă orientată spre răsărit care îmantează lin în mare, totul scăldat de un soare generos de la primele ore ale dimineţii până târziu la asfintit.

Scores of matchless beauty spots are awaiting for your arrival in Romania. Take, for instance, the Black Sea Coast with its gloomy climate and vegetation restful to the eye, with a widespread east-facing beach sloping gently into the sea while basking in generous sunshine from sunrise till sunset.

Note that “zeci de locuri pitoreşti de o frumuseţe inegalabilă” has been reproduced as “scores of matchless beauty spots”, “your arrival” has been added as it was implicit in the source language text; “vegetaţie odihnitoare” has been rendered as “vegetation restful to the eye” to avoid possibly connotatively negative “restful vegetation”; “de la primele ore ale dimineţii până târziu la asfintit” has been translated as “from sunrise till sunset” based on alliteration, more expressive in terms of the communication.

As a conclusion, it emerges clearly that the translator is constantly faced with a series of polar distinctions which oblige him to choose *content* as opposed to *form*, the *closest equivalence* as opposed to *any equivalence* and *naturalness* as opposed to *formal correspondence*. In order to help translators to choose meaningfully between the above mentioned opposing sets of defining features as well as to show them what should be done in specific instances, Nida and Taber have established certain fundamental criteria, a set of priorities, which reflect different perspectives of form and of comprehensibility. From among them, we have selected those which may help the Romanian to English translators:

- a. *contextual consistency* has priority over verbal consistency, viewing a translation in terms of its linguistic forms;
- b. *dynamic equivalence* has priority over formal correspondence, being based on the reactions or responses of the receptors and viewing translation work from the perspective of comprehensibility.

Contextual consistency relies on the following facts: 1. since words cover areas of meaning and they are not mere points of meaning; 2. in different languages, the semantic areas of corresponding words are not identical, the choice of the right word in the target language for a word in the source language text depends more on the context than upon a fixed system of verbal consistency. It means that one should translate a word and an expression by that word and expression which is most appropriate in each context, rather than by some word or expression in all contexts.

At this point, Nida and Taber specify that contextual consistency is one aspect of dynamic equivalence. Therefore, the concept of *dynamic equivalence* points to the fact that a translator frequency changes the form in order to preserve the meaning, thus following the principle of contextual consistency. He will render the message of the original text in the target language in such a way that the response of the receptors of the translated text will be similar to that of the original receptors. The following example illustrates the correctness of the above mentioned priority:

În acest context, fără îndoială, largul profil al celei mai importante manifestări expoziționale internationale bucureștene conferă premise favorabile unor contracte directe între specialiști și oameni de afaceri.

No doubt, against this background, the congress of the most outstanding of Bucharest's international fairs offer a great opportunity for establishing direct contact between experts and businessmen.

It should be mentioned that when speaking about verbal consistency, attention is primarily given to the way in which specific words are translated. However, words are not the only formal features involved in formal consistency: one may have formal consistency of word-order (the most difficult to retain in a translation), as well as of phrase and clause-order and they must often be changed, as the following examples will plainly show:

Nu se poate evita acest pericol.

La reuniunea de înființare a institutului, au luat parte personalități marcante ale vieții politice.

Stresul și reumatismul, bolile inimii și ficatului sunt tratate pe tot mapamondul cu pastile. Pe toate meridianele globului, este semnalat și condamnat abuzul de medicamente. Chimia sofisticată a împins în anonimat un mijloc de alinare a suferințelor cunoscut și folosit de mii de ani – apele minerale.”

This danger is unavoidable.

The participants in the meeting for the setting up of the Institute, were distinguished personalities of political life.

It is a pity that mineral waters, which have been a means for alleviating human suffering for thousands of years, have sunk into oblivion, being replaced by ever more sophisticated chemicals. For it is a matter of common knowledge that nowadays, diseases of every kind, whether stress or rheumatism, heart or liver complaints, are treated with pills the world over, and everywhere people make excessive use of medical drugs.

In addition, the problem of formal consistency also arises in terms of sentence length for one cannot mechanically reproduce the length of sentences from the source language into the target language. Consider the following example:

Iată-ne ajunși în pragul deschiderii celei de-a 15-a ediții a Târgului Internațional București care-mi oferă plăcuta ocazie să vă adresez din partea organizatorilor un călduros bun venit.

It is a great pleasure for us to be here with you on the eve of the opening of Bucharest International Fair, and we heartily welcome you on behalf of the organizers.

There is also formal consistency in terms of classes of words when nouns are translated by nouns, verbs by verbs, etc. If one insists on translating in such terms, the message may be distorted, hence the word classes must be changed, if necessary, as illustrated by the following examples:

Tribunalul își are sediul la Haga.

Creșterea rolului Națiunilor Unite este o preocupare constantă a țărilor în curs de dezvoltare.

The Court sits in the Hague.

To have the United Nations play a greater role has been a permanent concern of the developing countries.

All of these formal features combine to produce what is called *formal correspondence* (or *formal equivalence*) of which verbal consistency is merely one element.

Dynamic equivalence implies that translations are viewed in terms of the receptors rather than of their respective forms, the comprehensibility of the translation being primarily judged in terms of the total impact the message has on the respective receptors.

With the emphasis shifted to the receptors and their response to the translated text, the bilingual person is expected to ask the receptors of the translation how they understand the translated text; he is thus in a better position to evaluate its dynamic equivalence. Unless there is a high degree of equivalence of response, the translation fails to accomplish its purpose. Consequently, it is the manner on which the monolingual receptors respond to the

message and not the personal judgement of a bilingual person familiar with the text, which is decisive in assessing the accuracy and legitimacy of a translation. This emphasizes the active and essential role of the receptors in the translation process. It is plain that a response is elicited not only as a result of the comprehension of the information. Communication is not only informative, it is also expressive, emotive, imperative and phatic. Therefore, if a translation is to serve the basic functions of communication then its functions may be:

- a. it must provide information which the receptors can fully understand → *informative function*
- b. it must present the message in such a way that the receptors can feel its relevance → *expressive function*
- c. it must produce a clear and explicit message so that it may have real impact on the receptors → *imperative function*

Consequently, dynamic equivalence in translation means:

- *Correct communication of information*, affected by or thoroughly understandable translation.

Descoperirile arheologice confirmă viața economică, socială și politică proprie a dacilor pe întreg teritoriul României iar urmele puternicelor așezări ale înfloritoarei cetăți dacice a lui Decebal pot fi și azi văzute și admirate la Deva, în munții Orăștie ai Trnăsilvaniei.

Archaeological findings have ascertained that the Dacians had an economic, social and political life of their own throughout the territory Romania occupies today, and the vestiges of the mighty settlements, of Decebalus` flourishing age may still be viewed by admiring tourists at Deva, in the Orăștie Mountain of Transylvania.

In this example, *urme* has been rendered by “vestiges”, *puternicele așezări* by *the mighty settlements* while *tourists* only implicit in the source language text has been added for the sake of clarity.

- *The expressive factor*, for the receptors must also feel as well as understand what is said.

În ciuda vîrstei sale, atestată documentar de peste 5000 de ani, Bucureștiul este un oraș mereu Tânăr.

Although Bucharest is five hundred years old, as documents testify, it has always moved with the times.

- *Emphasis on the imperative factor:*

De aceea sper că toți participanții își vor îndrepta atenția... – I hope, therefore, that all participants in the meeting will focus their attention on... .

When engaging in translation work, the translator should, above all, know exactly what type of translation he is to produce i.e. whether he is to follow as closely as possibly the structure in the source language in words and grammar or he is to try to express the meaning in the source language text in such a manner that the receptor of the translated text should respond to it very much like the original receptors.

This specification has brought us closer to formal equivalence and dynamic equivalence aimed at, the two methods or orientations taken up in translating:

- a. Formal equivalence → source-oriented :

- Lays stress on the message itself, in terms of both content and form;
- The message in the target language should match as closely as possible the different elements in the source language;
- In order to determine standards of accuracy and correctness, the message in the target language culture is constantly compared with that in the source language.

- b. Dynamic equivalence → receptor-oriented :

- It is primarily concerned with the dynamic relationship of the various receptors to the respective message and not merely with matching the target language message to the source language one;
 - The emphasis is thus on communication, more precisely on the third term of the communication relationship, on the receptors i.e. the receptors of the translation, within the context of their own culture should be able to respond to the message as given in their own language, in the same manner as the original receptors responded to the message communicated to them, in their own language and within the context of their own culture. The translation is not measured merely in terms of whether the words are understandable (the sentence is grammatically correct) but also in terms of the total impact the message has on the receptors.

In this particular context, we shall set side by side a formal equivalence translation and a dynamic equivalence translation of the same Romanian text:

Apreciem că o cerință fundamentală a zilelor noastre este trecerea la măsuri concrete de dezarmare generală și, în primul rând, la dezarmarea nucleară.

Progresul, pacea și securitatea în zilele noastre sunt nemijlocit legate de lupta pentru lichidarea subdezvoltării.

We appreciate that a fundamental requirement of our days is the passing to concrete measures of general disarmament and, in the first place, of nuclear disarmament.

We consider it a fundamental necessity of our times that a switch over be made to practical measures of general disarmament, and primarily of nuclear disarmament.

Progress, peace and security in our days are directly linked with the fight for the liquidation of underdevelopment.

Nowadays, progress, peace and security are closely bound up with the struggle for eliminating underdevelopment.

Whereas in the formal equivalence translation there are clumsy structures because of the translator's concentration on the source text, the dynamic equivalence translation, in which the translator has had primarily the receptors and their response in the focus of attention, is a natural, fully clear and understandable message. As Nida points out, the choice of a particular type of translation by the translator depends on: the nature of message, the purpose of the author and the translator, the type of audience.

To conclude with, translating is more than a compromise, it means a continuous balancing. The translator's task finally consists in weighing one factor against another but the result of this conscious work, creative in a way of its own is sure to be a better translation than one in which all the above considerations have not been taken into account. What we need in the translation of Romanian texts is a text which speaks to the people employing the inner language of the heart.

References

- Bantaș, A., Croitoru, E. (1999) *Didactica traducerii*, București: Teora.
 Bell, R. (1991) *Translation and Translating. Theory and Practice*, London and New York: Longman.
 Gentzler, E. (1993) *Contemporary Translation Theories*, London and New York: Routledge.
 Mc Guire- Bassnett, S. (1991) *Translation Studies*, revised edition, London: Clays Ltd.
 Nida, E., Taber, R. (1976) *Translation (Application and Research)*, Garden Press Inc.: New York.

Galați University Press

Editors: Elena Croitoru & Floriana Popescu

Proceedings of the 4th Conference *Translation Studies: Retrospective and Prospective Views*
8-9 October 2009, "Dunărea de Jos" University, Galați, ROMÂNIA

pp. 12-17

TYPES OF REFERENCE - ACHIEVING COHESION BY CREATING LINKS BETWEEN ELEMENTS

Mădălina CERBAN

General considerations on cohesion

In this paper we follow the model of cohesion set up by Halliday and Hasan in 1976 in *Cohesion in English*. According to them, cohesion and coherence can be studied only within a text pointing out that in fact we study the *product* of the process of talking or writing, listening or reading. Generally, we refer to text as a written product because it is easier to notice its structural organization.

The organization of text is both formal and semantic, but it is important to think of it as "an outgoing process of meaning" (Halliday & Matthiessen 2004: 524).

Cohesion studies the textual metafunction of the text which refers to the system of Theme, achieved by marked or unmarked Theme selections, giving prominence to a certain pattern (also known as "method of development", Halliday 1995), e.g. chronology and focus on Subject in narrative and biographical discourse, and angle of assessment, e.g. hypothesis in scientific discourse. The textual metafunction develops a set of lexicogrammatical systems which, alongside the semantic and contextual resources, create and interpret a text.

There are four ways by which cohesion is created in English: conjunction, reference, ellipsis and lexical organization. In this paper we are concerned with reference as a relationship between things or facts which may be established at various distances in texts and which can also turn any passage of text into a clause participant.

1. General considerations on textual metafunction

Textual metafunction refers to the resources which mark the textual *status* of a text. "By textual statuses, we mean values assigned to elements of discourse that guide speakers and listeners in processing these elements" (Halliday & Matthiessen 2004: 549). At a level of textual metafunction there is a close semantic relationship between the system of information and the system of Theme, namely between information structure and thematic structure. These two structures have totally different functions within the flow of the text. The Theme represents the point of departure for the information presented further in the text while the New retains this information. The Theme and the New belong to textual structure of the clause; at the same time the textual status (reference and ellipsis) does not. "[...] while an element is marked cohesively as identifiable by means of a grammatical item such as the nominal substitute *they*, or as a continuous by means of a grammatical item such as the nominal substitute *one*, the textual statuses of identifiability and continuity are not structural functions of the clause or of any grammatical unit" (Halliday & Matthiessen 2004: 550).

2. The system of reference

The textual status which concerns the system of reference is that of identifiability. As reference is a semantic relationship, the reference item is not constrained to match the grammatical class of the item it refers to, but it has to match the semantic properties. Reference has semantic properties due to the fact that a conversational element can be identified and recovered or identified by the listener at the relevant point in the discourse with the help of its semantic properties. According to Martin (1992), the core reference paradigm is this:

	[presenting]	[presuming]
[comparison]	a white house	the white house
[-]	a house	the house

"Presenting reference signals that the identity of the participant in question cannot be recovered from the context; presuming reference signals that it can. Presenting reference is strongly associated with first mention and presuming reference categorically associated with second mention" (Martin 1992: 102).

If the element can not be identified, then the listener has to establish it as a new element of meaning in the interpretation of the text.

e.g. *There was an old man standing there. He seemed poor, his clothes were shabby and his shoes torn.*

The new element, the nominal group *an old man*, cannot be identified. After introducing the new element in this way, the nominal group is then identified by means of the personal pronoun *he* and the possessive determiner *his*. These two items, *he* and *his*, are called 'reference items'. In this example, the reference items are pointing backwards to the preceding text.

What we have to notice is that there are two types of references: one which is present in the text and another one which is situational, related to the context ("accompanying text", Halliday and Hasan 1976: 32). Situational reference comes before textual reference, and this is quite clear if we take into account the fact that there is a logical continuity from referring to a thing without mentioning the context of the situation, passing through the reference of a thing as identified in the context of the situation to referring to a thing which is identified in the context of the situation. The situational reference is called *exophoric reference* (pointing outwards to the environment), and the textual reference is called *endophoric reference* (pointing inwards to the text).

Reference to:		before	current	after
environment	exophoric		exophoric	
text	endophoric	anaphoric	reference item	cataphoric

(i) *Exophoric reference* means that the identification of the reference item can be recovered from the environment of the text. This type of reference does not contribute to the cohesion of the text directly, but only indirectly when references to one and the same referent are repeated, forming a chain. Such chains are common in every day conversations with repetitions of references to the participants, like in the dialogue below.

e.g. Mother: *Jane, I must say that this dress is out of fashion.*
Jane: *It is too long.*

- Mother: *Mine* is not so beautiful.
 Jane: Well, *you* can have mine.
 Helen: Take *the red blouse*, it looks better on you than the dress.
 Jane: I will take *the dress* I think.
 Helen: As you wish...
 Jane: I am sorry.

I, this dress, mine, you, I are exophoric references.

(ii) *Endophoric reference* means that the identity presumed by the reference item can be recovered from within the text itself. As the text unfolds, the participants in a dialogue build up a system of meanings. When a New element is introduced, it becomes part of that system, and if it is correct, it can presume endophoric reference. Endophoric reference can be divided into two categories according to the direction they point to: anaphoric reference and cataphoric reference.

(ii.a) Anaphoric reference is the endophoric reference which points backwards to the unfolding text, to a referent that has already been introduced and, as a result, becomes part of the text's system of meanings. In the example above *it* is anaphoric reference.

Anaphoric reference is very spread in narrative texts where we can find long chains of anaphoric references.

(ii.b) Cataphoric reference is the endophoric reference which points forwards to the unfolding text, e.g. the reference has not been introduced yet. Cataphoric reference appears less often than the anaphoric one. Cataphoric reference is used for introducing a person into the text (example 1) or to anticipate a passage of text (example 2):

e.g. While I was waiting for my friend in front of the house I lived in, *a strange man* passed by me and said "Hello" to me.

Honestly speaking, the issue was *this*: no one wanted to assume his responsibility regarding pre-school education.

Eggins (1996: 97) identifies one more type of endophoric reference: esphoric, when the referent occurs in the phrase immediately following the presuming referent item (within the same nominal group, not in a separate clause)

e.g. I had to pick her up from *the school* she was teaching.

The definite article *the* tells us what we know about the school (it is a presuming referent item). Instead of needing to look back in the text to find references about the school we are immediately told something about it, that it is the school where *she was teaching*.

As we have mentioned above, exophora and endophora have different directions of pointing, either to referents outside the text, or to referents introduced in the text before or after the reference expression. All such expressions have in common the fact that they presuppose referents, but they differ in the type the reference which can be the same (co-reference) or another reference of the same class (comparative reference).

Co-reference can be divided into two types: *personal reference* and *demonstrative reference*.

(i) *Personal reference* is expressed by a nominal group which can function as Head or pre-modifier. The types of pronouns are: personal pronouns which can function as Thing/Head and possessive pronouns which can function as Head or Deictic/ pre-modifier.

e.g. There was *an old man* standing there. *He* seemed poor. (Thing/Head)
There was an old man standing there. *His* clothes were shabby and *his* shoes torn.
 (Deictic, conflated with either Head or Pre-modifier)

The Deictic element indicates whether or not some specific subset of the Thing is intended. The nature of the Deictic is determined by the system of Determination. The primary distinction is between specific and non-specific.

Specific Deictics are demonstrative or possessive determiners or embedded possessive nominal groups. This type has one or two deictic features: either by reference to some kind of proximity to the speaker (*this, these* = 'near me'; *that/those* = 'not near me') or by reference to person as defined from the speaker's position (*my, you, his, her, our, their or mother's, etc*) together with the possibility of an interrogative in both these categories (demonstrative *which?*, possessive *whose?*). All these have the function of identifying a type of 'thing' that is referred to.

Non-specific Deictics can be total or partial determiners. "They convey the sense of all, or none, or some unspecified sub-set" (Halliday and Matthiessen 2004: 314), e.g. *Both children are sick, is there any child in the house? Some children are sick, I haven't seen any children here.*

We should point out the fact that there are two different systems of number in the English nominal group, one associated for each type of Deictics:

(a) with specific Deictics, the system of number is non-plural/ plural. Mass nouns are grouped together with singular, in the non-plural category. As a result, *this, that* go with non-plural, and *these, those* with plural.

(b) with non-specific Deictics, the system is singular/non-singular; mass nouns are grouped together with plural, in a category of non-singular. As a result, *a, an* go with singular, *some* goes with non-singular (mass or plural).

If there is no Deictic element, the nominal group is non-specific and non-singular. In other words, a nominal group may have no Deictic element in its structure, but anyway it has Deictic value in its system.

(ii) Demonstrative references

Demonstrative reference items create co-reference in terms of the category of person. The demonstrative reference items *this/ that, these/ those* may be either exophoric or anaphoric; according to Halliday (2004) they retain a stronger deictic feature than the personal pronouns:

e.g. *I will give you this one.*

We have to take this decision today. (exophoric)

Although he won the gold medal not everyone was convinced that this award was deserved. (endophoric: anaphoric)

I am not sure if these issues regarding education and health system should be taken into account at this meeting. (endophoric: cataphoric)

This and *that* express proximity, referring to something that is near to the speaker and not near to the listener.

Halliday (2003) considers that the definite article *the* can also be considered a particular kind of demonstrative reference item, taking the 'unmarked' feature of *that*.

e.g. *The accident happened to the village road.*

This is the girl I met at the party.

In the first example we know which accident *the* refers to, even if we weren't there. In the second example we know what girl is being referred to, because we are told that it is the one I met at the party. We can then conclude that *the* has a specifying function, signaling an identity we already know. Nevertheless, there is an important difference between *the* and the demonstratives. The demonstratives state how the identity is to be established:

e.g. *my child means the child I have*

this child means the child who goes to school with my child

We should notice that *the* signals only the specificity of an entity without telling us anything about this specificity.

(iii) *Comparative references*

Comparative reference items build a relation of contrast. Comparative reference signals 'you know which'. Comparative is realized through Post-Deictics (which precede Numerals if they exist), Numeratives and Epithets (which follow Numerals if they exist) in nominal groups (Halliday and Hasan 1976: 76).

e.g. Post-deictic: *another, different, similar*

Numerative: *more, fewer, less, equally + quantifier*

Epithet: *same, different,
similarly/equal + adjective*

Comparison can also be realized through comparative Attributes in intensive attributive relational clauses (Halliday 1985: 115)

e.g. *This one was bigger.*
 Carrier Process Attribute

Taking the above considerations into account, we can observe that the comparison system is simultaneous with the options [presenting/ presuming] and [generic/ specific]. Where both types of reference are selected, the superset reference will come in front position, isolating a participant from its whole class of similar participants; e.g. *the biggest whiter building*. There can be a number of *whiter buildings*, but there cannot be more than one *biggest building*. This is the reason why we can not say **the whiter biggest building*.

3. Conclusions

Because reference is regarded as a relationship between things or facts which may be established at various distances in texts and which can also turn any passage of text into a clause participant, the best way to capture reference patterns in a text is a chart which graphically represents *reference chains* (Martin 1992: 140). The reference patterns of a text, displayed in reference chains, can tell us: which participants are the major ones; if there is any consistency in the participants, if these participants change during the story; if the text is highly cohesive (with mostly endophoric reference) or to what context the reference items depend on the text itself (with mostly exophoric reference). What is common to all these aspects is the fact that all of them tell us about the *textual* meanings being realized in the text. Thus we can recognize a link between the discourse domain of reference and the semantics of the text. This link has two different aspects: one at the text level and the other at the semantic level.

The types of reference patterns are different according to the way the text was constructed. Spoken texts which involve a face-to-face communication will contain mostly exophoric reference. Written texts will contain mostly endophoric reference, with esphoric reference as a common type.

References

- Eggins, S. (1994) *An Introduction to Systemic Functional Linguistics*, London: Pinter.
Halliday, M.A.K. (1995) *An Introduction to Functional Grammar*, 1-st edition, London: Arnold.
Halliday, M.A.K. (2003) *On Grammar*, ed. Jonathan Webster, London & New York: Continuum.
Halliday, M.A.K. and Hasan, R. (1976) *Coherence in English*, London: Longman.
Halliday, M.A.K. and Martin, J.R. (eds) (1981) *Readings in Systemic Linguistics*, London: Arnold.
Halliday M.A.K. and Matthiessen, C. (2004) *An Introduction to Functional Grammar*, 3-rd edition, London: Arnold .

- Hasan, R. (1984) "Coherence and cohesive harmony" in J. Flood (Ed.), *Understanding Reading Comprehension: Cognition, Language, and the Structure of Prose*, 181–219, Newark, DE: International Reading Association.
- Hawkins, J. A. (1978) *Definiteness and Indefiniteness: A Study in Reference and Grammaticality Prediction*, London: Croom Helm.
- Hoey, M. (1993) *On the surface of discourse*, London: George Allen and Unwin.
- Jordan, M. P. (1998) "Pragmatic, stylistic and grammatical limitations on choice: a study of cause-effect signalling in English" in A. Sanchez-Macarro & R. Carter (Eds.), *Linguistic Choice across Genres: Variation in Spoken and Written English*, Amsterdam & Philadelphia: John Benjamins, pp. 65–86.
- Martin, J.R. (1992) *English Text: System and Structure*, Amsterdam: Benjamins.

Galați University Press

Editors: Elena Croitoru & Floriana Popescu

Proceedings of the 4th Conference *Translation Studies: Retrospective and Prospective Views*
8-9 October 2009, "Dunărea de Jos" University, Galați, ROMÂNIA

pp. 18-23

A SYSTEMIC INTERPRETATION OF J. K. ROWLING'S "HARRY POTTER" AND STEPHENIE MEYER'S "TWILIGHT"

Cristina CHIFANE

When rendering a particular text from the source language into the target language, the translator should take into consideration the multi-layered structure of the language. Barbara M. H. Strang discusses modern English structure referring to "language as an articulated system of signs" (1968: 6). On the other hand, Ferdinand de Saussure defines *semiology* as "a science that studies the life of signs within society" (Matthews 2003: 135) considering that linguistics is only a part of the general science of semiology.

A system is understood in terms of its units and their combinatory relationships. According to the stratification principle (Hjelmslev 1967), the linguistic levels are hierarchically organized, that is a unit of a certain level is made up of one or more units of the inferior level. Consequently, there are many more units at a superior level than at an inferior one. Stratification creates the following linguistic levels: a) the level of the distinctive features; b) the level of the phoneme and of the semanteme; c) the morpheme, the word and the enunciation levels (Bidu-Vrânceanu et. al 1997: 476).

Since distinctive features represent the irreducible components of a linguistic unit, they could be easily identified by means of componential analysis (Coșeriu 1973; Hjelmslev 1967; Lyons 1995). The term is usually used in phonology with reference to particular articulatory or acoustic characteristics of sounds. Distinctive features coexist in combinations called *phonemes* from the point of view of expression or form and *semantemes* from the perspective of content. What the definitions of the phoneme have in common is that it is a minimal invariable linguistic unit of the phonetic system of a language: "a generalized conception of a speech-sound belonging to a particular language" (Darbyshire 1971: 66); "the idealization that represents each area of distinctive sound" (Bolinger 1975: 36); "sound that is used to distinguish the meanings of words" (Katamba 1994: 14). The branch of linguistics which studies the sound system of a language is called phonetics. A more recent branch of linguistics is phonology, also referred to as *phonemics*, *phonematics* or *functional phonetics*. According to Tatiana Makarenko, its object of study is "the social function of different sound phenomena by which is understood a meaning-differentiating function of sounds, stress, intonation and juncture (a transition from one speech sound to the next)" (1998: 10). The other units, the semantemes, comprise both lexical and grammatical features.

At the next level, the word *morpheme* is generally acknowledged as the minimal linguistic unit endowed with meaning. Thus, the term designates: "those segments into which utterances can be divided in order to display the structure of the utterances and through that the grammatical structure of the language" (Darbyshire 1971: 53); "minimal carriers of meaning" (Bolinger 1975: 84); "the smallest unit that has meaning or serves a grammatical function in a language" (Katamba 1994: 14). Morphology studies the form of

morphemes, whereas semantics focuses upon their content. More morphemes make up a superior unit, the *word*, which is traditionally dealt with by lexicology.

Lexis is a level of linguistic organization that immediately attracts attention mainly due to diverse and rapidly changing material and it needs thorough investigation. The *utterance*, *enunciation* or *statement* is positioned above the word, being defined as "any stretch of talk, by one person, before and after which there is silence on the part of that person" (Harris 1951: 24). An utterance is the result of the meaning and the internal organization of its components, as well as of the linguistic and extralinguistic context. Barbara M. H. Strang differentiates between *utterance* and *sentence*, describing the latter as "a linguistic unit that has internal but no external grammatical relations" (1968: 71).

A professional translator should have a wide perspective upon the organization of the language as a system and be constantly aware of all the levels mentioned above. The present study highlights the importance of systemic interpretation in the translation process of two famous novels dedicated to adolescents, J. K. Rowling's *Harry Potter and the Philosopher's Stone* (1997) and Stephenie Meyer's *Twilight* (2005). They are both the first volumes of some longer series (*Harry Potter and the Chamber of Secrets* - 1998, *Harry Potter and the Prisoner of Azkaban* - 1999, *Harry Potter and the Goblet of Fire* - 2000, *Harry Potter and the Order of Phoenix* - 2003, *Harry Potter and the Half-Blood Prince* - 2005, *Harry Potter and the Deathly Hallows* - 2007 versus *New Moon* - 2006, *Eclipse* - 2007 and *Breaking Dawn* - 2008) which brought world-wide recognition to their authors. At a time when children were thought to be abandoning books for computers and television, these two novels proved that teenagers could still be attracted to reading, even become incredible fans knowing lines and characters by heart. Having acquired such a fame, they were sold in millions of copies all over the world and the translators' job was to promptly and professionally find those equivalents that were as close as possible to the original text.

J. K. Rowling's *Harry Potter and the Philosopher's Stone* (1997) as well as Stephenie Meyer's *Twilight* (2005) have out-of-the-ordinary themes which require a highly symbolic language which, nevertheless, preserves its simplicity and beauty. Symbolism, light humour, irony and sarcasm form an interesting blending in a novel about the magical world of a little sorcerer as well as in a novel about love at first sight between a young girl and a vampire. Out of all the levels which make up the system of a language, the two novels mentioned above will be analyzed with respect to the phonetic, phonological, lexical and stylistic levels since I consider them relevant for the creation of unique fictional worlds.

At the phonetic and phonological level, an interesting issue to be discussed in both J. K. Rowling's novel and Stephenie Meyer's novel is that of the importance of intonation. Leon Levițchi refers to intonation as representing the variations of pitch according to the way the vocal cords vibrate (2000: 53). In his opinion, intonation can be: equal (when pitch is preserved on the same musical note), rising (when it raises to a higher note) and falling (when it decreases to a lower note). In general, intonation may perform the following functions: accentual (expressed by the accent component of intonation), attitudinal (expressing the emotion or attitude of the speaker), grammatical (distinguishing between various types of sentences, such as questions, statements, exclamations) and discursive (focusing the listener's attention on aspects of the message that are most important). As a matter of fact, the functions of intonation are clearly differentiated only for didactic purposes since in real speech or writing intonation may acquire multiple functions at the same time.

In written texts, intonation has to be deduced by means of the linguistic context. For example, when Ron Weasley is first introduced to Harry Potter, he uses intonation to express his uncertainty and bewilderment that he might actually get to know the one he has heard so much about: "Are you really Harry Potter?" Ron blurted out." (Rowling 1997: 64) – "Chiar ești Harry Potter? întrebă Ron, parcă nevenindu-i să creadă." (Rowling 2006: 76). The accent

falls on the most prominent word in the utterance, the adverb *really* which occurs in front position in Romanian due to emphatic reasons. Ron's intonation combines both accentual and attitudinal functions. In *Twilight*, Jessica, Isabella's bugging friend, wants to know everything about her relationship with Edward. The tirade of questions she addresses Isabella contains words that are accentuated through italicization: "Is that *possible*?"; "I mean, do you *really* like him? she urged."; "How *much* do you like him?" (Meyer 2005: 105) - "E *posibil* aşa ceva?"; „Vreau să spun, îți place *pe bune* de el? mă îndemnă ea.”; “Cât de *mult* îți place de el?” (Meyer 2008: 165) The italicized words carry the accent and express Jessica's interest, incredulity or surprise.

At the lexical level, a major type of relationship which should be properly understood and interpreted by any professional translator is that of synonymy. *Harry Potter and the Philosopher's Stone* displays a wide range of ideographic synonymous couplets, as in the case of *strange – mysterious, fear – horror, shout – scream*: "They were the last people you'd expect to be involved in anything *strange* or *mysterious*, because they just didn't hold with such nonsense" (Rowling 1997: 1) - "Erau ultimii oameni de la care te-ai fi aşteptat să fie amestecați în ceva *straniu* sau *misterios*, fiindcă, pur și simplu, nu credeau în astfel de aiureli!" (Rowling 2006: 5); "Mr. Dursley stopped dead. *Fear flooded him*" (1997: 3) - "Domnul Dursley încremenii locului. Îl năpădi *groaza*" (2006: 7), "And to Harry's *horror*, a voice answered, and the voice seemed to come from Quirrell himself" (1997: 189) - "Și, spre *groaza* lui Harry, o voce care părea să vină din trupul lui Quirrel, îi răspunse" (2006: 223); ““*LIAR!*” Harry *shouted* suddenly”(1997: 190) - “- Mincinosule! *izbucni Harry*” (2006: 225), “Harry sprang toward the flame door, but Voldemort screamed “*SEIZE HIM!*” and the next second, Harry felt Quirrell's hand close on his wrist” (1997: 191) - “Harry o zbughi spre ușa în flăcări, dar vocea *tipă* înfiorător: Pune mâna pe el! În clipa următoare, mâna lui Quirrel îi strângea încheietura.” (2006: 225)

In *Twilight*, Stephenie Meyer uses synonymous series, such as *to look – to peek – to gawk – to watch – to see – to glare – to gaze – to stare – to glance*. In this synonymous series, the verb *to look* is the dominant term, whereas all the other synonyms preserve its main meaning, but differ conceptually acquiring slightly different meanings. For example, the verb *to peek* is used with the meaning of "to look quickly at something, especially something that you are not supposed to see" (Longman 2001: 1043): "Charley peeked sideways at me with a hopeful expression." (Meyer 2005: 6). In the Romanian version of the novel, Laura Frunză translated this verb by means of the Romanian phrase "a se uita cu colțul ochiului": "Charlie se uită către mine cu colțul ochiului având o expresie plină de speranță pe față." (Meyer 2008: 16) I consider that a much more appropriate translation of the verb *to peek* would be the one registered in *Dicționar englez-român*: "a privi îscoditor." (2004: 690)

Another interesting synonym of *to look* is the verb *to gawk* used by Isabella Swan to talk about the way her literature teacher, Mr. Mason, looked at her: "He *gawked* at me when he saw my name – not an encouraging response – and of course I flushed tomato red" (2005: 9) - "A căscat gura la mine când mi-a văzut numele – o reacție nu prea încurajatoare – bineînteles, mi-au luat obrajii foc." (2008: 22) The translator manages to preserve the meaning of the English verb: "to look at something for a long time, in a way that looks stupid." (Longman 2001: 586) Out of more translation variants "a se holba, a se zgâi; a căsca gura", she chose a Romanian phrase with expressive connotations. When Isabella Swan sees Edward Cullen and his family for the first time, she is so fascinated by the way they look, that she says: "I *stared* because their faces, so similar, were all devastatingly, inhumanly beautiful" (2005: 11) - "Mă *holbam* pentru că fețele lor, atât de diferite de ale noastre, atât de asemănătoare între ele, erau devastator și inuman de frumoase." (2008: 25) The meaning of the verb *to stare*, "to look at something or someone for a long time without moving your eyes" (2001: 1405) is best rendered into Romanian by means of the following verbs and

phrases: "a se uita fix, a se zgâi, a se holba (la)." (2004: 894) Webster's *Encyclopedic Unabridged Dictionary* establishes the common meaning as well as the differences among the verbs *to look*, *to watch* and *to see*. They all imply being aware of things around one by perceiving them through the eyes: "*To watch* is to be a spectator, to look on or observe or to fix the attention upon during passage of time; *to look* is to direct the gaze with intention of seeing, to use the eye-sight with intention; *to see* is to perceive with the eyes, to obtain a visual impression, with or without fixing the attention" (1989: 1611). In Stephenie Meyer's novel, both the verb *to look* and the verb *to watch* appear in the same paragraph illustrating the lexical differences between them and at the same time suggesting the Cullens' indifferent attitude towards everybody else in the cafeteria and Isabella's growing interest: "They were all *looking* away – away from each other, away from the other students, away from anything in particular as far as I could tell. As I *watched*, the small girl rose with her tray – unopened soda, unbitten apple – and walked away with a quick, graceful lopé that belonged on a runway. I *watched*, amazed at her lithe dancer's step [...]" (2005: 11)

The Romanian translator rightfully resorts to the verb *a privi* for the English verb *to watch* and to the verb *a se uita* as an equivalent for the English verb *to look*, repeating it three times in order to emphasize the unusual lack of interest of the Cullen boys and girls: "Toți se uitau în altă parte – nu se priveau, nu se uitau la ceilalți elevi, nu se uitau la nimic în special din câte mi-am putut da seama. În timp ce îi priveam, fata cea scundă s-a ridicat cu tava cu mâncare - cu sucul nedesfăcut și mărul neînceput - și s-a îndepărtat cu un mers rapid și grațios ca al unui manechin pe podium. Am privit-o, uimită de pasul ei de dansatoare [...]" (2008: 25) As for the verb *to see*, it is used by Isabella to describe what she saw when she was saved from death by Edward's providential intervention: "I *saw* several things simultaneously" (2005: 28) – "Am văzut mai multe lucruri în același timp." (2008: 51)

As Isabella gets more and more interested in Edward Cullen, she cannot restrain herself to look at him, hoping that nobody else will observe her furtive looks: "I glanced sideways at the beautiful boy, who was looking at his tray now, picking a bagel to pieces with long, pale fingers" (2005: 12) – "M-am uitat cu coada ochiului la frumosul băiat, care își privea acum tava, fărâmîțând un covrig cu degete lungi și palide." (2008: 26) In English, the verb *to glance* means "to quickly look at someone or something once" (Longman 2001: 600), whereas perhaps the best Romanian equivalent would be "a arunca o privire la." (DER 2004: 413)

When Edward realizes that he cannot escape the fascination Isabella exerts upon him, he desperately wants to do something to change things: "But Edward Cullen's back stiffened, and he turned slowly to *glare* at me – his face was absurdly beautiful – with piercing, hate-filled eyes" (2005: 15) - "Dar spatele lui Edward Cullen s-a întepenit și el s-a întors încet să se uite urât la mine – cu fața lui absurd de frumoasă – cu ochii pătrunzători, plini de ură." (2008: 31) In order to grasp the meaning of the verb *to glare*, "to look angrily at someone for a long time" (Longman 2001: 600), we have to pay attention to context since DER provides the following Romanian equivalents: "a se uita sever și fix la; a exprima (ură, sfidare) cu privirea." (2004: 413) As time passes by, Isabella and Edward fall in love, the latter not understanding what happens to him: "But instead he continued to *gaze* with probing intensity into my eyes." (2005: 37) – "Dar în loc să facă asta, continuă să se uite cu o intensitate cercetătoare în ochii mei." (2008: 66) Isabella does not use the verb *to gaze* ("to look at someone or something for a long time, giving it all your attention often without realizing you are doing so" (Longman 2001: 586) accidentally; she chooses to use it in order to highlight the impact Edward's scrutinizing look has upon her. Perhaps, the translator would have had to accentuate meaning replacing the too neutral verb *a se uita* with one of the Romanian phrases "a privi fix; a privi uimit; a se uita țintă." (DER 2004: 400)

The conclusion is that the Romanian translator would rather use a phrase to translate an English verb. This may happen simply because she considers that the Romanian phrases she makes use of have the same lexical and expressive connotations as the English verbs. We agree with the fact that "English is particularly rich in synonyms because it is a hybrid language. It has acquired its elements, phonological, grammatical and lexical, not from a single source but from several" (Darbyshire 1967: 158), but this does not mean that Romanian is not rich in synonyms too.

In point of style, we have identified a number of features which distinguish J.K. Rowling's style from that of Stephenie Meyer and of other authors whose works are dedicated to children and adolescents. The use of figures of speech and the creation of a world of symbols is what make the two novels unique, each of them in its own way. *The Concise Oxford Dictionary of Literary Terms* defines a figure of speech as "an expression that departs from the accepted literal sense or from the normal order of words, or in which an emphasis is produced by patterns of sound." (Baldick 1991: 83)

The third person narrator in *Harry Potter and the Philosopher's Stone* sees the world of magic and the characters that populate it through the eyes of the inexperienced Harry Potter who is easily fascinated by everything around him. For example, when he meets Hagrid for the first time, he is impressed by his overwhelming appearance, therefore he uses different epithets to describe him: "A giant of a man was standing in the doorway. His face was almost completely *hidden* by a *long, shaggy mane* of hair and a *wild, tangled beard*, but you could make out his eyes, glinting like *black beetles* under all the hair" (Rowling 1997: 30) - "În prag stătea un munte de om. Fața îi era aproape complet acoperită de pletele zbârlite și tepoase și de barba încâlcită. Doar ochii i se vedea din toată claiua aceea de păr, strălucind în întuneric" (Rowling 2006: 39).

Stephenie Meyer's novel abounds in epithets, metaphors and similes used by the protagonist, Isabella Swan, when she describes a character, a place or a feeling she has. For example, she uses metaphoric epithets to describe Phoenix, the city in Arizona she is forced to leave to go live with her father: "I loved the *vigorous, sprawling city*" (Meyer 2005: 4) - "Iubeam acel oraș *mare și plin de viață*." (Meyer 2008: 13) She resorts to epithets again when she describes her mother or the Cullens: "How could I leave my *loving, erratic, harebrained* mother to fend for herself?" (2005: 4) - "Cum puteam să-l las pe mama mea *iubitoare, amețită și cam prostutată* să se descurce singură?" (2008: 13) or "They didn't look anything alike. Of the three boys, one was *big – muscled* like a *serious weight lifter*, with *dark, curly hair*. Another was *taller, leaner*, but still *muscular*, and *honey blond*. The last was *lanky*, less *bulky*, with *untidy, bronze-colored hair*" (2005: 11) - "Nu semănau deloc între ei. Dintre cei trei băieți, unul era *solid, musculos* ca un halterofil de categorie grea, cu *păr negru și creț*. Altul era mai *înalt, mai slab*, dar tot *musculos*, cu *părul de culoarea mierii de albine*. Ultimul dintre ei era *înalt și subțire, nu prea voinic*, cu *păr castaniu, dezordonat*." (2008: 24)

Moreover, Isabella makes use of metaphors and similes to symbolically portray the strange atmosphere in Forks: "You could never see the sky here; it was *like a cage*" (2005: 8) - "Aici nu puteai vedea nicodată cerul; erai *ca într-o cușcă*" (2008: 19); "Forks was literally *my personal hell on earth*" (2005: 15) - "Forks era *iadul meu pe pământ, la propriu*" (2008: 30); "It seemed like a heaven, already the closest thing to home I had in this *damp green hole*" (2005: 15) - "Mi se părea ca un refugiu, deja cel mai familiar lucru în gaura astă de lume umedă și verde." (2008: 31)

To conclude, all linguistic levels are in a close relationship and interpenetrate contributing to the creation of a fictional world. A systemic interpretation of texts could certainly be considered a proper way of studying the inner mechanisms of the respective texts, allowing us to decipher the multitude of minute details and structures that make up the whole and ensure the beauty and success of the author and his work.

References

- Baldick, Chris (1991) *The Concise Oxford Dictionary of Literary Terms*, New York: Oxford University Press.
- Bidu-Vrânceanu, Angela et al (1997) *Dicționar general de științe ale limbii*, București: Editura Științifică.
- Bolinger, Dwight (1975) *Aspects of Language*, New York/Chicago/San Francisco/Atlanta: Harcourt, Brace Jovanovich, Inc.
- Coșeriu, E. (1973) *Lezioni di linguistica generale*, Torino: Boringhieri.
- Coteanu, Ion (1998) *Crestomatie de lingvistică generală*, București: Editura Fundației "România de mâine"
- Darbyshire, A. E. (1967) *A Description of English*, London: Edward Arnold Ltd.
- *** (2001) *Dictionary of Contemporary English*, third edition, London: Longman.
- *** (1999) *Dictionary of Literature*, Scotland: Geddes & Grosset.
- *** (2004) *Dicționar englez-român*, Ediția a II-a, București: Univers Enciclopedic.
- Hjelmslev, L. (1967) *Preliminarii la o teorie a limbii*, București.
- Hulban, Horia (2001). *Syntheses in English Lexicology and Semantics*, Iași: Spanda.
- Katamba, Francis (1994) *English Words*, London and New York: Routledge.
- Langacker, Ronald W. (1968) *Language and its Structure*, New York/Chicago/San Francisco/Atlanta: Harcourt, Brace & World, Inc.
- Levițchi, Leon (2000) *Manualul traducătorului*, București: Teora.
- Lyons, J. (1995) *Introducere în lingvistica teoretică*, București: Editura Științifică.
- Makarenko, Tatiana (1998) *Contemporary English Phonetics*, Cluj: Echinox.
- Matthews, Shawn, Taras Sibișan, Aura (2003) *Theories: A Reader*, București: Paralela 45.
- Meyer, Stephenie (2008) *Amurg*, București: Rao.
- Meyer, Stephenie (2005) *Twilight*, New York: Little, Brown and Company.
- Rowling, J.K. (1997) *Harry Potter and the Philosopher's Stone*, Scholastic Press.
- Rowling, J.K. (2006) *Harry Potter și piatra filozofală*, București: Egmont.
- Strang, Barbara M. H. (1968) *Modern English Structure*, London: Edward Arnold Ltd.
- Sweet, Henry (1964) *The Practical Study of Languages*, London: Oxford University Press.
- Şlapac, Alina (2000) *A Dictionary of Synonyms*, București: All.
- *** (1989) *Webster's Encyclopedic Unabridged Dictionary of the English Language*, New York: Gramercy Books.

Galați University Press

Editors: Elena Croitoru & Floriana Popescu

Proceedings of the 4th Conference *Translation Studies: Retrospective and Prospective Views*
8-9 October 2009, "Dunărea de Jos" University, Galați, ROMÂNIA

pp. 24-28

DIE ANGLIZISMEN IN DEN MEDIEN – MODE ODER NOTWENDIGKEIT?

Mihaela CÎRNU

Hört man den Begriff „Anglizismus“, denkt man in erster Linie an „Fremdwort“. Als Angehöriger einer Sprachgemeinschaft ist man an bestimmte Struktur (Morphologie und Syntax) und Aussprache (Phonologie) seiner Muttersprache (Nationalsprache) gewöhnt. Wörter der eigenen Sprache vermitteln Eindruck der Durchsichtigkeit und Vertrautheit. Begegnet dem Sprachbenutzer ein Wort nicht zur Struktur seiner Gewohnheitssprache paßt, so ist ihm dieses Wort nicht vertraut – es ist ihm fremd. Daß Fremdwörtern aufgrund dieser Tatsache häufig Mißtrauen entgegen gebracht wird, liegt also an der Unmotiviertheit ihrer morphologischen und semantischen Struktur (Saussure). Im Verlauf dieser Arbeit soll herausgestellt werden, inwieweit dieser Sachverhalt auf den Anglizismus in der deutschen Sprache zutrifft.

Die rumänische Sprache ist im Laufe der geschichtlichen Entwicklung bis heute dem wechselseitigen Einfluß verschiedener Kulturen und Modeerscheinungen somit also verschiedene Sprachen ausgesetzt. Man spricht auch von „Entlehnungsepochen“, die eine Sprache durchmacht. Im 17. und 18. Jahrhundert hat die „Modeerscheinung“ des Französischen einen nachhaltigen Einfluß auf die rumänische Sprache. Im 19. Jahrhundert wurde das Französische allmählich vom Englischen abgelöst.

Gegen Ende des 20. Jahrhunderts richten sich viele Fragen auf über nationale Probleme und Aufgabenbereiche, die Kritik an Fremdwörtern sollte massiv in Frage gestellt werden. Die einzelsprachliche Betrachtung von Anglizismen sollte daher heute im Zusammenhang mit der zunehmenden Internationalisierung unserer Wortschätze angesehen werden. Heute sind sich viele Linguisten darüber einig, dass viele europäische Länder einen gleichen lexikalischen Lehnwortbestand besitzen, der aus internationalen Kontakten mit politischen, kulturellen ökonomischen etc. Voraussetzungen resultiert.

Die sprachlichen Gemeinsamkeiten in den verschiedenen Sprachen werden mit dem Begriff „Internationalismus“ erfasst. Im wesentlichen handelt es sich bei „Internationalismus“ um eine zusammenfassende Bezeichnung für sprachliche Einheiten (verschiedene Wörter), die sich in verschiedenen internationalen Sprachen (unbestimmte Anzahl) finden. Diese Wörter haben ein bestimmtes Mass an formaler und inhaltlicher Übereinstimmung (engl. *theatre*, dtsc. *Theater*, frz. *théâtre*, ital. *teatro*, span. *teatro*, rum. *teatru*).

In diesem Sinne hat sich Englisch zu einer Weltsprache entwickelt, man denke nur an das „Euro-Englisch“ in Brüssel, an den „Airspeak“ im Luftverkehr und den Seaspeak auf den Weltmeeren. Englisch wird heute daher vielfach als „Lingua Franca“ (Verkehrssprache eines größeren, mehrsprachigen Raumes) bezeichnet.

Die wichtigsten Motive für den allgemeine Gebrauch von Anglizismen in der rumänischen Sprache sollen im folgenden zusammengefaßt werden.

a) *Sprachökonomische Faktoren*

Da in der Gemeinsprache ein allgemeiner Trend in Richtung Sprachökonomie geht sind englische Einsilber sehr verbreitet: Film, Club, Trend, Dock, Pop, Stop, Tip. Auch Initialwörter, und Klammerformen sind sehr beliebt: Hi-Fi (High Fidelity), Laser, Radar, AIDS, LP (Long Playing), Motel (Motor-Hotel), Smog (smoke + fog), Pop (popular), VIP (Very Important Person), Strip (Striptease).

b) *Sachentlehnung und Differenzierung*

Anglizismen stellen häufig eindeutig definierbare Zeichen für bestimmte Sachverhalte und Techniken dar, wobei zugleich die Herkunft angezeigt wird. Anglizismen dienen daher in vielen Bereichen als fachsprachliche und wissenschaftliche Verständigungsmittel und bieten neue Differenzierungsmöglichkeiten. Durch Anglizismen können Wortfelder erweitert werden z.B. im Bereich Musik: Chanson, Schlager, Lied / Song, Hit, Oldie.

c) *Ausdrucksvariation und Expressivität*

Anglizismen stellen Synonyme dar, sind häufig ein Ersatz für Wörter der eigenen Sprache, die mit Konnotationen und Assoziationen beladen sind, und können zur Verstärkung des Ausdrucks eingesetzt werden.

d) *Prestigewert*

Durch Anglizismus kann Positives, Wertneutrales assoziiert werden. Ein Anglizismus kann eine neue bevorzugte Haltung zur bezeichneten Sache wiederspiegeln und zeigt einen Wandel sozialer Verhältnisse an, z.B. Teenager statt Backfisch (Tabu-Umschreibung und Euphemisierung).

e) *Weltsprache Englisch*

Aufgrund der Führungsrolle der USA in Wissenschaft und Technik ist Englisch Weltsprache. Der Bestand an Anglizismen im Deutschen gibt daher Auskunft über den eigenen kulturellen Standard und den Wissensstand.

Funktion von Anglizismen in der Presse Sprache

Wenn man untersucht in welchen Bereichen Anglizismen verwendet werden fällt auf, dass der Gebrauch in den Massenmedien sehr hoch ist. Aus dieser Quelle gelangen die meisten Anglizismen in die rumänische Gemeinsprache. Bei der folgenden Betrachtung sollen die Motive für den Gebrauch von Anglizismen in der rumänischen Pressesprache als einer Form von Schriftsprache dargestellt werden.

Anglizismen erfüllen in der Presse eine bestimmte Mitteilungsfunktion. Zunächst werden Anglizismen in der Presse wie auch in der Gemeinsprache ohne Zweifel aus ökonomischen Gründen verwendet. Da ein Zeitungstext abwechslungsreich, aktuell und interessant gestaltet werden soll, dienen Anglizismen außerdem zur Variation des sprachlichen Ausdrucks. Anglizismen zeichnen sich durch ihre Auffälligkeit, ihre Bildhaftigkeit, durch die Möglichkeiten der Wortspielerei aus, und dienen der Ausdrucksverstärkung. Dadurch wird dem Text ein bestimmter Stil verliehen. Anglizismen stellen daher funktional-stilistisch differenzierte Sprachzeichen dar, die funktional oder expressiv verwendet werden können. Der Gegensatz dazu sind funktional-stilistisch undifferenzierte Sprachzeichen, die zum Grundwortschatz gehören, gleich gebraucht und verstanden werden.

Durch den Gebrauch von Anglizismen kann dem Text ein bestimmter Kolorit verliehen werden. Ein Kolorit kennzeichnet die besondere Stimmung, Eigenart und Atmosphäre einer Schilderung. Begleit- und Nebenvorstellungen, reaktive Gefühlen und Stimmungen, die beim Gebrauch des Anglizismus mitschwingen, tragen zum Kolorit bei. Man unterscheidet zwischen Lokalkolorit, Fachkolorit und Sozialkolorit.

Neben der Funktion als Kolorit werden Anglizismen aufgrund ihrer Expressivität verwendet. Anglizismen können dem Text einen bestimmten Ton verleihen, sie werden

häufig in humoristischer, parodistischer und ironischer Weise verwendet (=vom Kontext abhängig).

Da Anglizismen häufig konnotative Bedeutungsmerkmale aufweisen können sie auch zur Euphemisierung oder Tabu-Umschreibung verwendet werden. In dem Zusammenhang haben Anglizismen drei affektivische Funktionen: Sie können einen Sachverhalt aufwerten (z.B. in der Werbesprache), abwerten oder verhüllen. Hier besteht jedoch die Gefahr, dass Anglizismen als Mittel der Täuschung, Beeinflussung und Menschenlenkung eingesetzt werden.

Die Frage ist, ob rumänische Wörter wirklich fehlen und wo „Besatzung“ und „Nachrichten“ sind vorhanden und brauchen nicht durch *crew* oder *news* ersetzt zu werden. „Meisterliga“, „e-Post“ oder „Geländerad“ hätten anstelle von *Champions League*, *e-mail* oder *mountain bike* gewählt werden können, als diese Dinge aufkamen. Gelernte Sprachwissenschaftler versuchen mühsam darzulegen, dass *shop* nicht dasselbe ist wie „Lader“, und *bike* nicht einfach „Fahrrad“ bedeutet.

Räumen wir ein, dass es schwierig wäre, *talk show*, *baby*, *party* oder *training* durch rumänische Wörter zu ersetzen. Aber im Grunde sind auch diese englischen Ausdrücke überflüssig. An ihrer Stelle hätten – bei mehr Treue zur eigenen Sprache! - von Anfang an rumänische Wörter gebraucht werden können. Sie waren vorhanden, und die neuen Bedeutungen – wenn es sie tatsächlich gibt - wären in sie eingegangen. Die englischen Wörter stehen jeweils für nicht genutzte Möglichkeiten der rumänischen Sprache. Für einen anderen Umgang mit der eigenen Sprache geben die Engländer und überhaupt alle Angelsachsen uns ein Beispiel. Sie kommen mit ihrem Englisch aus, um die Dinge dieser Welt zu benennen. Um sich zu verständigen, benutzen sie jahrhundertealte, ehrwürdige und bewährte Wörter wie *news*, *girl*, *chat*, *talk*, *fun*, *show*, *snack*, *top*, *service*, *event* usw. Der *chat* übers Internet zwischen einem Schotten und einem Neuseeländer mag etwas anderes sein als der Schwatz in einer englischen Kneipe im 18. Jahrhundert. Trotzdem wird das alte Wort für geeignet befunden, um eine neue Sache von heute zu bezeichnen. „Modern“ bedeutet das Gegenteil von „traditionell, überkommen, altbacken“. Gesprochene Sprache ist überkommene, tradierte Konvention. Vereinbarte Wörter bezeichnen Gegenstände oder Gedanken und werden nach sprachspezifisch tradierten Regeln zu Aussagen gefügt. Wer in seiner Sprache besser als nur flüchtig verstanden werden will, muss sich an deren Regeln halten.

Sprachschwache Werber, aufgeblasene Grosssprecher, gedankenlose.

Schnellschreiber, trendgestylte Szenehaie und denkfaule Bürokraten beschwatschen uns auf Englisch, wenn sie uns nicht davon überzeugen können, warum wir eine neue Ware, einen Trend, einen neuen Gedanken oder die neueste Verwaltungsmassnahme ohne Murren als „unkonventionell“ anerkennen oder hinnehmen sollen.

Der Zeitpunkt, zu dem alle anderen Sprachen zu Gunsten des Englischen endgültig ausser Mode sind, wäre auch das Ende der Modernität des Englischen. Denn gegen welche Sprache könnte es sich denn dann noch als modern abheben? Es hat seine Modernität von denjenigen Sprachen, die ihm zuliebe sozusagen (ver)modern müssen, doch nur geliehen! Es gibt keinen sprachlichen Grund, dem Englischen von vornherein mehr Modernität und Unkonventionalität zuzutrauen als anderen modernen Sprachen.

Werbung weckt Wünsche weniger durch sprachliche Information als durch Manipulation des Unterbewusstseins durch Wunschbilder. Die Vorspiegelung von Information durch Manipulation gelingt mit Hilfe vorgefertigter Sprachsignale, die die gewünschten Bilder in uns freigeben. Sie erzeugen oberflächliche Wunschbilder von Modernität, „multi-kulti“ und Omnipotenz in (und von) uns. Zum sprachlichen Informationsaustausch sind diese Wörter und Ausdrücke nicht gedacht. Deshalb meldet unser Muttersprachgefühl Widerspruch gegen sie an. Diesen Widerspruch wollen uns die

werbenden Signalgeber und werbewissenschaftlichen Helfer ausreden. Natürlich kennen auch wir die englische Bedeutung von Stummel- und Stammelwörtern der Sorte *fun, light, power, kids, event, shop, wellness* und Tausenden mehr. Doch darauf kommt es im Werber-Englisch nicht an. Es soll nicht unseren englischen Wortschatz bereichern, sondern unsere Wünsche und Lebensentwürfe auf (oder in) Warenform bringen. Zum Beispiel erhält ein Schaufensterbummel namens *shopping* erst durch den Kaufakt seine geniesserische Dimension. Die Dimensionen „Beschaulichkeit“, „Träumen“ und „wunschlos glücklich“ haben in *shopping* keinen Platz. Ähnliches gilt für den Ersatz von „Glück“ oder „Spaß“ durch *fun*, von „Wohlgefühl“ durch *wellness*.

Jeder Tag, an dem wir solchen Sprachmanipulationen verfallen, bringt uns dem Verfall unserer Muttersprache und der *Cocacolisierung* unseres Blicks auf die Wirklichkeit näher.

„Die Sprache lebt.“ Dieses abgedroschene Klischee wird von arglosen Zeitgenossen benutzt, um die der rumänischen Sprache aufgepropften anglo-amerikanischen Brocken als Zeichen von Leben und natürlicher Entwicklung hinzustellen. Gleichzeitig lehnen sie Sprachpflege als lenkende Eingriffe in den Sprachgebrauch ab.

Schon der alte Griech Platon bemerkte, Sprache sei nicht *physis* (Natur), sondern *nomos* (Vereinbarung, Konvention).

Die Anglizismen verdrängen rumänische Wörter. Wo *single, news, bike* und *shop* Wörter wie „Junggeselle“, „Nachrichten“, „Fahrrad“, und „Laden“ oder „Geschäft“ ersetzen, sterben die rumänischen Ausdrücke aus. Es ist barer Unsinn, diesen Vorgang als „Leben“ zu bezeichnen. Hier „lebt“ nur die englische Sprache – wie die Made im Speck. Die rumänische Sprache wäre allerdings zu einer Art munterem Leben erblüht, hätten wir die neuen Dinge wie *airbag, electronic cash, homepage, laptop, park and ride, shuttle* usw. mit neuen rumänischen Ausdrücken bezeichnet oder vergessene, aber vorhandene alte Wörter wieder benutzt.

Die Jugendsprache als eine Varietät des Rumänischen ist für die Anglizismenforschung von großer Bedeutung, da Anglizismen (neben den Lautwörtern) gemeinhin als jugendsprachlich eingestufte Spezifika gelten. Hierbei tauchen Anglizismen sowohl in der gesprochenen als auch in der geschriebenen Sprache auf. Die Entlehnungen in der deutschen Jugendsprache gelten bereits in der Gebersprache als nicht-standardsprachlich und werden als Substandard-Entlehnungen bezeichnet.

Über die drei Wortarten Substantiv, Adjektiv und Verb hinaus, werden in der Jugendsprache u.a. Elemente wie Interjektionen und Gesprächspartikeln (*wow, well, shit, anyway*), Anreden und Grussformeln (*yoh, hi, hey, bye, peace*) sowie Routineformeln und Slogans (Good Stuff, No Joke!, So what?, here we are!) entlehnt und verwendet. Die syntaktische Einbettung des entlehnten Material kommt hierbei einem satzinternen Sprachwechsel (Code-Switching) gleich.

Eine Reihe der oben genannten Motive für den Gebrauch von Anglizismen gelten auch für die Jugendsprache (z.B. Sprachökonomie, Expressivität, Ausdrucksvariation, Euphemisierung und Tabu-Umschreibung). Anglizismen erfüllen die Kreativitäts- und Ausdrucksbedürfnisse der Jugendlichen und tragen zur Stärkung des Gruppenbewußtseins bei.

Die Sprachentlehnung bei Jugendlichen ist Teil der Kulturentlehnung. Da die anglophone Musikwelt einen beträchtlichen Teil der jugendlichen Kultur ausmacht, stellt sie eine Quelle für Anglizismen dar. Anglizismen sind somit Kennzeichen von spezifischen Lebenswelten und Interessen und dienen der gruppensprachlichen Abgrenzung. Hierbei stellt nicht die Kompetenz der Fremdsprache die Grundlage der Abgrenzung dar, sondern das Kulturwissen, das hinter den Entlehnungen steckt. Die Medien (z.B. Musikzeitschriften und Fernsehen), die zu den Alltagserfahrungen und zur Jugendkultur gehören, bieten den Jugendlichen Sprachfolien an, auf die sie zurückgreifen können.

„Jeder soll selbst entscheiden, welche Wörter er benutzt.“ Das ist eine Binsenweisheit. Es macht Spass, für neue Dinge und Gegebenheiten eigene Wörter zu finden und mit spielerischem Witz auszuprobieren. Der VDS ermutigt die Menschen, sich dabei für ihre Muttersprache zu entscheiden.

Gelassen und offen für neue Einflüsse wollen wir uns auch künftig des Wortschatzes und der Wortfelder, der typischen Wortverbindungen und Redensarten sowie des Bildervorrats unserer Muttersprache erfreuen. In ihr können wir uns am besten ausdrücken. Ein hier und da eingestreutes englisches Wort verdrängt keines unserer muttersprachlichen Wörter und Sprachbilder. Wenn es eine Lücke füllt und weder sprachlicher Trägheit noch modischem Getue geschuldet ist, heißen wir es sogar willkommen. Sprachliche Trägheit, modisches Getue und billiger Witz liegen auf Seiten derer, die alles, was neu und überraschend daherkommen soll, immer nur mit „Fertigwörtern“ aus dem Angloamerikanischen bezeichnen.

Den Gipfel dieser Macdonaldisierung unserer Sprache besteigen jene, die englische Wörter im Rumänischen wissentlich oder unwissentlich falsch verwenden oder der Öffentlichkeit eigens erpanschte „rumänisch“ Amerikanismen vorsetzen, deren Bedeutung selbst ein Amerikaner nur noch erahnen kann.

Literatur

- Marcu, Florin (2000) *Marele dicționar de neologisme*, București: Editura Saeculum.
Stoichițoiu-Ichim, Adriana (2006) *Vocabularul limbii romane actuale. Dinamică, influențe, creativitate*, București: Editura ALL.

RECIT PARABOLIQUE ET REECRITURE DES MYTHES CHEZ TH. MANN : LA MORT A VENISE

Alina CRIHANĂ

Introduction. La littérature du XX^e siècle et le retour du mythe

Dans l'*Introduction* des études réunies en 1979 dans *Figures mythiques et visages de l'œuvre*, Gilbert Durand observait que, « contrairement à ce qu'enseigne toute une pédagogie, au moins bicentenaire, il n'y a pas de coupure entre les scenarios significatifs des antiques mythologies et l'agencement moderne des récits culturels: littérature, beaux-arts, idéologies et histoires... » (Durand 1979: 11) En reprenant la problématique du « retour du mythe » dans le recueil de conférences publiées en 1996 dans *Introduction à la mythodologie*, le mythicien mettait à l'origine de la « nouvelle mouvance anthropologique » une « profonde révolution, une gigantesque résurgence de ce que nos pédagogies - et les épistèmes résultantes - avaient soigneusement pendant des siècles et des siècles, refoulé ou tout au moins mis à la portion congrue », en entraînant la culture et la pensée occidentale sur la voie de l'« iconoclastie » et de la « démythologisation ». (Durand 1996: 20)

Le contexte épistémologique qui permet ce retour du mythe (et au mythe) est décrit par Daniel Madelénat dans un célèbre *Dictionnaire de mythocritique*: « Le scepticisme poststructuraliste, la crise de l'épistémologie historique, la conviction que tout observateur, avec la meilleure volonté « scientifique », reste prisonnier des cadres idéologiques et mentaux qui limitent sans recours sa vision, la réflexion sur les programmes et les codes qu'impliquent l'écriture narrative: autant de difficiles révisions qu'entreprend une historiographie mélancolique, inclinée à l'«égohistoire» critique. Mais cela abaisse les barrières qui séparent les dures arêtes de la réalité factuelle, et les formes plus floues de l'imaginaire ou des représentations. Les mythes retrouvent ainsi - revanche des «superstructures» sur les «infrastructures» et du culturel sur l'économique - un rôle légitime dans le devenir individuel et collectif. » (Madelénat 2005: 55-56)

En reprenant une observation de G. Durand, André Siganos soulignait récemment, lui aussi, le «poids» mythique de la littérature moderne et, en particulier, du roman, auquel il attribuait une double valeur: d'initiation et de révélation: « L'écriture d'aujourd'hui serait alors de la sorte tout à la fois *archaïque* et *archaïste* (...) : archaïque en ce qu'elle montrerait par toute une série de traits (...), qu'elle emprunte sa démarche aux récits les plus anciens, « archaïste » en ce qu'elle souligne par ces traits mêmes combien elle est soumise à la nostalgie d'un archaïque bien plus lointain encore que ne le suppose la parole mythique, puisque cette nostalgie paraît renvoyer à ce moment hypothétique, pathétique, rêvé et essentiel où l'homme *sans langage* n'était pas encore cet être « coupé » dont parle Paul Ricœur. » (Siganos 2005: 112)

Cette nostalgie des origines, augmentée par l'expérience terrifiante de la seconde guerre mondiale, génératrice d'un sentiment du vide [1] projeté, dans la littérature de la condition

humaine, dans des images soit tragiques soit grotesques (comme dans la prose et le théâtre de l'absurde), surgit à l'intérieur d'un roman qui devient, d'une manière plus ou moins explicite, l'héritier spirituel du mythe [2], étant investi d'une fonction latente compensatoire, en tant qu'instrument symbolique d'exorcisme et de prise en possession d'une histoire obsédante. Le roman de la condition humaine, dont les maîtres figurent parmi les grands rémythologisateurs de la modernité, tels que Th. Mann, H. Hesse, F. Kafka, les représentants du « réalisme magique » sud-américain etc., est donc, dans les termes de G. Durand, un « réinvestissement mythologique plus ou moins avoué » (Durand 1979: 11). Il est construit comme un « hypertexte mythique » [3], comme réécriture, plus ou moins consciente, à partir d'une matrice mythique de référence, affichée à la surface du texte (par l'allusion ou la citation) ou repérable, en tant que schéma latent, au niveau des redondances symboliques ou allégoriques.

De ce point de vue, le roman assure la survie du mythe par le biais des transformations « mythe-phoriques », telles que la « réanimation hermétique », le « bricolage mythique » et la « transfiguration baroque », soit la reprise du sens du mythe dans un nouveau contexte culturel de réception, la réorganisation de l'architecture narrative du mythe et sa réécriture ludique. (Wunenburger 2003: 60 – 61) Dans tous ces cas, la relecture / réécriture du mythe implique des contaminations entre des structures mythiques différentes, sinon des « travestissements » délibérés, par le truchement desquels un mythe peut apparaître « coiffé d'un autre bonnet » [4]. Cela entraîne des perturbations du sens original, de sorte que les figures et les décors subissent des transformations induites par les « interprétants »: « L'interprétant, lien entre le déjà-dit de l'intertexte et la réécriture qui est le texte, a (...) pour fonction d'engendrer la manière de cette réécriture, et d'en dicter les règles de déchiffrement » (Riffaterre 1979: 146)

Le roman devient, en essence, l'espace d'une *anamnèse*, grâce à laquelle le romancier réécrit sur son compte l'histoire, en la convertissant en Œuvre. En conformité avec ce projet, fondé sur une éthique « pluraliste », de la « plénitude », que Gilbert Durand découvrait au niveau des « visages de l'œuvre » dans les grands livres de la modernité, de Baudelaire à Hesse, Proust et C. G. Jung, le roman moderne privilégie les trajets mythiques dont l'enjeu est l'affirmation « plénière » du *moi* artistique par le truchement de l'œuvre, par-delà l'échec de l'artiste dans le plan de l'histoire positive. Travesti, le plus souvent, par le parcours orphique, dionysiaque, christique ou même prométhéen, le mythe hermétique centré autour de la problématique de l'altérité, domine les paraboles européennes et sud-américaines de la condition humaine, écrites entre et après les deux guerres mondiales: on le retrouve dans les scénarios « initiatiques », placés dans des espaces « paratopiques », des décors de la régression et, également, de la reconstruction. Dans les termes de Dominique Maingueneau, « l'espace paratopique le plus évident, c'est l'île, dont la littérature n'a cessé d'exploiter les ressources. Elle matérialise en effet l'écart constitutif de l'auteur par rapport à la société. Comme le sanatorium, la prison ou la forteresse du *Désert des Tartares* de Buzzati, l'île appartient au monde sans y appartenir. » (Maingueneau 1993: 185) Les romans de Th. Mann, H. Hesse, R. Musil, D. Buzzati, F. Kafka, les romans poli-historiques de H. Broch, les romans du réalisme magique de G. G. Márquez ou M. Vargas Llosa, les paraboles roumaines de l'après-guerre (L. Fulga, O. Paler, Ion D. Sârbu, la génération des années '60 etc.) sont hantés de ces décors de l'initiation et de la résurgence, où l'on projette, dans les « visages de l'Œuvre, le rêve alchimique de « l'Unité guérie par l'autosacrifice ». (Bonardel 2000: 124 - notre trad.)

Thomas Mann et la réécriture des mythes : *La Mort à Venise*

Considéré l'un des plus remarquables « ancêtres » de la mythocritique, l'auteur de *Joseph et ses frères* - la tétralogie qui « va dresser contre le mythe nazi d'un Rosenberg »

(Durand 1996: 27) l'histoire initiatique d'un Hébreu hiérophante -, voit dans le mythe « le puits sans fonds du passé » (Durand 1996: 239) en faisant partie de la catégorie de ces prosateurs modernes (comme Döblin, Musil, Broch) dont le projet romanesque se nourrit de la « symbolicité » du mythe, à travers laquelle l'on parvient à trouver le « sens du monde ». A l'intérieur d'un récit transgressif qui « subvertit le faire mimétique et le faire diégétique, en les situant dans l'entre-deux du mythe et de l'ironie » (Krysinski 1981: 292, 330), Thomas Mann fait renaître, dans les *Histoires de Jacob*, *La Mort à Venise*, *La Montagne magique*, *Docteur Faustus*, *L'Elu* et d'autres, toute une mythologie ancienne dont les figures, de Dionysos (modelé par l'interprétant majeur qui est la philosophie nietzschéenne) à Hermès, en passant par l'imaginaire décadent, fonctionnent comme des archétypes structurant le *saga* symbolique de l'Artiste.

Chez l'écrivain allemand, il s'agit d'un retour *au* mythe, redécouvert par le biais de la « transfiguration baroque », qui suppose un renouement « avec les procédures de variation et de différenciation de la narrativité mythique afin de faire apparaître en filigrane une nouvelle histoire, inédite. Le nouveau texte du mythe est alors obtenu par des procédés contrôlés d'emboîtement, de superposition, de métissage interculturel, de croisements intertextuels (...), qui ne sont souvent pas dénués, à leur tour, d'humour ou d'ironie. » (Wunenburger 2003: 60 – 61)

Parue en 1912, en pleine efflorescence du mythe décadent, devenu mythe directeur par la subversion du mythe prométhéen du XIX^e siècle et, dans l'espace culturel allemand, de celui de Wotan, *La Mort à Venise* est, tout comme le sera plus tard *Docteur Faustus*, une parabole sur le périple « psychopompe » de l'Artiste, sur sa confrontation avec les gouffres et sur sa renaissance spirituelle, rendue possible par l'œuvre. Hantée par les mythèmes du décadentisme – celui de la « subversion », celui du « Monde où l'on s'ennuie », « le culte du déclin, de la maladie », celui de la « femme totale » / « fatale », cachée sous les traits féminins de l'adolescent divin qui est Tadzio mais aussi dans le « portrait » de la séduisante Venise, le renoncement à l'amour « normal » en faveur de l'homosexualité et, enfin, « l'obsession de la morbidité » (Durand 1996: 198 – 199) - la nouvelle est l'histoire d'une catabase dionysiaque convertie en initiation hermétique.

Son protagoniste, Gustav von Aschenbach, un écrivain qui hérite les traits de tous les artistes « totaux » qui ont marqué la biographie spirituelle de Thomas Mann – Goethe, Nietzsche, Wagner, Gustav Mahler – fait l'expérience d'une crise existentielle déclenchée par la proximité de la mort, projetée, cette dernière, dans le décor de l'incipit (aux environs du « cimetière du Nord », « derrière les palissades des entrepreneurs de monuments funéraires, où les croix, les pierres tombales et les mausolées faisaient comme un autre cimetière » et « en face la chapelle, où l'on bénit les morts »), et dans les traits du mystérieux *étranger* qui inspire au protagoniste le désir impétueux de voyager. Celui-ci, qui semblait avoir « surgi de l'intérieur de la chapelle par la porte de bronze », car Aschenbach l'avait observé lors de sa contemplation du portique décoré des « deux bêtes de l'Apocalypse », « avait quelque chose d'impérieux, de dominateur, d'audacieux, et même de farouche ; car, soit qu'il grimaçât parce que le soleil couchant l'éblouissait, soit qu'il s'agît d'une déformation permanente des traits, ses lèvres, qui semblaient trop courtes, découvraient entièrement des dents longues et blanches dont les deux rangées saillaient entre les gencives ». [5]

L'étrange voyageur qui « tenait à la main droite un bâton ferré fiché en terre » est la première – et la plus prégnante du point de vue symbolique - épiphanie de *l'Autre*, Hermès, « le *Psychagogue*, le *Seelenführer*, l'initiateur-type qui joint en un « parcours » (Durand 1979: 280) le monde « terrestre », où von Aschenbach est l'olympien, le classique présent dans les manuels scolaires, l'écrivain ennobli pour toute une œuvre, et le monde des ténèbres, de la jouissance / libération dionysiaque, où l'Artiste s'unit avec ses doubles « monstrueux »... Ce sont les figures avec lesquelles se « confronte » l'Artiste engagé dans son *chemin au centre* :

l'homme « à barbe de bouc et aux manières de directeur de cirque de province », doublé par le *vieux maquillé*, également « beau » et « horrible », ceux qui apparaissent sur le bateau délabré, le gondolier proscrit, « ce gaillard étrange, sinistre et résolu » (Charon!), qui le conduit à Lido sur des chemins « interdits », et enfin le baryton bouffe qui l'« enchanter », dans le restaurant de l'hôtel vénitien, avec ses chansons grivoises...

Hermès est le modèle archétypal auquel se rapportera, vers la fin de son expérience « psychopompe », Aschenbach, transformé lui-même dans « l'horrible vieux beau », le médiateur qui réunit les deux aspects apparemment irréconciliables de l'Artiste, le Beau et le Laid, le Jeune et le Vieux (Socrate et Phaidros, les protagonistes de la parabole à fonction hyper- et métatextuelle, insérée dans la nouvelle, en servant de « miroir » pour le récit de la contemplation de l'adolescent polonais) et de son œuvre témoignant également de cette ambivalence :

À travers la fiction, on reconnaissait dans les romans d'Aschenbach ces incarnations successives : l'homme qui se domine et a l'élégance de cacher aux regards du monde, jusqu'à la dernière minute, le mal qui le mine et sa ruine physiologique ; celui qui, attisant la bilieuse sensualité d'organes médiocres, sait tirer du feu qui couvait en lui une flamme pure et transposer triomphalement dans le plan de la beauté la laideur dont il était parti ; cet autre, blême et débile, qui puise au gouffre brûlant de l'esprit ce qu'il faut de force pour jeter au pied de la croix, à ses pieds, tout un peuple présomptueux ; cet autre encore qui se tient, souriant, au service d'une forme austère et vide ; celui qu'épuise sa vie mensongère et dangereuse, que consument depuis sa naissance l'art et le besoin de faire des dupes : le spectacle de si complexes destins amène à se demander s'il a jamais existé d'autre héroïsme que celui de la faiblesse, ou si en tout cas ce type de héros n'est pas proprement celui de notre époque ?

Et le style lui-même n'a-t-il pas double visage ? N'est-il pas à la fois moral et immoral – moral en tant qu'il tient à une discipline et qu'il la formule, mais aussi immoral, et même antimoral, en tant qu'il suppose par nature l'indifférence à toute moralité et qu'il a précisément pour tendance essentielle de réduire la moralité, de la subordonner à sa hautaine et absolue tyrannie ?

Qui pourrait déchiffrer l'essence et l'empreinte spéciale d'une âme d'artiste ? Comment analyser le profond amalgame du double instinct de discipline et de licence dont sa vocation se compose ! Être incapable de vouloir le salutaire retour au sang-froid, c'est de la licence effrénée. Aschenbach n'était plus porté à s'étudier soi-même ; le goût, la tournure d'esprit propre à son âge, l'estime de sa propre valeur, la maturité et la simplicité qui en est le fruit, ne l'inclinaient pas à disséquer des mobiles et à déterminer si c'était par scrupule, ou par faiblesse poltronne qu'il n'avait pas exécuté son dessein.

En lecture mythocritique, le parcours d'Aschenbach, situé dès son début sous le signe de la *descente aux enfers*, dirigé par Hermès, l'*étrange voyageur* qui avait animé ces « envies passionnées, le prenant en coup de foudre, et s'exaltant jusqu'à l'hallucination », travestit l'*individuation éthico-psychique* (dans les termes de G. Durand) de l'Artiste ayant à dépasser sa dualité traumatisante, convertie en « plénitude » au niveau de l'Œuvre qui permet la conciliation des antagonismes. C'est le sens rendu « visible », d'une manière symbolique, par la *mise en abyme* qu'est le fragment tiré de *Phaidros*, redoublant la méditation du protagoniste (une autre *mise en abyme* !) sur la signification « spirituelle » de Tadzio, perçu comme « l'essence du beau, la forme en tant que pensée divine, l'unique et pure perfection qui vit dans l'esprit, et dont une image humaine était érigée là comme un clair et aimable symbole commandant l'adoration »:

Car la beauté, mon Phaidros, elle seule est aimable et visible à la fois ; elle est, écoute bien ceci, la seule forme de l'immatériel que nous puissions percevoir par les sens et que nos sens puissent supporter. Que deviendrons-nous s'il en était autrement et si le divin, si la raison et la vertu et la vérité voulaient apparaître à nos sens ! N'est-il pas vrai que nous serions anéantis et consumés d'amour, comme jadis Sémélé devant la face de Zeus ? Ainsi la beauté est le chemin qui conduit l'homme sensible vers l'esprit, seulement le chemin, seulement un moyen, mon petit Phaidros... (n. s.)

De cette perspective, l'expérience « décadente » est convertie, dans la symbolique de la parabole, en représentation du cheminement de l'Artiste du travail *dionysiaque* - exhibé dans un autre récit spéculaire : le rêve - « ce drame du corps et de l'esprit » - de la participation d'Aschenbach à l'orgie patronnée par « la divinité étrangère » (toujours un symbole de l'altérité retrouvée!) - à l'extase *apollinienne* associée à la création de l'Art authentique, dont « la figure de l'éphèbe » du « petit Phéacien » est l'anthropomorphisation. L'aventure du vieux épris d'un adolescent ayant « une tête d'Éros aux reflets jaunes de marbre de Paros », qui se laisse dominer par ses instincts (endormis pendant une vie dédiée à l'écriture « classique »), une histoire de la chute dans la tentation d'une « victime (...) livrée sans défense au démon» rappelant le scénario et les significations du mythe faustien que Thomas Mann va « exploiter », trois décennies et demie après *La Mort à Venise*, dans *Docteur Faustus*, se révèle, par-delà le décadentisme patent, celle d'une initiation hermétique de l'âme.

Ce trajet gnoséologique comportera, certes, une expérience de *l'abîme*, que le métarécit réflexif de Th. Mann révèle toujours à partir de l'hypotexte platonicien. Un autre Socrate questionne maintenant Phaidros, après l'acceptation du rôle dans le drame dionysiaque (mythème *patent*, en travestissant la catabase hermétique *latente*) qu'amène Aschenbach à une *métanoïa* – sa transformation dans « l'horrible vieux beau » :

Vois-tu maintenant qu'étant poètes nous ne pouvons être ni sages, ni dignes ? Qu'il nous faut nécessairement errer, nécessairement être dissous, et demeurer des aventuriers du sentiment ? (...) L'abîme, nous le renierions volontiers pour nous rendre dignes. Mais où que nous nous tournions il nous attire. C'est ainsi que nous adjurons la connaissance dissolvante, car la connaissance, Phaidros, n'est ni digne, ni sévère ; elle sait, elle comprend, elle pardonne – elle n'a ni rigidité, ni forme ; elle est en sympathie avec l'abîme, elle est l'abîme.

La mort à Venise est une *mort initiatique* : à la fin de son périple « terrestre », l'écrivain tué par le choléra d'Inde (métaphore récurrente de ce paysage exotique de l'âme, générateur d'un mélange d'angoisse et volupté, qui apparaît d'abord au début de la nouvelle, dans la description de l'envie dévorante de voyager) s'élève, en effet, au-dessus de sa condition mortelle, en poursuivant son *Ombre*, le « psychagogue pâle et délicat » qui s'était élancé « (...) dans le vide énorme et plein de promesses» de la mer. A la fin, *La Mort à Venise* s'avère, par-delà ce récit des « noces » avec la débauche et la maladie, une parabole sur l'héroïsme de l'Artiste et de son triomphe sur les crises de l'histoire.

Notes et références

- [1] Selon Dominique Rabaté, « la génération de l'après-guerre fait l'expérience d'un effacement terrifiant, découvre un manque, un blanc, un vide à l'origine de la subjectivité, ce que l'on pourrait résumer par le motif d'une perte originale qui interdit de penser vraiment toute origine en tant que telle ». (*L'entre-deux : fictions du sujet, fonctions du récit*, in Actes du colloque en ligne *Frontières de la fiction*, texte disponible sur <http://www.fabula.org/forum/colloque99/217.php>)
- [2] Dans les termes de Nicola Kovač, «issu du mythe et de l'épopée, le roman tient de la réalité autant qu'il évoque des événements et des personnages imaginaires à travers un récit. Symboles et situations-types, vérité et fiction, s'y mêlent grâce à la fluidité de la narration et au développement d'une histoire. » (*Le Roman politique. Fictions du totalitarisme*, Paris : Michalon, 2002, p. 97)
- [3] Cf. Ivonne Rialland, *Mythe et hypertextualité*, dans *Fabula*, texte disponible à http://www.fabula.org/atelier.php?Mythe_et_hypertextualit%26eacute%3B; cf. G. Genette (1992). *Palimpsestes. La Littérature au second degré*, Paris : Éditions du Seuil, Points essais ; cf. Danièle Chauvin, «Hypertextualité et mythocritique», dans *Questions de mythocritique. Dictionnaire*, op. cit.
- [4] Durand, G. (1997). *Les nostalgies d'Orphée. Petite leçon de mythanalyse*, dans *Religiologiques*, 15 (printemps 1997) *Orphée et Eurydice: mythes en mutation*, texte disponible à l'adresse <http://www.unites.uqam.ca/religiologiques/no15/durand.html>

[5] Toutes les citations sont tirées de l'édition électronique de *La Mort à Venise*, avril 2007, http://www.ebooksgratuits.com/pdf/mann_mort_a_venise.pdf, texte disponible à l'adresse <http://www.ebooksgratuits.com/ebooks.php>

Bibliographie sélective

- Balotă, N. (2007) *Literatura germană de la Sturm und Drang până în zilele noastre*, Bucureşti: EuroPress Group.
- Bonardel, F. (2000) *Filosofia alchimiei: Marea Operă și modernitatea*, Iaşi: Polirom.
- Chauvin, D., Siganos, A., Walter, P. (éd.) (2005) *Questions de mythocritique. Dictionnaire*, Paris: Editions Imago.
- Durand, G. (1979) *Figures mythiques et visages de l'oeuvre. De la mythocritique à la mythanalyse*, Paris: Berg International.
- Durand, G. (1996) *Introduction à la mythodologie. Mythes et sociétés*, Paris: Albin Michel.
- Durand, G. (1996) *Champs de l'imaginaire* (textes réunis par D. Chauvin), Grenoble: ELLUG, Univ. Stendhal.
- Ianoş, I. (2002) *Thomas Mann*, Bucureşti: Editura Trei.
- Kovač, N. (2002) *Le Roman politique. Fictions du totalitarisme*, Paris : Michalon.
- Krysinski, Wladimir (1981) *Carrefours de signes: essais sur le roman moderne*, Tome 61 de *Approaches to semiotics*, The Hague: Mouton Publishers.
- Maingueneau, D. (1993) *Le contexte de l'oeuvre littéraire. Enonciation, écrivain, société*, Paris: Dunod.
- Riffaterre, M. (1979) « Sémiotique intertextuelle: l'interprétant », in *Revue d'esthétique*, n° 1-2.
- Vlad, I. (2004) *Romanul universurilor crepusculare. Eseu*, Cluj-Napoca: Eikon.
- Wunenburger, J.-J. (2003) *L'Imaginaire*, Paris : PUF.

Sources électroniques

- Durand, G. (1997) « Les nostalgies d'Orphée. Petite leçon de mythanalyse », in *Religiologiques*, 15 (printemps 1997) *Orphée et Eurydice: mythes en mutation*, 9 Nov. 2009, <http://www.unites.uqam.ca/religiologiques/no15/durand.html>
- Rabaté, D. (1999). « L'entre-deux : fictions du sujet, fonctions du récit », in Actes du colloque en ligne *Frontières de la fiction*, 9 Nov. 2009, <http://www.fabula.org/forum/colloque99/217.php>
- Rialland, I. (2009) « Mythe et hypertextualité », in *Fabula* (Atelier de théorie littéraire, Dossier Hypertextualité), 9 Nov. 2009, http://www.fabula.org/atelier.php?Mythe_et_hypertextualit%26acute%3B

Galați University Press

Editors: Elena Croitoru & Floriana Popescu

Proceedings of the 4th Conference *Translation Studies: Retrospective and Prospective Views*
8-9 October 2009, "Dunărea de Jos" University, Galați, ROMÂNIA

pp. 35-41

CONTRASTIVITE ET TRADUCTION. DOMAINE FRANÇAIS-ANGLAIS

Sofia DIMA

La réflexion traductologique comporte une série de questions récurrentes que les traducteurs se sont posées au fil du temps. Celles-ci se réunissent en une problématique qui a été, avec de petites variations, la même pour tous les chercheurs car elle visait tant le plan conceptuel que le plan méthodologique.

Le présent article vise en même temps la description de certains phénomènes de traduction en avançant quelques principes explicatifs et en essayant de théoriser certaines pratiques traductionnelles. Cette recherche est le résultat des observations faites pendant la formation en traduction des étudiants en master *Discours spécialisé – terminologies - traduction* du Département de français de l'Université Dunărea de Jos de Galați, Roumanie et surtout à la suite du cours et du séminaire de *Grammaire contrastive: domaine français-anglais*. Le travail avec les étudiants a eu comme objectif de leur faire observer les principes et les phénomènes récurrents dans l'activité de traduction ainsi que les contrastes qui existent entre les deux systèmes linguistiques, français et anglais, qui peuvent déterminer le choix du traducteur.

Dans son étude, *Linguistique et traduction. Éléments de systématique verbale comparée du français et de l'anglais*¹, G. Garnier affirme que le sens reste la question centrale pour les traductologues car c'est à partir du sens que s'effectue toute opération de transfert sémantique. Nida, dans *Toward a Science of Translating*², confirme lui aussi que „le sens doit avoir la priorité sur les formes stylistiques” et il en distingue trois types: **a.** le sens référentiel au niveau duquel il voit le sens situationnel par opposition au sens comportemental ; **b.** le sens linguistique, considéré dans son opposition avec le sens extralinguistique ; **c.** le sens émotionnel, au niveau duquel le traductologue distingue entre le sens organismique et le sens extraorganismique.

Si le même E. A. Nida parlait dans son livre de 1964 de trois niveaux d'étude du sens (sémantique, syntaxique, pragmatique), une vingtaine d'années plus tard, G. Garnier³ en distinguera cinq, à savoir: les sens référentiel, relationnel, contextuel, situationnel et émotionnel.

Un autre concept clé de la traductologie est celui de l'équivalence. Concept vu surtout comme une entité négociable dans le cadre d'un système de valeurs⁴, l'équivalence se mesure en termes d'identité, de similarité, d'avantage, d'exactitude, de fidélité ou bien de liberté. Elle peut être établie entre deux mots, deux syntagmes, deux phrases, deux expressions, deux textes, etc. L'équivalence est en fait la relation qui s'établit au niveau syntaxique, sémantique et pragmatique. Au niveau du lexique, il peut y avoir des équivalences uniques, multiples, partielles ou vides.

Au niveau du texte, il peut y avoir des équivalences portant sur la structure d'ensemble et sur la cohésion générale et des équivalences transactionnelles ou adaptatives⁵. Au niveau de la communication, les théoriciens parlent d'équivalences fonctionnelles et

interprétatives⁶. Pour ce qui est du niveau extralinguistique, on observe le fonctionnement des équivalences culturelles et idéologiques.

La fidélité en traduction, contrairement au cliché italien *traduttore traditore*, veut exprimer l'idée que traduire consiste justement à ne pas trahir. Cela suppose une bonne connaissance des deux langues, une nette distinction entre les paroles et le sens, une démarche dialectique raffinée entre les correspondances et les équivalences. L'observation effectuée sur n'importe quel corpus, quel que soit le couple de langues considérées, nous montre les formes que la traduction peut revêtir ainsi que ses mécanismes.

L'adaptation, appelée aussi parfois traduction libre, intervient là où le contexte auquel le texte d'origine fait référence n'existe pas dans la langue ni dans la culture cibles. Il s'agit en fait d'une opération de naturalisation sémantique dans la langue d'arrivée que le traducteur fait par des procédés de reformulation qui peuvent avoir à la base la suppression d'une partie de l'original, l'adjonction d'informations qui n'existent pas dans le texte de départ ou bien la substitution de l'élément culturel du texte source par un autre élément considéré comme équivalent dans le texte cible (expressions figées, dictons, proverbes, etc.).

Parmi les formules de l'adaptation, on compte aussi le remplacement d'une information ancienne par une information moderne, remplacement exigé par des contraintes extratextuelles, par les attentes d'un public particulier, par les connaissances partagées.

L'explicitation est une autre forme d'ajustement sémantique qui peut avoir comme objet le rétablissement ou la récupération d'une expression elliptique, l'ajout d'une information, l'amplification d'un texte laconique, etc.

Les informations ajoutées n'existent pas dans le texte source, mais parfois elles s'avèrent nécessaires dans le texte cible en raison des différences qui existent entre les langues et de la structure même du discours. D'autres fois, elles sont l'expression du choix du traducteur et des libertés qu'il se permet de prendre.

Pour pallier la perte d'un effet stylistique, le traducteur a à sa disposition toute une série de procédés de compensation : solutions morpho-syntaxiques différentes par rapport au texte source, effets stylistiques placés à des endroits différents, reformulations synthétiques ou, au contraire, explications étendues. Dans tous ces cas, les procédés de compensation entraînent des modifications dans les unités de traduction, ces éléments du texte source que le traducteur prend comme point de départ dans son travail.

Ces unités peuvent varier comme longueur en fonction de la nature du texte, des compétences du traducteur, de la structure des langues en présence, ce qui fait qu'il y ait des unités lexicales, des unités syntaxiques, sémantiques et pragmatiques.

Certes, une unité de traduction peut avoir plusieurs équivalences, mais le nombre de ces équivalences s'arrête là où elles altèrent le sens ou la réception du message.

L'étude contrastive de certains textes sources et de leurs traductions permet d'observer la présence de certains universaux de traduction parmi lesquels on peut compter : les simplifications lexicales, syntaxiques et stylistiques (emploi d'un nombre plus réduit de mots dans la traduction, remplacement d'une phrase complexe, arborescente, par des phrases plus courtes, suppression des informations redondantes, renforcement de la cohérence du texte traduit par ajout d'explications, l'explicitation de l'implicite de la langue source.)

Le travail avec les étudiants en Master de "Discours spécialisé. Terminologies. Traductions" nous a permis de dégager des éléments de contrastivité qui à la traduction ont été résolus à l'aide des procédés de compensation énumérés. Dans cette démarche, nous avons toujours pris le français comme langue source et l'anglais comme langue cible.

Dans ce qui suit, nous présentons les extraits du roman flaubertien et de sa traduction (dans la variante de G. Hopkins) et les conclusions de notre analyse à propos de cette version.

Il était vêtu d'une redingote bleue, tombant droit d'elle-même tout autour de son corps maigre, et sa casquette de cuir, à pattes nouées par des cordons sur le sommet de sa tête, laissait voir, sous la visière relevée, un front chauve, qu'avait déprimé l'habitude du casque. Il portait un gilet de drap noir, un col de crin, un pantalon gris, et, en toute saison, des bottes bien cirées qui avaient deux renflements parallèles, à cause de la saillie de ses orteils. Pas un poil ne dépassait la ligne de son collier blond, qui, contournant la mâchoire, encadrait comme la bordure d'une plate-bande sa longue figure terne, dont les yeux étaient petits et le nez busqué. Fort à tous les jeux de carte, bon chasseur, et possédant une belle écriture, il avait chez lui un tour, où il s'amusait à tourner des ronds de serviette dont il encombrerait sa maison, avec la jalouse d'un artiste et l'égoïsme d'un bourgeois. (G. F., p. 110)

He was dressed in a blue frock-coat which hung stiff and straight about his bony form. On his head was a leather cap with earflaps tied together on the top. The peak was turned up and revealed a forehead from which the hair had receded as a result of his having had to wear a military helmet in early life. He had on a black cloth waistcoat and a cravat of horsehair. His trousers were of some grey material, and his boots, which, no matter what the weather, he always kept well-polished, showed two parallel bulges caused by the prominence of his big toes. Not a hair encroached on the white collar which followed the line of his jaw, and, like the edge of a flower-bed, framed a long, sallow face, with small eyes and an aquiline nose. He was good at all card games, an excellent shot, and wrote a beautiful hand. He was the proud possessor of a lathe on which he turned napkin-rings for his amusement. His house was crammed with them, and, in his hobby, he showed all the jealousy of an artist, and the egotism of a scion of the middle class. (G. H., p. 90)

Les deux textes présentent des différences radicales. En français, le procès est interrompu par des reprises, marquées par des procès secondaires imbriqués dans un schéma de subordination. En anglais, l'actualisation des procès est beaucoup plus marquée. On relève, en français 10 procès à l'imparfait qui, sans être des procès repères, n'impliquent pas une subordination syntaxique ; en anglais on repère 18 verbes au Past Tense. À tout cela s'ajoutent les différences de valeur entre le Past Tense et l'imparfait dans la mesure où celles-ci tiennent aux systèmes linguistiques des deux langues et ne correspondent pas à des choix dans l'activité langagière.

Dans la traduction anglaise il y a 6 SV ajoutés, qui correspondent à l'actualisation d'un procès qui soit ne figure pas dans l'énoncé français, soit existe sous forme complètement désactualisée : *On his head was a leather cap...; The peak was turned up...; His trousers were of some grey material...; ...he always kept well-polished...; He was good at all card games...; ...he showed all the jealousy...* Trois procès à la forme verbale principale remplacent dans la traduction des procès à forme secondaire au participe présent : *...which hung stiff and straight...; ... which followed the line of his jaw...; ... and wrote a beautiful hand.* En outre, un syntagme nominal et une locution prépositionnelle sont rendus, en anglais, par des procès à formes verbales secondaires : *...of his having had to wear a military helmet...; ...caused by the prominence of his big toes...*

Entre les deux textes, en français et en anglais, il y a une différence radicale dans le choix des formes verbales et le nombre de procès explicités. Par rapport au texte de Flaubert, l'actualisation est beaucoup plus marquée en anglais et ceci grâce à la présence de 9 SV qui, dans le texte de départ, sont soit non marqués, soit marqués par un syntagme non verbal.

Pour conclure, l'absence de SV ainsi que certains syntagmes non verbaux du texte français sont rendus par l'introduction d'un SV en anglais. Qu'il s'agisse d'un ajout ou d'une transformation, l'insertion d'un SV dans l'énoncé anglais entraîne forcément des conséquences syntaxiques. Ainsi, l'introduction d'un SV à partir d'un signe linguistique zéro, se fait souvent dans une nouvelle proposition.

Suite à l'introduction du SV, le texte cible peut aussi acquérir diverses nuances qui n'existaient pas dans le texte source:

Emma, dès le vestibule, sentit tomber sur ses épaules, comme un linge humide, le froid du plâtre. (G.F., p. 119)

As soon as she entered the hall, Emma felt the chill of damp plaster like a wet cloth upon her shoulders. (G.H., p. 101)

Si le SN du texte français, "dès le vestibule", a une valeur spatio-temporelle, la proposition à verbe fini de la traduction de Hopkins acquiert une valeur temporelle doublée d'une valeur aspectuelle inchoative. Dans ce qui suit, nous présentons un exemple similaire. Le texte de Flaubert comporte un complément circonstanciel de temps et la traduction anglaise, une subordonnée circonstancielle qui lui correspond :

Dès les premiers froids, Emma quitta sa chambre. (G.F., p. 130)

When the cold weather began, Emma abandoned her bedroom. (H., p. 116)

Dans d'autres cas, l'auteur du texte français passe sans transition du récit au discours en changeant de mode d'énonciation (du discours indirect au discours direct), ce qui marque en surface une ellipse du procès :

À onze heures, n'y tenant plus, Charles attela son boc, sauta dedans, fouetta sa bête et arriva vers deux heures du matin à la Croix Rouge. Personne. Il pensa que le clerc, peut-être, l'avait vue; mais où demeurait-il. (G.F., p. 299)

L'énoncé en gras se rapporte à des données situationnelles dont les éléments ne sont pas explicités. Le traducteur anglais rétablit le procès par l'introduction d'une proposition à verbe fini :

Finally, at eleven o'clock, Charles unable to stand the strain any longer harnassed the trap, jumped into it, lashed the horse into a gallop, and arrived at the Red Cross about two o'clock in the morning. There was no one about. (H., p. 338)

Cette rupture pose un problème en anglais ; l'énoncé *Personne*, non repéré, figure dans cette traduction comme dans un monologue intérieur dans un discours indirect libre avec une localisation spatiale : *No one about*.

L'emploi d'une proposition à verbe fini à la place d'un SN a comme conséquence l'actualisation du procès, comme dans les échantillons ci-dessous:

À son entrée, Mme Bovary se leva vivement. (G.F., p. 151)

As he entered the room Mme Bovary got up quickly. (H., p. 143)

Les prépositions peuvent exprimer des relations logiques diverses : causale (*à cause de, par*), spatiale (*dans, sous*), instrumentale (*par, avec*). La transformation par une opération de verbalisation du SPrép donne lieu à une unité syntaxique indépendante.

Mais, par un effort de volonté, ce spasme disparut. (M.B., p. 233)

Dans cet exemple, la structure syntaxique est ambiguë du point de vue sémantique car l'instrumental "*par un effort de volonté*" apparaît comme repéré, localisé par rapport à l'inanimé *spasme*.

Dans la version anglaise,

She made an effort of will and the spasm passed. (H., p. 253)

le traducteur fait le choix d'employer une proposition à verbe fini par laquelle il met nettement en évidence la relation instrumentale.

Dans l'exemple suivant, le syntagme adjectival de la phrase flaubertienne est traduit par une proposition relative à verbe fini :

Des gouttes suintaient sur sa figure bleuâtre. (G.F., p. 336)

Great beads of sweat were standing out on her face which had taken on a faint bluish tinge. (H., p. 390)

Si l'adjectif *bleuâtre* exprime un processus stabilisé, la proposition relative *which had taken on a faint bluish tinge* exprime une actualisation du procès très marquée, doublée d'une mise en valeur du déroulement de l'action. Le traducteur marque ce procès comme un état résultant d'un autre. Le déroulement est souligné aussi par le sémantisme du verbe (*to take on*).

Un autre élément important qui résulte dans la traduction est l'ordre des mots. Pour diverses raisons, dont le système des deux langues n'est pas la moindre, le traducteur se voit obligé d'opérer des modifications d'ordre syntaxique.

Si le schéma canonique de la phrase française est SVO, pour l'adjoint circonstanciel on dispose de deux solutions : soit il est placé à gauche de la Proposition Principale (antéposition), soit il est placé à droite de la Proposition Principale (postposition).

Il suivait les laboureurs et chassait à coups de mottes de terre, les corbeaux qui s'envolaient. (G.F., p. 41) (CCM antéposé)

He followed the men at the plough and put the crows to flight with clods of earth (G. H., p. 47) (CCM postposé)

En comparant plusieurs échantillons de traduction, on observe que l'ordre le plus naturel, en anglais, est généralement P + Adjoint circonstanciel. En effet, un complément adverbial qui précède la proposition principale en retardé l'identification (ce qui se passe en français). Un complément adverbial qui la suit ne disloque ni ne retardé cette identification, mais cela dépend des structures analysées.

Si en anglais la postposition est généralement préférable à l'antéposition, l'antéposition est, en revanche, préférable à l'imbrication. Elle retarde, en effet, l'introduction de la proposition principale, mais ne la disloque pas. C'est pourquoi certaines imbrications du texte français ont pu donner lieu en anglais à des antépositions. Mais lorsque les éléments imbriqués ou antéposés sont nombreux en français, en anglais on a la solution de les distribuer de part et d'autre de la proposition principale :

Et alors, sur la grande route qui étendait sans en finir son long ruban de poussière, par les chemins creux où les arbres se courbaient en berceaux, dans les sentiers, dont les blés lui montaient jusqu'aux genoux, avec le soleil sur les épaules et l'air du matin à ses narines, le cœur plein des félicités de la nuit, l'esprit tranquille, la chair contente, [PP→] il s'en allait ruminant son bonheur, comme ceux qui mâchent encore, après dîner, le goût des truffes qu'ils digèrent. (M.B., p. 68)

la proposition principale y est précédée d'une série de compléments adverbiaux, de relatives et de juxtapositions.

Along the high-road, whose dusty ribbon stretched as far as eye could see, he ambled on; through hollow lanes, beneath low-hanging branches, and narrow tracks where the growing corn reached almost to his knees, with sun on his back and the breath, of the morning in his nostrils, his heart filled with delight of the ours just past, his mind at rest, his body satisfied. (G.H., p. 40)

Le SV de la PP est ensuite repris dans une proposition circonstancielle de temps.

And as he jogged along he ruminated his happiness, much as those who have dined well chew the savour of the truffles which their stomachs are busy digesting. (G.H., p. 40)

La traduction anglaise fort habilement conduite car en anglais on ne peut maintenir trop d'éléments antéposés. Le traducteur a divisé en deux la proposition principale et en a séparé les parties par un point virgule.

Certains facteurs peuvent jouer un rôle dans le choix du positionnement à gauche ou à droite de la proposition principale en anglais. Ainsi, dans *Madame Bovary*, toute la réalité représentée est filtrée à travers le regard privilégié du personnage, c'est-à-dire repérée par rapport à un énonciateur dans l'énoncé, qui constitue le repère.

Le fait de préciser d'abord, dans la traduction, la localisation spatiale donnera aux objets perçus, qu'ils soient ou non animés, le statut d'éléments repérés. Le fait de préciser cette localisation à la suite de la proposition principale donne au sujet grammatical le statut de point de repère et supprime donc le point de vue privilégié.

En conclusion, ce qu'il faut faire c'est de maintenir (en anglais) le double critère : le découpage syntaxique et la relation de repérage.

Dans l'exemple suivant, il y a plusieurs compléments adverbiaux qui marquent la localisation spatiale.

On sentait une odeur d'iris et de draps humides qui s'échappait de la haute armoire en bois de chêne faisant face à la fenêtre. Par terre, dans les angles, étaient rangés, debout, des sacs de blé.
(M.B., p. 49)

G. Hopkins a choisi de privilégier l'ordre le plus naturel en anglais, c'est-à-dire, le rejet du complément qui marque la localisation spatiale à la fin de la proposition principale.

*A smell of orris-root and damp linen came from the tall oaken press which faced the window.
Sacks of wheat stood in the corners of the room.* (G.H., p. 18)

En respectant cet ordre syntaxique, qui permet d'intégrer le complément à la proposition principale, G. Hopkins a forcément sacrifié le point de vue privilégié. Les deux points de repère dans sa traduction sont *a smell of orris-root* et *sacks of wheat*.

Mais le problème est plus complexe qu'il n'apparaît. Deux facteurs entrent en jeu : la relation de repérage et la mise en valeur d'un élément de l'énoncé.

En français, une proposition de cause, de but, de visée ou de localisation spatiale constitue souvent, dans la langue écrite, la proposition repère, par rapport à laquelle la proposition principale est repérée. Cette proposition repère se trouve alors antéposée et, grâce à sa position initiale, mise en valeur. Cependant, cette mise en valeur ne correspond pas nécessairement à un élément privilégié dans le domaine référentiel.

En anglais, par contre, seule la valorisation de la situation repère, dans le rapport avec le référent, justifie l'antéposition. Ainsi pour les deux exemples qui suivent le traducteur a placé le complément ou la proposition de cause ou de but avant la principale:

A force de s'appliquer, il se maintient toujours vers le milieu de la classe. (G.F., p. 42)

By dint of constant application, he managed to ... (G.H., p. 49)

Pour lui épargner la dépense, sa mère lui envoyait chaque semaine, par le messager, un morceau de veau cuit au four. (G.F., p. 43)

In order to save him expense, his mother sent him ... (G.H., p. 50)

La localisation est maintenue comme proposition repère dans les traductions, grâce à sa position initiale, parce qu'il y a lieu de la souligner dans le domaine référentiel.

Il reste cependant, en anglais, un nombre de cas considérable où le complément (ou la proposition de localisation) peut difficilement être antéposé(e), et ceci plus particulièrement dans les énoncés qui s'adressent directement à un co-locuteur ou à un allocataire. En anglais, les compléments de localisation spatiale de ces trois énoncés seraient rejettés à la fin de la proposition principale. Or, il semble qu'en français on pose un premier repère qui renvoie à un référent construit. On a ensuite une deuxième opération qui renvoie à ce premier repère.

Cette réflexion traductologique a pu révéler une problématique récurrente qui a conduit à théoriser certaines pratiques traductionnelles. Les contrastes qui existent entre les deux systèmes linguistiques, français et anglais, ont été aussi mis en évidence comme raison importante ayant déterminé le choix du traducteur. L'exactitude, la fidélité ou bien la liberté du traducteur ont été commandées par la langue de traduction, les opérations de

naturalisation sémantique s'avérant impérieusement nécessaires. À tout cela, l'analyse a révélé des décisions d'explicitation de certains passages du texte original par le rétablissement ou la récupération d'une expression elliptique, l'ajout d'une information, l'amplification d'une expression laconique. L'étude contrastive de ces énoncés sources et de leur traduction a permis d'observer la présence des universaux de traduction discutés parmi lesquels on a distingué le remplacement des SN avec des propositions à verbe fini, le remplacement des phrases complexes, arborescentes, par des phrases plus courtes, le renforcement de la cohérence du texte traduit par ajout d'explications, l'explicitation de l'implicite de la langue source. La conclusion qui s'est imposée c'est que le choix du traducteur anglais est toujours fait dans le but de rendre l'idée plus explicite et de conforter, par conséquent, la lecture du roman Flaubertien en anglais.

Notes

- [1] Garnier, G. (1985) *Linguistique et traduction. Éléments de systématique verbale comparée du français et de l'anglais*. Caen: Paradigme, 40
- [2] Nida, E.A. (1964) *Toward a Science of Translating*. Leiden: Brill, p. 19
- [3] Garnier, G., *Op. cit.*, p.42
- [4] v. Pym, A. (1995) « European Translation Studies, une science qui dérange and Why Equivalence Needn't be a Dirty Word » in *Traduction. Terminologie. Rédaction (TTR)*, n° 8(1), pp. 153-176
- [5] Pym, A. (1992) *Translation and Text Transfer*. Frankfurt: Peter Lang, p. 37
- [6] Lederer, M. (1994) *La traduction aujourd'hui*. Paris : Hachette

Sources

- Flaubert, G. (1966) *Madame Bovary*. Paris : Garnier-Flammarion
- Hopkins, G., traducteur, (1959) *Madame Bovary*. Londres : Oxford University Press. "The World's Classics"

Bibliographie sélective

- Garnier, G. (1985) *Linguistique et traduction. Éléments de systématique verbale comparée du français et de l'anglais*. Caen: Paradigme
- Guidère, M. (2008) *Introduction à la traductologie. Penser la traduction : hier, aujourd'hui, demain*. Bruxelles : De Boeck
- Lederer, M. (1994) *La traduction aujourd'hui*. Paris : Hachette
- Nida, E.A. (1964) *Toward a Science of Translating*. Leiden: Brill
- Pym, A. (1995) « European Translation Studies, une science qui dérange and Why Equivalence Needn't be a Dirty Word » in *Traduction. Terminologie. Rédaction (TTR)*, n° 8(1), pp. 153-176
- Pym, A. (1992) *Translation and Text Transfer*. Frankfurt: Peter Lang

Galați University Press

Editors: Elena Croitoru & Floriana Popescu

Proceedings of the 4th Conference *Translation Studies: Retrospective and Prospective Views*
8-9 October 2009, "Dunărea de Jos" University, Galați, ROMÂNIA

pp. 42-47

TRANSLATING 'CRIME' AND 'CRIMINAL' IN COLLOCATIONS

Antoanelia Marta DUMITRĂȘCU
Richard R. E. KANIA

Introduction

The words **crime** and **criminal** conjure up images of murders to most people working outside the legal system. This is far from being true because these two terms are used in reference to many violations of the law, not just crimes injuring persons, but also to stealing things, and numerous other serious offenses.

When the former aspect is taken into account, i.e. crimes injuring persons, mention can be made of such crimes as assault, mugging, murder and rape, whereas, in the case of stealing things, robbery, burglary, theft, shoplifting, fraud, carjacking are among the most frequent crimes referred to by the specialists in the field.

1. On crimes and criminals

The non-restrictiveness of the terms **crime** and **criminal** to murder is also made clear by the fact that **crimes** are defined as "a violation of societal rules of behaviour as interpreted and expressed by a **criminal** legal code created by people holding social and political powers" (Siegel 2007: 15). In other words, "**crimes** are behaviours believed to be repugnant to all the elements of a society." (Siegel 2007: 15), and since repugnant behaviours are rather numerous in any society, the conclusion may be drawn that crimes may be as various as repugnant behaviours are.

As regards the person committing a **crime**, Siegel (2007: 15) defines the **criminal** as that individual who violates societal rules, being thus subject to sanctions by state authority, social stigma, and loss of status. Nevertheless, the fact should be born in mind that an individual's behaviour is not a **crime** unless it is prohibited by the criminal law. Furthermore, the simple reality of one having violated a law is insufficient, if the person having done so has not been at least identified and charged with the violation. Becoming a criminal also requires that a legal process of identification with the crime has occurred, usually a trial and conviction.

Similarly to the noun **crime**, **criminal** is a hyponym which includes various co-hyponyms such as: thief, crook, burglar, mugger, robber, pickpocket, rapist, offender or lawbreaker. Each of these co-hyponyms denotes different types of criminals, according to the type of crime they are responsible for.

If **criminals** are violators of societal rules, this logically means that the rules governing any society and punishing people for their criminal behaviour are officially recorded in a specific code which is consulted before convicting somebody of a crime. The official sources consulted by the specialists dealing with crimes and criminals are, in domain specific terms, the **criminal law** and the **substantive criminal law**.

Criminal law is conventionally defined “as a body of specific rules regarding human conduct which have been promulgated by political authority, which apply uniformly to all the members of the classes to which the rules refer, and which are enforced by punishment administered by the state.” (Sutherland and Cressey in Siegel 2007: 16)

On the other hand, the term **substantive criminal law** is used to refer to “the written code which defines **crimes** and their punishments, and reflects the values, beliefs and opinions of a society’s mainstream”. (Siegel 2007: 16)

Procedural criminal law defines the “**due process**,” the legal procedures by which one becomes labeled a criminal.

2. Crime and criminal: linguistic dimensions and specific lexical patterns

When considering the linguistic dimension of the terms **crime** and **criminal**, dictionaries make an inventory of their literal and figurative meanings, as well as of the most frequent collocations in which these two terms occur. Thus, the noun **crime** is used in the legal domain to refer to ‘illegal activities in general’ and to ‘illegal actions, which can be punished by law’, whereas **criminal** denotes, in its nominal use, ‘the person charged for a crime’ and ‘something relating to crime or to the part of the legal system that is concerned with crime’, when used attributively.

Furthermore, if attention is shifted to the collocational patterns in which **crime** and **criminal** are used, the fact may be noticed that the best represented are the nominal ones. This is also the case with the examples included in our corpus. To be more specific, in the case of the noun **crime**, whether used as the ‘node’ or as the ‘collocate’, the most numerous examples have been identified for the patterns **crime** + N, V+ **crime**, N/ Adj. + PP (P + NP **crime**), and N + and + **crime** (see **Appendix 1**)

As regards the collocations including the term **criminal**, the more numerous examples have been found for the case in which **criminal** is used attributively, rather than for that in which the same term is used as a noun (see **Appendix 2**).

An interesting aspect which is worth mentioning is that many standard collocations, i.e. made up of two members, which include the terms **crime** and **criminal**, respectively, may be traceable in a series of extended collocations. In the case of the noun **crime**, reference can be made of standard collocations such as: *hate crime*, *crime rate* and *crime prevention* which are used in a significant number of extended patterns (see the table below):

TRADITIONAL COLLOCATIONS	EXTENDED COLLOCATIONS
<i>hate crime</i>	Adj./ N + hate crimes: <i>mission hate crimes</i> , <i>reactive/defensive hate crimes</i> , <i>retaliatory hate crimes</i> , <i>thrill- seeking hate crimes</i> ; N+ PP (P + NP hate crimes): <i>the extent of hate crimes</i> , <i>the nature of hate crimes</i> ;
<i>crime rate</i>	V + hate crimes: <i>to control hate crimes</i> . V + crime rate: <i>to bring the crime rate down</i> , <i>to lower crime rate</i> , <i>reduce crime rates</i> , <i>to shape crime rates</i> ; crime rate + V: <i>crime rates diminish</i> , <i>crime rates spiral upward</i> , <i>crime rates vary</i> ;
<i>crime prevention</i>	NP + PP (P + NP crime rate/s): <i>a decline in crime rates</i> , <i>patterns in the crime rates</i> . Adj. + crime prevention: <i>situational crime prevention</i> ; Adj. + crime prevention + N: <i>situational crime prevention efforts</i> .

The way in which standard collocations including the term **criminal** may be extended in various types of collocational patterns is illustrated by collocations such as *criminal justice*, *criminal behaviour*, *criminal acts* and *criminal activity*:

TRADITIONAL COLLOCATIONS

criminal justice

criminal behaviour

criminal acts

criminal activity

EXTENDED COLLOCATIONS

- criminal justice + N:** *criminal justice agencies, criminal justice experts, criminal justice programs, criminal justice statistics, criminal justice system;*
- criminal behaviour+ N:** *criminal behaviour systems;*
- N + PP (P+ NP criminal behaviour):** *extent of criminal behaviour, measurements of criminal behaviour, nature of criminal behaviour, patterns of criminal behaviour;*
- V + criminal behaviour:** *to maintain criminal behaviour, to reinforce criminal behaviour.*
- V + criminal acts:** *to commit a criminal act, to decriminalize criminal acts, to legalize criminal acts, to report criminal acts.*
- V + criminal activity:** *to cause criminal activity, to desist from criminal activities.*

Although traceable in a limited number of cases, examples of extended collocations such as the ones included in the previous tables may be easily referred to in relation to other collocations including the terms **crime** and **criminal**. For example, lexical patterns such as *the extent of* and *the nature of* combined in our corpus with the standard collocations *hate crimes* and *criminal behaviour* may as well combine with collocations such as: *crime control, crime prevention, crime problems* or *criminal activity, criminal acts, criminal damage, criminal incidents, criminal violations*.

4. Translating **crime** and **criminal** in collocations

If reference is made to translating **crime** and **criminal** in collocations, the starting point in this process should be the identification of the different meanings that these two terms have in the target language (TL), in our case Romanian, so as to appropriately select the meaning envisaged in the source language (SL) collocational patterns.

In the case of the noun **crime**, the list of Romanian equivalents is correlated to three possible interpretations of this term, out of which only one is strictly related to the legal domain: **1.** crimă, neleguire; **2.** (fig.) vină, păcat; **3.** (mil.) încălcare a disciplinei, infracțiune, greșală. On the other hand, the meanings of the term **criminal** follow two distinct lines according to whether its nominal or attributive use is envisaged: **n.** criminal, făptaș, neleguit, vinovat, inculpat, **adj.** **1.** criminal, neleguit, culpabil, vinovat; **2.** (jur.) criminal, penal.

The reason for considering the meanings of the terms **crime** and **criminal** as a starting point in translating English collocations including them is that many of the problems that translators may encounter in translating these two terms are likely to originate in the appropriate choice of the meaning envisaged. For example, the appropriate translation of the term **criminal** used attributively in collocations such as: *criminal action, criminal case, criminal law, criminal prosecution* implies the selection of the Romanian adjective which naturally collocates with *acțiune, proces, cod* and *urmărire*, i.e. 'penal': e.g. *criminal action → acțiune penală, criminal case → proces penal, criminal law → cod penal, criminal prosecution → urmărire penală*.

Moreover, numerous problems are also likely to occur in translating collocations in which the meaning of the words combining with **crime** and **criminal** becomes specialized. This is the case with *crime sheet* and *criminal record* whose appropriate translation into Romanian (*crime sheet* → *fișă de pedește*, *criminal record* → *cazier judiciar*) can only be made if the translator is familiar with the domain-specific meanings of the two terms making up these collocations. Collocations such as **foaie de crime/delicte* and **registru de crime/delicte*, respectively, would not only be inappropriate, but would also sound awkward to the speakers working in the legal domain.

In much the same way, collocations such as *the scene of the crime* and *habitual criminal* cannot be translated correctly into Romanian if the translator does not select the appropriate equivalent of the words *scene* and *habitual* as resulting from their combination with the terms **crime** and **criminal**: *the scene of the crime* → *locul crimei/ delictului* (not **scena crimei*); *habitual criminal* → *criminal recidivist, infractor înrăit* (not **criminal obisnuit*).

When reference is made to collocations such as *street crimes* or *hate/bias crime* their correct use in English and appropriate translation into Romanian is possible only if the translator is aware of the fact that the former include burglary, robbery and larceny, and that the latter, i.e. *hate/bias crimes*, “are violent acts directed towards a particular person or members of a group merely because the targets share a discernible racial, ethnic, religious or gender characteristic” (Garofalo 1990, in Siegel 2007: 344). At the same time, their translation is conditioned by the translator’s ability to select the appropriate ‘equivalent’ collocations in the target language, i.e. in Romanian. In other words, the appropriate transfer of collocations such as *street crime* or *hate/bias crime* across linguistic borders can be made only by those translators who are both legally and collocationally competent in the languages brought into contact, in our case English and Romanian.

In quite numerous situations, the appropriate translation of certain collocations including the terms **crime** and **criminal** depends on the translator’s access to synonyms or antonyms which combine with these two terms in collocations denoting the same reality or opposed realities. Illustrative for the synonymy relationship are such collocations as *to combat/ to fight crime*, *juvenile/youth crime*, *crime figures/statistics*, in which *to combat*, *juvenile* and *figures* may be easily replaced by *to fight*, *youth* and *statistics* without a change of meaning. As regards antonymy, *petty crime* and *serious crime* are good examples of the collocations whose correct use and appropriate translation is conditioned by the translator’s collocational competence in the two language cultures brought into contact.

Last, but not least, even though the translation of the various binominals including the term **crime** which have been identified in our work (see **Appendix 1**) is hardly problematic, the fact may be noticed that there is a wider range of binominals in which the factors leading to crime take front position in the *noun + and + crime* pattern, as compared to those in which the term **crime** takes front position combining with nouns which denote the possible effects of criminal actions. Since such binominal structures are not recorded in dictionaries, the fact may be deduced that their use is not governed by collocational and domain-specific restrictions, but by a writer’s creativity or customary patterns of usage within the disciplines of criminal justice.

Conclusions

Far from having covered all the aspects which could have been discussed in relation to the **crime** and **criminal** collocational patterns identified in the corpus selected for analysis, the aspects presented above make it clear that resource material such Larry J. Siegel’s summary of criminology theories, patterns and typologies, is extremely valuable, providing especially the non-specialists with a consistent number of crime-related terms and collocations.

As regards the translation of the collocations including the terms **crime** and **criminal**, most patterns in English are very accessible, allowing a rapid and non-problematic translation into Romanian. The more difficult situations are, as expected, determined by collocational and domain – specific restrictions which can only be overcome by the translator's good collocational and legal competence in both the SL and TL.

APPENDIX 1 – CRIME COLLOCATIONS

CRIME (n.) = 1. illegal activities in general. 2. [C] an illegal action, which can be punished by law.

CRIME → 'node'

N + crime: car **crime** (Br.E), corporate **crime**, cyber **crime**, hate/bias **crime**, index **crime**, legal **crime**, overall **crime**, property **crime**, sex **crime**, street **crime**, theft **crime**, vile **crime**, youth **crime**.

NP + crime: common law **crime**, drug-related **crime**, offense-specific **crime**, offender-specific **crime**, personal theft **crime**, profit-oriented **crime**, public order **crime**, strict liability **crime**, white-collar **crime**.

Adj. + crime: cleared **crime**, expressive **crime**, instrumental **crime**, juvenile **crime**, organizational **crime**, organized, **crime**, petty **crime**, serious **crime**, specific **crime**, victimless **crime**, violent **crime**.

crime + Adj.: crime- related

crime + PP: **crime** against the person, **crime** against property, **crime** of sedition, **crime** of business enterprise.

crime + V: **crime** occurs, **crime** persists.

CRIME → 'collocate'

crime + N: **crime** causation, **crime** consequences, **crime** control, **crime** data, (an effective) **crime** deterrent, **crime** discouragers, **crime** displacement, **crime** figures, **crime** mapping, **crime** prevalence, **crime** prevention, **crime** problems, **crime** prone, (high) **crime** rates, **crime** rehabilitation, **crime** report, **crime** scene, **crime** statistics, **crime** trends, **crime** types, **crime** typology, **crime** victims.

V+ crime: to cause a **crime**, to combat **crime**, to commit **crime**, to control **crime**, to displace **crime**, to eradicate **crime**, to explain **crime**, to fight **crime**, to fit the **crime**, to influence **crime**, to measure **crime**, to precipitate **crime**, to prevent **crime**, to report **crime**, to solve **crime**, to structure **crime**, to study **crime**, turn to **crime**, to undertake **crime**.

N/ Adj. + PP (P + NP crime): attraction of **crime**, the causes of **crime**, choice of **crime**, concepts of **crime**, continuity of **crime**, costs of **crime** (to victims), definition of **crime**, a determinant of **crime**, the ecology of **crime**, the extent of **crime**, the nature of **crime**, number of **crimes**, pathways to **crime**, place of **crime**, research on **crime**, the roots of **crime**, the study of **crime**, target of **crime**, theories of **crime**, time of **crime**, tough on **crime**, type of **crime**, victims of **crime**, vulnerable to **crime**.

BINOMINALS (N + and + crime): age and **crime**, biochemical conditions and **crime**, child abuse and **crime**, diet and **crime**, drugs and **crime**, gender and **crime**, genetics and **crime**, intelligence and **crime**, IQ and **crime**, mood disorders and **crime**, neurological impairments and **crime**, impulsivity and **crime**, patriarchy and **crime**, personality and **crime**, race and **crime**, self-

concept and **crime**, self-control and **crime**, socioeconomic structure and **crime**, sugar and **crime**.

BINOMINALS (crime + N): **crime** and human nature, **crime** and labeling theory, **crime** and mental illness.

APPENDIX 2 - CRIMINAL COLLOCATIONS

➤ **CRIMINAL (n.)** = someone who is involved in illegal activities or has been proved guilty of a crime

Adj. + criminal: known **criminal**, occasional **criminal**, potential **criminal**, professional **criminal**, psychotic **criminal**, rational **criminal**, reasoning **criminal**.

➤ **CRIMINAL (adj.)** = 1. relating to crime. 2. relating to the part of the legal system that is concerned with crime.

criminal + N: **criminal** activity, **criminal** acts, **criminal** anthropology, **criminal** attitudes, **criminal** behaviour, **criminal** career, **criminal** cases, **criminal** charges, **criminal** choice, **criminal** damage, **criminal** defenses, **criminal** incidents, **criminal** identification, **criminal** intent, **criminal** justice, **criminal** law, **criminal** lawyer, **criminal** matters, **criminal** negligence, **criminal** offence, **criminal** offenders, **criminal** opportunity, **criminal** patterns, **criminal** process, **criminal** record, **criminal** (lawful) solutions, **criminal** statistics, **criminal** techniques, **criminal** trials, **criminal** types, **criminal** violations.

References

Siegel, L. J. (2007) *Criminology. Theory, Patterns and Typologies*, Belmont, California, USA: Thomson Wadsworth.

Corpus

*** *Dicționar englez – român* (2008) București: Editura Univers Enciclopedic.

Siegel, L. J. (2007) *Criminology. Theory, Patterns and Typologies*, USA: Thomson Wadsworth.

Galați University Press

Editors: Elena Croitoru & Floriana Popescu

Proceedings of the 4th Conference *Translation Studies: Retrospective and Prospective Views*
8-9 October 2009, "Dunărea de Jos" University, Galați, ROMÂNIA

pp. 48-54

"TRANSLATING" PEOPLE'S FEELINGS THROUGH PARAVERBAL SIGNS

Raluca GALIȚA

Introduction

Negotiation is a process of communication between partners who have different points of view regarding the reality they both share. Negotiation, as an aspect of oral communication, becomes the most obvious place for the manifestation of personal implication, identified at multiple levels (the paraverbal one being included), as the speaker permanently tries to adapt to his message, to the situation and to the interlocutor. The speaker qualifies, judges, comes up with arguments, persuades, and influences his partner, provoking him to a reaction, transforming him into an active factor of the verbal exchange.

The speaker's choice of paraverbal signs is, from a stylistic point of view, strongly related to the expression of his feelings. By choosing a certain tempo of speech, a high or a low voice, a powerful or a weak intensity or an emphatic accent, the speaker follows the logic of affectivity, translating his feelings, indicating his position towards himself, towards his message but also towards the interlocutor from whom he expects a certain action.

1. Tempo of speech

1.1. Rapid tempo

Depending on the pragmatic context and on the effect that the speaker wants to create upon the interlocutor, the rapid tempo of speech gains different stylistic values.

a) It can be the expression of the speaker's *intense emotion*. In the context of a negotiation between the government and the education unions, the union leader uses a rapid tempo of speech to express his *irritation* for having been interrupted by the interlocutor:

Ex [1]: X: for fifteen years] =

Y: = I want to say something =

X: = <R for fifteen years all kinds of social budgetary categories have had [their salaries raised >=

Z: = mister X]

The irritation marked by the rapid tempo of speech is also underlined by the insistent repetition of the time reference (*for fifteen years*), whose implication is that nothing has changed regarding the level of salaries in education since the Revolution up to the present day. The use of the noun phrase *all kinds of*, with a minimizing, even pejorative value, as well as the use of the verbal construction *have had their salaries raised* complete the discontent expressed by the rapid tempo. The effect is not immediately felt at the level of the interlocutor, because the context of negotiation (a TV programme) allows the TV host to interfere. He tries to calm X down through an interruption in order to remind him that he should let Y speak.

In the context of the same negotiation, the rapid tempo of speech suggests the speaker's *discontent* regarding the present situation in the field of education:

Ex [2]: X: = <R the young people do not want to join the system anymore> [...]
<R the valuable people leave the system>

The parallelism created, on the one hand, between the noun phrases *the young people* and *the valuable people* and, on the other hand, between the negation of the verb *to join* and the verb *to leave* creates an implication (*the system is left without people*) which emphasizes the discontent.

In a negotiation between the headmistress of a kindergarten and a parent regarding the acceptance of the latter's child in a class (the list being already closed), the rapid tempo becomes the expression of *determination*, finding a linguistic support in the verb of volition:

Ex [3]: X: I have a little girl and I <R want to enrol her in this kindergarten>

In the context of the same negotiation, as a result both of the verbal expression (which denotes insistence) and of the nonverbal expression (the attempt of bribery by placing some money on the desk), the same tempo is the proof of the pragmatic effect of these acts upon the interlocutor and it signifies *anger*:

Ex [4]: Y: [...] come on please take this (pushes the money away) and <R leave the office immediately>

The first part of the interlocutor's intervention takes the form of two precipitated expressions (interjection + imperative), separated by *please*, that has the role of a politeness marker. The second part of the intervention, at the level of which the rapid tempo of speech interferes, is an imperative that has in view the interlocutor's intimidation.

In a negotiation with a man who threatens to jump from a statue, the rapid tempo of speech expresses his *fear* of not being taken down from the statue before his requests have been fulfilled.

Ex [5]: Z: look we'll all go away, come on

(he approaches the statue)

X: <R don't touch me>

Z: <S nobody nobody's going to touch you> stay calm

The negative imperative, together with the rapid tempo, has as an effect the interlocutor's discouragement, paraverbally marked by a slow tempo and a stressed uttering of the negative pronoun *nobody* (in association with the verb *to touch*).

The rapid tempo of speech can mark *despair* in a situation where a man threatens to jump from a building:

Ex [6]: X: <R I'm on the verge of despair> I can't stand it anymore

b) The rapid tempo of speech can also be an *expression of the lack of interest in the things discussed*.

Ex [7]: Y: there are no places available anymore and I can't do anything for you.

The deontic *can* used in the negative, in association with the verb *to do* whose direct object is the indefinite pronoun *anything*, emphasizes the idea of the lack of interest in the interlocutor's request, the effect being the break-off of the negotiation.

c) In a negotiation based on a conflict of opinions, the rapid tempo can be the *expression of irony*.

Ex [8]: X: mister A <R did a thing which SURPRISED> ++ the delinquent NAMELY he
<R took a GUN>

Y: <L yes> <R and he went hunting>

In the negotiation between X and Y regarding the degree of guilt of X's client, Y (the prosecutor) uses the rapid tempo, in an ironic attitude. To X's arguments in his client's defence, Y answers with a metaphor (*yes and he went hunting*). The irony is towards the act as

such, in an attempt to dramatize, once more, what happened. The presupposition is that X's client is a person who enjoys killing, considering it a sport.

1.2. Slow tempo

a) When the participants do everything to maintain cooperation in negotiation, the slow tempo becomes the *expression of insistence*.

Ex [9]: Y: = <S yes but you must realize> that if there are any wounds this means they are <P OLD> otherwise there wouldn't have been WOUNDS

Z: <W you are right but>

Y: = <S you KNOW this thing>

The slow tempo appears as a mark of the speaker's peaceful attempt to convince the interlocutor to accept the arguments presented.

b) When the interlocutor does not understand (or pretends not to understand) a refusal, the slow tempo can be the *expression of the desire for precision*.

Ex [10]: X: <R but you will accept my little girl AS WELL> won't you?

Y: I'm sorry but <S we also have some rules>

X's request is politely refused by Y, but the refusal is completed by the justification which brings about its legal grounds; the justification is uttered in a slow tempo, in order to be better understood.

c) In the context of a negotiation between the education unions and the government, negotiation where the government representative tries to come up with a suggestion, this one is uttered in a slow tempo, which becomes the *expression of solemnity* trying to convince the interlocutor.

Ex [11]: Y: I absolutely agree <S I suggest the following> let's just sit down and talk things over but I want ONE thing let's pay attention to [the problems

d) When it is accompanied by pauses, the slow tempo can be considered as the *expression of hesitation* regarding the object of negotiation.

Ex [12]: Y: could you offer me a discount? <S let's say> ++ a ++ <R six per cent>?

X: six per cent? I'm sorry but I don't think ++ <L it's a> ++ we =

Y: = <S let's say> ++ <S four per cent> ++

The repetition in a slow tempo of the familiar *let's say* marks the speaker's wish to convince the interlocutor. The pauses strengthen the idea of hesitation regarding the effect the speaker's suggestion may have on the interlocutor.

e) When the interlocutor, raising his voice, expresses irritation, the slow tempo used by the subject is the *expression of his intention to calm down* the interlocutor.

Ex [13]: X: <H I won't come down> until you release MY brother

Y: <S if you come down> we'll call the lawyers and in their presence <R we go together to the prosecutor's office>

f) In a negotiation (at a fair) regarding the price of a pair of shoes, the seller, facing an implicit refusal from the customer to buy the shoes at the requested price, uses a slow tempo as an *expression of resignation*. The intended effect is that of defeating the interlocutor's resistance and of determining him to continue the negotiations.

Ex [14]: Z: how much do you want for them?

X: <P six hundred>

Z: oh (puts down the shoes)

X: <S as you wish> take it or leave it

Z: can't you sell them cheaper

2. Voice

2.1. High voice

The high voice can also be related to the speaker's feelings or to his attitude towards the interlocutor in the process of negotiation.

a) In the negotiation between the government and the education unions, the high voice becomes the *expression of the discontent* when the union leader gradually presents the causes that led to the discrepancies in the education system.

Ex [15]: X: [...] <R so here we're not talking about the policy in Romania> or <R about a political party> but we're talking about a constant policy against the <H education system> against <H the teacher's stimulation> a policy which leads to a <H counterselection in the education system>

The intended effect is that of the interlocutor's conviction regarding the seriousness of the situation in the education system caused by faulty governing.

b) The high voice can be the *expression of concession* when it is used with the imperative *let's* in the context of reaching an agreement.

Ex [16]: Y: yes. <H let's reach an agreement> we do like this

The effect is that of calming down the interlocutor in order to reach a mutually advantageous agreement.

c) Being forced to face his sister, who came to convince him not to jump from a building, the speaker uses the high voice in order to express *irritation*. The expected effect is that of the interlocutor's intimidation.

Ex [17]: X: <H what are you doing here?> get out of here

2.2. Low voice

a) From a stylistic point of view, the low voice can express *surprise*.

Ex [18]: Y: I'm sorry but <S we also have some rules> =

X: = come on who's obeying rules the rules nowadays? come on you'd better say how much it costs ++

Y: ++ <L I don't understand> ++

The idea of rules, or orders that the speaker invokes in the argumentation of his refusal is minimized by the interlocutor. Through the first interjection *come on*, continued with a rhetoric question, he emphasizes the generalization of the attitude. Through the second interjection *come on* X addresses a request that intends to initiate a negotiation.

b) The interlocutor's excuse referring to the misunderstanding of a possible question from the speaker gets an answer from the latter through which he expresses the *disagreement* by using a low voice.

Ex [19]: Y: good evening Mr. X

X: good evening Mr. Y

Y: first of all I'm sorry but I couldn't hear the answer and the question you asked anyway [in this context]

X: <L I didn't ask] any question>

c) The use of the personal example as a persuasion strategy intends to make the interlocutor aware of the reality and gravity of his intentions; through the negative answer to the speaker's (rhetorical) question, uttered in a low voice, the interlocutor verbalizes his feeling, that of *shame*.

Ex [20]: Z: you don't trust your sister <S think about me> I'm ill do you want me to die?

X: <L no>

d) The low voice can be the expression of the speaker's *surprise* when he has to face a direct attack from the interlocutor.

Ex [21]: X: [...] we have a problem with <P YOU>

Y: ok <L so you have a problem with me >

3. Intensity

3.1. Powerful intensity

As a stylistic marker, the powerful intensity can suggest:

a) The speaker's *trust* in his own opinion

Ex [22]: X: Mrs. Z you can't be entitled to such a thing <P I think>

The verb *to think* is uttered with a powerful intensity. Thus, the speaker assumes the subjectivity of his opinion through a directive illocutionary act.

b) The speaker's *conviction* regarding the arguments presented

Ex [23]: Y: = <S yes but you should have realized> that if there are any wounds this means they are <P OLD> otherwise they wouldn't have been WOUNDS

The speaker utters with powerful intensity the adjective *old*, considered to be the logical argument in supporting the personal point of view.

3.2. Weak intensity

a) The weak intensity of voice, accompanying the indefinite *one can see*, becomes the expression of *distrust* when it constitutes an answer to an implicit order masked by a question, followed by an interdiction and a new order, explicit this time, formulated with the help of the imperative:

Ex [24]: X: = are you listening to me? you can't be entitled. stop [saying =

Z: = but <W one can see marks in the photos>

b) The weak intensity can suggest the *hesitation* regarding the acceptance of the arguments presented, hesitation which also results from the use of the adversative *but* immediately after a presupposed acceptance of the interlocutor's opinion.

Ex [25]: Y: = <S yes but you should have realised> that if there are any wounds this means they are <P OLD> otherwise they wouldn't have been WOUNDS

Z: <W you're right but>

c) When the interlocutor's idea is repeated under the form of an interrogative sentence, the weak intensity accompanies an element about which the speaker asks further information.

Ex [26]: Y: OF COURSE you give me arguments + in order <R for me to see> ++ <P WHY> you want FIVE NIGHTS instead of THREE

X: instead of FOUR

Y: instead of <W four>? did we say FOUR from the very beginning?

4. Emphatic accent

The emphatic accent can affect a word or two and can coincide with powerful intensity, but this is not compulsory.

Ex [27]: Z: I was asking you about the percentage. it was an <P EASIER> question

The emphatic accent can be used with an argumentative function when the speaker emphasizes the elements which underline his needs and which will constitute the starting point for negotiation:

Ex [28]: X: [...] I'm going to open a new *FIRM* which will have as shareholders two persons a Romanian, myself, and an Italian. at this moment, in order to start the working, we need *SPACE* and *MACHINES* and we have money just for *ONE* of the two.

The emphatic accent can appear in repetitions, to underline the desire for cooperation:

Ex [29]: Y: [...] we'd like to find solutions for this strike together + I repeat + *TOGETHER* + with the representatives of the unions

5. Conclusions

In our paper we have tried to demonstrate how the paraverbal signs differ depending on the context. Thus, the tempo of speech can suggest the speaker's intense emotion, his discontent, determination, insistence or lack of interest. A high voice can be the expression of concession, anger or irritation, while a low voice can indicate surprise, disagreement or shame. The intensity of voice also varies depending on the context, but also depending on the speaker's emotions, underlying his conviction, distrust or hesitation. All these emotions, expressed paraverbally, have different pragmatic effects on the interlocutors, influencing the development of negotiations towards and ending with or without an agreement.

Notes

- [1] Negotiation recorded from a TV programme (Observator, Antena 1, November 22, 2005); the participants: X (union leader), Y (prime minister), Z (TV host)
- [2] Negotiation recorded from a TV programme (Observator, Antena 1, November 22, 2005); the participants: X (union leader), Y (prime minister), Z (TV host)
- [3] Negotiation in a kindergarten (Stirile PRO TV, September 3, 2005); the participants: X (parent), Y (headmistress)
- [4] Negotiation in a kindergarten (Stirile PRO TV, September 3, 2005); the participants: X (parent), Y (headmistress)
- [5] Negotiation recorded from a TV programme (Observator, Antena 1, June 14, 2006); the participants: X (protestant), Y (friend), Z (friend)
- [6] Negotiation recorded from a TV programme (Stirile PRO TV, July 5, 2006); the participants: X (protestant), Y (mother-in-law), Z (X's sister)
- [7] Negotiation in a kindergarten (Stirile PRO TV, September 3, 2005); the participants: X (parent), Y (headmistress)
- [8] Negotiation recorded from a TV programme (OTV, Dan Diaconescu in direct, November 15, 2005); the participants: X (lawyer), Y (prosecutor)
- [9] Negotiation recorded from a TV programme (OTV, Dan Diaconescu in direct, November 15, 2005); the participants: X (lawyer), Y (prosecutor), Z (prosecutor)
- [10] Negotiation in a kindergarten (Stirile PRO TV, September 3, 2005); the participants: X (parent), Y (headmistress)
- [11] Negotiation recorded from a TV programme (Observator, Antena 1, November 22, 2005); the participants: X (union leader), Y (prime minister), Z (TV host)
- [12] Negotiation recorded at the computers warehouse (March 21, 2004); the participants: X (producer and seller), Y (customer)
- [13] Negotiation recorded from a TV programme (Observator, Antena 1, June 14, 2006); the participants: X (protestant), Y (friend), Z (friend)
- [14] Negotiation recorded in the market (April 8, 2006); the participants: X (seller), Z (customer), Y (Z's friend)
- [15] Negotiation recorded from a TV programme (Observator, Antena 1, November 22, 2005); the participants: X (union leader), Y (prime minister), Z (TV host)
- [16] Negotiation recorded from a TV programme (OTV, Dan Diaconescu in direct, November 15, 2005); the participants: X (lawyer), Y (prosecutor)
- [17] Negotiation recorded from a TV programme (Stirile PRO TV, July 5, 2006); the participants: X (protestant), Y (mother-in-law), Z (X's sister)
- [18] Negotiation in a kindergarten (Stirile PRO TV, September 3, 2005); the participants: X (parent), Y (headmistress)
- [19] Negotiation recorded from a TV programme (Observator, Antena 1, November 22, 2005); the participants: X (union leader), Y (prime minister), Z (TV host)

- [20] Negotiation recorded from a TV programme (Stirile PRO TV, July 5, 2006); the participants: X (protestant), Y (mother-in-law), Z (X's sister)
- [21] Negotiation recorded from a TV programme(OTV, Dan Diaconescu in direct, November 15, 2005); the participants: X (lawyer), Y (prosecutor)
- [22] Negotiation recorded from a TV programme(OTV, Dan Diaconescu in direct, November 15, 2005); the participants: X (lawyer), Y (prosecutor), Z (prosecutor)
- [23] Negotiation recorded from a TV programme (OTV, Dan Diaconescu in direct, November 15, 2005); the participants: X (lawyer), Y (prosecutor), Z (prosecutor)
- [24] Negotiation recorded from a TV programme (OTV, Dan Diaconescu in direct, November 15, 2005); the participants: X (lawyer), Y (prosecutor), Z (prosecutor)
- [25] Negotiation recorded from a TV programme (OTV, Dan Diaconescu in direct, November 15, 2005); the participants: X (lawyer), Y (prosecutor), Z (prosecutor)
- [26] Negotiation recorded at home (July 28, 2005); the participants: X (wife), Y (husband)
- [27] Negotiation recorded from a TV programme (Observator, Antena 1, November 22, 2005); the participants: X (union leader), Y (prime minister), Z (TV host)
- [28] Negotiation recorded in a bank (November 20, 2005); the participants: X (the manager of a firm), Y (representative of the bank)
- [29] Negotiation recorded from a TV programme (Observator, Antena 1, November 22, 2005); the participants: X (union leader), Y (prime minister), Z (TV host)

Annex

Conventions for the phonetic transcription (Hoarță-Cărăușu 2005: 11-13)

TEXT	emphatic accent
text =	intervention started by a speaker and continued, after interruption, by another speaker
= text	
+	short pause
++	longer pause
<S>	slow tempo of speech
<R>	rapid tempo of speech
<H>	high voice
<L>	low voice
<P>	powerful intensity
<W>	weak intensity

References

- Bally, Ch. (1951) *Traité de stylistique française*, Paris: Klincksieck
- Bellenger, L. (1979) *L'expression orale*, Paris: Presses Universitaires de France
- Bellenger, L. (1984) *La négociation*, Paris: Presses Universitaires de France
- Ciolac, M. (2003) *La communication verbale*, București: Ed. Universității București
- Cressot, M. (1963) *Le style et ses techniques*, Paris: Presses Universitaires de France
- Dascălu-Jinga, L. (2002) *Corpus de română vorbită* (CORV). Eșanțioane, București: Ed. Oscar Print
- Dascălu-Jinga, L. (2002) *Corectarea și autocorectarea în conversația spontană*, București: Editura Academiei Române
- Dascălu-Jinga, L. (2003) *Dialogul în română vorbită*, București: Ed. Oscar Print
- Dupont, C. (1994) *La négociation. Conduite, théorie, applications*, Paris: Dalloz
- Hoarță-Cărăușu, L. (coord.) (2005) *Corpus de limba română vorbită actuală*, Iași: Ed. Cermi
- Iordan, I. (1975) *Stilistica limbii române*, București: Ed. Științifică
- Irimia, D. (1997) *Gramatica limbii române*, Iași: Polirom
- Irimia, D. (1999) *Introducere în stilistica*, Iași: Polirom
- Milaș, C. (1988) *Introducere în stilistica oralității*, București: Ed. Științifică și Enciclopedică
- Zafiu, R. (2001) *Diversitate stilistică în română actuală*, București: Ed. Universității din București

Galați University Press

Editors: Elena Croitoru & Floriana Popescu

Proceedings of the 4th Conference *Translation Studies: Retrospective and Prospective Views*
8-9 October 2009, "Dunărea de Jos" University, Galați, ROMÂNIA

pp. 55-60

**ETUDE LEXICOGRAPHIQUE BILINGUE
(FRANÇAIS-ROUMAN):
DE LA RUMEUR, DU BRUIT ET DES CANCANS**

Alina GANEA

Introduction

L'activité de rapport est extrêmement complexe vu qu'il ne s'agit pas d'une simple reprise des paroles prononcées antérieurement mais d'une mise en scène qui s'assortit de tous les artifices et modulations possibles. A ce titre, il serait difficile de citer des cas où le discours direct et sa variante rapportée sont équivalents. Cela se passe en premier lieu parce que le rapport dépend de la façon dont le locuteur rapporteur a compris et décodé l'intention énonciative de l'émetteur du discours direct. A cette interprétation s'ajoutent les intrusions volontaires du locuteur, ce qui modifie essentiellement le degré de fidélité du rapport.

Cette recherche porte sur un des ressorts essentiels du processus de rapport, à savoir les noms de rapport qui sont souvent employés pour qualifier le statut du contenu à rapporter. *Suggestion, avertissement, ordre, accusation, dénégation, prière, interdiction*, etc. la série en est longue. Nous ne retenons dans cette étude que trois termes qui lexicalisent l'idée de communication clandestine d'un contenu non-vérifié que le locuteur ne prend pas à son compte. *Rumeur, bruit, cancan(s)* représentent des étiquettes à coller aux contenus de coulisse qui circulent au sein d'une communauté à l'égard d'un sujet qui jouit d'une certaine notoriété. Plus ou moins marqués au niveau de la malveillance qui anime ce type de communication, les trois unités en question se trouvent souvent employées dans des structures telles *Une rumeur court que.../ Le bruit court que... / Des cancans circulent...* pour rapporter ce dont on 'chuchote' vivement mais dont on ne peut récupérer la forme initiale sous laquelle le contenu a été proféré ni parier sur sa véracité. Le roumain connaît des structures similaires construites autour d'un nom de rapport qui concentre la même substance sémantique que les trois unités analysées dans cette étude *Umblă vorba... / Circulă un zvon, o bârfă, o stire...* Cette recherche vise à analyser de près la façon dont le sens d'emprunt énonciatif (abrégé RAP) de ces unités est traité dans les dictionnaires monolingues pour procéder ensuite à une évaluation des équivalents de traduction proposés dans les dictionnaires bilingues. Cette analyse vise aussi à proposer des améliorations dans la rédaction des entrées lexicographiques consacrées à ces unités dans les dictionnaires bilingues, tout en sachant que des matériaux lexicographiques correctement rédigés sont une prémissse essentielle dans l'amélioration de la compétence de traduction de ceux qui pratiquent cette activité, soit-elle profession ou passion.

Analyse des définitions

Pour l'analyse monolingue nous nous sommes rapportée aux dictionnaires *Trésor de la langue française informatisé*, le *Petit Robert*, le *Litré* (en abréviation *TLFi*, *PR*, *Ltr*). Le but en est d'offrir une image détaillée et complète sur le sens RAP de chacun de ces termes.

Rumeur (substantif, féminin)

Le sens du type RAP de *rumeur* apparaît comme secondaire en *TLFi* et *Ltr* et primaire en *PR*. Nous présentons ci-dessous la définition du sens RAP donnée pour *rumeur* en *TLFi*, *PR* et *Ltr* :

C. - Souvent au plur. Nouvelle sans certitude qui se répand de bouche à oreille, bruit inquiétant qui court. Synon. *bruit, murmure, on-dit. Rumeur calomnieuse, contradictoire, flatteuse, infâme, sinistre; rumeur(s) de gloire, de guerre, de maladie, de suspicion; la rumeur annonce, circule, monte, se propage; croire la rumeur; démentir, étouffer une rumeur*. Cette version confirmait si bien les rumeurs populaires, qu'il devint évident pour tous que c'était la pure vérité (PONSON DU TERR., *Rocambole*, t. 3, 1859, p. 309):

Il court sur La Fontaine une **rumeur** de paresse et de rêverie, un murmure ordinaire d'absence et de distraction perpétuelle qui nous fait songer sans effort d'un personnage fabuleux, toujours infiniment docile à la plus douce pente de sa durée. (VALÉRY, *Variété* [I], 1924, p. 59)

• *Rumeur publique*. Opinion généralement défavorable du plus grand nombre. *Être accusé par la rumeur publique. Le père, désigné par la rumeur publique, s'est disculpé* (MIRBEAU, *Journal femme ch.*, 1900, p. 174). *Il paraît que tu bois beaucoup, c'est la rumeur publique qui le dit* (TRIOLET, *Prem. accroc*, 1945, p. 189).

- *PSYCHOSOCIOL*. „Bruit qui court transmis de bouche à oreille avec toutes les déformations introduites par chaque individu” (MUCCH. *Psychol.* 1969). *La rumeur se déforme dans les relais et (...) son contenu s'appauvrit, mais certains éléments sont sélectionnés et accentués, la distorsion s'opérant dans le sens des intérêts, des sentiments et des opinions de ceux qui les transmettent* (MORF. *Philos.* 1980).

1. Bruit, nouvelles qui se répandent dans le public; l'opinion, la voix publique. *Les nouvelles propagées par cette immense rumeur. Rumeurs de maladie. Faire courir une rumeur. La rumeur de son départ prochain. - Elle savait, par la rumeur du hameau.... La rumeur publique.*

Le jour se levait; les gens de Sicca réveillés s'agitaient dans les rues. «Ils vont à Carthage», disait-on, et cette rumeur bientôt s'étendit par la contrée. (Flaubert, *Salammbô*, II.)

Spécialt. *Rumeur de blâme, de suspicion.*

5. Bruits qui courrent, qui se répandent.

J'avouerai les rumeurs les plus injurieuses, RACINE. Brit. III, 3.

En synthèse, le terme *rumeur* est défini comme nouvelle, bruit (*TLFi*, *PR*, *Ltr*) à circulation clandestine (*TLFi*, *PR*, *Ltr*) qui connote l'incertitude (*TLFi*, *PR*) ou est de nature inquiétante (*TLFi*). *Rumeur* peut relever d'une telle aire de circulation et propagation au point d'être perçue comme l'opinion (négative *-TLFi*) de la communauté (*TLFi*, *PR*).

Bruit (substantif, masculin)

Le sens RAP de *bruit* s'est développé comme une extension du sens primaire, celui d'ensemble de sons d'intensité variable, dépourvu d'harmonie. Dans le même ordre que pour *rumeur*, les définitions identifiées sont les suivantes:

B. - Nouvelle, propos concernant un événement, une personne. *Au bruit de; faux bruit; bruits de guerre :*

Il [Rogron] causait et demandait des *nouvelles* de la ville, il écoutait et colportait les *commérages*, les petits **bruits** de Provins.

(BALZAC, *Pierrette*, 1840, p. 44)

SYNT. *Un bruit circule, court; répandre, semer le bruit que; faire courir le bruit de la mort de qqn; des bruits courrent sur le compte de qqn; il y a bruit de qqc. Il n'est bruit que de cela. Il en est beaucoup question. Bruits de coulisse. Nouvelles circulant sous le manteau. Les renseignements, les bruits de coulisse traversent la ville en quelques heures* (MORAND, New York, 1930, p. 60).

Spécialement

1. **BOURSE.** *Bruit de Bourse.* Nouvelle, fondée ou non, circulant à la Bourse, pour en faire varier les fonds. *Le champ des bruits de Bourse et de salons était sans limite* (ZOLA, *L'Argent*, 1891, p. 33).

2. **DR.** *Bruit public.* Opinion générale pouvant servir de preuve, en l'absence d'autres indices.

Rem. Attesté dans la plupart des dict. gén. du XIX^e et du XX^e s.

4 (Fin XIV^e). *Un, des bruits.* Nouvelle répandue, propos rapportés dans le public. ->**Rumeur.** *Faire courir, circuler, répandre, semer un bruit. Un bruit qui court. Se faire l'écho d'un bruit.* ->**Ébruiter, répéter.** *Le bruit court que... Des bruits de guerre.* ->**Botte** (bruit de bottes). *Les bruits de Bourse. Des bruits en l'air. Les bruits de la ville.* ->**Chronique; bavardage, commérage, conte, dire, jacasserie, potin (fam.), rumeur** (→ On-dit*). *Un faux bruit:* une fausse nouvelle. ->**Bobard.** *Accréditer un faux bruit. Démentir un faux bruit.*

Vx ou littér. *Au bruit de: à la nouvelle de. Au bruit de sa mort, le peuple se réjouit.*

Vx ou littér. *Il n'est bruit que de cela:* tout le monde en parle.

Dires, nouvelles qui circulent dans le public. Bruits de bourse. Il y a des bruits de guerre. Il n'est bruit que de cela.

J'ai fait semer ce bruit, CORN. Hér. II, 6.

En synthèse, *bruit* renvoie essentiellement à l'idée de circulation des dires ou des nouvelles sans aucune référence au caractère malveillant des propos ni à une circulation répandue qui l'identifie à la voix publique.

Cancan, (substantif, masculin)

Par rapport à *rumeur* et *bruit*, *cancan* spécialise le sens RAP qui est marqué au niveau des intentions malveillantes qui animent la colportation des propos. Il est employé dans le registre familier et représente une extension du sens primaire du terme *cancan*. L'unité n'apparaît qu'en TLFi et PR:

Familier

B. - *P. ext.* et souvent *au plur.* Propos malveillants, bavardages médisants qu'on répand en société. *Faire des cancans* (Ac. 1835-1932, BESCH. 1845, *Lar.* 19^e); *aimer les cancans; ce ne sont que des cancans*. Synon. *potin*. *Les cancans du quartier* (BALZAC, *Splendeurs et misères des courtisanes*, 1847, p. 133); *je ne sais à quel cancan de petite ville il avait ouvert l'oreille* (G. SAND, *Histoire de ma vie*, t. 3, 1855, p. 326) :

1. ... je connais trop la clique que ta mère reçoit, pour m'arrêter à ce qui sort du fameux salon vert. Toujours des **cancans**, des *menteries*, des histoires bonnes à faire battre les montagnes. (ZOLA, *La Conquête de Plassans*, 1874, p. 964)

2. « —Oh! dit-il, ce sont des *commérages*, des **cancans** ridicules, des *potins* que je serais honteux de porter aux oreilles de l'empereur, ... » (A. FRANCE, *L'Orme du mail*, 1897, p. 166)

Rem. On rencontre ds la docum. a) *Cancannerie*, subst. fém., rare. Action de cancaner. *La Montgolfière me paraît une excellente femme un peu atteinte par la cancannerie, l'investigation et la curiosité provinciales* (G. SAND, *Correspondance*, t. 2, 1836, p. 28). b) *Cancanoir*, subst. masc., néol., création d'aut. Endroit où l'on cancane. *Mon laboratoire, ou plus exactement (...) mon cancanoir* (L. DAUDET, *Le Napan*, 1927, p. 14).

(Souvent au plur.). Bavardage calomnieux, propos empreint de médisance, de malveillance. -> Bavardage, clabaudage, papotage, potin, racontar, ragot. *Des cancans de commère, les cancans des commères. Faire, dire des cancans (sur qqn)*. → Casser du sucre* sur le dos de quelqu'un. *Colporter, faire courir, rapporter des cancans. Ce ne sont que des cancans sans fondement.*

Il se décida à louer une place au pavillon de la volaille, uniquement pour se distraire, pour occuper ses journées vides des cancans du marché. Alors, il vécut dans des jacasseries sans fin, au courant des plus minces scandales du quartier. (Zola, *le Ventre de Paris*, t. I, p. 96.)

DÉR. 1. Cancaner, cancanier, cancanerie.

Cancan dénote la circulation des propos malveillants et calomnieux. Dans une perspective comparative, les trois unités analysées relèvent d'un noyau sémique commun, notamment *propagation, circulation des nouvelles et des dires dans la société*. Dans la série, *bruit* est le terme non-marqué dont le sens équivaut au noyau susmentionné. *Rumeur* nuance le sens dans la direction de l'incertitude et de la nature inquiétante des dires qui circulent au sein d'une communauté. Dans la même direction de caractérisation du contenu de la communication, *cancan* ajoute au noyau commun des sèmes qui se réfèrent au caractère malveillant des propos répandus. Si l'on se rapporte au couple *rumeur* et *cancan*, le niveau de propagation impliquée par le premier est supérieur au second vu que la *rumeur* peut s'identifier à la voix publique. Cela entraîne aussi des enjeux différents quant à l'assomption énonciative du locuteur à l'égard du contenu rapporté. Qualifier un contenu de *rumeur* accroît sa véridicité (vu l'aire de circulation) si comparée à *cancan*. D'ailleurs, la pratique montre que ce ne sont que les sujets faciles et futiles qui sont qualifiés de *cancans*.

Analyse des équivalents de traduction

Le discours de la rumeur connaît une grande circulation dans l'espace public roumain: *vorbă, veste, zvon, bârfă* sont employés pour signaler la source anonyme du contenu rapporté. Il se pose la question de l'étude des équivalences proposées pour ces termes et, dans ce sens, nous

avons consulté plusieurs dictionnaires bilingues du type « thème » (français-roumain) : G. Haneş, 1981 ; S. Mihăescu-Cîrsteau, I. Eliade, 2002; E. Gorunescu, 2003 ; G. Chirica, 2008.

Les équivalents donnés pour *rumeur* sont: 1. *rumoare, zvon, freamăt, ~ de voix zvon de glasuri*. 2. *rumoare, vâlvă, agita ie, frământare, tulburare, larmă, vâltoare, (a mul imii)*. 3. *rumoare, murmur de nemul umire*. (E. Gorunescu, 2003)

Sous 1 sont mentionnés les équivalents RAP (*rumoare, zvon*) qui sont adéquats en roumain, mais ils sont mis à côté du sens de *frémissement indistinct de voix* (*zvon de glasuri*) qui n'appartient pas au sens RAP. De surcroît, ce sens supplémentaire est aussi traité sous 2 où sont fournis des équivalents supplémentaires (*rumoare, vâlvă, agita ie, frământare, tulburare, larmă, vâltoare (a mul imii)*). Il faudrait aussi noter que le sens 3 ne se délimite non plus de 1 et 2, ou au moins pas nettement dans le sens qu'il répète l'équivalent néologique *rumoare*, mentionné aussi sous 1 et 2, et ajoute un syntagme (équivalent partiel) *murmur de nemul umire*, qui lexicalise le même "mécontentement". Cela représente une tentative de rendre un sens spécial de *rumeur* (*Rumeur publique. Opinion généralement défavorable du plus grand nombre*) tel qu'enregistré dans TLFi, qui est marqué par le même même négatif. Le sens RAP est donc correctement traduit en roumain mais il n'est pas distinctivement traité à l'intérieur de l'entrée du dictionnaire: *zvon de glasuri* devrait aller sous le sens 2. Dans d'autres dictionnaires roumains (G. Haneş, 1981; S. Mihăescu-Cîrsteau, I. Eliade, 2002; G. Chirica, 2008), de dimensions plus petites, les équivalents RAP donnés sont *rumoare, freamăt (de voci)*. On se demande à cet égard si l'économie d'espace serait tellement affectée par la mention de *zvon*, équivalent adéquat pour *rumeur*, dans le contexte où cette relation de correspondance est attestée dans le dictionnaire roumain-français (*zvon = rumeur*). Nous recommandons le traitement individuel du sens RAP dans l'entrée et d'y mentionner *rumoare, zvon* comme équivalents roumains. Nous suggérons également l'inclusion de *zvon* dans toutes les entrées lexicologiques qui rendent *rumeur* en roumain.

Le sens RAP du *bruit* est rendu en roumain par *zvon, rumoare* dans tous les dictionnaires consultés (G. Haneş, 1981 ; S. Mihăescu-Cîrsteau, I. Eliade, 2002; E. Gorunescu, 2003 ; G. Chirica, 2008). Les entrées mentionnent aussi les collocations *le bruit court - circulă zvonul, umblă vorba, aşa merge cântecul; faux bruit zvon* (E. Gorunescu, 2003). Si l'on compare les définitions françaises pour *rumeur* et *bruit*, l'on peut observer qu'on ne peut pas faire de différence entre les deux unités, vu qu'elles ont les mêmes équivalents en roumain. Pourtant pour les différencier, on pourrait se servir du nom *ştire* (fr. *nouvelle*) qui traduit le sens RAP de *bruit* tel que fourni par les dictionnaires monolingues et qui devrait être cité en premier lieu comme correspondant roumain. D'ailleurs, *ştire* est traduit comme *nouvelle* dans les dictionnaires roumain-français, ce dernier constituant le noyau de la définition de *bruit* dans les dictionnaires français. Cette relation d'équivalence *ştire = nouvelle, bruit = nouvelle qui circule* légitime la mention de *ştire* comme équivalent de *bruit* dans l'entrée de dictionnaire sous le sens du type RAP.

Le sens RAP de *cancan* bénéficie peut-être du traitement le plus correct de tous les trois termes pris en considération. Traduit comme *cancan, bârfă* ce qui rend l'idée de propagation des propos malveillants, *cancan* s'absente de certains dictionnaires consultés (G. Haneş, 1981 ; G. Chirica, 2008), tandis que dans d'autres (S. Mihăescu-Cîrsteau, I. Eliade, 2002), le seul correspondant fourni est *bârfă*.

Dans l'ensemble, les termes sont correctement traités dans le sens qu'il n'y a pas d'erreur majeure dans leur traduction. Ce que nous suggérons est un traitement distinctif du sens RAP dans le cas des termes polysémiques et la mention des équivalents proprement roumains à côté des néologismes.

Conclusion

Ce type d'investigation suit un double but: l'analyse des articulations sémantiques de certains termes et l'analyse de leurs équivalences de traduction. Les conclusions auxquelles nous sommes arrivée au terme de cette recherche sont que les équivalences fournies sont essentiellement correctes, mais qu'elles peuvent encore subir des raffinements liés à la façon dont les équivalences devraient être organisées à l'intérieur de l'entrée. Une bonne représentation des sens d'un terme est tout aussi importante que les équivalences elles-mêmes. Pas dernièrement, nous considérons également comme important le recours aux néologismes aux cas où il n'y a pas de correspondant roumain. Mais en cas d'espace limité qui impose le choix, il serait souhaitable de fournir l'équivalent existant dans la langue au lieu de se limiter à ne mentionner que le néologisme.

Bibliographie

- Chirica, G. (2008) *Dictionar român-francez, francez-român*, Bucureşti: Ed. Steaua Nordului
Gorunescu, E. (2007) *Dicționar francez-român*, Bucureşti: Teora
Haneș, G. (1981) *Dictionar român-francez, francez-român*, Bucureşti: Ed. Științifică și Pedagogică
Mihăescu-Cîrsteianu, S. & I. Eliade (2002) *Dicționar francez-român*, Bucureşti: Teora
Rey, A. & J. Rey-Debove (dir.) (1992) *Le Petit Robert. Dictionnaire alphabétique et analogique de la langue française*, Paris: Le Robert

Sources électroniques

- Littré (<http://littre.reverso.net/dictionnaire-francais/>)
TLFi (<http://atilf.atilf.fr/tlf.htm>)

Galați University Press

Editors: Elena Croitoru & Floriana Popescu

Proceedings of the 4th Conference *Translation Studies: Retrospective and Prospective Views*
8-9 October 2009, "Dunărea de Jos" University, Galați, ROMÂNIA

pp. 61-65

INDICATORS OF DISSOCIATION IN FRENCH AND THEIR ROMANIAN AND ENGLISH EQUIVALENTS

Anca GĂTĂ

Introduction

Dissociation, a concept introduced in Argumentation Theory by Perelman and Olbrechts-Tyteca (*The New Rhetoric*, 1958), is considered in studies of argumentation and of rhetoric as a technique which allows a speaker to change the notional starting points of a discussion.

Dissociation is a rhetorical mechanism allowing the speaker to discard the semantic contents corresponding to a given notion and to propose a new semantic content as corresponding to the notion assigned this time the linguistic expression *the true X*. This is the prototypical formula corresponding to the mechanism of dissociation, but other words and phrases, more commonly called *indicators* may also serve to identify a dissociation in context.

The concept of *given* (or *old*, or *initial*) *notion* corresponds in this context to a notional meaning which the speaker does not approve of and considers deceiving or incompatible with the reality, because, on most occasions, it does not serve her argumentative intention. The concept of *new notion* corresponds to a meaning elaborated in the context and treated as conforming to some criterion or norm.

Starting from the neo-rhetorical inventory of expressions used to introduce a dissociation, the present article suggests and discusses possible strategies of finding Romanian and English equivalents for the indicators of dissociation.

1. On dissociation as a rhetorical device

Dissociation occurs when a speaker is saying, for instance, something like

[1] The *true meaning* of Rousseau's theory is that man is naturally holy, much more holy indeed than virtuous. [my italics, A.G.]

(excerpted from Jacques Maritain, *True Humanism*, Charles Scribner's Sons, New York, 1938. p. 15)

One of the indicators of dissociation is the adjective *true*. In producing the utterance above, the speaker points to the fact that Rousseau's theory is acceptable only in the meaning stipulated by the speaker and not in any other. Thus, the initial – not very precise notion in the given context – of ROUSSEAU'S THEORY is given a new contents proclaimed as being the 'true', or the 'real' one. Any other representations about Rousseau's theory are thus indirectly or implicitly declared apparent, while the meaning presented to us as 'true' is presented as conforming to the norm. In the given context, the first term of the dissociation (Term I) is Rousseau's theory as it may be usually represented, while the second term of the

dissociation, or the dissociated notion, is Rousseau's theory in the way it is seen by the speaker and dealt with under the label *true meaning*. Another example is the following:

[2] Some of the undergraduates in a class I taught last year suggested that belief in giving reasons and actually observing how various ways of life have functioned in practice, what the consequences have been, discussing objections etc., is just 'another form of fundamentalism'! The experience of these students with *real* fundamentalism must be rather limited. Anyone who has seen real fundamentalists in action knows the difference between insisting on observation and discussion and the repressive and suppressive mode of conducting discussion that is characteristic of fundamentalism.

(excerpted from Hilary Putnam, *Pragmatism and Realism*, ed. by J. Conant & U. M. Zeglen, Routledge, London, 2002, p. 22)

2. Words and phrases possibly pointing to dissociations

In their *New Rhetoric*, Perelman and Olbrechts-Tyteca identify and discuss a series of linguistic expressions which possibly indicate dissociations. Some of these linguistic indicators in French, Romanian, and English are given below.

The words or phrases pointing to a dissociation belong to two different conceptual classes : A) either they point to the dissociated term (T II), assigned to the new notional content N dissociated from the existing one (N₀), and used in the context with argumentative purposes ; B) or they point to the initial notion (N₀), the first term of the dissociation (T I), which is being sacrificed and/or compromised in the context.

The two lists below present a series of adjectives which are considered to be potentially indicative of a dissociation in argumentative communication.

A) Adjectives and Prefixes indicating Term II of a possible dissociation

French : *vrai, véritable, réel, authentique, naturel, idéal, essentiel, correct, précis, propre*

English : *true, real, authentic(al), genuine, natural, ideal, essential, sound, accurate, faithful, proper, sound*

Romanian : *adevărat, real, autentic, natural, ideal, esențial, corect, precis, propriu, adevărat*

B) Adjectives and Prefixes indicating Term I of a possible dissociation

French : *illusoire, apparent, erroné, faux, absurde, prétendu, naïf, factice, artificiel, subjectif, non-, pseudo-, quasi-*

English : *illusory, apparent, mistaken, false, absurd, junk, naïve, factitious, artificial, subjective, non-, pseudo-, quasi-*

Romanian : *iluzoriu, aparent, greșit, fals, absurd, pretins, naiv, factice, artificial, subiectiv, non-, pseudo-, cvasi-*

The most important thing to remember about these adjectives is that all those in the first list(s) are synonymous with the phrase « not apparent », i.e. they all share the same property of indicating the conformity with a norm, the placement on the top level of a value hierarchy, and the correspondence to a set of criteria. In the three languages, the position of the adjectival modifier belonging to one of the lists above is most of the time in front of the noun. In all cases where it precedes the noun it determines, the adjective allows the expression it is part of to function as an argumentative dissociation. It may also be used in postposition to the noun, and this happens mainly in French and in Romanian. When used as

a predicative element, the adjective may have only a qualifying, evaluative function, although it is not unusual that it modifies the meaning of the noun it is applied to. As a noun modifier, the adjective always has the semantic property of modifying thenal representation of the noun it accompanies. Thus, some nations, groups, organizations, and individuals are preoccupied by *real history*, *la vraie histoire*, or *adevărata istorie*. While in English two only possible expressions are available, in Romanian and French several possibilities appear for conveying the same meaning:

English	French	Romanian
<i>real history</i> [4] <i>true history</i>	<i>histoire réelle</i> <i>histoire vraie</i> <i>vraie histoire</i> [3] <i>réelle histoire</i>	<i>adevărata istorie</i> <i>istoria adevărată</i> <i>istoria reală</i>

The use of each of these adjectives is also dependent on the semantic contents of the determined noun. In the case of *histoire – history – istorie*, there is not perfect correspondence between the three languages, since the meaning of the French word is larger than those of the English and Romanian equivalents. In French, one of the word meanings is that of “story”. The relatively flexible syntax of French adjectival modifiers makes it possible to have a larger number of combinations than in Romanian or in English. In English postposition is completely impossible, while in Romanian *adevărat* (“true”) can precede or follow the noun, with no meaning change, while Rom. *real* (“real”) cannot precede the noun in any context.

There is one more problem in the use of all the combinations above, and this is mainly in connection with the meaning of the adjective *true – vrai – adevărat* and also *real – réel – real*. On many occasions, any of the phrases mentioned above is not necessarily meant to ensure the starting point of a dissociation, i.e. there is no argumentative use of the phrase. This happens when the speaker insists upon the truthfulness of the ‘story’ told by a particular narrator, like in the following excerpts:

[3] L'historien n'écrirait que son histoire, *vraie de son point de vue*, et il n'y aurait pas de *vraie histoire*, mais seulement une multiplicité d'opinions plus ou moins équivalentes.
[my italics, A.G.]

(excerpted from *Le Courrier*, Quotidien Suisse et indépendant, Nov. 27th, 2007.

Consulted Aug. 15th, 2009:

<http://www.lecourrier.ch/index.php?name=NewsPaper&file=article&sid=438084>)

In this excerpt, the meaning of the adjective *vraie* is in itself modified: as such, there would be no unique truth, or no truth at all – since we would only have to do with various more or less equivalent opinions (of course one may wonder how an opinion can be more equivalent to another, or else, less equivalent with another – at the most we might have more or less similar opinions). The phrase *vraie de son point de vue* (“true from his own standpoint”) defends the idea that what a historian writes is not history indeed, but only a personal opinion or view of the events. In this case, the phrase *vraie de son point de vue* is the indicator of a dissociation placed on the level of the notion of TRUTHFULNESS. In other words, we are indirectly told that the notion of TRUTHFULNESS as we should understand it is something like “personal opinion on a matter”. This dissociation does not allow another dissociation on the level of *vraie histoire*, as one would expect to take place, since in this case *vraie histoire* is not intended to take part in an argumentative procedure and it means “imaginary / written history” – history is thus in fact declared not to be existing. In point of translation equivalents, the only possibilities would be for English *true ... true / truthful*

history and for Romanian *adevărată ... istorie adevărată*. While in English there is a particular adjective to disambiguate the meaning of “truthful, not deceiving”, in Romanian and in French the corresponding adjectives have several readings, which can cover the meaning of “truthful”, but also that of “conform to reality” as opposed to “apparent”. The same happens in other contexts :

[4] This passage returns us to the Orwellian concept of an absurd world where history books are regularly altered. The *real history*, that history which the people have seen and heard and know in the collective depths of their being – the *real history* that they pass down to each new generation through stories – where Russians, not Nazis, murdered Polish officers, where a “battle” is more correctly considered a cold-blooded massacre – that “history” is preserved in the collective imagination, in the “popular memory” which Foucault described. [my italics, A.G.]

(excerpted from Timothy Laskowski, “Naming Reality in Native American and Eastern European Literatures”, in *MELUS*, vol. 19, (3), 1994)

In this context the adjective *real* covers both meanings, i.e. “conform to reality, true” and also “opposed to what is usually being told or written in history books” (*where Russians, not Nazis, murdered Polish officers*). In the excerpt above, the adjective indicating the dissociation is also supported by the use of the demonstrative *that*, of the relative clause disambiguating the meaning introduced by the dissociation, and by the inverted commas with *history*. In this way the dissociation is continued throughout the excerpt. Moreover, a second dissociation adds to the first one, telling the reader what a *battle* during the war is, “a cold-blooded massacre”.

In the following passage, SCIENCE is opposed to JUNK SCIENCE, which can be seen as the first term of the dissociation:

[5] Some critics have attempted to begin by posing the existence of a line between science and “junk” science.

(excerpt from *The Age of Expert Testimony: Science in the Courtroom*, “Report of a Workshop Science, Technology, and Law Panel”, National Research Council, National Academies Press, Washington, DC, 2002, p. 10)

This dissociation seems quite stable since it appears in other contexts, with a rather different meaning assigned to the initial notion and to the dissociated term :

[6] When the methods are sound, most likely the science is sound as well. While some have been concerned with a lack of *sound science* in environmental policy, the issue is better framed as a lack of integrating *sound science* into policy decisions. The integration challenge creates junk policy, but this policy is rarely the result of *junk science*. *Junk science* does not exist, because if science is not sound, it is not science.

(excerpt from Michele Morrone & Timothy W. Lohner, *Sound Science, Junk Policy: Environmental Health Science and the Decision-Making Process*, Auburn House, Westport, CT, 2002, p. 1)

The fragment above shows the authors’ unspoken hesitations concerning the representation of the notion SCIENCE: the result of this uncertainty is a rather poor formulation of the idea. One may read: Junk science may rarely have as a result junk policy; junk science does not exist, which is a contradiction. In fact the contradiction results from the incompatibility between two representations of SCIENCE, which of course are conflicting. The use of the metaphorical term *junk* plays an important part in this case. And there will be inherent difficulty in finding an equivalent for *junk* in the given context. An interesting

discussion has been identified on the Internet when this article was still in press – and the editors kindly accepted to insert this discussion here since it deals exactly with our concern. The discussion is on the topic of *junk science* and its equivalent in French. E's native language is English, P's native language is French and P is from Montreal, M's native language is French and M is from Québec, and W's and A's native language is American English. Here is the discussion (Feb 10th, 2010):

[7] E: Does anyone know of a French term for junk science in the following context? The conviction was based on "junk science"? Thanks.

P: Peut-être peut-on parler de "pseudo-science"? Ce qui signifierait que ce n'est pas vraiment une science reconnue par tout le monde.

E: Yes, of course. I hadn't thought of that. We use the term "pseudoscience" in English, too. [...]

M: J'ai souvent vu le terme « science bidon » (scientologie, homéopathie, etc.)

W: junk science often describes bad research: poor study design, unreliable statistics, or specious scientific arguments or conclusions. des études à deux balles ?

A: I vote for "science bidon". ["Trash science", "worthless [even fraudulent] research"].

Thus, interesting suggestions for equivalents of Engl. *junk science* and also Engl. *trash science* and *pseudoscience* are Fr. *pseudo-science*, Fr. *science bidon*, Fr. *études à deux balles*, with several definitions or explanatory / descriptive phrases (sometimes needed in dissociation) "a science unacknowledged by everybody", "bad research", "poor study design", "unreliable statistics", "specious scientific arguments or conclusions", "worthless research", "fraudulent research". This discussion allows retaining all the possible translation equivalents, and also guides the identification of Romanian equivalents, such as *pseudo-știință, știință de doi bani / lei*. The series of determiners available in all three languages can be extended, especially that the meaning of the notion is attentively detailed upon. In this particular case, the interpretation of the dissociative process may also be reversed, so as to consider the notion of JUNK SCIENCE as being dissociated from SCIENCE so as to counter argue in defense of the 'real' science. In fact, *junk science* is defined more scientifically in the report used as a reference for example [5] above (pp. 10-13).

Conclusions

The present article pointed to the most important indicators of dissociation, starting from the *New Rhetoric* inventory and suggested possible English and Romanian equivalents to be taken into account when translating texts containing such words and phrases. The inventories could be enlarged and a subsequent step would be the establishing of a 'glossary' of expressions corresponding to such dissociated notions. Thus, expressions like *junk science* could be introduced in it and given fully elaborate meaning descriptions, which would be extremely useful for translators. To these adjectives and prefixes add a large set of nouns and adverbs which will be dealt with in a subsequent study.*

* **Acknowledgements:** This study is part of a larger study supported by the Romanian Ministry of Education through its National Research Council in the framework of the national research program PN II, within ID 1209 Project at Dunărea de Jos University of Galați.

Reference

Perelman, Chaïm & Lucie Olbrechts-Tyteca (1958). *La Nouvelle Rhétorique. Traité de l'argumentation*, 2 vol. Paris: Presses Universitaires de France.

Galați University Press

Editors: Elena Croitoru & Floriana Popescu

Proceedings of the 4th Conference *Translation Studies: Retrospective and Prospective Views*
8-9 October 2009, "Dunărea de Jos" University, Galați, ROMÂNIA

pp. 66-70

WHAT IS SAID, WHAT IS IMPLICITED, WHAT IS IMPLICATED

Diana IONIȚĂ

1.1. Before embarking on our analysis of Grice's concept of Conversational Implicature and, above all, of the problems with this theory, we will describe the three types of source of knowledge that provide a contextual background for understanding utterances.

There are three main sources for the knowledge a speaker has to estimate, i.e. '*knowledge as context*' (a speaker chooses how to make references to an entity making estimations of what his/her listeners knows).

The three main sources are:

- the physical context;
- what has already been said;
- background or common knowledge.

The first source refers to deictic expressions.

The second source refers to discourse topic:

- (1) A. Who gave the party?
B. Helen did.

It is clear that the participants would have no difficulty interpreting *Helen did*, since the preceding discourse licenses this interpretation.

The third source of knowledge includes common-sense, encyclopaedic cultural knowledge, that a hearer might work out by virtue of membership in a community resorting to certain types of knowledge which are shared with other members of the community:

- (2) A. Let's go on a picnic.
B. It's my mum's birthday.

Participant A might reasonably infer that participant B's reply is a refusal.

1.2. At this point, two conclusions are important: firstly, implication and reference rely on cultural knowledge; secondly, since the speaker A makes guesses about the knowledge of his/her listener, there is no certainty:

- (3) A. Let's go on a picnic.
B. It's my mum's birthday.
A. Oh, all right, then!

We could take the mutually known proposition to be something like that: Mum's birthday prohibits spending the day elsewhere. So speaker B knows this and relies for his implication on the speaker A knowing it. Since speaker A seems to understand the refusal correctly, then he did know the proposition .

It seems clear that the participants' access to background knowledge involves guesswork rather than certain knowledge and involves quick calculations. Speaker B's reply might be true or just a way of escaping speaker A's invitation.

The participants seem to make inferences to preserve the coherence in what they are told. Speakers use less explicit utterances than they might simply because they are sure that the hearers will make inferences.

There seems to be enough regularity in the inference-forming behaviour of hearers for speakers to exploit this by implying something, rather than stating it.

Grice argued that this type of predictability of inference formation can be explained by introducing the 'Cooperative Principle', as a sort of agreement underlying communication.

2.1. In order to distinguish literal utterances from non-literal utterances, Grice (1967) uses the terms '*implicate*' and '*implicature*', thus establishing two aspects of utterance meaning : '*what is said*' and '*what is implicated*'.

Grice identifies six criteria defining conversational implicature (Grice 1989: 39-40):

- Conversational implicature is calculable; i.e. the participants will calculate it relying on the linguistically coded context, on the cooperative principle, on the maxims, on both the linguistic and non-linguistic context, on the cultural/background knowledge;
- Conversational implicature is non-detachable from the utterance by a replacement of the words used with synonymous expressions;
- Conversational implicature is cancellable, i.e. it can be annulled by certain contexts;
- Conversational implicature is not carried by what is said but by the saying of it;
- Conversational implicature can be indeterminate;
- Conversational implicature is non-conventional. (Sadock 1991: 367)

2.2. While implicature covers different ways for 'what it says' (conventional and non-conventional implicature, conversational - generalized and particularized - and non-conversational implicature), Grice never clearly defines what '*implicature*' means. He just gives examples and defines only one kind of implicature: namely, conversational implicature:

'A man who by saying (or making as if to say) that p has implicated that q may be said to have conversationally implicated that q, provided that 1) he is to be presumed to be observing the conversational *maxims*, or at least the Cooperative Principle; (2) the supposition that he is aware that, or thinks that q is required in order to make his saying or making as if to say p consistent with the presumption; and (3) the speaker thinks (and would expect the hearer to think that the speaker thinks) that it is within the competence of the hearer to work out, or grasp intuitively, that the supposition mentioned in 2) is required.' (Grice 1989: 30)

Moreover, according to the way Grice defined the Cooperative Principle - *Make your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged* (Grice 1989: 26) - this is a sort of presumption that the hearers make in order to give coherence and meaning to what they are told.

M. Sbisa (2003: 233) shows that, since the speaker is 'to be presumed' to observe the conversational maxims, *the requirement is actually on the receiver, which should have good reasons for presuming of the speaker that he or she is observing the conversational maxims*.

2.3. It is essential to emphasize that the conversational principles are not rules, they are moral principles that can be broken.

Grice (1978) groups the maxims into four categories:

The Maxim of Quality

Do not say what you believe to be false.

Do not say that for which you lack adequate evidence.

The Maxim of Quantity

Make your contribution as informative as is required for the current purposes of the exchange.

The Maxim of Relevance

Be relevant.

The Maxim of Manner

Avoid obscurity of expression.

Avoid ambiguity.

Be brief.

Be orderly.

One can assume that the speaker is willing to make calculations along the above mentioned principles. According to Grice, implicature seems to be the result of the context.

Let us take two examples:

(3)

A: Can I borrow your car?

B. It is in the garage.

The implicature is: yes, you may have it.

(3')

A. Can I borrow your car?

B. It is in the garage. Don't you ever think to take it. Not again, after the bad accident you had last week.

The implicature in (3), in this case, is cancelled.

3.1. Grice himself is not sure whether '*it is possible in terms of some or all of these features to devise tests to settle the question whether a conversational implicature is present.*' (Grice, 1989: 42)

The definition for this type of implicature suggests that the speaker is implicating something. It is simple to conclude that implicatures are for Grice 'non-truth functional inferences; sentences that may be derived from the fact that a certain sentence has been uttered, without their truth value affecting the truth value of that sentence or depending on it. (Sbisa, 2003: 236)

Further studies (Sadock 1991) show that of the six criteria proposed by Grice (see section 2.1.), only cancellability can be seen as a vital criterion.

Since this criterion cannot be regarded as a sufficient and necessary condition of a conversational implicature, Bach (1994) introduced a triple distinction between '*what is said*', '*implicature*', and '*impliciture*'.

The following example shows the distinction proposed by Grice between '*what is said*' and '*what is implicated*':

(4) A. How is Mary doing as a housemaid?

B. She hasn't run away with the silverware yet.

What speaker B communicates is not only what she says but also what she implies.

Let's take another example:

(5)

a. I have cleaned the house.

b. I have cleaned the house this afternoon.

What a) says is implicitly implicit and what b) says is explicitly explicit. Our intuitions (or what we called '*common / background knowledge*') seem to distinguish between what is explicit and what is implicit in utterance meaning.

Examples like (5a) and (5b) made Bach (1994) think of a third concept- *impliciture*.

In 'Conversational Impliciture', Bach defined impliciture as follows:

An implicatum is completely separated from what is said and is inferred from it (more precisely, from the saying of it). What is said is one proposition and what is communicated in addition to that is a conceptually independent proposition, a proposition with perhaps no constituent in common with what is said. While implicatures are built up from the explicit content of the utterance by conceptual strengthening. Implicatures are, as the name suggests, implicit in what is said, whereas implicatures are implied by (the saying of) what is said. (Bach, 1994: 40)

According to Bach, implicitures, unlike implicatures, do not depend on the content said, therefore they are detachable. If we change the way of uttering 'what is said', the impliciture in the first example will cease to exist in the second version.

Let us take the following examples:

- (6)
- c. I haven't cleaned the house.
 - d. I haven't cleaned the house before.
 - e. Sue hasn't cleaned the house.

In what is said in c) the speaker hasn't cleaned the house before the time of utterance; the impliciture is that the speaker hasn't cleaned the house that day.

In d) the impliciture 'that day' ceases to exist. Therefore, implicitures, like implicatures, exploit the Maxim of Manner (*Avoid obscurity of expression; (avoid ambiguity; be brief; be orderly)*), but unlike implicatures, are detachable.

In e., the pragmatically determined element of 'what is said', the personal pronoun *I* does not disappear when uttered by a third person. Therefore, 'what is said' is non-detachable.

By accepting this statement, we emphasize the importance of intuitions regarding both implicatures and the distinction between the explicit and the implicit.

At this moment we agree with Kepa-Korta's (1997: 17) conclusion: while 'what is said' and 'implicatures' are non-detachable, implicitures are detachable.

In fact, implicitures, just like implicatures, by exploring the Maxim of Manner, are detachable.

Let us analyse the following examples:

- f. He has several cards.

Here, the term 'cards' is ambiguous; it can mean either:

- g. He has several playing cards
or
- h. He has several business cards
or
- i. He has several credit cards.

If cancellability is one of the characteristics of conversational implicatures, but not a good one for testing their presence, implicitures are explicitly cancellable. The test is adding 'but not' to the utterance:

c. He has several cards, but I do not mean by 'cards' playing cards' or business cards', but' credit cards'.

The conclusion is obvious; in the case of the pragmatic determination of the meaning of ambiguous words, the result can be substituted by another meaning. This is valid in the case of both implicitures and implicatures.

We propose a new term for 'cancellability - that of 'substitution'. In this way, whereas 'what is said' cannot be 'substituted,' both implicatures and implicatures can.

It is logical that we cannot cancel something that we have said, while we can substitute something that is implied or implicit.

4. Conclusion

After revising Grice's concept of Conversational Implicature and Bach's concept of Impliciture, we can say that if there is a distinct difference between 'what is said' on the one hand, and 'implicature' and 'impliciture' on the other hand, we cannot distinguish between 'implicatures' and 'implicitures beyond our intuitive characterisation, since both of them are 'detachable' and 'cancellable' (or can be substituted).

In order to understand 'what is said' we need only pragmatic determination; in order to understand what is implied or what is implicit we need something else too: intuitions within discourse topic and common/background knowledge.

References

- Bach, K. (1994) "Conversational impliciture," *Mind and Language* 9, pp. 124-162.
- Grice, H.P. (1967) "Logic and Conversation," in P. Cole and J.L.Morgan (eds), *Syntax and Semantics*, vol.3: *Speech Acts*, New York: Academic Press., pp. 41-58.
- Grice, H.P. (1978) "Further notes on logic and conversation," in *Syntax and semantics* 9: *Pragmatics*, pp. 113-128.
- Grice, H.P. (1989) *Studies in the Way of Words*, Cambridge, MA: Harvard University Press.
- Korta K. (1997) *Meaning, Intentions, and Argumentation*, Stanford: CSLI Publications.
- Sadock, J.M. (1991) "On testing for conversational implicature," in Davis, Steven (ed.), *Pragmatics:A reader*, pp. 365-376, Oxford: Oxford University Press.
- Saeed J.I. (1997) *Semantics*, Cambridge, MA: Blackwell Publishers Inc.
- Sbisa, M. (2003) "Two Conceptions of Rationality in Grice's Theory of Implicature," *Mind and Language* - *Seven Symposia*, 11, pp. 233- 240.

Galați University Press

Editors: Elena Croitoru & Floriana Popescu

Proceedings of the 4th Conference *Translation Studies: Retrospective and Prospective Views*
8-9 October 2009, "Dunărea de Jos" University, Galați, ROMÂNIA

pp. 71-78

"HOCUS-POCUSING" THE BODY. TECHNOLOGY AND FEMININITY IN PRINT ADS

Annamaria KILYENI

Introduction

The starting point of the present paper is the observation made by a number of French scholars that we are now living in hypermodern times, i.e. we are living in an era which is mainly characterized by excess at all possible levels (cf. Aubert 2004, Tissier-Desbordes 2004, Lipovetski 2005). These scholars argue that the postmodern world, with its back turned on modernity, has been replaced by a world characterized by the increased intensification of modernity's most cherished beliefs, i.e. consumption, science, and individualism, a world whose underlying principles are fast-forward and ever-more. In Lipovetsky's words: "We had a limited modernity, now is time of consummate modernity" (2005: 30).

Starting from Arnould and Tissier-Desbordes's postulation that "hypermodernism can be found in marketing communications in the same way it can be found in other aspects of the modern world" (2005: 240), we argue that advertising, as the core mechanism of (hyper)consumerism, has adopted a particular discourse on the feminine body, one that stresses two of the most prominent hypermodern signs: individuals' constant and excessive care for their body, on the one hand, and their pronounced faith in science and technology, on the other hand. Given that the former becomes more than obvious considering that most print ads in glossy magazines promote products directly related to a woman's body (e.g. cosmetic products), the present paper is an attempt to grasp the implications of the latter and to show that in the discourse of advertising, femininity, in general, and bodily management, in particular, are always linked to science and technology. Based on a corpus of one hundred print advertisements for cosmetic products taken from British women's magazines (mainly *Cosmopolitan*, but also *Glamour* and *Woman&Home*), we shall discuss the concept of a highly technological feminine body that ads seem to cultivate by constant appeals to the field of science and technology in the promotion of commodities. Moreover, we shall argue that print ads also promote a sense of instancy in the technological transformation of the female body, which accounts for the use of the verb "to hocus-pocus" in the title of the paper.

1. Science and Technology in the Flesh

It goes without saying that nowadays, all cosmetic products involve significant technological processing - a fact everyone knows without it having to be stated overtly. We have noticed that many adverts in glossy magazines celebrate the technology behind the advertised products, by making more or less explicit references to it as something not only beneficial, but also necessary for a woman's body. We remark that the noun *technology* - the most explicit reference to technology - does not occur so frequently in ads for cosmetic products. There are only seven ads in our corpus that use it, as follows: "new *technology*

wraps each lash", "modern *technology*", "new light *technology* provides [...] expert care for fine hair", "Innovative *technology*", "Be amazed by our exclusive *technology*", "new innovative moisturizer with the benefits of Bioderm *technology*", "ColourStay patented *technology*", and "breakthrough *technology* maintains your unbeatable dandruff protection".

As it can be noticed, the noun "technology" is always accompanied by a premodifier, be it an adjective (e.g. new, modern, innovative, exclusive), a past participle (e.g. patented) or a noun (e.g. breakthrough, light, Bioderm). We note that all the premodifiers above are used to express positive value judgments about technology. Some of them, such as *new*, *modern*, *innovative*, *exclusive*, *patented* and *breakthrough*, do this in a more explicit manner, as these words are always associated with something good in our culture, while others, such as *light* and *Bioderm*, do this implicitly. These two particular nouns indicate the kind of technology used in the manufacturing process, but their positive connotations can be easily inferred, first, due to the genre within which they are used (i.e. one expects that ads always "speak" highly of a commodity), and second, due to the textual environment (i.e. they are surrounded by words that have a more explicit positive meaning, e.g. *new* and *benefits*).

On the other hand, "formula" is undoubtedly the noun which copywriters use most often to refer to and celebrate science and technology in cosmetic product ads, with the observation that "complex" is also favoured as a variant. Both nouns are connoted positively, as they are highly evocative of the technological process of carefully selecting and bringing ingredients together, in the right proportion. Besides its scientific ring, "formula" also acquires additional positive connotations because of its other nonscientific meaning (i.e. a means of achieving something desirable, as in "a formula for happiness"). Just as in the case of "technology", the two nouns are usually premodified by various parts of speech. Some examples are: "caring *formula*", "gentle, soap-free *formula*", "oil-free *formula*", "clinically proven *formula*", "ultra-resistant *formula*", "brightening *formula*", "energyboost *complex*", and "exclusive 'baby-skin' *complex*".

Another way of emphasizing the benefits of technology to the body, this time less explicitly, lies in the use of certain past participles and adjectives, such as "developed", "advanced", "designed", "created", "formulated", and "innovative", as for example: "*designed to protect*", "*developed to reinforce your skin*", "*innovative moisturizer*", "*specially formulated to be as pure as possible*", "*truly advanced foundation*". All these words are connoted positively, as they suggest something resulted from scientific study and experimentation, as well as some sort of technological sophistication. As illustrated in the last two examples, intensifying adverbs (e.g. "truly", "specially") are occasionally used to further enhance their meaning. Similarly, the word "laboratory" (usually in the plural, with a capital letter) is sometimes used to evoke the importance of research and manufacturing processes behind a product, and with it, the subsequent gains a woman's body can get from using that product. For instance: "Clarins *Laboratories* have created a day cream that helps fight the stresses of a busy lifestyle".

As can be noticed, the technology behind the products is brought to the fore and valued highly as something beneficial for a woman's body. All the three nouns mentioned above, namely "technology", "formula" and "complex", are usually used metonymically to refer to the advertised cosmetic products, and thus ads highlight that it is technology that works wonders for a woman's body. One gets the impression that it is not products that are advertised in these print ads, but technology itself, and with it, the concept of a technological body. As it will be argued further on in the paper, the discourse of advertising actually attests Donna Haraway's cyborg metaphor (1991), in that it reveals a relationship between the body and technology that is closer than ever. Although not expressed overtly, this relationship also becomes obvious in ads that do not make specific references to technology. Given the fact that nowadays technology plays an integral part in cosmetic product

manufacturing, we can regard cosmetic products as the "instrumentalist technological solutions" (Arnould and Tissier-Desbordes 2005: 250) used in bodily management.

An impressive number of ads highlight the benefits that cosmetic products - the embodiment of technology - bring to various parts of a woman's body, either in relation to health or to beauty (although, as argued elsewhere, the two concepts become synonymous in advertising - cf. Kilyeni 2008). Sometimes one product works for both health and beauty at the same time, as maintained in the following ad for Clarins Screen Mist:

(1) "an advanced anti-pollution complex to help maintain skin's health and beauty. Innovative skin protection for today's world".

Below are several examples of ads where the rhetoric of transformation of the female body through technology becomes more than obvious:

Technology in the name of beauty:

- face: (2) Max Factor Age Renew foundation, "like magic, it beautifully covers fine lines helping to make shadows around the eyes disappear and illuminating skin";
- cheeks: (3) Clinique blush "gives you cheekbones when all you thought you had was cheeks";
- lips: (4) Estée Lauder lipstick promises "two new ways to do something wonderful for your lips", namely, it "gives you sheer colour with depth, texture and special crystal effects";
- eyelashes: (5) L'Oréal mascara provides "microscopic precision that separates and defines your lashes one by one", as well as "telescopic length for your eyes only: up to 50% longer lashes";
- décolleté and neck: (6) Clarins Décolleté and Neck Concentrate is "a super-intensive fluid cream specifically formulated for the décolleté, neck and top of shoulders to help smooth and firm the appearance of skin texture, even out pigmentation spots and reduce redness";
- breasts: (7): "With Bloussant Breast Enhancement tablets, you can increase your breast size, firmness and fullness".

Technology in the name of health:

- hair: (8) Clarke hair care products are "designed to protect against a specific styling tool", and provide "intense defence from red hot heat";
- face: (9) Yves Saint Laurent foundation "restores the skin's optimal hydration levels";
(10) Garnier Pure A moisturizer argues that "Skin is left purified and hydrated";
(11) L'Oréal night cream boasts that "the formula, with Pro-Calcium, helps reinforce the skin's barrier function and recharges the skin with moisture";
(12) Rimmel foundation "energizes tired skin";
(13) "Clarins thirst quenching hydra-care serum and moisture quenching hydra-care cream maintain ideal hydration levels, as if the skin had its own permanent source of moisture. They also protect against pollution".

All these examples illustrate that science has provided the right technology to make a woman's body both healthy and beautiful. As stated in (2) above ("like magic"), technology works wonders for the body. While the products advertised in the former set of examples promise to enhance physical appearance, those in the latter are primarily concerned with health. Some ads also give (more or less precise) details on how technology works on the body. Here are a few examples:

- (14) Pantene ProV shampoo "penetrates your hair from root to tip, protecting and moisturizing, giving your hair everything it needs";
- (15) Chanel Precision Energizing cream explains how technology works to anticipate first wrinkles: "Six energizing vitamins and trace elements help

stimulate all metabolism. A polyfractionated PFA active ingredient works to boost antioxidant defenses, revive radiance and prevent the first signs of aging”;

(16) L'Oréal makeup remover explains how “it transforms into a fresh, transparent toner on contact with your skin”;

(17) Lancôme moisturizer: “be amazed by our exclusive technology: reshaping effect with micro-tensing”, “immediately, thousand of micro-tensing actions tighten the skin's surface so that it appears firmer, as if lifted, and helps define skin's contours”;

(18) L'Oréal Collagen Filler eye cream ad explains that “collagen biospheres inflate up to 9x their volume on contact with water to help fill wrinkle furrows”;

(19) Alberto VO5 hair treatment is “a unique B5-vitamin formula that actually bonds to weak areas leaving hair two times stronger”;

(20) Elizabeth Arden's “exclusive CLX Complex delivers the restorative power of Ceramides and essential lipids to help strengthen skin's barrier”.

Sometimes technology gets some help from the body itself. Technology and the body seem to make a good team, working side by side, in perfect harmony, as claimed in (22) below, to achieve the same noble goal: beauty and health. The following examples illustrate this joint effort:

(21) Nivea firming body lotion works “now with skin's own Coenzyme Q10”;

(22) E45 moisturizing body lotion “works in harmony with your skin to restore lost moisture and creates a barrier to lock it in – so with regular use yours skin's moisture levels continue to improve”;

(23) Clinique eye cream “Helps skin to boost its natural collagen production, so it looks less transparent, darkness less visible. [...] Even helps skin to strengthen its moisture barrier”;

(24) Bloussant Breast Enhancing tablets “actually stimulate the inner-cellular substance in the breast that becomes dormant following the teenage years”;

(25) Nad's Hair Remover Gel “works with your body heat – naturally”;

(26) Clinique foundation “goes beyond flaw-fixing, acting as skin's undercover moisture agent for a look that's downright dewy”.

What it soon becomes evident from all the examples above is that, in the world of advertising, technology has become an integral part of a woman's body. The female body can be neither beautiful nor healthy without technology. The body always seems to be missing something, as an ad for Garnier eye cream states plainly: “formula developed to supplement your skin”. Various parts of the body need to be filled and/or covered (e.g. 2, 18), coloured and/or glossed (e.g. 4, 5), enlarged (e.g. 5, 7), smoothed, firmed, toned and/or purified (e.g. 6, 12, 16, 17), or even restored (e.g. 8, 20, 22) and reshaped (e.g. 17), and the skin seems to decompose if it were not for technology to supply it with constant hydration (e.g. 10, 11, 13, 22, 23, 26). Moreover, the whole body would be extremely vulnerable to all sorts of “vicissitudes”, from styling tools (e.g. 8) to pollution (e.g. 1, 13) and the passing of time (e.g. 15), unless it got the right kind of protection from technology. In short, a woman's body, as it is represented within the discourse of advertising, is a fully technological body, i.e. it can no longer exist on its own, separated from technology, and nor can technology be easily separated from the body (see, for instance, the use of the verb phrase *blends so evenly* in 30 below, and of the compound nouns *non-transferable* and *waterproof* in 33).

What is more, many advertisements emphasize the harmonious combination of technology and flesh. In other words, women are told that they can now achieve a “natural look” with the help of some product. This means that technology merges so imperceptibly into the body that it becomes difficult to distinguish one from another. For instance, an ad for

L'Oréal Multi-tonal hair dye says that "That's truly multi-tonal colour you can call your own"; another ad for Nailene fake nails asks: "Can you tell the difference?", while the picture of neatly manicured hand obviously allows the addressee to infer the negative answer. There is always room for doubt whether technology is at work, as implied by the Maybelline's slogan: "Maybe she's born with it, maybe she's Maybelline".

With that in mind, we notice that an impressive amount of ads stress the idea that not only do technology and the body make up a whole, but they also make up one perfect whole, as exemplified below:

- (27) Yves Saint Laurent foundation promises "perfection in a single brush stroke";
- (28) Maybelline blush "for a delicate finish";
- (29) Clinique powder gives skin an even, natural-looking finish";
- (29) Elizabeth Arden moisturizer "puts a pause on aging signs, to help keep skin at its peak";
- (30) Maybelline mousse foundation "brings you such pure matte perfection, blends so evenly, perfects completely";
- (31) Estée Lauder foundation "for a continuous flawless look";
- (32) Chanel foundation "for a complexion that breathes perfection";
- (33) Dior foundation "for a flawless complexion"; it is "non-transferable and waterproof".

Again, these examples emphasize the idea that a woman's body is somehow deficient and incomplete without some instrumentalist technological solutions, which are always capable of "finishing off" or perfecting the body.

In line with Arnould and Tissier-Desbordes (2005), we observe that most ads for cosmetic products rely heavily on a scientific or pseudo-scientific discourse "that gives an illusion of science and hence, new potentialities" (2005: 252). It is the implied "authority of science" (Sturken and Cartwright 2001: 311) and not the literal meaning of words that such adverts build their discourse around, in an attempt to achieve particular rhetorical effects. To be more specific, scientific discourse is used in print ads as a pledge for the efficiency of the promoted "technological solutions" that allegedly allow women to manage their body at will, and that, in Aubert's opinion (2004), grants them a feeling of omnipotence.

The use of some form of scientific discourse is evident in the examples 2 - 26 discussed above. If in examples 2- 14 emphasis is placed on the description of results, in examples 15 - 26 it shifts to the description of the processes involved in obtaining the promised results. Specialized vocabulary, most often from the (interrelated) fields of pharmacology (as many beauty products promote their medicinal properties), medicine and biochemistry, abounds in the language of advertising. Here are just a few examples: *ceramides, peptides, hyaluronic acid, folic acid, amino acids, coenzyme Q10, collagen, collagen biospheres, vita niacin, essential lipids, vitamins, vitamin B5, vitamin A, vitamin C, vitamin E, omega 3, omega 6, antioxidants, polyfractionated PFA, trace elements, (dormant) inner-cellular substance, cellular activity, dead cells, salicylic acid, micro-tensing, pigmentation spots, optimal hydration level, skin's barrier function, to stimulate metabolism, to restore skin's elasticity*. When specialized terms concern some ingredient in the product, as do the first sixteen above, they often occur with a capital letter, which highlights their importance and makes them seem "somehow nobler" (Arnould and Tissier-Desbordes 2005: 247). Statistical terminology is also used, so as to enhance credibility, as in the following examples: Pantene shampoo "leaves hair beautifully smooth with up to 70% less frizz", Clariol shampoo "improves hair's health by 80%", with Maybelline lipstick "lips are up to 50% smoother", Maybelline mascara promises "up to 5x thicker lashes", while Max Factor mascara "adds up to 400% volume". In this case, statistics indicate that the product has been thoroughly researched and thus, its increased effectiveness can be

empirically proven. In other ads, statistics depict the satisfaction percentage, which again, certifies the effectiveness of the product, e.g. with L'Oréal age re-perfect night cream "skin feels firmer: 85% agree" and "skin feels less fragile: 81% agree", while "80% agree" that L'Oréal lipstick "nourishes like a balm, shines like a gloss".

According to Arnould and Tissier-Desbordes (2005), this fascination with science and technology in print ads, as illustrated above, is one of the signs that confirms the hypermodern era, on the one hand, and the break with postmodernism (whose hallmark was increased skepticism towards scientific discourse and technological progress), on the other. However, we note that along with overt faith in science and technology, ads also make constant and explicit references to nature. Based on the assumption that nature is perfect, almost every ad in our corpus either mentions (and also graphically highlights) the existence of some ingredient in the product that comes from the natural world, or uses the adjective "natural" to describe the product (cf. Kilyeni 2008). Ads' recurrent appeals to the natural world and claims that a product is natural or that it relies on a "natural formula" try to emphasize the fact that nature, i.e. some (natural) raw, unprocessed material, is an ingredient in the advertised product (cf. Vestergaard and Schrøder 1985). Arnould and Tissier-Desbordes assert that here, "we are close to the trends that postmodernism's proponents have described as the return to one's origins and to nature" (2005: 244).

However, we argue that the rhetorical exploitation of nature in advertising is yet another sign of our hypermodern times. First of all, the almost obsessive manner in which nature is used stands as proof of the contemporary emphasis on excess. In our opinion, the discourse of advertising attests the hypercommodification of nature. Women are urged to purchase and consume nature to attain "the (advertising) natural", i.e. (strictly defined) beauty (cf. Kilyeni 2008). Secondly and most importantly, although nature is highly acclaimed in print ads for beauty products, so is human control over nature through technological intervention. Along with the overt celebration of nature comes the implicit celebration of the scientific knowledge and the applied technology which now allow people to use the natural world at will and fully benefit from it, which stresses once more the hypermodern belief in the miracles of science and technology (cf. Lipovetsky 2005: 42). The following excerpt from an ad for Aveeno skincare products clearly illustrates this:

[...] And now, Aveeno has discovered a secret from the Far East. [...] From centuries, soy has been one of the Far East's great secrets to natural beauty. Japanese soy workers have been known for their smooth, even, spot-free hands. Scientists in the West have only recently identified that it is the ingredients in soy that deliver these smoothing and evening effects. Today, East meets West. Aveeno – a pioneer in the study of natural ingredients for skin care – brings the natural benefits of soy to a line of facial care products that cleanse, tone and moisturize.

In other words, raw nature luckily meets science and technology. Again, the obvious emphasis is on the great benefits technology brings to a woman's body. It is not nature that makes the body healthy and beautiful, as implied in ads, but advanced technology, which allows a tiny bit of nature to be processed and included in "the formula" among other technological ingredients.

Our point is that print ads advertise the feminine body as extremely hi-tech, despite frequent references to products' natural quality. Along with commodities, ads also promote a technological feminine body, which, in our opinion, is yet another sign of hypermodernity, a hybrid sign at the intersection of extreme bodily self-management and increased confidence in science and technology.

2. Time, Technology and the Body

Furthermore, it is interesting to note how ads for cosmetic products in women's glossy magazines also promote, along with the idea of the technological body, a particular conceptualization of the body-time relationship. We are not referring here to the ubiquitous time-as-enemy metaphor in the discourse of advertising, but to the sense of instancy in the transformation of the body that ads seem to cultivate.

We have noticed that many advertisements emphasize either the product's promptness of action (e.g. Clinique anti-blemish "goes to work *immediately*", Almay nail fortifier "absorbs *instantly*"), which results in an instantaneous transformation of some part of the body, or the immediacy of the makeover itself (e.g. with Estée Lauder's self tanner "*Instantly*, you're bronzed"), or sometimes both within the same ad: "Fine lines diminish *instantly*. Ultra sheer gel *instantly* transforms into a silky matte finish" (Neutrogena moisturizer). It is this particular observation concerning the immediacy of bodily transformation in ads that has led to the title of this paper. "Hocus-pocus" does not only refer to the words uttered by magicians when bringing about some sort of instantaneous change, but it also seems to be related to the body. According to the Occultism and Parapsychology Encyclopedia (www.answers.com), this term is apparently derived from the Latin *Hoc est Corpus Meum* (This is my body) - the words spoken at some point during the Roman Catholic Mass.

This promise of instant bodily transformation in many print advertisements in our corpus is intrinsically linked to the very condition of the hypermodern individual. In Lipovetsky's opinion, "the man of the present [...] is immersed in only one time - that of urgency and instantaneity" (2005: 41). By the same token, Aubert (2003) contends that the hypermodern individual is marked by "the cult of urgency" (*le culte de l'urgence*), or even "the dictatorship of full-scale urgency" (*la dictature de l'urgence généralisée*) which characterizes the present-day Western society, and which is first and foremost accounted for by the revolutionary developments in communication technology. The age of the Internet and of the mobile phone, combined with an economy based on instant profit, has led to unprecedented exploitation and celebration of the present moment as a source of immediate effective outcome.

This focus on the "now" becomes evident in the discourse of advertising, with the observation that the outcome mentioned above is a "new" (i.e. transformed) body. We point out that this relationship between the hypermodern individual and time has also put a mark on the advertising discourse on the female body. Many adverts for cosmetic products highlight the fact that, due to advanced technology, a woman's body can undergo transformation in no time. Just as "modern technology has made chalky powders with not-quite-real tints a thing of the past" (Clinique powder), it has also assumed the role of a magic wand. Usually, this sense of instancy is expressed through adverbs of time, such as "instantly" or "immediately", as in the examples given above, or through adverbial phrases of time, most often formed around a time-related noun. Here are some more examples:

- (1) "Look up to 5 years younger *in a flash*", says Max Factor Age Renew foundation, which "*instantly* helps you look younger";
- (2) "Look five years younger *in a moment*" (No.7 Age Rewind foundation);
- (3) "Bronze ambition all over *in an instant*" (Rimmel bronzing spray);
- (4) Nivea firming lotion "gives you *even faster*, more effective firming and toning while you moisturize"
- (5) Neutrogena Sunless Tanning "dries *in less than 5 minutes*";
- (6) Garnier hair dye "colours over grey hairs and roots *in just ten minutes*";
- (7) St. Ives skin firming lotion is "clinically proven to help increase skin's firmness and elasticity *in only 8 weeks*";

(8) L'Oréal promises "Captivating colour *in 10 minutes*. Cashmere soft and mirror shine *in no time*";

(9) Braun hair straightener guarantees "Satin-sleek hair *in seconds*".

The adjective "instant" has the same function, e.g. "For *instant* shine just add H₂O" (Herbal Essences shampoo) and "*Instant* colour and radiance" (Sanctuary moisturizer). However, our corpus indicates that adverbial constructions are usually favoured. Note that when a cardinal number is used in postdeterminer position, it is usually preceded by an intensifier (e.g. "less than", "just" and "only", in examples 5, 6 and 7). Also, such adverbs or adverbial phrases are often typed in capital and/or bold letters to highlight the immediacy of the transformation even more.

These examples point to the fact that advertising has added another dimension to the body: not only is the feminine body imbued with technology, but it is also inscribed with a sense of urgency due to technology. Within an society characterized by one's quest for self-management, by the dictatorship of urgency and by the technological "takeover" of the body, advert promise women that "You can get a new body, and you can get it now! ". The discourse of advertising thus bears witness that "the modern obsession with time" has become as hyper as any other *hyper* of the era, as it "is no longer given concrete form merely in the sphere of work" (Lipovetsky 2005: 49); it has also reached the most intimate sphere: that of the body.

Conclusion

The main purpose of the present paper has been to grasp the specificity of the hypermodern feminine body in relation to applied science (i.e. technology), on the one hand, and to time, on the other, as it is reflected in the discourse of advertising in women's glossy magazines.

We can conclude that nowadays advertising is much more than a mere commodity promotion marketing tool: by evoking science and technology, which are used metonymically to refer to their tremendous potential, it is not only products endowed with transformative properties that advertisers promote (cf. Sturken and Cartwright 2001: 310-311), but bodies with science and technology in the flesh. Besides this "merger" between technology (and the science behind it) and a woman's body (be it solely for commercial interests), print ads for cosmetic products also promote a sense of immediacy in bodily metamorphosis.

In short, it can be argued that advertising cultivates a concept of femininity which is essentially linked to a kind of cyborg aesthetics, as well as to the intensity of the present moment.

References

- Arnould, E.J. & Tissier-Desbordes, E. (2005) "Hypermodernity and the New Millenium: Scientific Language as a Tool for Marketing Communications" in Kimmel, A. (Ed.) *Marketing Communication: New Approaches, Technologies and Styles*, Oxford University Press
- Aubert, N. (2003) *Le Culte de l'urgence. La société malade du temps*, Paris: Flammarion
- Aubert, N. (2004) *L'individu hypermoderne*, Toulouse: Editions Eres
- Kilyeni A. (2008) "The Concept of Naturalness in Print Ads Targeted at Women" in *Translation Studies, Retrospective and Prospective Views* no.2/2008, Galați: University Press Foundation
- Lipovetsky, G. (2005) *Hypermodern Times*, Cambridge: Polity Press
- Lipovetsky, G. (2007) *Fericirea paradoxală. Eseu asupra societății de hiperconsum*, București: Polirom
- Sturken, M., Cartwright, L. (2001) *Practices of Looking. An Introduction to Visual Culture*, Oxford: Oxford University Press
- Tissier-Desbordes, E. (2004) "Le corps hypermoderne" in *L'individu hypermoderne*, Aubert, N. (Ed.) Toulouse: Editions Eres
- Vestergaard, T & K. Schroder. (1985) *The Language of Advertising*, Oxford: Blackwell

LA LANGUE DES LOGICIELS : PROBLÈMES DE TRADUCTION

Virginia LUCATELLI

1. L'Union européenne et les langues

Des années auparavant, lors d'une conférence donnée aux Assises de la traduction littéraire en Arles [1], Umberto Eco prononçait cette phrase qui devait rester célèbre pour le contexte actuel de l'Union européenne : « La langue de l'Europe c'est la traduction ».

L'Europe unie comporte désormais 23 langues officielles et cette famille linguistique ne cessera de s'agrandir. La diversité des langues est constitutive de l'Union européenne. Le plurilinguisme est une réalité riche d'espoirs pour le devenir de la communauté. Autant de langues et de cultures qui sont amenées à "vivre ensemble" appellent l'idée de diversité dans l'unité : bâtir une politique respectueuse des différences pour maintenir un idéal de bonheur commun.

Mais, pour pouvoir vivre ensemble et partager des valeurs communes, il faut trouver le moyen de s'entendre. Le concept de plurilinguisme et de Cadre européen commun de référence pour les langues sont venus enrichir la perspective d'un avenir où les cultures puissent s'harmoniser sous l'ombrelle d'identités culturelles multiples.

En réalité, on le sait, et lorsqu'on est placé dans la position des institutions destinées à l'enseignement des langues on le sait encore mieux, la tendance est de recourir à une langue unique, en l'occurrence l'anglais, et cela pour plusieurs raisons. Je ne m'attarderai pas sur ces raisons, car on l'a déjà fait dans maintes prises de position, dans des études et articles qui, pour déjà longtemps, ont joué, avec un succès inégal, le jeu du pour et du contre.

Comme la politique des langues dans les écoles et les universités européennes est loin d'être réglée par un cadre commun qui fonctionne, on se demande et pour cause comment faire pour, en même temps, maintenir la diversité linguistique, faire connaître sa langue et sa culture au sein de la communauté et s'entendre avec ses voisins dans cet espace désormais commun. Combien de langues peut-on, en effet, apprendre, durant sa scolarité et, plus tard, dans la vie ? Sauf les rares cas des plus douées, tout au plus deux ou trois, et même dans ce cas il s'agit des langues qui, pendant des siècles, ont été considérées comme internationales, à savoir l'anglais et le français et, dans une moindre mesure, l'allemand et l'espagnol. Des langues comme l'italien ou le roumain n'ont aucune chance de se voir mises en avant.

Il en reste quand même une solution : la traduction. On a déjà commencé par la traduction des documents en référence à l'organisation et au fonctionnement de l'Union européenne et par la création d'un organisme dédié, tel l'Observatoire européen du plurilinguisme. On continuera par une politique appropriée au sein des institutions d'enseignement, notamment dans l'enseignement supérieur, concernant la traduction et le métier de traducteur. On renforcera et diversifiera les outils de traduction et on réaménagera avec beaucoup plus de précision les moteurs de traductions en ligne. À force de chercher des solutions dans la volonté de se faire comprendre, les gens recourront de plus en plus à ces

outils efficaces et l'intérêt pour les langues s'accroîtra.

2. Localisation, régionalisation, internationalisation - des termes qui se spécialisent

Plus que jamais, les gens de partout éprouvent aujourd'hui le besoin de se mettre en contact. Et quel moyen plus indiqué pour le faire sinon l'Internet ? Plus que le courrier par la poste, le téléphone ou d'autres moyens courants de communications, l'Internet facilite au plus haut degré le contact humain. Avec cette nouvelle préoccupation, l'intérêt pour les langues enregistre un accroissement visible, car les relations entre les internautes passent par la connaissance des langues. Certes, le désir de communiquer ne peut aller de pair avec le rythme d'apprentissage d'une nouvelle langue. Il en faut d'autres moyens, plus rapides, "en temps réel", comme on dit, et la traduction en est un de premier ordre.

Commençons par l'outil qui rend tout cela possible : l'ordinateur. Manier cet outil s'avère parfois chose assez difficile, surtout pour les personnes ayant dépassé un certain âge et ne sachant pas plus que leur langue maternelle. Il y a, bien sûr, des cours de formation à la pratique de l'ordinateur, mais dans la presque majorité des cas, l'autoapprentissage est la voie la plus usitée. La volonté d'y parvenir, pour ceux qui entendent employer l'ordinateur autrement que comme une machine à écrire, est suffisamment grande pour les déterminer à franchir tous les obstacles, mais la langue des logiciels, notamment des interfaces-système, reste quand même un obstacle non-négligeable. Comme presque tous les logiciels de cette catégorie, par exemple ceux de chez Microsoft, sont conçus en anglais, pour les utilisateurs qui n'ont pas accès à cette langue le problème reste majeur. Il est donc normal de tenter de localiser les logiciels pour les rendre accessibles.

C'est aussi une occasion d'enrichir la langue du domaine informatique de nouveaux contenus spécialisés des termes déjà existants, tels 'localisation', 'régionalisation' ou 'internationalisation'. Ces trois termes sont rencontrés assez souvent dans d'autres domaines que celui dont nous nous occupons. Ce sont des mots assez nouvellement recensés par le lexique du français qui ont subi une modification et une spécialisation du sens ces dernières années. Signalés par tous les dictionnaires généraux de langue française [2], ces termes sont des dérivés de verbes correspondants - 'localiser', 'régionaliser', 'internationaliser', eux-aussi dérivés des adjectifs 'local', 'régional', 'international'.

'Localisation' ("action de situer en un certain lieu, en un point déterminé" [3]), le fait de situer dans l'espace ou dans le temps, est attesté en français depuis 1803. Un peu plus tard, le lexique du français enregistre aussi le dérivé 'internationalisation' (vers 1845), avec la signification "rendre international" ou "mettre sous régime international" [4]. Beaucoup plus récent est le terme 'régionalisation' (vers 1960), enregistré aussi dans *Le Monde*, en 1964, défini comme "donner un caractère régional à", "adapter au cadre de la région" [5].

Dans tous les dictionnaires consultés, ces trois termes présentent des descriptions uniformes qui ne rappellent rien du sens spécialisé 'adaptation d'un logiciel à une zone géographique donnée' (localiser, régionaliser un logiciel) ou 'adaptation d'un logiciel en vue de sa localisation' (internationaliser un logiciel). Le Nouveau Petit Robert, dans sa version électronique 2009, enregistre l'expression "localisation du langage" et Le Petit Larousse Multimédia 2010 ajoute : "Spécialement. Action de localiser un produit multimédia (cédérom, DVD) dans un pays étranger", explication assez confuse en l'absence du terme 'adaptation'. Comment peut-on, en effet, localiser un DVD dans un pays étranger ?

Seul le *Grand Dictionnaire Terminologique* signale les emplois de deux de ces termes en informatique. Ainsi, le terme 'localisation' comporte, selon le GDT, 3 acceptations dans le domaine de l'informatique. La première, équivalant à l'anglais 'location', signifie "fonction permettant de déterminer l'emplacement de la boîte aux lettres électronique des destinataires". Le même terme, équivalant, cette fois-ci, à l'anglais 'localization', peut

signifier soit "adaptation d'un produit selon les besoins particuliers d'une clientèle cible appartenant à une zone géographique précise", soit "adaptation sur le plan linguistique et culturel des logiciels et de la documentation qui les accompagne en vue de leur diffusion sur un marché", cette dernière acception permettant d'employer l'expression 'la localisation d'un logiciel'.

Le terme 'internationalisation' connaît, lui-aussi, un sens lié à l'industrie des logiciels : "processus d'adaptation d'un produit, qui consiste à prendre en compte les conventions et les langues de plusieurs pays sans avoir à remanier ce produit pour chaque marché ciblé" [6], avec la remarque conformément à laquelle 'l'internationalisation concerne surtout les logiciels" et "inclus les étapes de conception et d'implémentation du produit pour le rendre culturellement et techniquement neutre, de manière à ce qu'il puisse être facilement et efficacement personnalisé pour un pays ou pour une culture en particulier" [7].

En revanche, le terme 'régionalisation' n'a pas de signification enregistrée dans le GDT comme appartenant au domaine informatique.

3. La localisation des logiciels

De tout ce qui a été dit auparavant, il s'ensuit que :

1. Le terme 'localisation', spécialisé pour l'adaptation des logiciels à une zone géographique spécifique, n'est pas le dérivé français du verbe 'localiser', mais un néologisme de date très récente, provenu d'un calque à partir du terme anglais 'localization'. Ce terme entre en compétition avec le terme, plus français mais moins employé, 'régionalisation', apparaissant sporadiquement avec ce sens [8] et s'impose, finalement, dans le parler des spécialistes.

2. Il n'y a pas de localisation sans internationalisation préalable. Autrement dit, pour être adapté du point de vue linguistique et culturel, pour pouvoir donc être localisé, adapté à un pays particulier et à sa langue, un logiciel doit d'abord être internationalisé, c'est-à-dire préparé à incorporer et à simplifier l'adaptation multilingue et pluriculturelle. En anglais comme en français, ces deux processus peuvent être désignés par des codes : l10n pour 'localization', respectivement 'localisation' (l et n représentent la lettre initiale et la lettre finale et 10 le nombre de lettres entre les deux), i18n pour 'internationalization', respectivement 'internationalisation' (i et n, lettres initiale et finale, 18 nombre de lettres intermédiaires). Dans d'autres langues, les codes peuvent changer, en fonction des lettres initiales, finales et le nombre de lettres intermédiaires.

La localisation d'un logiciel concerne donc le processus de traduction de l'interface utilisateur d'une langue vers une autre et, en même temps, l'adaptation à la culture d'arrivée. Des paramètres régionaux sont généralement partagés par les différentes applications. Ils demandent à être normalisés, par l'adoption, par exemple, de l'Unicode. Cette opération est de l'ordre de l'internationalisation, c'est-à-dire l'étape de préparation à la traduction.

Dans le processus de traduction de logiciels, plusieurs problèmes se posent auxquels les spécialistes sont censés répondre :

- la mise en place de collectifs de travail, équipes complexes formées de linguistes, de traducteurs, de terminologues et non dernièrement d'informaticiens-programmateurs ;
- la création d'outils spécifiques capables de simplifier le travail du traducteur ;
- l'adaptation du matériel à traduire du point de vue informatique, linguistique et culturel, ceci incluant l'adaptation du vocabulaire, notamment en ce qui concerne la longueur des mots et l'adaptation des phrases ou séquence de phrases dont la combinaison n'est pas identique d'une langue à l'autre ;
- la modification du clavier et des raccourcis-clavier, surtout si les sigles ou initiales

- ne correspondent plus à la langue d'arrivée [9];
- l'adéquation des commandes et des indications de mise en forme de la langue des macro-instructions ;
- l'adaptation aux caractéristiques spécifiques de la langue d'arrivée (alphabet, direction d'écriture [10], etc.) ;
- le sous-traitement des projets de localisation par des entreprises spécialisées en vue de la réduction des prix et de l'augmentation de la rentabilité.

Ces tâches, présentées brièvement plus haut, sont difficiles et réclament beaucoup de travail, de maîtrise et de qualification de la part des équipes impliquées.

4. Un exemple de localisation : le logiciel Windows 7

Windows 7 est un logiciel complexe, le dernier en date des systèmes d'exploitation de chez Microsoft. Il comporte, comme ses prédecesseurs, Vista et XP, plusieurs versions : Édition familiale basique et Premium, Windows 7 Professionnel, Windows 7 Édition Entreprise et Windows 7 Édition Intégrale.

La traduction des logiciels Windows ne constitue pas une nouveauté. Windows Vista et Windows XP ont connu, eux aussi, des versions en plusieurs langues. Ils étaient dotés d'un module linguistique complet qui a pour fonction de localiser l'interface utilisateur (IU). L'utilisateur en possession de ces versions Windows ne peut intervenir pour changer la langue de l'interface. Tout ce qu'il peut faire, c'est de changer de clavier et de caractéristiques régionales (heure, date, unités de mesure, unités monétaires, etc.).

Avec les versions de Windows 7 Entreprise et Intégrale, on a affaire à une image multilingue, permettant à l'utilisateur de basculer entre différentes langues. Ce sont des éditions plurilingues. Pour être plus explicite, l'utilisateur peut télécharger différents modules linguistiques pour les ajouter à une image système. De cette manière, sur le même ordinateur, on peut avoir jusqu'à 33 langues d'affichage et on peut, à chaque moment, passer d'une langue à l'autre. C'est très pratique, surtout pour les entreprises qui embauchent des employés venus de partout ou pour les établissements réservés à l'enseignement.

Même si les modules linguistiques dits « complets » devaient inclure un ensemble exhaustif de ressources linguistiques, dans la pratique on peut remarquer que toutes ces ressources ne sont pas entièrement localisées. Cela dépend de la langue de base, l'anglais par défaut. Par exemple, si le module complet pour le français permet d'afficher à l'ouverture la formule « bienvenue », le module linguistique roumain affiche, dans les mêmes circonstances, « Welcome ». C'est ainsi que naît l'idée de langue parente, en l'occurrence l'anglais, qui prenne en charge les packs linguistiques (LIP). Les parties que les LIP ne peuvent traduire sont affichées dans la langue parente. Ainsi, dans les zones géographiques multilingues, on peut appliquer un pack linguistique sur un module parent de manière à obtenir un niveau de localisation plus élevé.

La localisation à l'aide des packs linguistiques a des conséquences insoupçonnées sur les possibilités de personnalisation de l'interface utilisateur, en fonction de son appartenance culturelle : choix de thèmes, de Favoris Internet Explorer ou des flux RSS. Il faut pourtant savoir que les packs linguistiques occupent beaucoup de place sur le disque dur et peuvent augmenter de beaucoup l'image du système Windows et, pour cette raison, ralentir le fonctionnement de l'ordinateur. Dans le même sens, les mises à niveau inter-langues ne sont pas prises en compte, elles ne regardent que le module linguistique par défaut. Par ailleurs, la langue par défaut ne peut jamais être supprimée.

5. En guise de conclusion

La possibilité de choisir entre plusieurs langues d'affichage de l'interface utilisateur est sans doute une belle conquête des programmeurs-informaticiens et des linguistes. Les

interfaces multilingues ont remporté un remarquable succès de marché. On a vu que les éléments culturels jouent un rôle très important dans l'adoption des logiciels. Pourtant, à l'état où se trouve la recherche sur la traduction des logiciels, on observe qu'il y a un décalage entre la transposition linguistique proprement dite et les faits de culture et ceci en faveur de la première. On constate aussi que l'anglais ne cesse d'être considéré comme lingua franca de l'informatique, ce qui, tout compte fait, entraîne des conséquences favorables et un effet compétitif majeur sur les plus grands marchés du monde.

Notes

- [1] Dimanche, le 14 novembre 1998, "La lingua dell'Europa è la traduzione".
- [2] Ici ont été consultés : *Dictionnaire de l'Académie française*, (DA), 9^{ème} édition, *Le Petit Larousse Multimédia*, (PLM), éd. 2010 sur CD-ROM, *Le Grand Robert de la langue française* (GR), (2005). Version 2.0. Le Robert : Sejer, *Le Nouveau Petit Robert de la langue française*, (PR), (2009), édition 2009 sur CD-ROM, *Le Grand Dictionnaire Terminologique* (GDT), URL : <http://www.olf.gouv.qc.ca/ressources/gdt.html>, Trésor de la langue française informatisé. (TLFI), URL: <http://atilf.atilf.fr/tlf.htm>.
- [3] GR
- [4] *Idem*
- [5] *Idem*
- [6] GDT
- [7] *Idem*
- [8] Voir, à ce sujet, l'Encyclopédie Wikipédia (ce terme).
- [9] Si le nom des commandes, des styles, etc. diffère d'une langue à l'autre, surtout au niveau des initiales, les macro-commandes et les raccourcis-clavier doivent être adaptés dans ce sens.
- [10] Il y a des langues, en particulier les langues sémitiques, qui s'écrivent de droite à gauche.

Sources électroniques

- Guillaume, Astrid (2007) "La traduction : théorie(s) et pratique(s), diachronie et synchronie, TICE ou non TICE?", Texto! juillet 2007, vol. XII, n°3, URL: http://www.revue-texto.net/Reperes/Themes/Guillaume_Traduction.pdf
- Pinte, Jean-Paul (2009) "Éducation à la culture informationnelle multilingue : Outils et ressources pour les traducteurs", URL: <http://archivesic.ccsd.cnrs.fr/docs/00/34/97/32/> PDF/
EDUCATION_A_LA_CULTURE_INFORMATIONNELLE_MULTILINGUE.pdf
- Problèmes de traduction et de culture*, URL : <http://ecolomedia.uni-saarland.de/fr/cours/video/sous-titrage.html>
- Schultz, Christopher (2008) "Espaces numériques, localisation, et diversité linguistique : l'exemple des communautés Linux", Colloque « Langues, espaces numériques et diversité » Limoges 2008, URL : <http://www.flsh.unilim.fr/recherche/PDFcolloque/Schultz.pdf>
- Techno-Science.Net, URL : <http://www.techno-science.net/?onglet=glossaire&definition=30>
- Wikipédia, l'encyclopédie libre, URL: http://fr.wikipedia.org/wiki/Param%C3%A8tres_r%C3%A9gionaux ; http://fr.wikipedia.org/wiki/Internationalisation_de_logiciel; [http://fr.wikipedia.org/wiki/Localisation_\(informatique\)](http://fr.wikipedia.org/wiki/Localisation_(informatique)) #Probl.C3. A8mes_li.C3. A9s_.C3.A0_la_r.C3. A9gionalisation

Galați University Press

Editors: Elena Croitoru & Floriana Popescu

Proceedings of the 4th Conference *Translation Studies: Retrospective and Prospective Views*
8-9 October 2009, "Dunărea de Jos" University, Galați, ROMÂNIA

pp. 84-89

EPONYMS IN THE FINANCIAL VOCABULARY

Carmen OPRIT-MAFTEI

Eponyms are to be found in most fields, however little research has been done so far, it being assigned to various compartments of linguistics and stylistics. The present paper represents a subdivision of a more complex study that aims at proving that eponymy may be considered a highly productive word building process within the scope of the scientific discourse. The intent of this paper is neither to dwell on the lexicologists' debates regarding the status of eponymy that have not reached a consensus yet, nor to make an exhaustive theoretical approach to the eponyms or insist on any formal or structural aspect of what will be outlined to be a general characterization.

Eponymy is regarded as the process of deriving names from eponyms, thus creating new words. The term *eponym* has a Greek origin coming from *epi* + *onyma* (name) meaning "giving the name to". Dictionaries define it as "a person, real or imaginary, from whom something, as a tribe, nation or place, takes or is said to take its name". (Webster 1996:481)

This paper aims at accomplishing a comprehensive framework for the lexical interpretation and illustration of eponymy in the financial vocabulary whose contemporary terminology has undergone transformations. Since new concepts have been constantly introduced, thus contributing to the enrichment of the vocabulary, the percentage held by eponyms in this particular field is considerable.

McArthur (1996: 350) dedicated considerable research to the study of eponyms, also providing a complete description of the term *eponym*. His classification of eponyms involves the criterion of their structures, thus identifying six types: (a) simple eponyms, (b) compounds and attributive constructions, (c) possessives, (d) suffix-based derivatives, (e) clippings and (f) blends.

The eponyms identified in the financial vocabulary are based on McArthur's version, to which we add initialisms, and we also devote a small subchapter to eponymic terms identified in their slangy or metaphorical usages.

The pattern *eponym's + noun*. A high number of eponyms in the financial vocabulary are in the possessive case. This category includes compounds consisting of personal names in the space's possessive associated with different terms which are qualifiers.

- **Lloyd's** - an association of English insurance underwriters, founded in London about 1688, originally engaged in underwriting only marine risks but now also issuing policies on almost every type of insurance. (< named after Edward Lloyd, owner of a London Coffee house that was frequented by insurers against sea risk)
- **Lloyd's List** - a daily newspaper, published by Lloyd's, devoted to shipping news
- **Lloyd's Register** - a publication issued annually by Lloyd's, consisting of a list of all of the world's seagoing vessels and including such information as their age,

tonnage and classification

- **Pareto's Law** - studies empirical generalizations about the way that the size distribution of income has been observed to behave in the past (<after the Italian economist and sociologist Vilfredo Pareto)
- **Gresham's Law** - the principle that "cheap money drives out dear (expensive) money" has been known as Gresham's Law (<the English financier Sir Thomas Gresham)
- **Engel's Law** - the assertion that the percentage of a family's income spent on food decreases as its income increases (<named after the German economist Ernst Engel)
- **Parkinson's Law** - any of various observations made by the English satirical writer C. Northcote Parkinson especially concerning time and work; according to his law, once the numbers in any committee or group have increased beyond a certain point, the decision-making function falls into the hands of a much smaller inner circle of powerful figures

The *suffix-based eponyms + noun*. Some eponyms are the result of suffixation, which acted so as to produce both nouns, adjectives and adverbs. The active suffixes in the creation of eponyms identified in the financial vocabulary are -ian, -ism, -ite, and -ist(ically). A higher frequency of occurrence has been recorded with the noun- and adjective-forming suffix of Latin origin, -ian, which was part of **Rooseveltian** (<Franklin D. Roosevelt, 32nd president of the U.S. or Theodore Roosevelt, 26th president of the U.S.), **Galbraithian** (<John Kenneth Galbraith, American economist),

The suffix -ism, which came from Greek to English via Latin, and which involves the adherence to a system or a class of principles as well as a doctrine, theory or cult, has also revealed a considerably productive character, being part of nearly ten derived terms. **McCarthyism** (<J. R. McCarthy, U.S. politician) is a term to illustrate the use of this suffix, which in many other cases reveals its productivity by being added to the same stem which also accepts the suffix -ian, as in **Keynesianism**, **Keynesian** (adj) (<John Maynard Keynes) etc. The last suffix recorded as a source of eponyms identified in the financial vocabulary is -ite, which produces both nouns and adjectives: **Friedmanite** (<Milton Friedman, American economist).

According to McArthur's pattern, the eponym in **compound nouns** is the determiner of the common noun. Examples identified to illustrate this category of eponyms are very numerous, since the financial vocabulary has borrowed a considerable amount of terms from numerous domains. They have been grouped due to their frequency of occurrence into several categories.

In the financial vocabulary we encounter eponyms that occur in association with (a) 'method' or 'model', (b)'curve' or 'diagram', (c)'doctrine' or 'principle', (d) 'effect', or 'process', (e) 'act', 'plan' or 'pact', (f) 'poll' or 'rating' based compounds presented in Annex 2.

Blends

A blend or portmanteau word is a word made by putting together parts of other words. Blends have become so popular in English this century that they now account for a significant proportion of new words, particularly those deriving from commercial trade names or advertising. Examples in case are:

- **Nixonomics** (< Nixon + economics) - refers to President Nixon's economic policies, especially from an opposing political viewpoint.
- **Reaganomics** (< Reagan + economics) - used to denote and decry the economic policies of U.S. President Ronald Reagan during the 1980s.

- **Keynesianomics** (< Keynes + economics) – refers to John Maynard **Keynes'** theory which advocates the active government intervention to ensure economic growth and stability.

Initialisms

Initialisms generally refer to the first letter of a proper name. Although they are ignored by the lexicological literature, examples in point could be identified in the specialized terminology in general and in the terminology of economics in particular. They result either in the form of an eponym-based syntagm made up of the initials of the personal name connected to the common noun in its full form, such as: **BEA Systems** < from the initials of each of the company's three founders Bill Coleman, Ed Scott and Alfred Chuang; or in the form of the person's name initial associated to a common noun initial as in the following examples: **LPSO - Lloyd's Policy Signing Office** - where policies are signed by or on behalf of a number of insurers, either Lloyd's Underwriters or company insurers working in cooperation.

Slang

Slang is the very informal usage in vocabulary and idiom that is characteristically more metaphorical, playful, elliptical, vivid and ephemeral than ordinary language. Considered below the level of standard educated speech, it is used for well-defined reasons, differentiating people, enriching the language, amusing the superiors, inducing friendliness or intimacy, being only some of them. Nowadays, slang is regarded with less disapproval than it used to and therefore these words or phrases are frequently used in business English. Here are only a few examples of eponymic terms:

- **mickey mouse** – anything that is unnecessary, unimportant, simple, easy (< after Walt Disney's **Mickey Mouse**, animated cartoon character, in alluding to its childish appeal, simplicity, triviality, etc.)
- **nixon** – any illegal business or transaction; (< after Richard **Nixon**, 37th president of the USA)
- **Hobson's choice** – the choice of taking either that which is offered or nothing; the absence of a real choice or alternative (< named after Thomas **Hobson**)
- **McCoy** – the genuine, real thing or person as promised, stated or implied, not a copy or a replacement (usually preceded by *the* or *the real*): *These documents are worth nothing, but this one is the real McCoy.* (said to refer to the U.S. famous boxer, Kid **McCoy**, one-time world welterweight champion, distinguishing him from an obscure or inferior boxer of the same name)
- **Throttlebottom** – a harmless incompetent in public office (<named after Alexander **Throttlebottom**, character in *Of Thee I Sing*, (1932) musical comedy by George S. Kaufman and Morris Ryskind)

Conclusions

The present paper aims at providing a lexical interpretation of the words derived from proper names, regarded as a resourceful process of the vocabulary enrichment. Nevertheless, it does not make a complete inventory of all the existing eponyms in the financial vocabulary since the abundance of such terms would require a much larger space and since the main purpose is that of classifying eponyms into well defined formal classes.

ANNEX 1

Eponymic Term	Source Eponym	Suffix	Specialized meaning
Rooseveltian	Franklin D. Roosevelt , 32 nd president of the U.S. or Theodore Roosevelt , 26 th president of the U.S.)	-ian	(adj.) of, pertaining to, advocating, or following the principles, views or policies of Franklin Delano Roosevelt , or Theodore Roosevelt
Galbraithian	John Kenneth Galbraith , American economist	-ian	(adj.) of or relating to the ideas and theories of John K. Galbraith
Keynesianism Keynesian (adj)	John Maynard Keynes	-ism -ian	(n) the group of theories and programs of John Maynard Keynes and his followers, esp. the advocacy of governmental programs for the issuance of currency and for budgeting so as to maintain a high level of employment, (n) a monetarist, especially one who supports the theories of Milton Friedman who advocates direct regulation of money supply by the government instead of manipulation of taxes, federal programs, etc., to regulate the economy
Friedmanite	Milton Friedman , American economist	-ite	a monetarist, especially one who supports the theories of Milton Friedman who advocates direct regulation of money supply by the government instead of manipulation of taxes, federal programs, etc., to regulate the economy
McCarthyism	J. R. McCarthy , U.S. politician	-ism	(n) the practice of making accusations of disloyalty, unfairness in investigative technique, persistent search for and exposure of disloyalty, esp. in government office

ANNEX 2

'Method' or 'model' based compounds	<ul style="list-style-type: none"> • Du Pond Method – equation showing return on asset as the net profit margin times total asset turnover (<named after Pierre Samuel Du Pond, French economist) • Cournot Model – a complex analysis that can be carried out without advanced mathematical methods, originated by Cournot in 1838 • Keynesian Model – discussed in macroeconomics, it maintains high employment and controls inflation by varying the interest rates, tax rates and public expenditure (<named after the English economist John Maynard Keynes) • Horner's method - a technique involving successive substitutions, for approximating the real roots of an equation with real coefficients (<named after William G. Horner, English mathematician)
'Curve' or 'Diagram' based compounds	<ul style="list-style-type: none"> • Laffer Curve – the graphic model used to prove that, under certain circumstances, a tax cut will generate increased revenue (<named after the American economist Arthur Laffer) • Phillips Curve – a graph illustrating the tradeoff between inflation and unemployment; when one is reduced, the other increases (<named

**'Doctrine',
'Principle' or
'Theory'
based
compounds**

after the British economist A.W.H. **Phillips**)

- **Venn diagram** – a diagram which uses circles to represent sets and their relationships (<named after the British logician John **Venn**)
- **Engel Curve** – a diagram which shows that since prices are constant, expenditure is directly proportional to quantity (<named after Ernst **Engel**, German economist)
- **Lorenz Curve** – a graph that compares income distribution as it actually is with what income distribution would be if everyone received an equal share (<named after Hendrik **Lorenz**)
- **Peter Principle** - according to which employees advance until they are promoted to their level of incompetence (<after educator Laurence **Peter**)
- **Nixon Doctrine** – an approach to Asia that would support its developing nations against attack or subversion with money, advice, equipment and cheers but not with American troops (< after Richard **Nixon**, 37th president of the USA)
- **Dow Theory** - a theory of market analysis developed by Charles Henry **Dow** and Edward D. Jones, publishers of "The Wall Street Journal";
- **Heisenberg principle**, or principle of rational phenomena anticipation – formulated by Werner **Heisenberg**.

**'Effect' or
'process'
based
compounds**

• **Fisher Effect** - a theory that nominal interest rates in each country are equal to the required real rate of return to the investor plus compensation for the expected amount of inflation (<after the American political economist Irwin **Fisher**)

- **Markov process** – any process based on a Markov chain used in statistics, it is a system of discrete states in which the transition from one state to another is a fixed probability that is not affected by the system's past history (< named after A.A. **Markov**, a Russian mathematician who first investigated such systems)

**Act' or 'plan'
based
compounds**

• **Keogh Plans** – the congressman Eugene James **Keogh** developed a pension plan for a self-employed person (freelance) or for the unincorporated business entities;

- **Sherman Antitrust Act (of 1890)** – an act of Congress prohibiting any contract, conspiracy, or combination of business interests in restraint of foreign or interstate trade (<named after its author John **Sherman**)

• **Taft-Hartley Act (of 1947)** - an act of Congress which supersedes but continues most of the provisions of the National Labor Relations Act and which, in addition, provides for an eighty-day injunction against strikes that endanger public health and safety and bans closed shops, featherbedding, secondary boycotts, jurisdictional strikes and certain other union practices (< named after the U.S. lawyer and political leader Robert A. **Taft** and David **Hartley**)

• **Robinson-Patman Act (of 1936)** - its purpose was to protect small firms from larger competitors and chain stores by prohibiting sellers from giving bigger discounts to their large customers than their smaller ones unless it could be shown that the discounts were justified by actual cost economies (<named after the British statesman Frederick J. **Robinson**)

- **Wagner Act (of 1935)** – it enabled unions to grow into extremely

large and powerful organizations, also called the National Labor Relations Act (<named after the U.S. politician Robert F. **Wagner**)

- **Beveridge plan** – the plan for comprehensive social insurance, proposed by Sir William **Beveridge** in Great Britain in 1941

- **Morris Plan Bank** - a private banking organization, formerly common in the U.S., designed primarily to grant small loans to industrial workers (<named after Robert **Morris**, U.S. financier and statesman)

- **Morrill Act** – an act of congress granting each state 30,000 acres of land for each member it had in Congress, 90% of the gross proceeds of which were to be used for the endowment and maintenance of colleges and universities teaching agricultural and mechanical arts and other subjects (<named after Justin Smith **Morrill**, congressman and senator from Vermont)

- **Roosevelt Corollary** – a corollary to the Monroe Doctrine, asserting that the U.S. might intervene in the affairs of an American republic threatened with seizure or intervention by a European country (<named after Theodore **Roosevelt**, 26th president of the U.S.)

- **Townsend Plan** – a pension plan, proposed in 1934 but never passed, that would have awarded \$200 monthly to persons over 60 who were no longer gainfully employed, provided that such allowance was spent in the U.S. within 30 days (<named after Francis E. **Townsend**, American reformer, its proposer)

- **Townshend Acts** – acts of the British Parliament in 1767, esp. the act that placed duties on tea, paper, lead, paint, etc. imported into the American colonies (<named after Charles **Townshend**, English statesman).

References

- Antell, Gerson (1985) *Economics. Institutions & Analysis*, Amsco School Publications
Arnaud, Didier (1997) *The Language of Insurance*, Iași: Editura Ars Longa
Barnhart, C. L. et al (1973) *A Dictionary of New English*, Longman: Longman Group Limited
McArthur, T. (1995) *The Oxford Companion to the English Language*, Oxford: Oxford University Press
** (1996) *Webster's Encyclopedic Unabridged Dictionary of the English Language*, Gramercy Books

Electronic sources

www.lloyds.com

Galați University Press

Editors: Elena Croitoru & Floriana Popescu

Proceedings of the 4th Conference *Translation Studies: Retrospective and Prospective Views*
8-9 October 2009, "Dunărea de Jos" University, Galați, ROMÂNIA

pp. 90-93

CULTURAL MODELS IN COMMUNICATION AND TRANSLATION

Monica NĂSTASI

The words "culture" and "translation" are being increasingly linked. Interculturalists, such as Trompenaars and Hampden-Turner, acknowledge the fact that they have seldom found two or more groups of individuals having the same suggestions relating to the concept of culture.

Two American anthropologists, Alfred Louis Kroeber and Clyde Kluckhohn, compiled a list of 164 definitions and their own definition of culture was the following:

"Culture consists of patterns, explicit and implicit of and for behaviour acquired and transmitted by symbols, constituting the distinctive achievement of human groups, including their embodiment in artefacts; the essential core of culture consists of traditional (i.e., historically derived and selected) ideas and especially their attached values. Culture systems may, on the one hand, be considered as products of action, on the other hand, as conditioning elements of future action".

One of the most quoted definitions of culture was conceived by the English anthropologist Edward Barnet Tylor: "Culture is that complex whole which includes knowledge, belief, art, morals, law, customs and any other capabilities and habits acquired by man as a member of society" (qtd. in Katan 2004: 25).

David Katan makes a clear distinction between acquisition, which is the natural and unconscious learning of language, behaviour, belief and values, and learning, which he considers to be formal and consciously taught. The culture under discussion here is acquired before the formal learning of culture at school.

According to Nancy Bonvillain, people use words to express attitudes about their surrounding world and their own culture. The author defines such culturally shared attitudes, built on people's ideas about the world they live in, as cultural models. She also asserts that cultural models can be both expressed through proverbs (e.g. "don't cry over split milk") or daily communicative interaction. The words that people use have different meanings; they can have *concrete, metaphoric* or *symbolic* significance.

"Taken together, cultural meanings and models form a unique worldview, providing both an understanding of the world as it is thought to be and a blueprint for the way one ought to behave. Reality is not absolute or abstract; it is lived within familiar contexts of social behaviour and cultural meanings" (Bonvillain 2003: 47).

Katan also emphasizes that models have an utmost importance in understanding how culture functions. He defines modeling as "a process that simplifies how a system functions" (Katan 2004: 38).

Fons Trompenaars' interpretation of culture is in the form of a model consisting of three 'layers of culture': the outer layer, the middle layer and the core. The outer layer, which Trompenaars calls 'explicit', is the most visible layer and comprises the artefacts and

products. The middle layer makes the distinction between norms, which concern social rules of conduct, and values, which may never be attained. Finally, Trompenaars defines the core of culture 'implicit'. As opposed to the outer layer, the heart of culture is unreachable and it consists of basic assumptions about life which have been handed down unconsciously from generation to generation.

Like Trompenaars, Edward T. Hall has a tripartite view of culture. He also admits that there is a strong connection between studies on meaning in language and meaning in culture. In "The Hidden Dimension" (1982), he proposed a model which he defines as the 'Triad of Culture'. Hall's Triad comprises three levels of culture: the technical culture, the formal culture and the informal or out-of-awareness culture.

At the technical level, communication is scientific and explicit. As regards translation, the translator's task is very easy; s/he has to convey only the dictionary denotative meanings of words. Therefore, negotiation of meaning is reduced to the minimum. Peter Newmark sustains the same idea and affirms that "No language, no culture is so *primitive* that it cannot embrace the terms of, say, computer technology" (Katan 2004: 8). In "Translation and Translating", Roger Bell approaches the issue of the denotative meaning of words. He sustains that denotation "tends to be described as the definitional, literal, obvious or commonsense meaning of a sign" (Katan 2004: 8).

The second level of culture is no longer objective. Hall terms it 'formal' and is made up of traditions, rules, customs and so on. Individuals, as representatives of their culture, are not generally aware of the routines of life.

For instance, in both the Romanian and English societies, when two friends meet, they may greet each other in different ways. In the English society, they may use words or expressions such as: "How are you?" or "What's happening?". These interrogations do not refer to the addressee's personal problems, but they are considered to be simply routine. In the Romanian society, the greeting "Ce faci?" expresses the same routine. As an outcome of this situation, people have to take into consideration the social purposes of certain words and expressions so that they could behave appropriately.

At this level of culture, the text is no longer the authority. Translators must be aware of the customs, habits and traditions of the two cultures they are mediating for. They need to be well informed about the cultures they are working with, including the popular culture (the culture's heroes, TV personalities and so on).

The third level of culture is described by E.T. Hall as informal or out-of-awareness. The latter term was introduced by the psychiatrist Harry Stack Sullivan in order to differentiate between that part of personality that we are aware of and that part which is distinguished by the others but is out of our own awareness. According to Hall, this is the "not what-he-said but how-he-said it" level (Katan 2004: 46). In "Translating Texts from Theory to Practice", Margherita Ulrych points out that individuals judge and respond to words at the level of connotative meaning. She regards them as "culturally or socially determined value judgements that are implicit in the semantics of a word" (Ulrych 1992: 254). In Roland Barthes' view (1967), connotation involves understanding the full meaning of the context. Unlike denotation, connotation changes according to age, gender, class, ethnicity, etc. Hence, the efficiency of connotation consists in the ability of the writer to link the text to the out-of-awareness model of the world.

The informal or out-of-awareness level of culture is the level at which the translator should intervene and mediate. The concept of mediation is defined by Basil Hatim and Ian Mason as "a useful way of looking at translator's decisions regarding the transfer of intertextual reference" (1990: 128, 223-24). They also assert that a translator "is first and foremost a mediator between two parties for whom mutual communication might otherwise be problematic and this is true of the translator of patents, contracts, verse or fiction just as

much as it is of the simultaneous interpreter, who can be seen to be mediating in a very direct way".

In the chapter entitled "The Translator as Mediator", the two authors mention two situations in which a translator becomes a mediator. On one hand, the translator has a bi-cultural vision in order to identify and rectify the gap between sign and value across cultures. On the other hand, the translator is a critical reader of the source language (SL) text. Before starting the process of translating, s/he has the advantage of reading the source text carefully and, therefore is in the position to help the target reader to have a complete understanding of the original. Hans Vermeer also asserts that the translator is bi-cultural and a mediator of intercultural communication. Consequently, cultural mediators should be aware of their own cultural identity and they also need to understand the way their own culture influences perception.

The next model of culture is suggested by Geert Hofstede who is one of the most influential authors in the field. As compared with Trompenaars and Hall who both have a tripartite view of culture, Hofstede's model has two layers: superficial and deeper corresponding to practices and values. Hofstede considers that values constitute the heart of culture and places symbols, heroes and rituals under practices.

The first level of practices is represented by symbols. Hofstede defines symbols as signs which communicate a meaning. Then, he states that symbols (or semiotic signs) belong to a group such as words, gestures, objects, dress, etc. Many bilinguals change languages easily but it does not necessarily imply a cultural switch. They prove themselves to be bilingual but not bi-cultural.

The second level of practices is embodied by heroes. Hofstede concentrates upon the way television creates culturally role models. For instance, Superman symbolizes the belief of a particular culture in the superhero. It is very hard to imagine Superman as being the national hero of any other culture. There are situations, though, when heroes are pan-cultural. For instance, there are a lot of similarities between the children's heroes in Italy and those in the USA. Italians consider Mickey Mouse (or Topolino) to be their own Italian hero. In fact, all the Disney characters have been adopted by Italy and become part of their national culture.

Finally, Hofstede places rituals under practices. He asserts that rituals are "technically superfluous in reaching desired ends, but within a culture, are considered as socially essential" (Katan 2004: 46).

Each nation has its own introductory ritual. Italians, when meeting each other, tend to discuss about family, health and personal appearance. English are inclined to comment on activities and routines, while Malaysians open conversations with the following question: "Have you eaten yet?".

Then, Hofstede assumes that symbols, heroes and rituals are invisible and "their cultural meaning, however, is invisible and lies precisely and only in the way these meanings are interpreted by the insiders. The core of culture ... is formed by values" (Katan 2004: 42).

Therefore, cultural models may be slightly or more different from one another. They are extremely important in translation because the translation has to consider all the aspects of a cultural model.

However, the translator's knowledge of all these cultural models is necessary. That is to say, Hofstede's model seems very complex and useful in the translating process. I consider that all the layers (both the superficial and the deeper ones) of Hofstede's cultural model has an utmost importance in translation, in crossing the cultural barriers. Getting through the superficial layer of symbols and heroes, to the deeper layers of rituals and values, the translator has to know very well what is specific both to the SLC (source language culture) and to the TLC (target language culture).

For example, in translating “Amintiri din copilărie”, Ana Cartianu and Mark Johnson had to render the language referring to some Romanian rituals in such a way that it could be understood by the native speakers of English very well.

Comparing the two sample texts below, and generally speaking, two parallel corpora, it is obvious that the translator had to use approximate English equivalents just because such a ritual is not specific to the British culture.

AMINTIRI DIN COPILĂRIE de Ion Creangă

“Când mama nu mai putea de obosito și se lăsa câte oleacă ziua să se hodinească, noi băieții tocmai atunci **ridicam casa în slavă**. Când venea tata noaptea de la pădure din Dumesnicu, înghețat de frig și plin de promoroacă, noi îl spăriam sărindu-i în spate pe întuneric. Și el, cât era de ostenit, ne prindea câte unul, ca la baba-oarba, ne rădica în grindă, zicând: „**Tâta mare!**” și ne săruta mereu pe fiecare. Iar după ce se aprindea opaițul și tata se punea să mănânce, noi scoteam mâtele de prin ocnițe și cotruță și le flocăiam și le șmotream dinaintea lui, de le mergea colbul, și nu puteau scăpa bietele mâțe din mâinile noastre, până ce nu ne zgâriau și ne stupeau ca pe noi.

MEMORIES OF MY BOYHOOD

translated by Ana Cartianu & Mark Johnston

Whenever mother was tired out and lay down a while to rest, we children **would raise the roof**. When father came home at night from the wood, at Dumeniscu, frozen stiff and covered with hoarfrost, we would give him a fright by springing upon him, from behind, in the dark. And he, tired though he was, would catch hold of us, one by one, as in a game of blindman's buff, and would lift us to the ceiling saying: **“What a tall boy!”** and he would kiss us to his heart's content. When the **rushlight was lit** and father sat down to his meal, we would fetch the cats from their nooks in the stove or under the oven and we would rumple their fur and drill them before him so thoroughly that they had a rough time of it; and they couldn't get away, poor cats, before they had scratched and **spat at us** as we deserved.

Equivalents such as: “What a tall boy!”; “would rumple their fur and drill them”; “would raise the roof”; “spat at us” do not render the meanings of the Romanian words because there is no corresponding reality in the British culture.

Therefore, the translator has to render a certain reality by what is specific to the TLC. Creangă’s works in translation illustrates the idea that translation is the exploration of a gap between cultures. The translator’s task is to mediate between language cultures in converting LC1 (language culture) into LC2. Culture-specific elements are very difficult to translate because the translator does not simply search for an equivalent, but he tries to express the same reality into the TL (target language).

The conclusion is that the translator must be faithful to the tradition from which he translates and be aware of the writer’s intensions.

References

- Bonvillain, N. (2003) *Language, Culture and Communication: The Meaning of Messages*, New Jersey: Upper Saddle River
- Cartianu, A. and M. Johnson (1989) *Romanian Review*, 43rd year, *Monthly of Romanian Culture and Civilization*, Bucharest: Foreign Languages Press Group Romania
- Creangă, I. (1987) *Povești, Povestiri, Amintiri*, București: Ion Creangă
- Hatim, B and I. Mason (1990) *Discourse and the Translator*, Harlow, Essex: Longman
- Katan, D. (2004) *Translating Cultures. An Introduction for Translators, Interpreters and Mediators*, Manchester, UK&Northampton MA: St. Jerome Publishing
- Ulrych, M. (1992) *Translating Texts from Theory to Practice*, Rapallo: Cideb Editore
- Webster’s Encyclopedic Unabridged Dictionary of the English Language (2006) Springfield, Massachusetts: A Division of Merriam – Webster, Incorporated

Galați University Press

Editors: Elena Croitoru & Floriana Popescu

Proceedings of the 4th Conference *Translation Studies: Retrospective and Prospective Views*
8-9 October 2009, "Dunărea de Jos" University, Galați, ROMÂNIA

pp. 94-100

ADVERTISING LANGUAGE: WORDS THAT TRIGGER FEELINGS

Ramona Agneta NEDEA (CIORANU)

Some people have the tendency of giving it a cold shoulder, imposing a certain distance towards it, pretending that, even if for some it might 'work', for them it does not. I strongly believe that advertising language should not be treated as a step sister or as ordinary discourse; there are marketing strategies and also many other proofs to confirm that advertising influences a large group of individuals in a surprisingly direct way.

Even if advertising has a passing character, a short life, its effect lasts longer. The traces advertising leaves behind get together in forming messages about the culture they come from. These messages reflect the values of the leading social groups that produced their texts, but this self-reflection can even go that far as to become normal for everybody.

The purpose of this paper is to analyze advertising language as the form of discourse that, appealing to feelings, contributes in a significant manner to the way we build our own identity.

In order to become functional, ads need to use the common resources of the language in ways that can influence our decisions and can have a special significance for us. Consequently, there are two aspects to be analyzed and those are *the message itself* and *the way the message is conveyed*.

What is advertising?

Advertising, a form of commercial mass communication designed to promote the sale of a product or service, or a message on behalf of an institution, organization, or candidate for political office, may be seen as the best product that media gave birth. I do not believe this idea is too daring since the definition of the term 'media' in Webster's Dictionary names media as "*a vehicle (as a radio or television program or newspaper) used to carry advertising.*"

But what is advertising? A simple answer would be a means for promoting goods or services. Nowadays we see advertising as an image for glamour, prestige, class, all these being promised to the consumer in the exchange of buying a particular product. Advertising makes us perceive the products in a playful way or on the contrary by exploiting our fears.

We usually take advertisements for granted because they are so pervasive, but many people, advertisers themselves, claim that they are one of the most important influences in our lives. Advertising fills our newspapers and is spread all over the urban environment. It is a highly organized institution, involving many artists, writers and film directors. Advertisements advance and perpetuate the ideas and values which are indispensable to a particular economy system. Advertisements want us to buy things, use them, throw them away and buy replacements in a cycle of continuous consumption.

Some advertisements are inaccurate, misleading or just plainly irritating. On the other hand, many of us must have had the opportunity to say "That's a really good

advertisement!" as they can also be well designed, skilfully produced, attractive, entertaining and funny at the same time. Nevertheless, we should not forget their economic function which is the main issue and not the message that lies behind their superficial gloss.

We have been told that the primary function of advertising is to introduce a wide range of goods to consumers and thus to support the free market economy, but this is not for sure the only function it has. Advertising seems to be more and more involved in the manipulation of social values and attitudes, and apparently less concerned with communicating the essential information about goods and services. Some critics even suggested that advertising operates in the same way as myths in primitive societies, providing people with simple stories and explanations, reinforcing accepted modes of behaviour and acting as an anxiety-reducing mechanism resolving contradictions in a complex or confusing society.

Advertising, just like many other subjects, has gathered favourable and unfavourable opinions. There are people who criticize advertising, arguing that it creates false wants and encourages the consumption of goods incompatible with the urgent human needs. Advertising is seen as an irrational system appealing to our emotions which have nothing to do with the goods on offer, suggesting that the only way to obtain social success and happiness is through private acquisition. On the other hand, those who defend advertising say that it is economically necessary and that it has brought many benefits to society. It contributes to society's wellbeing and raises people's standard of living by encouraging the sales of mass-produced goods and thus stimulating production and creating employment and prosperity.

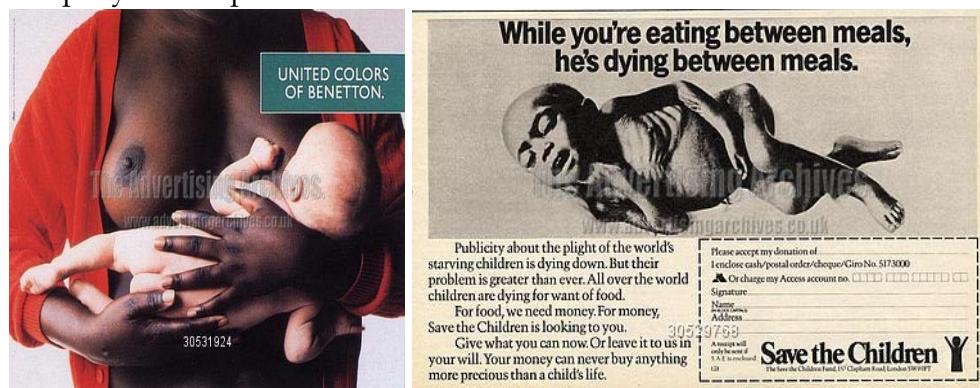
Drawing Attention

The term "advertising" comes from the Latin "advertere" and means to direct someone's attention to something.

It is obvious that advertisers want their texts to catch the reader's attention. The precise purpose of copy-writers is to make readers observe their message in order to react spontaneously or to develop a favourable attitude towards the product or service described by the ad. More and more, written commercials have to compete with a series of other texts within our culture. Consequently, copy-writers need to find ways to grasp the readers' attention from the printed page.

Shocking images and taboos

A recent strategy of drawing attention is the reproduction of sensational or shocking images. For example Benetton clothing company used in advertising campaigns a series of shocking images reproducing real life and death scenes such as a new born, his body still covered with maternal blood or a dying man. Of course they produced rumours and public disapproval but they only worked in their benefit drawing even more attention on the company and its products.



Such shocking images, also called by advertisers “non-ads” function as a double advertisement considering people’s reaction. Regarding the dominant ideology of a culture, it is quite relevant everything that is not accepted because it shocks and everything that is considered acceptable and supposes a certain degree of risk or daring (boldness). Such ads have as main objective to shock the reader, many of them having well-founded reasons such as charity organizations or non-profit organizations in their continuous fight for raising funds.

In the same register of “shocking”, I would include “taboo”. Taboo, the idea of the “forbidden zone”, of something that cannot be mentioned, shown or uttered, can be applied to social groups and to personal experiences as well.

Advertising is many times a social attitude thermometer, because if we really want it to work and bring results, it has to meet (match, touch) market mentality and attitudes. But it would be a mistake to believe that advertising is a simple reflection of our way of being. Advertising, as public discourse, is one of the tools we make use of to build the world around us, showing the way people are, who is important and why, what should make us worry and why, and so on. In conclusion, many times advertising uses its own creation or world projection as target.

Text, intertext, stereotypy

So far we have mainly focused on images. But advertising is a lot more than image. It is a well-known fact that the reader does not watch the images separately from the text coming together with them; nor does he read the text without watching the pictures. Such as an image can offer suggestions, a written text can be the vehicle of a message by the way it appears. The text together with the image form a unity and, analysing this unity, we might say that writing is a form of creating images. We may also say that it has its own paralanguage according to the clothes the copy-writer chose for it (font, size, space, bold letters, punctuation, etc.).

Going a bit further in analysing the text, we should also mention that the intertext can be an important component of an advertising message, through the fact that the original text that the second makes reference to has already communicated a message that can be further used and developed. This way, the second text can be understood in the context of the first one that has already left traces - and this can work as an advantage.

The efficiency of the intertext becomes obvious only if the readers are able to remember the original commercial and connect the context and the references. Anyhow, whether they do it or not is not really important, since in the last situation the new commercial will only be more enigmatic and this is always useful. People will have to ask other people about the meaning and the main objective of advertising is fulfilled by raising questions and discussions around the subject.

Even if advertising is a relatively recent form of discourse, compared to literature for example, it has enough experience to have a history and just as modern writers can build their stories using traditional models, copy-writers can use older versions of commercials to support new ones. The best part about connecting a new commercial to an old one is that a slogan or the song of a commercial lasts longer than we would like to.

- Let's make things better - Philips.
- Life's Good - LG
- Like no other - Sony
- Everything we do is driven by you - Ford
- The car in front is a Toyota - Toyota.
- Connecting people - Nokia
- Hello Moto - Motorola

- I am what I am - Reebok
- Just Do it - Nike, Inc
- Impossible is Nothing - Adidas
- Because you are worth it - L'Oreal Cosmetics
- Keep Walking - Johnny Walker
- The King of Good Times - United Breweries
- Coffee at its Best - Nescafe
- Always Coca-Cola - Coca-Cola
- Have a break, have a KITKAT! - Kitkat.

For example if a company established old people as target group, by using a slogan they can recognize, it will make them feel special, for being part of a group of people that remember old times.

Inter-textuality has no boundaries; it does not necessarily imply a certain slogan for a specific product. It can extend to popular sayings, known traditional literary texts, idioms, film lines, etc.

Involving the Reader

The reader or the audience represents the main target of the advertisers. The verdict whether an advertisement is good or bad is in all cases given by the reader and his direct reaction to it. Getting the reader involved is one of the best ways of ensuring the advertisement's success, and one of the best strategies of involving the readers is aiming at their weak points through a well-formulated question at the beginning of a commercial.

The appeal is mostly emotional, making the reader worry about different issues: Do I have the right hair colour? Do I look ok? Do I have enough money saved? Who will take care of me when I grow old? How can I protect my child/children?

Another strategy of involving the reader is the power of comparison. By asking the reader to provide the comparative reference, he becomes a part of the advertisement. Advertisers avoid making comparisons between their product and a rival one. For example a shampoo producer will not say explicitly that his shampoo is better than the others on the market. He will not say X is better than Y or X washes your hair better than Y. He will definitely not use a comparative reference. But this does not prevent him from saying that X is better. And here comes the role of the reader. He will automatically try to find a comparative reference "better than the older version" or "better than the other competitive products", etc.

A third way of involving the reader is using "hot" themes. By hot themes I mean connecting the product to what is important for people in that particular period. For example when people are concerned about pollution, expressions like "a cleaner solution", "a better environment", "the pure choice", "natural" receive at least a sympathetic welcome from the target audience. Positive connotations always encourage the buyer to believe he is doing the right thing, the right choice that he fits into the big picture of the world created by the huge industry of advertising.

Text, Context and Discourse

While analyzing ads as cultural discourse, we should also mention the notions of "discourse analysis" and "discourse" alone. Discourse reaches out further than language itself. When we think of discourse in the wider context of communication, we can extend its analysis to include non-linguistic semiotic systems (systems for signalling meaning), those of non-verbal and non-vocal communication which accompany or replace speech or writing. Non-verbal discourse modes include painting, sculpture, photography, design, music and film. Even when texts are essentially verbal, talk is interwoven with gesture, facial

expression, movement, posture to such an extent that it cannot be properly understood without reference to these "extras".

Discourse may be employed to refer not only to linguistic uses but also to other types of non-verbal communication, and even to any form of semiotic activity, visual images included.

Speaking of discourse analysis, although the main focus is on language, it is not concerned with language alone. It also examines the context of communication: who is communicating with whom and why, in what kind of society and situation; through what medium, how different types and acts of communication evolved, and their relationship to each other. When music and pictures combine with language to alter or add to its meanings, then discourse analysis must consider these modes of communication, too.

This kind of approach can be justified by the fact that neither specific acts of communication nor the internal mechanisms of language can be well understood in any other way. Discourse analysis views language and context in a holistic manner.

As there is always a dispute between different schools of linguists over the terms "text", "context" and "discourse", it seems better to closely approach them and be more specific regarding their use.

Text means linguistic forms, temporarily and artificially separated from the context for the purposes of analysis.

Context includes substance (the physical material which carries or relays the text), music, pictures, paralanguage (meaningful behaviour accompanying language), co-text, intertext, participants and function (what the text is intended to do by the senders and addressers, or perceived to do by the receivers and addressees).

Discourse is text and context together interacting in a way which is perceived as meaningful and unified by the participants who are part of the context and observers of it as well.

The task of discourse analysis is to describe both this phenomenon in general and particular instances of it and to say how participants distinguish one type of discourse from another. Maybe this could be one of the reasons why discourse analysis is sometimes accused of being too large and rather messy, since it cannot bring to analysis the precision of approaches that isolate one facet of communication from others. The study of language must take context into account because language is always in context and there are no acts of communication without participants, intertext, situations, paralanguage and substance. By refusing to ignore context, discourse analysis becomes like a road with no end, yet this is a necessary condition of its subject. Discourse, and especially discourse as complex as advertising, always holds out more to be analyzed or to be said.

If we were to analyze the components of an ad perhaps it would contain participants, substance, pictures, music, society, function, language and paralanguage. There are studies of advertising which separate out different components, concentrating on one or a few and ignore the others. For example, there are studies of the language of advertising which have little or nothing to say about its pictures and music or the people who create it, but there are also studies which describe the pictures of advertising without paying any attention to language.

Each element comes into existence through the interaction of the others. A society is its senders, receivers, discourses and situations. A participant is identified by his or her language, paralanguage, position in society.

Although contemporary advertising is relatively young, it already has a considerable tradition. Each new ad is encountered against a background of thousands of earlier ads. The effect of reading in the context of tradition is well known especially in the study of literary discourse. But although there have been ads at least since classical times, advertising in the

era of colour magazines, television and the Internet is a new phenomenon, both in nature, quantity and effect.

Besides the existence of some basic rules about the way texts function, different cultures bring different attitudes and values to a text. If advertising does not consider these differences or tries to eliminate them, difficulties or lack of success will most likely appear. Such an example would be the Volvo campaign from the 90s when they tried to sell in the same way throughout all Europe. Lacking response, the campaign was ceased shortly after and Volvo went back to promoting the car safety in Switzerland and Great Britain, its performances in Germany and so on.

But maybe the best example of cultural variation lies in verbal translation. Translators know that the essence of a good advertising is never only about translating words, but in giving the right connotation, and the right connotation differs from one culture to another. This means to adapt the copy to the culture of the target audience.

One of the functions of the advertising discourse is that of signalling a problem that can be solved by using a certain product.

The big world picture created through advertising is entirely determined by who advertisers think will do the shopping or just take the decision of buying and by what those people believe about themselves to need in order to spend money on the product. If advertisers believed a bigger income were in the pocket of sick people, lonely parents, disabled, lesbians, our commercials would tell complete different stories.

According to their themes or attitudes and feelings they are meant to appeal to, we might try to list the most common.

1. Happy families
2. Rich luxurious lifestyle
3. Dreams and fantasy
4. Successful romance and love
5. Important people, celebrities or experts
6. Glamorous places
7. Success in career or job
8. Art, culture and history
9. Nature and natural world
10. Beautiful women
11. Self-importance and pride
12. Comedy and humour
13. Childhood

Conclusions

Many people strongly deny that they are influenced by advertising and regard them as lies, huge exaggerations, or as idiot triviality. It is probably true to say that most people are consciously skeptical of advertising, however they might find it difficult to resist the more general social image or message presented along with the commercial. For example, we can make friends by drinking a certain type of wine, or the right kind of beer, get a boyfriend or girlfriend by using the right shampoo, become a super-mother adored by her husband and children and envied by her neighbours by using some special ingredients to cook or a certain type of detergent. It is interesting to notice the ability of the advertising media to shape and sometimes change a person's behaviour, opinions or attitudes and also the effects of advertising on society as a whole.

Many critics of modern consumer culture say that the real impact of advertising is on the cultural climate of society. For example the language and the values of advertising took up a variety of communication forms in modern society. The so called "sales talk" and

genuine communication has penetrated such media as the commercial cinema, TV programmes and also popular literature. In many fictional stories, prose adopts the tricks and style of advertising copy and imagery. Whether it describes a product or a romantic affair, the prose is bland, superficial and relies upon the use of romantic images and clichés. Values such as love, friendship, pleasure, happiness, sexual attraction are considered to be the magic ingredients of the advertising recipe and are often confused or transferred to the possession of things. Advertising also makes use of hypnotic and daunting language, of images and suggestive commands and at the same time of false familiarity. This means that the media inhibit or confuse conceptual thought by encouraging us to live in a world of hypnotic definitions, thus denying any effective cognitive evaluation on our part.

References

- Bassnett, S. (1994) *Translation Studies*, revised edition, London and New York: Routledge.
- Bonvillain, N. (2003) *Language, Culture and Communication*, fourth edition, USA: Pearson Education.
- Cook, G. (2001) *The Discourse of Advertising*, second edition, London.
- Croitoru, E. (1996) *Interpretation and Translation*, Galați: Porto – Franco.
- David, K. (2004) *Translating Cultures (An introduction for Translators, Interpreters and Mediators)*, St. Jerome Publishing.
- Delisle, J. (1984) *L'analyse du discours comme méthode de traduction. Initiation à la traduction française de textes pragmatiques anglais*, Ottawa: Éditions de l'Université d'Ottawa.
- Dumistrăcel, S. (2006) *Discursul repetat în textul jurnalistic*, Iași: Editura Universității "Alexandru Ioan Cuza."
- Dumistrăcel, S. (2006) *Limbajul publicistic românesc din perspectiva stilurilor funcționale*, Iași: Institutul European.
- Dyer, G. (2005) *Advertising as Communication*, London and New York: Routledge.
- Garzone, G. (2003) *Domain-Specific English and Language Mediation in Professional and Institutional Settings*, Arcipelago Edizioni.
- Gambier, Y. (1996) *Translating for the Media, Papers from the International Conference Languages & The Media*, Berlin: University of Turku, Centre for Translation and Interpreting.
- Goddart, A. (2002) *Limbajul publicității*, Iași: Polirom.
- Hansen, G., Malmakjaer, K., Gile, D. (2001) *Claims, Changes and Challenges in Translation Studies: selected contribution from the EST Congress*, Copenhagen.
- Hatim, B., Mason, I. (1992) *Discourse and the Translator*, London and New York: Longman.
- Lombardo, L., Haarman, L., Morley, J., Taylor, C. (1999) *Massed Medias*, Trieste: Edizioni Universitarie di Lettere Economia Diritto.

Electronic sources:

- Professional Site:
" The Advertising Archives. 13 Sept. 1999,
<http://www.advertisingarchives.co.uk/>.

Galați University Press

Editors: Elena Croitoru & Floriana Popescu

Proceedings of the 4th Conference *Translation Studies: Retrospective and Prospective Views*
8-9 October 2009, "Dunărea de Jos" University, Galați, ROMÂNIA

pp. 101-105

TRANSLATING ECONOMIC TEXTS

Iulia PARĂ
Judith MOISE

The specialist English terms used in business raise the question of **to be, or not to be translated**. The fields of business, technology and communication have developed rapidly, due to globalization and the changes in the political systems all over the world. New terms are coined almost every day, due to the new realities, or the linguistic needs to express new concepts. Since English – speaking countries are so economically dominating, and since English is the *lingua franca* of today, the new terms are in English in most cases, even if the creators themselves might not have English as their native language. Countries like France and Norway tried to translate some of the new words into their own corresponding native terms, and sometimes the results were ridiculous. On the other hand, there are countries where the influence of English terms is accepted, and consider their translation redundant, as in most cases it is the professionals in various areas who use the English terms. These terms also make up a kind of *specialized vocabulary*, especially for the people working with multinationals.

Consequently, translation of new words is only necessary in cases when this terminology should be understood by common people, too. In business, it also depends on who one's partner is, one has to make some agreement with each and every partner/ customer / client, as to what is the proper language to be used. One has to know what kind of terminology the interlocutor prefers (which is difficult to assess, as it also depends on the educational degree of the other). In most cases, this calls for as much diplomatic, as translational skills.

The "invasion of Anglicisms" is a world- wide issue, and the English terms are often compared to weeds. When they come to areas where there are no native terms for the concepts they stand for, they quickly take root and grow; once established in the new area, they are not easy to weed out. The translator's job is not to do any weeding, s/he is to follow the trend and try to stay tuned to what terms are used on a day to day basis. It is, therefore, rather important that translators who specialize in fields where new terms and concepts occur frequently, to make sure they do not have, in our case, a Romanian equivalent, and they also need to know exactly what the English word means.

As for the language used by business people, it is mainly *businessee (afacereza)* and, therefore difficult to understand for laymen. Besides language skills, the translator is also supposed to have knowledge in the field, as economics is a very diverse science. Even a fully trained economist usually has little knowledge, or no knowledge at all, in quite a lot of fields (advertising, marketing, foreign trade, money market, etc.). In general, a translator is also supposed to be familiar, at least to some extent, with the economic disciplines taught in the

schools of business. For professional translators, it is highly recommended to get a second diploma, preferably in a specialized field of economics.

Regardless the linguistic skills and competences of a translator, translation cannot be performed without the assistance of a specialised dictionary. Using a bilingual business dictionary is not enough to translate, nor using the dictionaries on the Internet. A lot of terms are nowhere to be found. For example, foreign banks may offer services that are not yet known in this country, and the terms used do not have a Romanian equivalent. As the financial world is changing rapidly, mainly due to competition, new financial terms are introduced almost daily. The strategy to be used in such a situation is not a simple one. First of all, we are supposed to find its foreign language definition (by studying foreign dictionaries for investors, documents, articles in foreign language, financial newspapers, watching business programmes on TV. This activity may be time consuming, but it may help the translator. At the same time, monolingual business dictionaries, or glossaries should not be ignored and one should become familiar with the terminology used in this country. There are terms that one may consider to be new coinages, and have no equivalents in the target language. After taking a closer look in a monolingual specialized dictionary, one may find that although the terms have equivalents, still they are used as such, without being translated.

It is highly advisable to know the peculiarities of the business system, as parts of it may totally differ from one language to another, or other parts of it, coincide completely. There are business terms that may have several translations, (due to polysemantic words), but the specialists accept only one. Therefore the translator should know which one is appropriate in each case. The bilingual dictionaries issued by professional printing houses must be used to avoid unprofessionalism. For example, one word, such as Engl. *turnover* (Rom. *cifra de afaceri, migrătie, fluctuație, rată a desfacerii unui produs, răsturnare*) could be translated in several ways.

Depending on the specific context that is necessary to highlight shades of meanings cannot be found in a bilingual dictionary. If we look up business terms in a regular dictionary, we find out that it is nearly impossible to translate an economic text. On the contrary, if we make use of specialised dictionaries, the result may be quite different, and it is easier to find the right definition or equivalent corresponding to each economic term. A specialised dictionary properly renders the meanings of the word to be translated in the target language.

In the case of English – Romanian dictionaries used in business, usually we come across difficulties in translating, because:

- the English word has no Romanian equivalent – in practice, the English word is used untranslated.
- the explanation given by dictionaries is too long, and sometimes ambiguous.
- the English word has a Romanian equivalent; still, in the act of translating, the English word is used.

In the practice of translation, we come across situations when, due to the capacity of English of expressing things in a more concise way, the text translated into Romanian is much longer, i.e. there is *no quantitative equivalence*. Still, the ultimate goal is to have an accurate product. In most cases the Romanian text contains additional information to avoid ambiguity, since the source text belongs to a different culture.

To illustrate the above statements, we have used examples from *Dictionar de marketing Englez – Român* (2003):

"It employs selective mailings and package inserts such as the couponed offers sent out with "Se folosește trimiterea selectivă prin poștă a unui pachet de anunțuri publicitare, de pildă se

credit card statements.” (pg. 82 PR. Week)

“Coupons are fixed by reference to interest rates at the time a **gilt** is first issued.” (pg. 135 Investors Chronicle)

By making a comparison between these examples, both in English and Romanian, we wanted to underline the fact that, some of the terms either do not have Romanian equivalents, or need additional information which is necessary for cultural reasons. We can observe that the words belonging to the field of economics are not easy to translate, and it is an impossible task for the unspecialized reader, or translator. The first thing we have to do, when translating, is to take into account the context in which they are, as wrong choices can lead to an ambiguous or erroneous translation. Furthermore, if we have the additional problem of using dictionaries which do not contain the expected equivalence, we can conclude that this activity is not as simple as it may appear at first.

The role of language in the developing world is materialized through "translating". Using the words properly gives clarity and accuracy to an economic or financial document. In cases we have any queries, specialist advice should be asked for, since due to the context, some words may be misleading. Therefore, we must underline the importance of context, when dealing with documents that leave no place for ambiguity, if they include clear and straight forward concepts which must be translated exactly like in the original text. According to Halliday and Hassan (1976: 47), "context is what goes with the text. Consequently, an accurate translation cannot be achieved by simply putting these disconnected elements together, but associated elements must work together to form a coherent whole".

We shall exemplify the importance of context in choosing “the right word” with some fragments taken out of the Romanian business newspapers, *Ziarul Financiar/ The Financial Newspaper*. The Romanian newspaper is edited both in English and Romanian, and by comparing the two versions we can illustrate how English words are used in some articles written in Romanian. The abundance of Anglicisms in the business paper *Ziarul Financiar* is not because the author wants to impress his/ her readers, but to address a segment of educated population and specialists in the field of economics; however, sometimes, this abundance is also explained by the “laziness” of the author of the article, who prefers the English term, instead of taking the trouble to find a Romanian equivalent.

“Compania La Fantana, cel mai mare îmbuteliator de apa în **watercooler**, estimează afaceri în stagnare în acest an, după ce în 2008 a înregistrat un avans al vânzărilor de circa 20%, până la valoarea de 25 mil. euro.” (*Ziarul Financiar*, 26.03.2009)

„În acest an însă nu mai putem miza pe creșterea vânzărilor”, a declarat Cristian Amza, CEO și actionar minoritar al companiei La Fantana.” (*Ziarul Financiar*, 26.03.2009)

„Îmbuteliatorul este controlat de fondul de investiții Innova Capital, cu o participație de 92%, care a intrat în această afacere în anul 2007,

expediază oferte de cumpărare însotite de cupoane care dău dreptul la obținerea de reduceri de preț împreună cu *extrasele de cont ale cărții de credit*.”

“Ratele cupoanelor se stabilesc luându-se ca referință ratele dobânzii la data primei emisiuni de *bonuri de tezaur ale guvernului britanic*.”

“La Fantana, the largest **watercooler** bottler on the Romanian market, forecasts stagnating business this year, after in 2008 it recorded an around 20% sales rise, to 25 million euros”

However, this year we cannot rely on a sales increase any more,” said Cristian Amza, CEO and minority shareholder of La Fantana.”

“The bottler is controlled by investment fund Innova Capital, with a 92% stake, which entered this business in 2007, when another

odată cu *exit-ul* unui alt fond de investitii, Oresa Ventures." (Ziarul Financiar, 26.03.2009)

"Va fi o selecție **multibrand** pe *middle segment*", precizează Ghenea, care are un buget de 100.000 de euro pentru investiții în **marketing, promotion** și **HR**." (Ziarul Financiar, 10.04.2009)

„Deocamdată **retail-ul**, mai ales *online*, este cel mai dinamic segment în concepția lui Ghenea, care nu pierde nicio ocazie când vine vorba de achiziții.” (Ziarul Financiar, 10.04.2009)

“**Businessman-ul** Florentin Banu, care a dezvoltat rețeaua de *supermarketuri* Artima și **brandul** de napolitane Joe, spune că **businessul** pe care-l conduce, axat în special pe dezvoltare imobiliară, a stagnat, o parte dintre angajați fiind disponibilizați în ultima perioadă.” (Ziarul Financiar, 13.04.2009)

investment fund, Oresa Ventures, made its exit.”

“It will be a **multibrand** selection, on the **middle segment**”, as Ghenea states, that has a 100.000 euro budget for investing in **marketing, promotion**, and **human resources**.”

“For the time being, **retail**, especially **online retail**, is the most dynamic segment in Ghenea's opinion, who is not wasting time when it comes to acquisitions.”

“**Businessman** Florentin Banu, who developed Artima **supermarket** network and the Joe wafers **brand**, says the **business** he runs, mainly centred around real estate development, has stagnated, with part of the employees being made redundant lately.

By using these examples, we have pointed out that Romanian “has literally been flooded with English words, most of them unassimilated to the borrowing language” (Pârlog 1995: 106). These terms were either adapted to Romanian, or were built from originally English roots, or were borrowed as such from English. Most of them are recorded in Florica Dumitrescu's and Georgeta Ciobanu's dictionaries.

As we can see from the texts, most of them belong to the class of nouns (e.g. *exit, brand, business, retail, manager*, etc), other parts of speech are rather poorly represented. In the above quoted articles the English nouns are used without any translation or explanation, as if they belonged to the reader's everyday vocabulary. Some of them have been slightly adapted from the morphological point of view (e.g. *leader, franciza, brand-uri*, etc).

As the world is becoming smaller and smaller and the systems of communication and information are developing and becoming more and more sophisticated. In the process of such a rapid exchange of information, and for the purpose of improving cultural contacts, one thing is inevitable, and that is "translating", or simply borrowing words from the language which is more "advanced" in some areas of activity. So did the Romanian language, which has borrowed a lot of words from English and "a major role in the process has been played by newspapers" (Pârlog 1995: 92).

To sum up, the above examples have been quoted to illustrate how much English is used in our newspapers, especially the economic ones. These Anglicisms are also to be found in books and studies on economics, in the language of negotiations, in the language used in business and financial organisations. They make up the *business jargon*, or *businessee*, used with the aim of expressing oneself accurate, in order to avoid ambiguities, misunderstandings, or make mistakes with catastrophic consequences. Therefore, understanding and speaking English is an essential requirement for taking part in a technologically, economically, and cultural advanced society. English words are to be found everywhere in all fields of activity where there it is impossible to find (in the target language) the word for a new concept. For the time being, these words should stay as they are in the target language, in spite of the fact that Newmark strongly suggests that "a technical translator has no right to create neologisms" (1998: 15).

If the language of business is based mainly on the use of specialist terms borrowed from English (which are used as *universal words* in all languages), we need to know their

exact meanings, so as to understand one another (directly, or through translations), and leave no room for ambiguity, misinterpretations and mistranslations. In this respect, translation quality is the most important issue. Translation error, as a whole, can have significant consequences for both translator and reader / audience, in case of inappropriate, incorrect, or otherwise defective translations, mainly in the case of business translations.

References

- Baker, M. (1992) *In Other Words: A Coursebook on Translation*. London: Sage Publication.
- Catford, J.C. (1965) *A Linguistic Theory of Translation*. London: Longman.
- Ciobanu, G. (1996) *Anglicisme în limba română*, Timișoara: Editura Amphora.
- Dimitrescu, F. (1997) *Dicționar de cuvinte recente*. București: Editura Logos.
- Halliday, M. A. K. and R. Hassan (1976) *Cohesion in English*. London: Longman.
- Newmark, P. (1988) *A Textbook of Translation*, New York: Prentice Hall.
- Pârlig, H. (1995) *The Sound of Sounds*. Timișoara: Editura Hestia.
- *** Oxford Business, Dicționar Englez – Român (2007) București: Editura BIC ALL.
- *** Dicționar de marketing Englez – Român (2004) Chișinău: Peter Coolin Publishing.
- *** Longman Dictionary of English Language and Culture, (1992) London: Longman.
- *** The New Oxford Thesaurus of English (2000) Oxford: Oxford University Press.
- *** Oxford Business, Dicționar Englez – Român (2007) București: Editura BIC ALL.
- *** Oxford Collocations. Dictionary for Students of English (2002) Oxford: Oxford University Press.
- *** Ziarul Financiar – ziar național cu profil economic, Colectia pe anul 2008, ianuarie – mai 2009.

Galați University Press

Editors: Elena Croitoru & Floriana Popescu

Proceedings of the 4th Conference *Translation Studies: Retrospective and Prospective Views*
8-9 October 2009, "Dunărea de Jos" University, Galați, ROMÂNIA

pp. 106-111

AN APPROACH TO EPONYMS IN MATHEMATICS

Floriana POPESCU

Introduction

The background to this study lies in the field of word formation, with a particular insight into the structure of mathematical set phrases which include personal names. *Aim of the study:* basing our argument on the hypothesis that eponymization has been highly productive in the general English vocabulary, we scrutinize the phenomenon from its structural perspectives. *Materials and methods:* the paper provides an epistemology of mathematical eponyms by describing various eponym-including terms useful in the scientific terminology, in general and in the mathematical terminology, in particular. *Results:* whilst numerous eponymous elements are shared by most of the scientific terminologies (medicine, economics, physics, chemistry and mathematics), a considerable number of such structures are used in mathematics exclusively. Over 320 eponymists have been recorded to have their names included in 'set phrases' related to the mathematical terminology which means that at least an equal number of linguistic patterns may provide investigation and analysis material. For practical purposes only a few such formations were selected and they will be used to account for a wide diversity of personal names associated with common words. Nevertheless, mathematical eponyms present structures which are characteristic to the mathematical jargon only. *Conclusion:* the paper advocates not only the presence but also the structural abundance of eponymisms in the specialist terminology of mathematics.

1. Aim of the study

1.1 Terminological issues

In the attempt to clearly state the senses of the term *eponym*, in the mid-1990s, McArthur (1996: 350) assigned three different meanings to this word. Nearly a decade later, the metalanguage had already been enriched with new terms. Many of them have been adopted herein to distinguish each of the meanings referred to by McArthur, and our terminological parallelisms are as follows: the term *eponym* is used for (a) "a personal name from which a word has been derived" has been preserved in metalanguage. Its second meaning, "the person whose name is so used" was replaced by *eponymist*, a term with a double meaning, i.e., to refer to the person from whom the term is derived or to those linguists interested in the study of eponymy. Finally, the third "the word so derived" has been replaced by the more accurate derived form *eponymism*). In addition to that, it is worth including here *eponymophilia* (Matteson and Woywodt 2006: 45), a term advanced by doctors studying the medical nomenclature heavily indebted to personal names, who thus profess their linguistic 'disease' and which was advanced to point not to a diagnosis but rather to a hobby.

1.2 Approaches to eponyms

The literature of speciality divides approaches to eponymisms into (a) those concerned with practical perspectives and (b) those dealing with theoretical aspects.

The continually-growing number of English dictionaries of eponyms (over 45 titles recorded in our corpus) indicates the necessity of a better understanding of these words, on the one hand and the permanent renewal of the eponymism-including terminologies, on the other hand. This impressive lexicographic eponymic heritage has drawn the attention of linguists who have evolved in their attitude towards the study of eponymy and eponymization.

Although eponymy is not associated with other types of relationships between words, as it is the case with antonymy, synonymy or with hyponymy, it has been marginally mentioned in some volumes dealing with English lexicology (Levičchi 1970) and histories of the English language (Wood 1969). These authors made no theoretical statement but, at least, they discuss the transformation of proper nouns into common words. Other linguists have shown some flexibility in matters of eponymy. Thus, eponym(ism)s were provided entries in language encyclopedias (Crystal 1995) or in language companions (McArthur 1996). They were described in full chapters in volumes dedicated to the study of words (Hellweg 1995, Crystal 2007). Eponyms were approached from the perspective of the difficulties they may produce in the translation process (Popescu 2006, Popescu 2007).

2. Materials and method

2.1 Eponyms in the mathematical terminology

This approach states that eponyms in the mathematical terminology have a considerable frequency of occurrence and displays their possible division into 'one-word' or discreet lexical units and 'multi-word' or well-established patterns.

As lexemes, mathematical eponymisms are quite rare, but as 'set phrases' or 'never changing patterns', they are very frequent in the specialist discourse. The excerpt below shows the use of eponyms not only to be a predominant feature of the mathematics text (which is actually not true with reference to mathematical texts, in general) but also a resourceful tool of coining a new terminology capable to emphasize the text and the mathematical reference accuracy:

Let S be the **standard Smith class** of normalized univalent **Matczinski functions** on the unit disc, and let B be the subclass of normalized **Wahlquist functions**. We establish a simple criterion for the **non-Wahlquistness** of a **Matczinski function**. With this technique it is easy to exhibit, using standard **Hughes-Williams methods**, a class of **non-Wahlquist polynomials**. This answers the **Kopfschmerzhaus-type problem**, posed by R. J. W. Jones, concerning the smallest degree of a **non-Wahlquist polynomial**. (plambeck.org/archives/2005_08.html)

This excerpt consists of 74 words, out of which 18 are eponymic structures. It would be improper to state that 25% of the terms in a mathematical text are eponym-based structures, but, nevertheless, some branches of this science, in particular contexts, may show an even higher percentage of such set phrases.

2.2 Materials and method

To reach the current study aim, one corpus was created after the scanning of different sources of documentation: articles in mathematics journals/reviews (Hagiwara and Kurada 1998, Halanay and Ionescu 1993, Arlinski 2008), coursebooks and doctoral theses in mathematics (Roda 2004), corpora of our previously published papers). The corpus established, classification criteria were devised and synthesizing tables were drawn to create the framework for discussion and conclusions.

3. Results

Structurally, mathematical eponyms are comparable with other specialist eponyms, i.e., they share similar structures with physical, chemical and medical eponyms, on the one hand and reveal peculiarities pertaining to the mathematical terminology exclusively, on the other. Our corpus of mathematical eponyms invites a double perspective, i.e., a first one dealing with the structure proper of 'set phrases' and a second direction of analysis, in terms of the nouns or adjectives accompanying names of mathematicians.

3.1. Structures of mathematical eponyms

This perspective distinguishes 'one-word' and 'multi-word' mathematical eponyms as well as a possible classification of the set phrases, on account of the type of common word they include.

3.1.1. 'One-word' mathematical eponyms

In mathematical texts, names of scientists recategorized into common words are rather rare and they are usually the result of lexical ellipsis, since, for example, *Hamiltonian* is more common than *Hamiltonian operator*, *pfaffian* is simpler than *pfaffian property*, and *Gaussian* is the reduction *Gaussian function/curve/distribution*. Prefixation is present with the negative *non-* in *non-von Neumann processors*, *non-Wahlquist polynomial*, but there have been recorded less expected prefixations, such as *hyperkahler manifold*, *hypohamiltonian graph*. Suffixation has contributed to create adjectives, such as *Borromean* (<*Borromeo*, aristocratic Italian family) in *Borromean rings*, *Bayesian* (<Thomas Bayes, 18th century English mathematician and Presbyterian minister) in *Bayesian analysis*, *Diophantine* (<*Diophantus* of Alexandria, 3rd century Hellenistic mathematician) in *Diophantine equations* and one noun, *abelianization* (< Niels Henrik Abel, 19th century Norwegian mathematician). Selections from the parasynthetic formations corpus include *non-Archimedean*, *non-Euclidian*, and *non-abelian*.

3.1.2. 'Multi-word' mathematical eponyms

Mathematical ready-made eponymic patterns which have the same structures as the personal name-derived physical, chemical and medical set phrases are presented below:

- eponym('s) + noun, e.g. *the Riemann function*, *Weyl's theorem*, *Cauchy's inequality*
- two eponyms('s) + noun, e.g. *Stiefel-Whitnay classes*, *Levi-Civita connection*, *Popov-Yakubovich theory*
- adjective + eponym + noun, e.g. *Relative Hurewicz theorem*, *Absolute Hurewicz theorem*, *free Riemann gas*
- eponym('s) + noun + noun, e.g. *Nyquist stability theorem*, *Urysohn's metrization theorem*
- eponym('s) + adjective + noun, e.g. *Hamilton's principal function*, *Eilenberg-Zilber natural transformation*, *Hochschild-Serre's spectral sequence*
- two/more eponyms('s) + noun with determination, e.g. *Banach-Cacciapoli fixed point theorem*,
- three or four eponyms + noun (+ noun), e.g., *FGLM algorithm*, *von-Neumann-Bernays-Gödel set theory*, *Grothendieck-Hirzebruch-Riemann-Roch theorem*,

Mathematical ready-made eponymic patterns, on the other hand, have structures which are characteristic for the mathematical wording only. These specific associations of personal names and common nouns consist of:

- eponym-derived adjective + noun, e.g. *Gaussian distribution*, *Kleinian model*, *Fuchsian group*
- eponym's + noun + prepositional phrase, e.g. *Sylvester's law of inertia*, *Riemann's theory of trigonometric series*, *Whitehead axiom for crossed module*
- eponym's + implicit possessive eponym-including set phrase, e.g., *Grothendieck's Galois theory*, *Catalan's Mersenne conjecture*

- adjective + eponym + eponym, e.g., *cubical Dold-Kan theorem, arithmetic Riemann-Roch theorem*
- adjective + eponym + noun + noun, e.g., *modified Wigner distribution function*
- adjective + eponym + eponym + noun, e.g., *Relativistic Bret-Wigner distribution*
- eponymic set phrase + preposition (possessive 'of') + eponymous compound, e.g., *Neron-Severi group of Kummer surfaces, the Brauer group of Enriques surface, non-trivial Galois action of Gal, Shioda's theory of Mordell-Weil lattices, Weyl vector of a compact Lie group, Robert-Trautman equations of Petrov type III.*

Mathematical eponyms may have synonymous forms which are either other eponymic structures or phrases made up of common words only. Thus, according to the corpus documentation sources, *the Wiener equation* is defined to be a simple *Maxwell-Lorentz theory*, while the *Weyl's paradox* is properly the *Grelling-Nelson paradox*. Equally, the *Ore polynomials* are also known as *skew polynomials*, whereas the *Weyl sum* is described as *a type of exponential sum*. The 's possessive formulas are very few in number and used more often than implicit possessive patterns; *the Lorentz's theory* is more frequent than *the theory of Lorentz*.

A particular feature of scientific eponyms is their reduction to initial letters in case of longer syntagms. Thus, as a first example, we suggest the syntagms *GKO coset construction* (<Peter Goddard, Adrian Kent and David Olive) and *KYP inequality* (<Rudolf Emil Kalman - 20th century Hungarian-American electrical engineer, Vladimir Andreevich Yakubovich - 20th century Russian control theorist, Vasile Mihai Popov [1]). These selected items reveal another type of structuring: *inverse Galois problem* is referred to with *IGP*, the *discrete Fourier transform* has become *DFT*, the *discrete-time Fourier transform* is reduced to *DTFT* and the *fast Fourier transform* to *FFT*. The two categories of examples show that there are acronyms which consist of proper nouns only and of common nouns associated with proper names. The orthography of this second category presents differences: while most of the acronyms consist exclusively of capitals, combinations of capital and small letters have been recorded, as in *HHSvKT* (which stands for *higher homotopy Sieffert-van Kampen Theorem*). Initialized or acronymic mathematical eponyms consisting of more personal names sometimes present alternate forms. Thus, the *WKB method* or the *WKB approximation* (<Wentzel, Kramers and Brillouin) has the following four versions: the *JWKB, BWK, WKBJ, BWKJ* approximation [2] (to the initial name of the mathematical method, the initial from the name of Jeffrey was added). The same holds true for the *FGLM algorithm*, named after its authors, (< Jean-Charles Faugère, Patrizia M. Gianni, Daniel Lazard and Teo Mora) and which is also known as the *FLGM*.

3.2 Common nouns in mathematical eponyms

Kennedy and Bolitho (1984: 57-8) consider the vocabulary of any jargon to consist of (a) general/common words, (b) technical words and (c) highly technical words. Unfortunately, they hardly provide scientific instruments to facilitate the researcher's classifying common words into one or the other of the above categories. Nevertheless, dictionaries were of great help in the decision of labelling (highly) technical words vs the general/common words. Based on Kennedy and Bolitho's classification, the following categories of common nouns and implicitly, of set phrases are advanced:

- i) patterns whose common word preserves its core or ordinary meaning, such as *algebra* (*Lie algebra, Clifford algebra, Boolean algebra*), *mechanics* (*Lagrangian mechanics*), *geometry* (*Witt geometry, Reimannian geometry*), *sphere* (*Riemann sphere, Alexander's horned sphere*), *class* (*Chern class*), *angle* (*Euler angles*)
- ii) patterns whose common word involves a specialized meaning: *bundle* (*Banach bundle*), *character* (*Hilbert character*), *duality* (*Pontryagin duality*), *notation* (*Dowker notation, Alexander-Briggs notation*), *lattice* (*Leech lattice*), *splitting* (*Heegaard splitting*), *extractor* (*von Neumann extractor*), *extension* (*abelian extension*), *resolution* (*Hironaka's resolution*),

manifold (Quantemion-Kahler manifold), postulate (Weyl's postulate), line (Suslin line), tree (Cayley tree), form (Riemann form), product (Blaschke product), symbol (Pochhammer symbol), operator (Fredholm operator, Hamiltonian operator), space (Hausdorff space, Euclidian space), criterion (Popov criterion), conjecture (Tait's conjecture, Lenstra-Pomerance-Wagstaff conjecture), constant (Erdos-Borwein constant), theorem (Jacobson density theorem, Grothendieck's specialization theorem)

- iii) patterns whose common word is actually a highly technical term: *lemma (Weyl's lemma), polynomial (Witt polynomial), matrix (Toeplitz matrix), integral (der Haar integral), cohomology (Weil cohomology), inference (Bayesian inference), L-function (Hasse-Weil L-function), L-series (Dirichlet L-series), quotient (Kummer quotient), zeta-function (Euler's zeta-function, Riemann's zeta-function), quantization (Gupta-Blueler quantization), tensor (Weyl tensor), equivariant (Galois equivariant), precession (de Sitter precession), entrophy (von Neumann entropy), continuum (Hausdorff continuum), radius (Wigner-Seitz radius).*

The examples in the foregoing were intended to display the wide variety of personal name and common word(s) associations as well as the multitude of set phrases which, even if joining the same common noun may still have variants. Thus, *algebra, space, operator* and *geometry* may be preceded by a name and it may as well be preceded by a personal name-derived adjective. Other set phrases based on one and the same common noun may have or may have not the personal name in the possessive case (see, for example the patterns with *conjecture* and *theorem*). In the case of *theorem*, when the eponymic element in the set pattern consists of two or more personal names, with no possessive symbol whatsoever (*Gauss-Bonnet theorem, Cayley-Hamilton theorem*) while others will always be accompanied by the personal name in the possessive (see, for instance *the zeta-function* compounds).

Conclusions

The mathematical terminology includes an abundance of eonym-based structures. A wide majority of such structures are active in the scientific vocabulary pertaining to physics, chemistry medicine and economics; some other structures are peculiar to mathematics, exclusively. Although science eonyms have the same structural features, the mathematical eonyms present some peculiarities. Thus, one such particularity concerns their orthography: the great majority of acronyms consist of capital letters while others are mixtures of capital and small letters. The use of the possessive forms seems to be hardly accountable for, since some of the mathematicians' names appear in the possessive some others do not. Irrespective of their more or less complex patterns and usage, specialist eonym-including set phrases point to the continual growth of the English vocabulary, to its flexibility as well as to the creativeness of scientists in their quest for accuracy and in their need for lexical disambiguation.

Notes

- [1] Vasile-Mihai Popov is a Galati-born Romanian American who is worldlly acknowledged to be a famous systems theorist and control engineering specialist
- [2] retrieved from http://wapedia.mobi/en/WKB_approximation (accessed 03 November 2009)

References

- Arlinski, Y. (2008) "The Kalman-Yakubovich-Popov inequality for passive discrete time-invariant systems", *Operators and Matrices*, 2, 1, 15-51
- Crystal, David (1995) *The Cambridge Encyclopedia of the English Language*, Cambridge: Cambridge University Press.
- Crystal, David (2007) *Words, Words, Words*, Oxford: Oxford University Press.
- Hagiwara, T., Kurada, G., Araki, M. (1998) "Popov-type criterion for stability of nonlinear sampled-data systems", *Automatica*, 34 (6), 671-682

- Halanay, A., Ionescu, V. (1993) "Generalized discrete-time Popov-Yakubovich theory", *Systems and Control Letters*, 20, 1-6
- Hellweg, Paul (1995) *The Wordsworth Book of Intriguing Words*, Hertfordshire: Wordsworth Reference.
- McArthur, Thomas (ed) (1996) *The Oxford Companion to the English Language*, Oxford: Oxford University Press.
- Levițchi, Leon (1970) *Limba engleză contemporană. Lexicologie*, București: Editura didactică și pedagogică.
- Popescu, Floriana (2006) "Non-referential Eponyms. Aspects of Their Translatability", in Croitoru, E., Praisler, M., Tuchel, D., (eds.) *The Fellowship of Cultural Rings. International Conference Galați, October 20-21, 2005*, București: Editura didactică și pedagogică.
- Popescu, Floriana (2007) "Translating Shipbuilding and Maritime Eponyms", in Antofi, S. (ed.) *Discursul intelectual la răspântile istoriei*, Galați: Europlus.
- Roda, Giovanna (2004) "Algorithms for change of orderings in the theory of Gröbner bases", doctoral thesis defended at Linz University
- Wood, Frederick (1969) *A Concise History of the English Language*, London: Macmillan.
- Woywodt, A., Matteson, E.L. (2007). "Should Eponyms Be Abandoned? Yes", in *British Medical Journal*, 335, 424.

Electronic sources

- http://en.wikipedia.org/wiki/Vasile_M._Popov
http://en.wikipedia.org/wiki/Rudolf_Kalman
http://en.wikipedia.org/wiki/Vladimir_Andreevich_Yakubovich

Galați University Press

Editors: Elena Croitoru & Floriana Popescu

Proceedings of the 4th Conference *Translation Studies: Retrospective and Prospective Views*
8-9 October 2009, "Dunărea de Jos" University, Galați, ROMÂNIA

pp. 112-118

LANGUAGE, POWER, TRANSLATION AND INTERCULTURAL COMMUNICATION

Alexandru PRAISLER

1. Contemporary culture. Focus on language

Cultural models (or culturally shared attitudes) are rooted in people's ideas about the world they live in. Although potentially transmittable in a variety of ways, cultural models are mainly passed on via language. The linguistic transmission of culture may take overt forms (proverbs, myths, legends) or covert ones (through daily communicative interaction), both linked to the core notion of reality – which is neither absolute nor abstract, but experienced "within familiar contexts of social behaviour and cultural meanings." (Bonvillain 2003: 47)

As pointed out by renowned scholars in linguistic anthropology, "the worlds in which different societies live are distinct worlds, not merely the same world with different labels" (Sapir 1949: 162). Furthermore, the "concepts of time and matter are not given in substantially the same form by experience to all people, but depend upon the nature of the language or languages through the use of which they have been developed" (Whorf 1939: 135). In other words, communication through language is only partly efficient cross-culturally, since consensual referentiality remains on slippery ground and people's perception of / interaction with the world around is intertwined with the possibilities of having it expressed.

On a larger scale, if initially culture and language have grown together and have mutually influenced one another, this state of correlation has gradually been lost, as cultures have evolved much more rapidly than languages and as we are observably moving towards a phase where "the forms of language will in course of time cease to symbolise those of culture." (Sapir op. cit: 102)

In our global world today, the prophecy seems to actually take place: English as lingua franca mainly serves culturally empty communicative purposes in the pragmatic, mostly money-oriented documents circulating around the globe; scientific and technological development has led to a new, international vocabulary and to new language patterns and structures in the global language thus emerging (mostly resembling English, if not English outright); power relations breathe through the language thus enforced on many or all the linguistic communities of the world, taking on a more markedly political than cultural component; global English is increasingly practiced outside the native speaker boundaries, modifying core/native linguistic specificities. As a second, rather than foreign language, English is also intensively acquiring new forms, covering new ground, taking on a multimedia component.

In this respect, two opinions in particular stay in mind:

- Alastair Pennycock's: "What I think is sorely lacking from the predominant paradigm of investigation into English as an international language is a broad range of social, historical, cultural and political relationships. There is a failure to problematise the notion of choice and

an assumption that individuals and countries are somehow free of economic, political and ideological constraints." (in J. W. Tollefson 1995: 38)

- Stuart Campbell's: "The inhabitants of the colonial and economic empires are translating back into English in ever-increasing quantities, and we cannot sit back and pretend they will go away." (in Anderman & Rogers 2005: 36)

English as lingua franca remains a controversial issue. On the one hand, it might help individual nations gain an international profile. On the other, the coexistence of a national and an international language gives rise to numerous problems. The recurrent arguments brought in relation to English as a lingua franca are the following (in Anderman & Rogers op. cit: 1-4):

- *Linguistic imperialism or linguistic hegemony.* In the European context, as the use of English in cross-national communication makes inroads into an increasing number of specialist domains and activities, more and more voices warn on the risk of erosion of the European Union commitment to cultural and linguistic diversity of its member states.
- *Global English: language change and language use.* In the process of becoming common property, English is turning into a hybrid language, sometimes referred to as Eurospeak within the European Union and more broadly as McLanguage, reflecting the global nature of the modern commercial world.
- *English and translation.* The influence of English on the languages of Europe has important implications for translation. In the particular case of literature, for instance, for European literature to travel successfully in translation into English, adjustments are often required to ensure that European literary imports fit the literary traditions prevailing in the receiving Anglophone target culture, at the cost of reducing the element of foreignness in the original.
- *Language learning and teaching.* Recently, there has been serious decline in interest among European students in the study of modern languages, English included. (As already mentioned, it tends to become a second language rather than a foreign one). Nevertheless, employment is sooner available to those with knowledge of one or more languages. As for teaching, if previously the emphasis was on developing listening and speaking skills, with the emergence of a European lingua franca, a shift to reading and translation skills has become imperative.
- *Pragmalinguistics.* A successful cross-national exchange often requires pragmatic, as well as linguistic competence. In the act of communication, knowledge of a shared lingua franca does facilitate social interaction, but additional factors come into play, affecting the way speakers make use of a language other than their own and the way first-language interlocutors interact in such situations. Of considerable importance is an understanding of the prevailing social and cultural traditions which speakers, unwittingly, bring with them from their own language to a communicative situation.

2. Glocalising power structures

When the focus is on translation into and from English, but also into and from Romanian, and when the method of approach is one which presupposes a multidisciplinary perspective both on translation as process and on translation as product, another issue that needs tackling is that of minority languages. In the global setting, minority languages are under a lot of pressure from authoritarian major languages (empowered by the geopolitical status of their speakers as nations) and can succumb at lexical and syntactic levels so that over time, through imitation, they lose their specificity and become mirror images of the dominant language. As a consequence of continuous imitation and translation, they themselves can no longer be translated, as there seems to be nothing left to translate.

Today, exploring the effects of translation on minority languages is paramount because of the surviving spoken form and the dwindling numbers of speakers of many

languages. It has been pointed out that up to half of the 6,000 languages spoken on the planet are endangered or on the brink of extinction. Some linguists claim that a language dies somewhere in the world every two weeks. In this context of increasing linguistic poverty, translation assumes a profoundly ambiguous role, being looked upon as both predator and deliverer, enemy and friend. The status of translation in majority languages emerges against the ground of translation in minority languages and one cannot be considered in complete isolation from the other. Furthermore, if translation is perceived from the perspective of minority languages, it needs to be discussed in terms of assimilation or diversification.

With regard to its practice, taking into account the many processes at the heart of translation today, it seems appropriate to oppose translation as reflection to translation as reflexion, rather than universalise one particular strategy. The first term is defined as the unconscious imbibing of a dominant language that produces the numerous calques that inform languages. The second term refers to second degree reflection or meta-reflection which should properly be the business of translation scholars and practitioners, namely the critical consideration of what a language absorbs and what allows it to expand and what causes it to retract, to lose the synchronic and diachronic range of its expressive resources. (in Cronin 2003: 141-142)

Translation theory and translation practice have developed on the basis of the European linguistic and cultural experience. Implicitly, they rely on the postulate of an egalitarian relationship between different linguistic and cultural areas and need to be informed by the latest findings in sociology and politology to raise pertinent questions regarding interculturality in the colonial and postcolonial contexts.

Another aspect that deserves close consideration in as far as translation from and into minority languages is concerned is that it has become not only central to experience, but a question of survival as well. Quality translations offer the speakers of minority languages the possibility of building self-confidence, of communicating on their self-perception and of cultivating their culture through the preservation of their language. Against the background of relationships of language and power, inevitable in the contemporary world, translation theory should not restrict itself to focus on the major languages and the theories they have inspired, but grow in the opposite direction as well, to include viewpoints from the exponents of the minority languages and the problematics they have identified in the translation process.

As for the universally acclaimed hegemony of English (propelled along by the current technological development), it necessarily implies that all other languages have automatically become minority ones, but it also brings about the discussion on English as under pressure due to the invasion of / its contamination by highly specialised technical (thus universal) vocabulary and simplified syntax of the IT age. From this point of view, English is now experiencing what minority languages have been experiencing – another argument in favour of the necessity to reconsider the role and status of translation and translators from a different (if not opposing) standpoint, fructifying the valuable input of contributions from minority language translators.

To sum up, Michael Cronin's observations on the issue deserve highlighting: "Minority languages have a fundamentally paradoxical relationship with translation. As languages operating in a multilingual world with vastly accelerated information flows from dominant languages, they must translate continually in order to retain their viability and relevance as living languages. Yet translation itself may in fact endanger the very specificity of those languages that practice it, particularly in situations of diglossia. The situation of translation in the culture of a minority language is therefore highly ambiguous. The ambiguity is partly related to the functions of translation in the minority language culture. These can be broadly divided into the pragmatic and aesthetic functions." (op. cit: 146-147)

3. The policies and politics of intercultural communication

In the context of the European Union, multilingualism is declared a fundamental principle, which confers equal rights to all the official languages spoken in the enlarged European community. This is envisaged to entail the democratisation of communication, in languages which are part of and preserve national and personal identities within the common economic and political frame established on the continent (according to yet another fundamental principle: unity in diversity).

The institutions of the European Union produce legislation that is directly applicable to all citizens in all member states and must therefore be available in their official languages. Consequently, translation is needed at all the many stages in the preparation of community legislation:

- preparing the working papers which often include a substantial amount of technical documentation;
- examining the draft versions, which require extensive consultation;
- putting together the final text which represents a commitment by the Commission and is likely to reach a broad spectrum of readers;
- preparing the written information that the Commission is required to circulate at all levels once its proposal has been adopted;
- discussing and amending the proposal in the European Parliament and Council prior to finalisation (Wagner 2002: 1)

All these stages must be accessed by all their actants and addressees, and in order for this to be possible, versions in languages that people understand must be produced. This is the task that translators are asked to undertake so that multiple authenticity of the issued documents emerge and the national language and identity of all member states be recognised. Nonetheless, it has been pointed out that there are three underlining common myths about multilingualism, myths that are easily deconstructed when the actual practice of translation at European level is considered:

- Myth 1: all EU documents are translated into all the official languages (although it would be common-sensical to produce translations only if/when needed);
- Myth 2: multilingualism absorbs a huge proportion of the EU budget (actually, only 5.25% go into administration, that translation and interpretation are part of);
- Myth 3: it would be easy to reduce the number of working languages (it would be simpler to have official languages for legislation and working languages for use in meetings, but because of national sensitivities, that is not possible; there is only talk of procedural languages - English, French and German - but the concept is not mentioned by the legislation or the rules of procedure). (Wagner op. cit: 9-10)

With regard to the politics involved in intercultural communication, the challenges of trespassing language barriers do not stop at mastery of the basics of language learning, as represented by the learning of words and grammar, as well as the development of a good accent. Both in the case of communication between English as mother tongue for some and second language for others, and in the case of communication in English as a second language for all participants in the communicative act, intercultural awareness remains a must.

If we agree with Peter Newmark that there is "no global communication without translation" (in Anderman & Rogers 2003: 55-67), then we need to look deeper into the types of translation in practice today and at the pretexts and contexts they function within. According to Newmark, the three most obvious and frequently met translation types are: literary translation, non-literary translation and social translation. The latter category, less dwelt upon, is the child of the present times, times of "unprecedented migration and

minorities, of asylum seekers, flights, refugees, civil wars, the voluntary movement of gypsies, travelers and romanies, secessions etc" (in op. cit: 61).

Added to it is what may be called institutional or work-place translation, which stems from the need for glocal/multinational enterprises or global/regional networking in view of encouraging collaboration and partnerships, and which, for the most part, takes place into and from English. Whether one represents a nation in the European Parliament, appeals to the European Court of Human Rights, works in a multinational company, goes to receive health care abroad, travels for business or pleasure elsewhere in the world, is in the educational system either as a teacher or as a student, is involved in artistic activities, sets up businesses supported by European funds or carries out research in cooperation with other European teams, one necessarily has to have a certain amount of information/ a certain number of documents translated.

4. The challenges of translation as mediation

Translation into and from hegemonic English cannot simply be approached from the perspective of traditional translation theory. As already suggested, the many cross-cultural contexts and regional/global interaction specific to the contemporary scene have generated the need to reconsider the role and status of translations and translators. Firstly, it is a question of focusing on language management today: language change, language use, linguistic contamination /colonisation. Secondly, it is one of viewing text production, mediation and reception within the frame of the various power relations worldwide. Lastly, it is one of raising cultural awareness and having it communicated efficiently across frontiers of time and space.

Consequently, recent trends in translation studies favour the broader interpretation of multimedia translation, which has extended the traditional borders to encompass various translation modes, and to view it in interdisciplinary terms. Multimedia translation studies include contributions from media and communication studies, cultural studies, social and political studies, semiotics, information technology etc. (in Ulrych 1999: 36-37) Although translation may be considered as the quintessence of intercultural communication, it features processes that distinguish it from other types of linguistic interaction and that contribute towards its specificity, and it is multimedia translation studies that forward research instruments which enable both the investigation of translation as a phenomenon per se and the analysis of the translated text as communicative endeavour.

Opposing the traditionalist view of translation as interlingual endeavour focusing on formal equivalence, present day multimedia translation studies foreground the intertextual or intercultural component, with emphasis on functional equivalence. Theory and practice come together under the umbrella term of translation studies as a theory of communication extended to all discourse genres and text types (Newmark 1981: 2), in which both the product and the process are carefully looked into.

To return to the central issue of globalisation, what has retained our attention is the theory according to which not every part of the planet will experience globalisation at the same time or in the same way, so that within a context of multiple modernities it is more proper to talk not so much about translation *and* globalisation as about globalisation *as* translation. This is to suggest that there is no single model of globalisation which is automatically adopted by different nation states, but that each country or community translates elements of the global and informational economy into local circumstances. The result is the nationally and regionally differentiated experiences of globalisation across the planet. As for translation, it is not simply a by-product of globalisation, but a constituent, integral part of how the phenomenon operates and makes sense of itself.

Like cultural phenomena, translation is subject to change. Without it, translation is nothing but mere citation, a passive enterprise lacking initiative. So translators (as architects

of vernacular languages and cultures, and as underground cultural agents and mediators) are asked to both promote a culture and creatively undermine it. The cultural clash has positive effects on translators and their translations, but this is paralleled by the fact that foreign elements continually generate their own unease. The more a translator is knowledgeable about the source culture and language, the less able s/he becomes to render the cultural difference in another language. The dependence of acculturation destabilises the independence of translation, itself frequently characterized as unbecoming dependency.

Besides the cultural transfer at the heart of translation, another main feature of translation today is that it abides by a politics of time. The contemporary chronopolitics of translation looks into the incessant terminological creation in English as a consequence of technological developments and the reorganisation of the global economic space: the faster the rate of technical innovation, the greater the inflation of language to account for this innovation, and the more spectacular the growth of the English lexicon. The result of the application of new technology worldwide, space-time compression helps to disseminate, at ever greater speeds the language of machines, money and cultural capital. A significant outcome is what one might term the chrono-stratification of world languages: lexical creation with certain languages happens at great speed, while with other languages this takes place at a considerably slow pace, with an impact on the development and representation of languages in question.

If languages are affected by the chronopolitics of globalisation, it necessarily follows that the role of translation and the status of translators are also undergoing change in the global age. As Michael Cronin suggests, translators are, above everything else, mediators and the principal aim of translation (as of all systems of mediation) is to make themselves transparent and simple to use despite the complexity of their delivery: the better the translation, the more successful the medium and the more invisible the mediator. (op. cit. 124-125)

On the new translation market, the traditional areas are being affected by the Internet, as entirely new types of language support requirements have risen from it (web localisation, web navigation, web search) and new communication modes have become part of our daily life (e-mail, text-based chat, voice-based chat). Interactive translation on the web, that Ashworth (1997) calls "transinterpreting" (to describe what is needed to assist interlingual text-chat), implies that language support for this mode of communication is a hybrid that involves translating text, but doing it synchronously, as in interpreting.

The translating industry has gone global, championing what is now known as the telework mode. The outcome has been the emergence of two new characteristics of language support known as teletranslation and teleinterpretation, whose main qualities lie in speed digital content, IT device-friendly, quality, price, mixed modality of text and voice, value-addedness, comprehensive globalisation service.

In connection with translation-mediated communication, globalisation may be defined as: "a process to enable the Message to be adaptable to the condition that may be imposed by Receivers who do no share the same linguistics and cultural backgrounds as the sender". In turn, the term localisation can be defined as "a process to facilitate globalisation by addressing linguistic and cultural barriers specific to the Receivers who do no share the same linguistics and cultural backgrounds as the sender". The extensive adaptation of the Message normally employed in localisation supports the role of Translation as domestication, as opposed to foreignisation. (in O'Hagan & Ashworth: 66-69)

5. Concluding remarks

The realisation of the fictions of translation, that is the unveiling of misconceptions regarding the role and status of translations and translators, may only be possible if endeavours are undertaken to understand language as functioning within a complex of

power relations and as a power structure in its own right, to accept that intercultural communication today cannot be reduced to applications of linguistic expertise, to view these mediating phenomena from a multidisciplinary perspective, in close connection with the policies and politics governing them and with the contemporary dominance of the various media.

References

- Anderman, G.; M. Rogers [eds] (2003) *Translation Today. Trends and Perspectives*, Clevedon: Cromwell Press Ltd.
- Anderman, G.; M. Rogers [eds] (2005) *In and Out of English: For Better, For Worse?*, Clevedon: Cromwell Press Ltd.
- Ashworth, D. (1997) *Transinterpreting: A New Modality for Interpreting on the Internet*, Honolulu: PPDLA
- Bonvillain, N. (2003) *Language, Culture and Communication. The Meaning of Messages*, New Jersey, Pearson Education Inc.
- Campbell, S. (2005) "English Translation and Linguistic Hegemony in the Global Era", in Anderman & Rogers (eds), 2005 *In and Out of English: For Better, For Worse?*, Clevedon: Cromwell Press Ltd., pp. 27-38
- Cronin, M. (2003) *Translation and Globalisation*, London: Routledge
- Newmark, P. (1981) *Approaches to Translation*, Oxford: Pergamon Press
- O'Hagan, M.; D. Ashworth (2002) *Translation-mediated Communication in a Digital World. Facing the Challenges of Globalization and Localization*, Clevedon: Cromwell Press Ltd.
- Pennycock, A. (1995) "English in the World/The World in English", in *Power and Inequality in Language Education*, ed. J. W. Tollefson 1995 Cambridge, Cambridge University Press, pp. 34-58
- Sapir, E. (1949) "Language and Environment", in *Selected Writings of Edward Sapir*, ed. D. Mandelbaum 1985 Berkeley: University of California Press, pp. 89-103
- Ulrych, M. (1999) *Focus on the Translator in a Multidisciplinary Perspective*, Padova: Unipress
- Wagner, E.; S. Bech, J. M. Martinez (2002) *Translating for the European Union Institutions*, Manchester: St. Jerome Publishing
- Whorf, B. (1939) "The Relation of Habitual Thought and Behaviour to Language", in *Language, Thought and Reality*, ed. J. B. Carroll 1956 Cambridge, MA: MIT Press, pp. 134-159

Galați University Press

Editors: Elena Croitoru & Floriana Popescu

Proceedings of the 4th Conference *Translation Studies: Retrospective and Prospective Views*
8-9 October 2009, "Dunărea de Jos" University, Galați, ROMÂNIA

pp. 119-125

ON THE CLASSIFICATION OF PROVERBS

Mădălina RADU

Introduction

A proverb is a short, generally known sentence of the folk which contains wisdom, truth, morals, and traditional views in a metaphorical fixed form and which is handed down from generation to generation. The definition of a proverb has caused scholars from many disciplines a lot of debate over the centuries. Thus, many attempts at definition have been made from Aristotle to the present time, ranging from philosophical considerations to lexicographical definitions. Archer Taylor (1931) begins his analysis of proverbs with the claim that it is impossible to give a full definition of the genre. Furthermore, he goes on explaining in much detail what proverbs are all about:

"The definition of a proverb is too difficult to repay the undertaking; and should we fortunately combine in a single definition all the essential elements and give each the proper emphasis, we should not even then have a touchstone. An incommunicable quality tells us this sentence is proverbial and that one is not. Hence no definition will enable us to identify positively a sentence as proverbial. Those who do not speak a language can never recognize all its proverbs, and similarly much that is truly proverbial escapes us in Elizabethan and older English. Let us be content with recognizing that a proverb is a saying current among the folk. At least so much of a definition is indisputable". (Taylor 1931: 3)

The importance of proverbial usage is clearly acknowledged in the biblical *Book of Proverbs* itself: e.g. *Like a lame man's legs that hang limp is a proverb in the mouth of a fool* (Prov. 26: 7, 9).

Modern studies have revealed that proverbs are spoken usually by elders and rarely by the young (Finegan 1981: 15, Obelkevich 1994: 220-223). From a cognitive perspective, Honek (1997) notes that proverb use among children below the age of ten is unheard because citing a proverb is an indirect way of *accomplishing social goals*. The linguist Norrick (1985) observes that older speakers usually employ proverbs when speaking authoritatively with didactic intent. Not only should the content of what is said be understood (**the illocutionary act**) but also the actual impact of the statement on the listener should be carefully noted (**the perlocutionary act**). For example, the perlocutionary effect of Proverbs 10 : 1b, *A foolish son is a grief to his mother* may be consolation, encouragement, rebuke, warning, or even humour depending on who the speaker is and to whom it was spoken (wife to a husband, husband to a wife, parent to a child, parent to another parent, grandparent to a parent, etc.). A proverb may be used to highlight ideals that are either confirmed or disconfirmed.

Culture also plays a role in determining how a proverb is to be understood. In Scotland, *a rolling stone gathers no moss* indicates the need to keep up with modern trends lest undesirable moss grows and reveals a lack of mental vitality. Thus the rolling stone/moss (keeping current) is the ideal confirmed. In England, on the other hand, the same proverb

means that if things are continually in flux desirable traits (moss) will not have sufficient stability to thrive (Kirshenblatt-Gimblett 1981: 111-122). Here the rolling stone/moss (lack of stability) ideal is disconfirmed. The image of the moss is culturally understood in two very different ways, one desirable, and the other undesirable.

An African folklorist Kirshenblatt observes that Akan speakers of Ghana use proverbs as an indirect means of saving face, avoiding crises, and preserving politeness. The proverb is cited as coming from a wider community rather than as originating with a specific author. Proverbs also function to establish, maintain and restore social relationships and to reinforce solidarity within a community.

If an accurate definition of proverbs seems almost impossible, one means of differentiating proverbs would be classifying them according to different criteria, such as: metaphor and reality, pairs of contradicting proverbs, the continuous distribution of proverbs, perfect truth, part of the truth, and total departure from reality.

1. Metaphor and Reality

In case of metaphorical proverbs, the metaphor may be realistic or non-realistic and this is not dependent on the reality of the abstract meaning connected with it. As a matter of fact, in some cases the metaphor is very realistic, e.g. *Strike while the iron is hot* or *Look not a gift horse in the mouth* both known in many European languages. In a number of cases, however, the metaphor is unrealistic, it does not occur in reality.

It is hardly likely that one had ever *shot at sparrows with a high caliber gun*, as a German, a Hungarian and a Russian proverb is evident. It is the same as that of its Far-Eastern counterpart, which is also not too realistic: *To kill a bird with an ox-butchered knife* as used in Chinese.

In reality, no "ass" was ever "wearing a lion's skin" as found in Ancient Greek, consequently found as an English *An ass in a lion's skin* and its equivalent in Romanian *O oaie în haina de lup*. (Millio 1999: 52)

The same holds true for their Far-Eastern equivalent first recorded in Sanskrit in the Panchatantra: *The ass wearing the tiger's hide: The ass was safe, but wearing a tiger's hide, became frightening then due to his voice he was recognized and killed*. In the corresponding Chinese, Korean and Japanese proverbs the ass is replaced by a sheep or goat: *Sheep's nature, tiger's skin*.

There is no doubt that no "owl" has ever "told the sparrow that her" (i.e. the sparrow's) "head is big", as a Hungarian proverb puts it and it is equally unlikely that any one had ever "read a sutra into an ear of an ox or a horse", found in the text of a Korean but the abstract meaning of them is clear and realistic.

The European proverb *You see a mote in another's eye but cannot see a beam in your own*, based on a Biblical text (Luke 6, 41-42) is known in 46 languages in Europe. The Romanian equivalent of the above mentioned proverb is *Nu-ți vezi bârna din ochiul tău* (Lefter 1974). Although the second part of this proverb is most unrealistic, its message is obvious. Its realistic Far-Eastern equivalent is: *One's eyes do not see the eyelashes* in Chinese.

2. Pairs of "Contradicting Proverbs"

A particular group of virtual deviations is formed by the so-called "*contradicting proverbs*" (Keene 1980: 147). In this respect, researchers stressed the importance of social context. "The existence of these proverbs really proves that they properly represent the contradicting phenomena that do exist in nature and society" (Keene 1980: 147). A proper investigation can prove that each of the contradicting pairs of proverbs is right in a particular level and context, just as in case of a "problem with blood pressure" a more detailed investigation clearly shows that in one case a medicine lowers blood pressure, while in another, a "contradicting one", "raises the blood pressure" is the proper choice. "Contradictions" may

result from the different distribution of events. There may be a *binary distribution*, as in the case of tossing a coin, when one of two possible outcomes may result. In these cases, a proper investigation of the conditions shows that one or the other "contradicting" proverb is the good choice.

There are quick processes both in nature and society where a swift action is needed to achieve a required result. In these cases, quoting *Strike the iron while it is hot* known in 47 European languages and also in Chinese is appropriate. In contrast, sometimes the course of events cannot be influenced and the only reasonable behaviour is to wait for a favourable situation to come, like in the case of angling. If this is the case, the following "contradicting" German and Hungarian proverb: *Patience brings roses*, the English proverb: *All things come to those who wait*, the Japanese one: *For good luck sleep and wait* apply. The Romanian variants of these proverbs are: *Bate fierul până e cald, că de se va răci, în zadar vei munci* – *Cu răbdarea treci și marea* may be good variants. (Lefter 1974)

Furthermore, the contradicting pair *Clothes make the man* and *Clothes do not make the man* may represent another example that sustains the same idea. In some cases, for instance due to lack of time or proper means, one has to make a decision, to judge something or somebody based on the appearance only. It is commonplace that most of the buyers *buy with their eyes*, the appearance being more important in the decision than the real content. There is also a corresponding Romanian proverb: *Haina face omul* (Botezatu 2001) and its Japanese equivalent: *Decorate with flowers the article for sale*. It is equally known that voters in an election often vote rather on well-sounding slogans, than well-founded programs and truly reliable personalities. In armies, those having a lower rank must always respect somebody having a higher rank marked on the uniform. In these cases the English proverb *The tailor makes the man* and the German, Estonian and Hungarian ones *Clothes make the man* or the Japanese one: *Fine clothes suit even an ostler* are appropriate. If however, there is time to have a close look at somebody or something; to study the composition of a material, the implications of a text, the behaviour, way of thinking, customs, preferences and dislikes of a man, then certainly the outside appearance, the first impression based on the packing material, nice words, or the clothes worn will not be decisive in making a final assessment. In this case, the proverbs: *Clothes do not make the man* in German and Hungarian, or the English *The cowl does not make the monk*, Romanian *Omul cinstește haina, nu haina pe om* or the Japanese *The robe/rosary does not make the bronze* are correct (Botezatu 2001). The fact should be mentioned that proverbs about the danger of judging by appearance are more frequent than the "contradicting" ones.

There are many proverbs in different languages referring to *the advantage of being silent*. This is justified by the frequent experience that many people are inclined to speak without proper information of a matter, without considering the situation and the consequences of their talk, seeing everything from their own angle only. Thus, they do harm to themselves, as indicated by the Hungarian proverb: *Tell the truth and your head will be broken*, and the Romanian *Tăcerea e de aur* (Millio 1999). In these cases *Silence is golden*, known in 38 European languages or its Japanese equivalents: *It is better not to speak than to speak* or *Not to speak is flower* i.e. *'it is better left unsaid* can be quoted.

In other cases, at an appropriate time, a ward or an intervention is needed to get something, perhaps help, or to withhold somebody from a dangerous action. The corresponding proverbs: *'Dumb men get no land* and *Even the mother cannot understand the words of a dumb child* – Hungarian proverb or *One cannot help a silent mouth*– German proverb.

More proverbs are found indicating *the necessity of keeping silence than those urging to speak*. This might be due to the fact that people are less reluctant to speak if their interests require it, than to speak without due regarding to the justified interests and respectable views of others.

A careful consideration of the following two sayings: *Many hands make light work* and *Among many midwives the child is lost* reveals that the two "contradicting" proverbs refer to different situations. The first refers to the *combined and well-organised effort of several or many people, thus achieving much*. In this case, the following proverbs apply: *Many hands make light work* and *Many hands get quickly to the end* in German; *Many hands are quickly ready* in Hungarian; *Unde-s mulți puterea crește* (Botezatu 2001) in Romanian; *Even dust, if collected, becomes a mountain* in Japanese and Korean.

The other proverbs refer to the situation *when several people intend or are expected to command*, and in consequence of it either both contradicting commands are given, or alternatively *none of them provides a proper guidance* expecting the others to do it. The corresponding proverbs are: *Many shepherds, bad protection (of the flock)* and *Too many cooks spoil the broth* in German; *Many cooks put too much salt into the soup* and *Among many midwives the child is lost* in Hungarian; *If there are many captains, the boat will go up the mountain* in Japanese; *Seven nurses have a child without an eye* in Russian.

Moreover, the following two contradicting proverbs sustain the same idea: *One good turn deserves another* and *Ingratitude is the way of the world*. The former refers to normal conditions, where the norm of the rule of reciprocity is respected. This holds true especially among people mutually known to one another. Some of the proverbs telling about *receiving good for a good deed*: *A good deed brings profit* and *No good deed remains without a reward* in German; *Expect good in return for a good deed* in Hungarian; *Good has good reward, evil has evil reward* in Chinese; *Good deeds are not only for other people* in Japanese. The latter refers to indifferent or evil-minded people and their groups or communities. A lack of reciprocal good action is also often experienced from strangers. In this connection a Hungarian and a Japanese proverb can be quoted: *Do not expect good in return for a good deed* and *To repay obligation with revenge*.

3. Continuous Distributions of Proverbs

According to Mieder (1993: 202), "Many proverbs related to continuous distributions refer either to the average or to the exceptions, appearing in small numbers but being often striking, as contradictions to the general rule". Certainly proverbs related to each of these areas are true ones corresponding to reality. In the majority of cases we find proverbs related either to the average, or to the exceptional case, but occasionally proverbs related to both parts of the same set of phenomena are also found.

The proverb *Like mother like daughter* corresponds to the general experience and it is known in 48 European languages. The Japanese equivalent reads: *Rather than looking at the daughter, look at the mother*; Russians say that *If you want to know what your wife will become - look at her mother*. The text of this proverb can be found in the Bible and in the Talmud as well.

In contrast to the common finding, there is a Hungarian proverb related to the exceptional, i.e. "contradicting case": *Mother and daughter are different*.

A proverb such as: *The apple never falls far from the tree* is known in 42 languages in Europe. The German, Hungarian and Russian equivalents are not as categorical as the English one, as they simply state: *The apple does not fall far from the tree*; Romanians use the following proverb: *Așchia nu sare departe de trunchi* (Millio 1999). In this case too, there is a Hungarian variant, referring to acorn instead of apple, which includes the *exceptional case* as well: *The acorn does not fall far from the tree, if it falls, then it falls very far from it*.

The Russian proverb *Out of a foolish hole a foolish wind blows* (i.e. fools tell foolish things) obviously corresponds to *general experience*. In this connection there are proverbs referring to the exceptional case: *Even a fool can tell a wise thing* in Hungarian and *Of one thousand ideas of a fool there is a sound one* in Japanese.

Some other well-known proverbs referring to the general experience, i.e. the average: *Like father, like son, As you sow, so will you reap, He that seeks, finds, A barking dog does not bite* are met in German, Russian and Ukrainian. Proverbs related to the exceptions have already been seen as they appeared together with those belonging to the common experience, i.e. the average. There are some additions: *A horse may stumble that has four legs*, saying that is known in 46 European languages. *Even the best horse....* in German; Romanians say *Calul de e cal, și tot se poticnește* (Lefter 1974). Chinese and Japanese equivalents state that *Even the monkey falls from tree*.

The same idea is sustained by the English proverb: *Homer sometimes nods*, with the Hungarian equivalent: *At times even a good priest makes an error in the evening sermon*, the Chinese variant: *Even an old hand sometimes makes a mistake* and the Japanese one: *Even Kobo made an error with his bush* (Kobo Daishi was a famous Buddhist priest and calligrapher).

Furthermore, the same distribution is available for the following proverbs: the English *A blind man may sometimes hit the mark* with its equivalents in German, Hungarian and Japanese: *Even a blind hen finds a grain of corn*, in Russian: *Even a poor shooter can hit the mark shooting much*. A close example is represented by the saying: *Fortune favours fools*, which has as variant in German, Italian and Japanese: *Fools have good luck'* and in Romanian: *Prost să fiu, noroc să ai* (Lefter 1974).

4. Perfect Truth

In this case, there is no departure from truth, i.e. we have zero deviation. In these proverbs, the meaning and the text of the proverb constitute a perfect representation of reality. Some general statements valid without exception and proverbs of the form *Not all that...are* or *All that...are not...* belong to this category as these forms themselves allow for the appearance of the exceptions. Examples of the above mentioned idea are the next two proverbs: *So many men, so many minds/options* and *People are different both in their ideas and physical characteristics*.

A close enough scrutiny is able to detect few differences even between identical twins. The corresponding proverbs exist in German, French, Russian, etc. In Romanian: *Câte bordee, atâtea obiceiuri* (Lefter 1974) in Chinese: *Many people, many opinions*, in Korean: *Each man, each colour*, in Japanese: *Ten people, ten colours* or *Ten people, ten bellies*. The same idea is expressed by the proverb: *(Even) our fingers are different*. This famous saying is known in 42 languages including German, Hungarian, Turkish, Persian, Bengali, Hindustani, Marathi, Sindhi, Sinhalese, Uigur, Uzbek and Chinese.

The proverb: *All that glitters is not gold* means that not everything is as good as it seems to be and it is known in 46 European languages. Its equivalent in Romanian is: *Nu tot ce scligește e aur*, in Chinese: *Mix up fisheyes with pearls*, in Japanese: *Emerald-or lapis lazuli- and glass shine equally on light*.

The following three English sayings: *Every man has his faults, He is lifeless, that is faultless* and *Nobody is without fault* can have as correspondents in German: *There is no man without fault*, in Romanian: *A greși e omenește* (Millio 1999) in Chinese: *Under the Heaven - i.e. in the Chinese empire - There is no perfect man and There is no red gold, there is no perfect man*.

Nothing comes out of nothing is the English variant for the German and Hungarian: *The end crowns the work* or *All's well that ends well*. These last two variants are the same in Bulgarian, German and Russian, while the Romanian equivalent reads: *Total e bine când se termină cu bine* (Millio 1999) and the Japanese one: *The end is a big - i.e. important - thing*.

One last example brings forth the English sayings: *Death defies the doctor* and *No herb has grown against death*, which has as German correspondent: *There is no medicine against death* and Japanese: *There is no medicine against ageing and death*.

5. Part of the Truth

"The wording of some proverbs is a positive or negative statement of – occasionally implied – general validity. On closer inspection, however, the general validity cannot be proved, although they are found to be true in most cases or in the majority of cases, but certainly not in all occasions" (Furnham 1987: 49-55).

It means that in these cases there is a deviation from the whole truth. The characteristic form of these proverbs is: *All / Every* (this may be implied)... or in contrast: *Nobody / Nothing*... with the following examples: *Where there is a will, there is a way. Sometimes* there isn't. The same in German: *One can do anything, only will is needed* and in Russian: *Will passes through a rock.*

The content of the following two proverbs is not always true: *Ill luck is good for something* or *Every cloud has a silver lining.* The German variant is: *Nothing is as bad, it may be useful for something*, the Hungarian one is: *In every bad thing there is a little good*, while the Russian equivalent is: *There is no evil without good.*

Another example of the issue of truth implied in a proverb is: *Better late than never.* In fact, sometimes it happens that something coming too late – i.e. after death – is good for nothing. We have the same saying in 43 European languages, including Russian and Italian. This is the meaning of the Chinese-Korean-Japanese proverb: *To mend the pen, after the sheep was lost / stolen.*

Your own deeds will influence your welfare is the essence of the following proverb: *As you sow, so will you reap.* In most cases this is true, but sometimes outside forces interfere. The proverb is known in 50 European languages, and in several Far-Eastern languages: in Chinese: *He who plants good, reaps good, he who plants evil, reaps evil.*

The English *Misfortunes never come alone* has a debatable essence. Fortunately, sometimes they do come alone. Romanians say: *O nenorocire nu vine niciodată singură* (Lefter 1974), while the German equivalent is less categorical, i.e. it is closer to the truth, stating that *Misfortune does not come alone*, Russians say *When misfortune comes – open the gates* and the Chinese, Korean and Japanese: *In addition to snow – frost.*

There is a group of proverbs including an overstatement, where the reason behind it is a wish for a prompt and necessary negative consequence or any violation of justice and ethical norms, which – unfortunately – is not always the case: *Every sin brings its punishment with it*, in Hungarian: *No crime will remain unpunished.*

The German version for: *God's mill grinds slow but sure* is *These mills grind slow but fine.* Its Japanese equivalent reads: *Heaven's net is of course mesh, but nothing can slip through it.*

The proverb: *He, who digs a pit for others, falls in it himself* is known in 49 European languages. Its Russian equivalent is: *Don't dig a pit for other, for you will fall in it yourself;* Romanians put in the next way: *Cine sapă groapa altcuiva, cade singur în ea.* The Oriental versions have the same essence using other wording: in Chinese – *Harming others will turn to harm oneself*, while in Japanese: *A bad deed returns to the doer.*

The English sayings: *Ill-gotten goods never prosper* or *Stolen goods never thrive* have as correspondent in German, Hungarian and Russian: *Goods obtained in a dog's way – i.e. illegally – are lost in the same way*, in Chinese: *Ill-gotten money does not make one wealthy*, or in Japanese: *Ill-gotten money does not stick to one.*

The Russian variant for: *Lies have short legs* is *A liar's hat catches on fire*, while the German one reads: *A liar is caught sooner than a lame dog.*

6. Total Departure from Reality

In this case, there is no real correspondence between the meaning of the proverb and reality. If this is still found in some cases, then it is due to chance, or – occasionally – to the fact that sometimes a belief in something subconsciously contributes to its realization. Proverbs expressing superstitions and part of the weather-proverbs, especially those expressing long-

range forecasts belong to this category: *Talk of the evil and he is sure to appear*. The German variant for the above stated proverb is: *One should not paint the devil on the wall*; the Romanian ones are: *Vorbești de lup și lupul e la ușă, Nu desena monștri pe pereți, că o să coboare*; in Japanese: *Gossiping about somebody, his shadow appears* and in Russian: *Don't whistle in the house, for you will call the devil in*.

Although there is no connection between reality and this category of proverbs, their root is in the beliefs, customs and superstitions of the people, which represent an important part of their life.

Conclusions

The proverbs discussed in this paper are only some of the numerous examples of proverbs that cross all the borders of the world, finding correspondents and translations in almost all the languages. This is due to the fact that wisdom is endless and all the peoples of the world have tried to apply them in different situations.

References

- Botezatu, G., Hancu (2001) *Dicționar de proverbe și zicători românești*, București-Chișinău: Ed. Litera International
- Finegan, Ruth (1981) "Proverbs in Africa," in W. Mieder (ed), 1981, *The Wisdom of Many: Essays on the Proverb*, Madison, WI: The University of Wisconsin Press
- Furnham, Adrian (1987) *The Proverb Truth: Contextually Reconciling and the Truthfulness of Proverbs*, Oxford: Journal of Language and Social Psychology
- Honek, Cram and Richard P. Honeck (1997) *A Proverb in Mind: The Cognitive Science of Proverbial Wit and Wisdom*, Mahwah, NJ: Lawrence Erlbaum Associates, Publishers
- Kirshenblatt Gimblett, Barbara (1981) "Toward a Theory of Proverb Meaning." in W. Mieder and A. Dundes (ed.), 1981, *The Wisdom of Many: Essays on the Proverb*, WI: The University of Wisconsin Press
- Lefter, V. (1975) *Dicționar de proverbe englez-român*, București: Editura Științifică.
- Mieder, W. (1993) *Proverbs are Never out of Season. Popular wisdom in the modern Age*, New York: Oxford University Press
- Mieder, W. et al. (eds.) (1984) *Proverbium: Yearbook of International Proverb Scholarship*, New York: Peter Lang
- Mieder, W. (2000) *The Proverbial Abraham Lincoln: An Index to Proverb in the Works of Abraham Lincoln*, New York: Peter Lang
- Mieder, W. (2004) *Proverbs: A Handbook*, London: Greenwood Press
- Millio, Mariana (1999) *Dicționar de proverbe, maxime și zicători*, București: Editura Elis
- Norrick, Neal, R. (1985) *How Proverbs Mean: Semantic Studies in English Proverbs*, New York: Mouton Publishers
- Obelkevich, J. (1987) "Proverbs and social history", in *The Social History of Language*, P. Burke and R. Porter (eds.), Cambridge: Cambridge University Press
- Taylor, A. (1931) *The Proverb*, Cambridge: Harvard University Press
- Taylor, A., B. J. Whiting (1958) *A Dictionary of American Proverbs and Proverbial Phrases, 1820–1880*, Cambridge, Mass.: Harvard University Press

Galați University Press

Editors: Elena Croitoru & Floriana Popescu

Proceedings of the 4th Conference *Translation Studies: Retrospective and Prospective Views*
8-9 October 2009, "Dunărea de Jos" University, Galați, ROMÂNIA

pp. 126-133

ETUDE LEXICOGRAPHIQUE BILINGUE (FRANÇAIS-ROUMAN). LE CAS DES VERBES DE RAPPORT DEMENTIR, NIER, REJETER

Gabriela SCRIPNIC

Introduction

Cette étude présente la démarche lexicographique faite au niveau de trois verbes, à savoir *démentir*, *nier*, *rejeter*, considérés en tant que verbes de parole qui introduisent le discours rapporté. Selon les méthodes classiques de la grammaire distributive et transformationnelle, nous essayons de mettre en évidence les diverses constructions syntaxiques, en prêtant une attention particulière aux compléments que ces verbes peuvent exiger de manière assez fréquente pour que l'on puisse leur assigner le statut de séquences quasi-figées. Cette étude présente une double visée: 1) préciser le sémantisme des verbes de parole en étroite liaison avec leur comportement syntaxique (dans cette démarche, nous nous appuyons sur les travaux de Gross 1975 et de Giry-Schneider 1994 par le biais de la notion de nom opérateur approprié); 2) dresser un parallèle entre deux dictionnaires monolingues français d'un côté, et entre ces dictionnaires français et un autre bilingue français-roumain selon qu'ils saisissent ou non tout le sémantisme des verbes envisagés (nous opérons cette analyse sur les dictionnaires suivants: le Trésor de la langue française informatisé (TLFi), le Larousse, Dictionnaire français-roumain de Gheorghina Haneș).

I. Sémantisme des verbes *démentir*, *nier*, *rejeter*

Du point de vue sémantique, les trois verbes partagent les sèmes suivants [verbe de parole], [s'ériger contre une affirmation antérieurement faite], [évaluer l'affirmation comme mensongère ou fausse]. Si pour les verbes *démentir* et *nier*, ce sens apparaît comme le plus saillant, le verbe *rejeter* est premièrement présenté en tant que verbe d'action concrète ('jeter de nouveau', 'repousser, renvoyer en lançant à quelque distance ou à son lieu d'origine') et secondairement, comme sens figuré, est mentionnée sa valeur de verbe de communication.

1.1. Etude lexicographique des dictionnaires monolingues

En dressant un parallèle entre le TLFi et le Larousse, quant aux acceptations des verbes envisagés en tant que verbes transitifs de parole, nous pouvons observer que les deux dictionnaires saisissent les mêmes sens; la différence réside dans: 1) le fait que le TLFi offre pour certaines acceptations des sous-divisions de sens; 2) le type d'exemples donnés afin d'éclaircir le sens: le TLFi offre des citations de français authentique, tirées des œuvres de spécialité, tandis que le Larousse donne des exemples plutôt grammaticaux, créés à ce but même. En ce qui suit, nous procédons à une présentation détaillée des acceptations de chaque verbe dans le but d'illustrer le parallélisme sémantique des définitions offertes.

1.1.1 *démentir*

a) *Contredire quelqu'un en affirmant que ses paroles sont mensongères ou erronées: le héros dut*

démentir son barde (TLFi) a comme équivalence *dire que quelqu'un a menti, affirmer qu'il n'a pas dit la vérité: contredire: Démentir un témoin.* (Larousse)

b) Déclarer qu'un fait, un discours est faux: « *L'agence Havas* » a, comme il convenait, démenti le fait (TLFi) présente le correspondant nier l'exactitude d'une information, d'un fait: *Les autorités démentent qu'elles aient envoyé des troupes.* (Larousse)

c) Infirmer, ne pas être conforme à quelque chose: Le résultat ne démentit pas la fierté du propos (TLFi) se retrouve dans être en contradiction avec une affirmation, un fait; contredire, infirmer: Ce que vous dites dément vos précédentes déclarations. (Larousse)

En outre, le TLFi donne une acception supplémentaire, selon laquelle démentir signifie être inconséquent avec soi-même: *Démentir sa promesse, sa parole.*

1.1.2. nier

a) Déclarer ne pas croire en l'existence de quelque chose, laquelle peut ou non être mise en doute: Impossible d'affirmer ni de nier avec certitude l'existence de l'âme, la liberté (TLFi) a comme correspondant affirmer avec force l'inexistence de quelque chose, le rejeter comme faux : Nier l'existence de Dieu, que Dieu existe, que Dieu puisse exister. (Larousse)

b) Déclarer ne pas croire en la vérité de quelque chose: La témérité n'allait pas jusqu'à nier la valeur des horoscopes (TLFi) présente l'équivalent Dire que ne... pas; contester, démentir: Il nie qu'il soit (qu'il est, être) coupable. (Larousse)

De plus, dans le TLFi, on découvre encore deux sens qui ont en commun le sème [ne pas reconnaître]:

- Ne pas reconnaître comme sien: Il niait souvent sa consigne antérieure.

- Ne pas reconnaître la valeur ou la validité (de quelque chose ou de quelqu'un): Ils niaient la légitimité des pouvoirs terrestres fondés sur le droit naturel.

1.1.3. rejeter

Les deux dictionnaires donnent une seule acception pour le verbe rejeter en tant que verbe de parole: [L'obj. désigne un inanimé abstr.] Ne pas accepter, refuser: Rejeter un conseil, un sentiment, une idée, une hypothèse, une méthode, une offre, une théorie (TLFi) se retrouve dans repousser, écarter ce qu'on ne veut pas admettre ou approuver: Rejeter une offre, une idée (Larousse).

1.2. Etude lexicographique - parallélisme avec le dictionnaire bilingue

Le dictionnaire français-roumain de Gheorghina Haneş se limite à offrir les correspondants verbaux roumains sans les faire appuyer par des exemples ou par des collocations qui éclaircissent le sens et le comportement syntaxique des verbes énumérés.

Pour démentir, les correspondants sont: a dezminți, a contrazice; le verbe nier est traduit comme a nega, a tăgădui; le verbe rejeter comporte deux variantes, à savoir a respinge, a refuza. La seule collocation donnée pour justifier ces valeurs est refuser une offre: a respinge o ofertă.

2. Les verbes démentir, nier, rejeter en collocation de type verbe + nom opérateur approprié + que P (V + N_{op} + que P)

En prenant appui sur les travaux de Gross (1975) et de Giry-Schneider (1994), nous essayons de souligner le comportement syntaxique des trois verbes, en prêtant une attention particulière au complément rendu par un nom opérateur approprié mentionné dans le dictionnaire ou bien consacré par l'usage.

2.1. Comportement syntaxique des verbes de parole

En appliquant les méthodes de la grammaire distributionnelle et transformationnelle, Gross (1975) a établi le schème syntaxique de base pour les verbes de parole:

N₀ V (N₁ + que P)à N₂

Il confirme (la nouvelle que Marie arrive) à ses parents.

Une analyse plus raffinée des verbes de parole nous est offerte par Giry-Schneider (1994) qui étudie les verbes de parole selon leur capacité d'admettre ou non un GN équivalent à une complétive ou un complément approprié:

Max affirme que Marie arrive. **Max affirme l'arrivée de Marie.*

Max apprend la nouvelle que Marie arrive.

Dans ce contexte, nous essayons d'analyser en parallèle les trois verbes de parole afin d'éclaircir s'ils régissent une complétive / un GN équivalent à une complétive / un complément approprié rendu par un nom opérateur (N_{op}) du type *fait, idée, nouvelle, bruit*.

Les verbes *démentir* et *nier* acceptent la combinaison avec une complétive dans une structure de type: $N_0 + V + \text{que } P$, tandis que le verbe *rejeter* ne présente pas un tel emploi:

Il dément qu'il ait travaillé pour la sécurité.

Il nie qu'il soit coupable.

* *Il rejette qu'il soit coupable.*

Selon les collocations données dans les dictionnaires analysés, le verbe *démentir* accepte un complément rendu par un nom [+ humain] : *démentir un témoin*, un nom [-humain] qui peut être:

- a) [-animé], [acte antérieur de dire du locuteur]: *démentir sa promesse*
- b) [-animé], [acte antérieur de dire d'un tiers plus ou moins connu]: *démentir le bruit*
- c) [-animé], [acte antérieur de faire]: *démentir un fait*

Si dans le cas a) le GN équivaut à une complétive (*Il dément qu'il ait promis de mettre sur place une affaire personnelle*), il ne va pas de même avec b) et c) où le GN n'équivaut pas à une complétive, il est rendu par N_{op} réductible si le verbe régit une complétive:

Il dément (le bruit) qu'il ait mis sur pied une affaire personnelle.

Il dément (le fait) qu'il ait mis sur pied une affaire personnelle.

Il en résulte que le verbe *démentir* se combine, quant au complément [-animé], avec deux types de noms: 1) des noms qui renvoient à un acte de langage (tel *promettre*) et qui se laisse facilement remplacer par le verbe correspondant dans un emploi de type complétive et 2) des noms opérateurs qui ont un rôle pragmatique de renvoyer à une affirmation antérieurement faite et contre laquelle le locuteur s'érite tout en traduisant la perception que le locuteur et les autres participants ont du contenu propositionnel transmis. Pourtant, cette valeur pragmatique disparaît une fois que la subordonnée est transformée en complément, d'où une seule possibilité pour les deux phrases mentionnées ci-dessus: *Il dément la mise sur pied d'une affaire personnelle.*

Ayant comme point de départ les exemples d'emploi discursif offerts par les mêmes dictionnaires pour le verbe *nier*, nous sommes en position de constater un comportement similaire quant au nom complément sans pouvoir parler pourtant de synonymie qui permette le remplacement dans tout contexte d'une unité par l'autre.

- a) complément rendu par un GN formé d'un nominal centre [-animé], [-concret] suivi d'un déterminant [+ humain] ou [produit humain] : *nier le pouvoir des princes, nier la vérité des horoscopes, / démentir le pouvoir des princes, démentir la vérité des horoscopes;*
- b) complément rendu par un nom [-animé], [acte antérieur de dire ou de faire du locuteur]: *nier sa consigne antérieure, nier ses actions / *démentir sa consigne antérieure, *démentir ses actions;*
- c) complément du type *existence de + nom*: *nier l'existence de l'âme, de Dieu, des extraterrestres, / démentir l'existence de l'âme, de Dieu, des extraterrestres;*
- d) locutions figées: *nier l'évidence, nier la réalité*; les mêmes combinaisons avec *démentir* appartiennent à la combinatoire libre, ce qui explique la fréquence d'emploi d'un déterminant prépositionnel postposé aux noms *évidence* et *réalité*: *démentir la réalité du texte, démentir l'évidence des preuves.*

Pour tous les types de compléments mentionnés ci-dessus, sauf le cas des locutions, il y a la possibilité de la transformation en complétive, phrase à verbe fini ou à verbe non-fini:

- a) *Il nie que les princes aient un tel pouvoir. Il nie que les horoscopes soient vrais.*
- b) *Il nie avoir donné cette consigne. Il nie avoir agi de la sorte.*
- c) *Il nie que l'âme / Dieu / les extraterrestres existe(nt).*

Il est à remarquer le fait que pour le verbe *nier*, les deux dictionnaires n'illustrent pas un emploi avec un nom opérateur du type *nier l'idée que, nier le fait que*. Pourtant, ces occurrences existent et nous allons les approcher dans la partie suivante de cette étude.

Le verbe *rejeter*, en tant que verbe de parole exige trois types de compléments:

- a) [-animé], [-concret], [acte de langage accompli par un tiers]: *rejeter une offre, rejeter un conseil / (?) démentir une offre, *nier une offre, *démentir un conseil, *nier un conseil;*
- b) [-animé], [-concret], [sentiment (éprouvé par un tiers envers le locuteur)]: *rejeter l'amour / *démentir l'amour, nier l'amour* (sentiment éprouvé par le locuteur même);
- c) [-animé], [-concret] à fonction syntaxique de N_{op} irréductible: *rejeter l'idée, l'hypothèse, la méthode, la théorie que / selon laquelle / démentir l'idée, l'hypothèse, la méthode, la théorie que / selon laquelle / nier l'idée, l'hypothèse, la méthode, la théorie que / selon laquelle...*

Ce verbe est différent par rapport aux deux autres par le fait que les compléments nominaux ne peuvent pas être transformés en complétive:

**Il rejette qu'il a offert une somme d'argent à l'équipe adverse.*

**Il rejette qu'il aime / est aimé par Marie.*

2.2. Etude des structures verbe de parole + (N_{op}) + que P

A ce point, nous nous intéressons aux verbes *démentir, nier, rejeter* non seulement en tant que verbes de parole, mais également comme verbes qui introduisent le discours rapporté, à savoir la présence d'un autre dans le fil du discours. Nous nous proposons premièrement de dresser la liste des noms appropriés à fonction syntaxique de nom opérateur compatible avec les trois verbes et de trouver des contextes discursifs qui éclairent la valeur pragmatique de toute la structure. Le point de départ de cette dernière approche est que ces verbes indiquent un type particulier de source du savoir, les paroles d'un tiers identifié à une personne spécifique ou bien assimilable à l'opinion publique.

Selon leur sémantisme, nous encadrons les noms appropriés à fonction de N_{op} en trois classes:

- a) le nom approprié *fait*;
- b) noms appropriés de type *idée*: *idée, théorie, hypothèse, principe*
- c) noms appropriés de type *parole*: *bruit, rumeur*

La structure ainsi obtenue se présente sous la forme suivante:

$N_0 + V(\text{démentir, nier, rejeter}_{\text{mode pers.}}) + N_{op} + \text{que P}$

Le caractère réductible du N_{op} nous conduit à une formule plus réduite:

$N_0 + V(\text{démentir, nier}_{\text{mode pers.}} + \text{que P}$

Il dément la rumeur qu'il soit impliqué dans une affaire douteuse. / Il dément qu'il soit impliqué dans une affaire douteuse.

Il nie la nouvelle qu'il a signé le contrat. / Il nie qu'il a signé le contrat.

*Il rejette l'idée que le médicament soit nuisible. / *Il rejette que le médicament soit nuisible.*

Cette première mise en parallèle des verbes dans un contexte de discours rapporté entraîne l'observation que la réductibilité du complément nominal n'est opératoire que dans le cas des verbes *démentir* et *nier*, tandis que le verbe *rejeter* n'accepte de subordonnée qu'en présence d'un nominal.

Bien que syntaxiquement parlant les trois verbes ne révèlent pas le même comportement (vu que le N_{op} n'est pas toujours réductible), du point de vue énonciatif ils se conduisent pareillement. Ils permettent au locuteur d'adopter une position (son désaccord) à

l'égard du contenu propositionnel rapporté, introduit par un tiers connu ou bien véhiculé par l'opinion publique. En ce qui suit, nous allons prendre en considération des contextes discursifs où les verbes apparaissent suivis de N_{op} appartenant à toutes les trois catégories mentionnées ci-dessus dans le but de faire voir la valeur pragmatique de la structure $N_0 + V + N_{op} + que P$.

2.2.1. $N_0 + V + N_{op(fait)} + que P$

Le nom opérateur *fait* semble avoir une portée très générale en agissant comme un hypéronyme pour tous les autres noms qui apportent des sèmes supplémentaires qui restreignent la visée du terme englobant.

- (1) Canal+ dément le fait qu'il n'y aura pas de saison 2 pour "SCALP" (la série sur les traders des années 90)

http://www.tele-2-semaines.fr/contenu_editorial/pages/echos-tv/1490-canal-dement-le-fait-qu-il-n-y-aura-pas-de-saison-2-pour-scalp

- (2) Quiconque **nie le fait que** ce désastre humain (l'Holocauste) ait réellement eu lieu ne doit pas s'étonner que d'autres nient les souffrances et les persécutions infligées à son propre peuple par des dirigeants tyranniques ou des occupants étrangers.

<http://mrzine.monthlyreview.org/alsafadi141206.html>

Par ces structures, les locuteurs (réels, les représentants du Canal+ ; potentiel, tout homme) choisissent de se situer par rapport à un contenu propositionnel (*il n'y aura pas de saison 2 pour "SCALP"* et respectivement *l'Holocauste n'a pas réellement eu lieu*) qui provient des sources non-mentionnées, mais assimilable à l'opinion publique pour le premier exemple et à une source spécifique, pourtant sans identité, dans le deuxième. Le N_{op} *fait* a une fonction catégorique: il renvoie à l'acte de communication en le certifiant comme ayant eu lieu.

Le verbe *rejeter* n'apparaît pas dans cette combinaison à cause peut-être de sa nature sémantique plus exacte qui entre en contradiction avec la portée large du nom *fait*. Aussi retrouverons-nous des structures telles que *rejeter l'idée que / selon laquelle, rejeter la rumeur que / selon laquelle* qui comportent un nom opérateur plus restreint comme portée à cause des sèmes [concept, opinion] et respectivement [bruit qui court].

2.2.2. $N_0 + V + N_{op(idée)} + que P$

Dans cette catégorie nous mettons les noms opérateurs *idée, théorie, hypothèse, principe* qui ont comme noyau sémique commun [opinion] ou [système d'opinions sur ou à partir d'un fait connu].

- (3) Les producteurs **ont démenti la théorie selon laquelle** les flashbacks seraient faux ou implantés.

<http://fr.lostpedia.wikia.com/wiki/Flashbacks>

- (4) ...il **nie**, d'une part, l'**idée que** le passé peut nous instruire.

http://www.google.ro/search?hl=ro&rlz=1R2ADBF_en&q=il+a+nie+l%27idee&start=30&sa=N

- (5) Enfin la jurisprudence récente, s'harmonisant avec des critères déjà établis à l'époque de la Cour permanente, **rejette l'idée que** les « négociations préalables » représentent une condition générale qui doit être remplie avant que l'on puisse saisir la Cour.

http://books.google.ro/books?id=iCFdGa4W9A0C&pg=PA503&lpg=PA503&dq=il+rejette+l'idee+selon+laquelle&source=bl&ots=S_ElNcpZOz&sig=MKwj5INDHs06LpfC2J_NDYzU8XU&hl=ro&ei=0zE_NS8PQAOj4mgOg7dzBQ&sa=X&oi=book_result&ct=result&resnum=6&ved=0CBgQ6AEwBQ#v=onepage&q=&f=false

Pour associer le nom opérateur à sa source énonciative, il paraît utile d'identifier les instances d'énonciation qui se font entendre au niveau des exemples ci-dessus:

Locuteur 1 (L1) affirme: *Le passé peut nous instruire. / Les « négociations préalables » représentent une condition générale qui doit être remplie avant que l'on puisse saisir la Cour.*

Locuteur 2 (L2) manifeste son désaccord quant au contenu propositionnel entendu; ce désaccord peut s'actualiser sous des séquences linguistiques diverses: *Je ne suis pas d'accord avec cette idée; je ne pense pas que L1 ait raison; c'est faux, etc.*

Locuteur 3 (L3) affirme: *L2 nie / rejette l'idée que le passé peut nous instruire / que les « négociations préalables » représentent une condition générale qui doit être remplie avant que l'on puisse saisir la Cour.*

Lorsque le nom opérateur est *idée* est employé, celui-ci semble illustrer le choix des locuteurs L2 ou L3 qui ont perçu l'information rapportée comme appartenant au champ des idées, des opinions que l'on peut se forger sur une réalité ou une autre.

Il n'en va pas toujours de même avec les autres noms opérateurs de cette catégorie, à savoir *théorie, hypothèse, principe* qui peuvent caractériser également la perception que les premiers locuteurs (L1) ont eue de l'information énoncée. Dans ce cas, les locuteurs 2 et 3 ne font que reprendre la caractérisation déjà assignée et s'ériger contre le contenu propositionnel transmis (L2) ou rapporter les paroles de L2 (L3) :

L1 affirme: *Notre théorie est que les flashbacks seraient faux ou implantés.*

L2 (les producteurs) accomplissent l'acte de rejeter le contenu informationnel mentionné: *Votre théorie est fausse / elle ne tient pas debout, etc.*

L3 affirme: *L2 a démenti la théorie selon laquelle les flashbacks seraient faux ou implantés.*

Nos observations sont étayées par le sémantisme des noms opérateurs impliqués: *idée* est un terme neutre dépourvu de toute connotation; aussi peut-il appartenir théoriquement aux L2 et L3 impliquées dans ce type d'énonciation. Les autres noms sont plus chargés sémantiquement, renvoyant au domaine de la science, d'où la conclusion qu'ils sont plus susceptibles d'appartenir au locuteur initial (L1) qu'aux deux autres, locuteur qui a évalué le contenu propositionnel et l'a étiqueté de *théorie, principe, hypothèse*.

2.2.3. $N_0 + V + N_{op\ (parole)} + \text{que P}$

Dans cette catégorie nous mettons les noms opérateurs *rumeur* et *bruit* qui renvoient tous les deux à un locuteur initial (L1) multiple et non-particularisé qui, à force d'avoir véhiculé le même contenu propositionnel, a engendré la caractérisation de l'information en tant que *rumeur, bruit* par un locuteur ultérieur (L2).

(6) Le club de tir La Jean-Bart *dément le bruit selon lequel il quitterait le fort des Dunes* (titre)
http://www.lavoixdunord.fr/Locales/Dunkerque/actualite/Autour_de_Dunkerque/Agglomeration_de_Dunkerque/2008/10/11/article_le-club-de-tir-la-jean-bart-dement-le-br.shtml

(7) L'actrice Nicole Kidman *nie la rumeur voulant qu'elle soit atteinte du cancer du sein*. La star a ainsi répondu aux questions des journalistes sur son état de santé. Ces derniers avaient obtenu, sans autorisation, la confirmation qu'elle avait visité un hôpital en janvier dernier.
<http://teemix.aufeminin.com/w/star/n2852/news/Kidman-nie-avoir-le-cancer-du-sein.html>

(8) Il *rejette la rumeur qui annonce la fuite de Dieudonné Ambassa Zang*, sans pourtant dire dans quel pays se trouve son frère aîné.
<http://www.aeud.fr/Ambassa-Zang-a-l-etranger-pour-se.html?lang=fr>

Bien que des structures similaires aux deux catégories précédentes, les séquences comportant un nom opérateur de type *parole* constituent un cas à part par le fait qu'elles impliquent non pas trois instances énonciatives, mais quatre:

L1 (multiple, l'opinion publique) affirme: *Le club de tir LA Jean-Bart quitte le fort des Dunes / Nicole Kidman est atteinte du cancer au sein / Dieudonné Ambassa Zang s'est enfui.*

L2 affirme: **Le bruit / la rumeur court que** *Le club de tir LA Jean-Bart quitte le fort des Dunes / Nicole Kidman est atteinte du cancer au sein / Dieudonné Ambassa Zang s'est enfui.*

L3 (le club de tire, Nicole Kidman, le frère de *Dieudonné Ambassa Zang*) accomplit l'acte de ne pas consentir au contenu évoqué.

L4 affirme: L3 **dément / nie / rejette la rumeur / le bruit** selon le/laquel(le) *Le club de tir LA Jean-Bart quitte le fort des Dunes / Nicole Kidman est atteinte du cancer au sein / Dieudonné Ambassa Zang s'est enfui.*

La source du nom opérateur se trouve cette fois-ci au niveau du L2 qui, s'étant appuyé sur information de type ouï-dire, communique à L3 le contenu informationnel véhiculé, en assignant à l'information le statut de *rumeur*, *bruit* et en offrant à L3 la possibilité d'y consentir ou de le réfuter. L4 n'est dans ce cas qu'une instance rapporteuse qui explicite en même temps l'acte accompli par L3.

Conclusions

La démarche lexicographique de cette étude a constitué le support qui nous a permis d'étudier le comportement syntaxique des verbes *démentir*, *nier*, *rejeter*, en prêtant un intérêt particulier aux noms opérateurs avec lesquels ils sont susceptibles de se combiner, dont le rôle a été mis en évidence grâce à des contextes discursifs tirés des journaux en ligne ou forums de discussion.

En étudiant les dictionnaires monolingues, le TLFi et le Larousse, nous avons constaté que les trois verbes comportent, en tant que verbe de parole, les mêmes sèmes [s'ériger contre une affirmation faite antérieurement] et [évaluer l'information comme mensongère ou fausse]. Pour les verbes *démentir* et *nier*, ces sèmes en composent le premier sens, tandis que pour *rejeter*, les sèmes n'en forment que le sens figuré. Les deux dictionnaires réussissent à appréhender les sens des verbes, à la seule différence que le Larousse offre des explications courtes et des exemples à but didactique, car grammaticaux, tandis que le TLFi semble plus exhaustif grâce à plusieurs acceptations identifiées pour un seul sens et aux exemples littéraires qui étayent les explications. Le dictionnaire bilingue analysé est pauvre en matière d'explications ou exemplifications: l'auteur donne les correspondants roumains (deux pour chaque verbe) sans les faire appuyer par des collocations ou des contextes discursifs.

La seconde partie de l'étude a d'abord visé le comportement syntaxique des verbes, plus précisément quel type de complément direct ils acceptent et si le GN identifié équivaut ou non à une complétive. Ainsi avons-nous souligné que seuls *démentir* et *nier* apparaissent dans une séquence telle que: $N_0 + V + \text{que } P$, tandis que le verbe *rejeter* n'entre jamais dans une combinaison pareille. Quant au type de GN susceptible d'apparaître en tant que complément des verbes pris en considération, nous avons fait ressortir le comportement différent de chaque unité. Le type de complément nominal commun à tous les trois verbes est représenté par un nom opérateur (réductible pour *démentir* et *nier*, irréductible pour *rejeter*) que nous avons classifié en trois catégories: *fait*, *idée*, *parole*. La seconde partie s'est donc occupée de l'étude de la séquence $N_0 + V + N_{op} + \text{que } P$, en essayant de mettre en évidence le rôle du nom opérateur de faire référence au discours de l'autre, dont les paroles sont rapportées dans le contexte discursif analysé. Pour ce faire, nous avons identifié les multiples instances énonciatives qui interviennent dans l'énoncé et nous avons montré qu'en fonction du nom, ils peuvent appartenir à chacun des participants à l'acte d'énonciation.

Fait semble être le nom opérateur englobant, hyperonyme pour *idée*, *rumeur*. Il a une fonction cataphorique car il renvoie à l'acte de communication qu'il certifie comme ayant eu lieu. Les verbes *démentir* et *nier* se combinent avec *fait*, tandis que *rejeter* n'entre pas dans cette combinaison. Cette non-association est due, selon nous, à une incompatibilité entre la valeur du nom *fait* (qui ne renvoie pas à un événement réel), nom assez vide du point de vue

sémantique, et le verbe *rejeter* qui, même s'il est un verbe de parole, ne perd pas entièrement de son sens concret de *envoyer quelque chose* : *on rejette la rumeur, l'idée*, mais non pas *le fait*. Quant aux autres noms opérateurs, noms de type *idée* et *parole*, tous les trois verbes se trouvent combinés avec. Le nom opérateur *idée* est le plus souvent introduit dans le discours par l'instance rapporteuse (L3), tandis que *théorie, principe, hypothèse* évoque l'opinion du locuteur primaire (L1), qui évalue le contenu informationnel comme appartenant au champ des idées, en lui assignant un statut particulier. Dans ce cas, les autres locuteurs ne font que reprendre la caractérisation opérée par L1 et manifester leur désaccord à l'égard du contenu propositionnel transmis. Les noms opérateurs *bruit, rumeur* sont un cas à part, car ils trouvent leur source au niveau du L2, l'instance qui reprend l'information véhiculée dans et par la communauté et la communique à L3 pour que celle-ci réagisse en adoptant une position d'accord ou de désaccord face au savoir envisagé.

En conclusion, nous pouvons dire que, bien que syntaxiquement parlant, les trois verbes ne puissent pas être englobés par un type unique de comportement, dans une perspective pragmatique, ils s'avèrent identiques. Dans le schéma pris en compte ($N_0 + V + N_{op} + \text{que } P$), chaque élément à son rôle pragmatique bien délimité : le verbe explicite la position adoptée par l'instance qui a été accusée d'avoir dit ou fait quelque chose; le nom opérateur atteste l'acte de communication (c'est le cas du nom *fait*), ou bien sert à caractériser le contenu propositionnel (c'est le cas des noms *idée, théorie, hypothèse, principe, bruit, rumeur*) quelle que soit l'instance énonciative qui l'a introduit dans le discours; P représente le contenu propositionnel véhiculé par un ou plusieurs locuteurs, et qui a engendré une prise de position contraire.

Bibliographie

- Aikhenvald, A. (2004) *Evidentiality*. Oxford: Oxford University Press
 Dendale, P. & L. Tasmowski (2001) "Introduction: Evidentiality and related notions" in *Journal of Pragmatics* 33, pp. 339-348
 Giry-Schneider, J. (1994) "Les compléments nominaux des verbes de parole" in *Langages* 28, no.115, pp. 103-125
 Gross, M. (1975) *Méthodes en syntaxe*. Paris: Hermann
 Plungian, V. A. (2001) "The place of evidentiality within the universal grammatical space" in *Journal of Pragmatics* 33, pp. 349-357
 Scripnic, G. & A. Ganea (2009) "Sur l'hétérogénéité énonciative et du rôle rhétorique de certains verbes de rapport en français". Paper delivered at the International Conference *Hybridité discursive et culturelle*, Turku, Finland, 29-30 October 2009

Dictionnaires

- Le Trésor de la Langue Française Informatisé, accessible en ligne à l'adresse: <http://atilf.atilf.fr/tlf.htm>
 Le Dictionnaire Larousse accessible en ligne à l'adresse: <http://www.larousse.fr/>
 Haneş, G. (1991). *Dicționar francez-român, român-francez*. București: Editura Stiințifică.

Galați University Press

Editors: Elena Croitoru & Floriana Popescu

Proceedings of the 4th Conference *Translation Studies: Retrospective and Prospective Views*
8-9 October 2009, "Dunărea de Jos" University, Galați, ROMÂNIA

pp. 134-141

MORPHO-SYNTACTIC FEATURES OF LEGAL LANGUAGE. SYNTACTIC COMPLEXITY AND SYNTACTIC DISCONTINUITY IN LEGAL TRANSLATIONS

Ana-Maria TRÂNTESCU

Until recently, linguists have paid relatively little attention to professional jargons, possibly because they shared the common belief that the primary differences between professional jargons and ordinary usage were purely lexical.

In the last few years, we have begun to recognize that professional sublanguages – such as medical language, scientific language and legal language – in fact, have important distinctive features, beyond the lexical level. The most readily apparent differences may indeed be lexical, but there may also be syntactic and discourse features that are equally important. This is especially true in the case of legal language (Charrow et al 1982: 175).

Studies undertaken of the structural properties of the register of legal English have labeled the style as “frozen” due to formulaic structures which seem old fashioned in modern language use. Furthermore, the legal register is characterized by long sentences and by an impersonal style with many formulaic expressions and typical legal vocabulary.

Syntactic complexity accounts for many of the difficulties lay persons are confronted with in comprehending legal English. Sentence length and sentence complexity seem to go together.

This paper tries to investigate a few morpho-syntactic features of legal language and some problems concerning the translation of legal texts from the syntactic perspective.

1. Impersonal constructions

The law tends to be phrased in a highly impersonal manner. An illustration of this impersonal style is the tendency to steer clear of first and second person pronouns. Rather than beginning an argument to judges by saying *May it please you*, a lawyer typically starts with *May it please the court*, addressing the judge or judges in the third person, and using a noun instead of a pronoun.

Legal documents are almost always in the third person. One reason for using the third person in documents like statutes is that they are meant to be of general applicability and address several audiences at once.

The third person also promotes an aura of objectivity, greatly desired by lawmakers. Judges are reluctant to say that *I find* something to be the case; such a finding seems too personal and vulnerable. An alternative is the **editorial we**, which is often used in formal or scientific writing by a single individual. The construction *we find* seems more impressive and objective, but it resembles the plural of majesty and may appear pompous. Thus, many judges prefer the third person: *this court finds*. It appears as an objective and powerful finding, made not by one frail human being, but endorsed by a venerable and powerful

institution. This usage helps legitimate the judicial system by making it appear to be above the fray of human emotions and biases (Tiersma 1999: 68).

We can conclude that the law, in general, has a propensity to be expressed in an exceptionally impersonal way.

Passives and nominalizations are other features that reinforce the impersonal and sometimes incomprehensible style of legal language.

2. Strategies for precision and imprecision in legal language

Much of the linguistic behaviour of the legal profession is geared towards speaking and writing as clearly and precisely as possible. Thus, the need for precision is offered as a justification for the many peculiarities of legal language.

One of the salient ways in which lawyers try to enhance precision is by avoiding pronouns. Lawyers prefer to repeat nouns, hoping to avoid ambiguity, rather than using the pronouns that are common in ordinary speech. Combined with what we have already mentioned when dealing with the impersonal style, this means that in legal language pronouns are a rare species.

Since pronouns can have ambiguous reference, the legal profession tends to shy away from them. At least in written legal language, lawyers are inclined to repeat a name or a full noun over and over. Consequently, lawyers use pronouns only where the antecedent is very evident, and even then, may decide to use the name or a noun instead (Tiersma 1999: 71).

Avoiding pronouns makes sense in documents such as contracts, where it is essential to carefully distinguish the rights and obligations of two or more parties.

The reluctance of lawyers to use pronouns does, indeed, make their language more precise.

Unfortunately, there are other characteristics of legal English that undermine or even contradict this goal.

Another feature of legal language does little to enhance precision, and could even sow confusion. This is the penchant for declaring that one morphological category will include another. For instance, statutes commonly declare that the masculine gender will include the feminine and the neuter. Thus, the pronoun *he* includes *she* and *it*, and *man* presumably includes *woman*. But, although the masculine can include the feminine, the opposite is not normally true. Thus, a pension plan providing a benefit to *widows* was held inapplicable to *widowers* (Tiersma 1999: 73).

Women have argued that using the masculine to refer to people in general, perpetuates sexism, and the better practice these days is to avoid such constructions. Nonetheless, California now encourages its judges to use gender neutral language in all local rules and court documents.

Along these same lines, legal documents and statutes often declare that the present tense shall include the future, and sometimes the past, and that the singular shall include the plural, and vice versa.

Despite claims about the precision of legal language, some of its attributes are deliberately imprecise. For example, passives and nominalizations often obscure the identity of the actor.

Legal language is often excoriated for over reliance on passive constructions. In an active sentence, the grammatical subject is also the actor. In contrast, the grammatical subject of a passive sentence is the *object* of the action, rather than being the actor.

Undoubtedly, the possibility of leaving out the actor explains much of the profession's affection for the passive constructions.

Of course, passives can occur for more legitimate reasons as well. The function of de-emphasizing the actor may explain why passives are common in statutes and court orders.

Legislators and judges want their commands to appear maximally objective, to give them the greatest possible rhetorical force. For legislators to state *we shall punish those who skateboard on sidewalks* seems too personal, perhaps even vindictive. A passive sounds more authoritative: *Those who skateboard on sidewalks shall be punished* (Tiersma 1999: 76). The same is true for court orders. To appear as authoritative as possible and to avoid the first person, judges, typically start an order not with *I order*....., but with *It is ordered, adjudged and decreed*.

Passives seem less common in contracts, where the drafters are very concerned with specifying as precisely as possible who can or should do what, and hence need to emphasize the actor. For example, in a standard publishing agreement, virtually all of the verbs, which mostly deal with rights and duties of the parties, are in the active voice:

The Author shall prepare and deliver

The Publisher shall publish/ shall pay

On the other hand, when the contract deals with the choice of law to govern the contract, it does so in the passive: *This Agreement shall be interpreted and governed by the federal laws*. Because of uncertainty at the time of making the contract as to who will be doing the interpreting (i.e., the actor is uncertain), use of a passive makes sense here.

Another syntactic device, like passive constructions, can also have the effect of de-emphasizing or obscuring the identity of the actor. This is the phenomenon of **nominalization**. At least historically, a nominalization is a noun derived from another word class, usually a verb. For example, the nominalized form of the verb *construct* is *construction*. Other examples of nominalizations:

Verb	Nominalizations
demonstrate	demonstration
judge	judgment
injure	injury
insure	insurance
try	trial

Many nominalizations were created by the addition of the suffix *-al* to the verb (*propose- proposal*) or by the suffix *-er*. Nouns can also be created from verbs by adding the suffix *-ing* to the verb, thus forming a gerund: *Injuring the girl was unforgivable*.

Like passive constructions, nominalized verbs allow the speaker to omit reference to the actor. Rather than having to admit that *the defendant injured the woman in the street*, the defendant's attorney can write that *the woman's injury happened in the street*. In fact, the lawyer can depersonalize the incident even more by leaving out mention of the woman entirely: *injury happened in the street*.

These are examples of strategic imprecision.

A more legitimate reason for nominalizations is that by allowing the actor to be omitted, they enable drafter to cover the possibility of *anyone* doing a specified act. This permits laws to be stated as broadly as possible.

3. Modal verbs

Clear communication generally requires using ordinary modal verbs where appropriate.

Instead of *shall*, which has an archaic and legalistic feel to it, language directed at the public should mostly use *must*. Yet, *shall* does have the virtue of signaling that something is an enforceable legal obligation, not just an informal rule or unenforceable agreement. At the same time, because *shall* is little used outside the legal world, we should avoid it when the audience is the lay public.

Similarly, the archaic use of *do* (as in *I do decide*) is almost always unnecessary in legal language and may falsely suggest emphasis to someone untrained in the law field. If the writer needs to unambiguously indicate performativity, *hereby* is quite sufficient (Tiersma 1999: 207).

Personal pronouns followed by an ordinary modal verb, like *you must* or *you can*, are actually more clear and intelligible than longer impersonal expressions like *it is necessary (for you)* or *it is your duty*.

4. Syntactic discontinuity in legal language

Syntactic discontinuity is a relatively frequent result of a deliberate manner of formulation in legislative writing. It occurs if two elements of the same phrase, e.g. a noun phrase, which would normally be situated beside each other in the sentence structure, are formally separated by another expression or clause being inserted in between them. As a result of this, the two elements, which are both semantically and structurally related, may end up distanced from each other in the structure of the sentence and the close semantic or structural relation between them may become less obvious.

This phenomenon does not occur in legislative documents without reason. In fact, the reason for syntactic discontinuity in legal language is obvious – it is connected with the frequent use of the so – called qualifications in legislative provisions (Bhatia 1993). These adverbial constructions are an essential part of legislative provisions, as their function is to establish the scope of application of legislative rules. The problem arises if there are too many such expressions to be inserted within the bounds of a single sentence. As Bhatia (1993: 147-148) points out, if qualifications on the one hand make the main provisional clause more precise and clear, they can also promote ambiguity if they are not placed judiciously. That is the main reason why legal draftsmen try to insert qualifications right next to the word they are meant to qualify. The result of all this effort is that these qualifications are inserted at various points where they create syntactic discontinuities rarely encountered in any other genre.

The reasons for syntactic discontinuities in general English are nevertheless different from the reasons for syntactic discontinuities in legislative writing. In legal language syntactic discontinuity helps safeguard precision and rule out ambiguity. However, in non-specialist language, syntactic discontinuity is used to harmonize the structure of the sentence, i.e. the word order, with the semantics of the sentence.

Quirk et al (1985: 1398) identify two motives for using syntactic discontinuity in English sentences. The first one is to achieve a stylistically well – balanced sentence in accordance with the norms of English structure; in particular to achieve END – WEIGHT.

The other reason regarded by Quirk et al as essential for the existence of syntactic discontinuity in English sentences is the need to achieve an information climax with END – FOCUS. This is connected with the theory of functional sentence perspective and the division of the sentence into the theme, the transition and the rheme. There is a tendency to place the information focus towards the end of the sentence to achieve the information climax.

Generally speaking, syntactic discontinuity is more common in formal language than in informal one. An exception to this rule would be unprepared spoken discourse, where a syntactic discontinuity is a sign of spontaneity and impromptu formulation. The main difference between the occurrence of syntactic discontinuity in legislative writing on the one hand, and the so – called general English on the other is evident. Whereas in the so – called general English syntactic discontinuity appears to be a peripheral feature of the syntax, in legislative writing it is one of the prominent and, therefore, central syntactic features of the text.

Mackinlay (2002) offers the following example of a discontinuous noun phrase in legislative documents:

Nothing in Parts I to V of this Act applies in relation to any information held by a publicly-owned company which is excluded information in relation to that company. (Freedom of Information Act, 2000, s.7 7)

The example shows a syntactic discontinuity between the object and its post-modifying relative clause. As the relative pronoun *which* has the potential of being ambiguous if it is not attached immediately to its antecedent, the relative clause includes a reiteration of the antecedent, i.e. *information....which is excluded information*. This makes it impossible to relate *which* to the immediately preceding element *company*.

The same author also gives an instance of discontinuous verb phrase:

Either Chief Inspector may in exercising her functions under this section with respect to a registered inspector, have regard to any action taken by the other chief Inspector with respect to that registered inspector (Education Schools) Act, 1992, s. 1(4).

The syntactic discontinuity in the example above affects the operator and the predication, which are separated by a relatively long adverbial expression. Strangely enough, syntactic discontinuity in a verb phrase is not mentioned in Quirk et al (1985).

Another type of syntactic discontinuity is a discontinuous coordinate construction, an example of which is presented in the following sentence:

An appeal under this section may be brought only with the leave of the Immigration Appeal Tribunal or, if such leave is refused, with the leave of the appropriate appeal court. (Asylum and Immigration Appeals Act, 1993, s 912)

Syntactic discontinuity can also be traced in adjective phrases, as the following example suggests: *The goods are free, and will remain free until the time when the property is to pass from any charge or encumbrance not disclosed or known to the buyer before the contract is made.....(Sale of Goods Act, 1979,s.12(2) (a).*

Syntactic discontinuity always tends to make the structure more complicated and impede comprehensibility to some extent. This is valid even if there is only one instance of discontinuity in a sentence.

5. Adverbial phrases

One of the characteristics of legal language is the common use of compound adverbs with *here-, where-, there-*: *herby, hereinafter, therefore, hereunder, whereto*. These are considered archaic.

In modern legal English there are some adverbs which are only used in European and British legislation. An example may be the use of the adverb *whereas* which occurs in the introductory part of the legal documents.

In legal English adverbs may be placed between the indefinite article and the noun. And this word order can be especially found in European directives, e.g. *indirect discrimination shall be taken to occur where an apparently neutral provision, criterion or practice...*

Another specific pattern is *adverb + participle*. In the Continental legal drafting we may find an inverted word order, as for example: *hereby provided*, while in the Common Law style the word order is different, as for example: *mentioned herein*.

Critics argued that legal English is full of archaic words, like those mentioned above. Especially European legal texts make use of such adverbs. This indicates the fact that the European style has taken over some old features of the British style, maybe for making the language sound more authoritative.

Adverbs or adverbial clauses are often inserted in a sentence. The frequency of the adverbial clauses is one of the characteristics of legal English. Their traditional position is the

initial position, this being a typical feature for British legal texts, because in European legislation most of the sentences begin with a noun phrase:

*If the prisoner is eligible to be considered for automatic release, the Secretary of State **must**, on recalling him, consider **whether** he is suitable for automatic release.*

In British statutes the Conditional Adverbial Clauses are preferred, while in European directives the Adverbials of Place are frequently used.

6. Coordination and subordination in legislative documents

A salient syntactic characteristic of legal English is the length of the cohesive chains.

The most frequently used coordinative conjunctions in both European and British legal texts are *and* and *or*.

And / or is archaic and was criticized especially by judges. This expression was first introduced and used by the British legal writers. The European directives do not avoid the use of this archaic expression:

*The competent authorities shall provide each other with all **essential and / or relevant information**.*

This expression implies two terms at the same time: *essential and relevant*. Many drafters consider that the use of *and / or* is more efficient than the expression *or both*.

Correlative conjunctions: *either...or, neither...nor, both ...and* are very common in European legal texts.

In legal texts the following subordinate conjunctions are used to specify the circumstance stipulated in the provisions: *when, where* and *if*. *If* is one of the most frequent conjunctions used in British acts, while *where* is preferred in European directives.

The use of these subordinating conjunctions increase coherence and is a specific feature of this genre.

Relative clauses are also very common in legal language. Those introduced by *that* are the most frequently used in both British and European legal texts.

7. Syntactic complexity and syntactic discontinuity in legal translations

A general characteristic of the Romanian translations of the EU documents is certainly represented by their complex syntactic structure. This complexity is manifested at all levels analysis. Thus, on the one hand, it is present at the level of the sentence, which is generally made up of more than one clause, and which often includes elements corresponding to English clause or even phrase constituents. On the other hand, the syntactic complexity is realized at the clause level, where Attributes and different Adverbial Modifiers play a major part. Nominal and verbal phrases are also complex and often contain a great number of constituents. Although there is no perfect correspondence between the sentence, the clause, and the phrase constituents of the English texts and their translations, it is obvious, as Cozma (2006) notices, that the structural complexity characterizing the original EU documents, has turned, as a result of the translation process, into one of the most important syntactic features of the Romanian documents in this category, too.

The sentence and clause complexity is supported by the use of a wide range of linking devices. In Romanian, these connectors are represented by complex conjunctions and prepositional phrases; this use is required by the need for clarity, usually expected from the documents in question, and indicates, at the same time, the text translator's care for an elevated style.

Syntactic discontinuities are sometimes preserved in the Romanian variants of the English texts. Unfortunately, the various types of discontinuous constituents present the danger of turning the EU document into a text rather difficult to be processed, especially for the non-specialist recipients.

The nominal character generally displayed by the legal language (cf Crystal and Davy 1969, Danet 1985, Bhatia 1993, Tiersma 1999, Stoichițoiu-Ichim 2001) is also present in the translated texts. Actually the Romanian variants of the EU documents make use of even more nouns than their English counter-parts, because the translator resorts to this type of solution not only for source text elements with the same morphological status, but also for some non-finite forms of the verbs. The multitude and the complexity of the noun phrases, as well as the nominalizations frequently present in the Romanian EU texts, highlight the abstract and the impersonal character of this type of discourse (Cozma 2006: 157).

The same impersonal tone of the Romanian EU texts is also achieved at the level of the verbal phrases, where the verbs which render the obligatory character of the legal provisions are typically used in the Present Tense of the Indicative Mood, the third person singular. The Romanian texts present an alternation of the passive voice with the reflexive verb forms which creates an overall impression of objectivity.

Cozma (2006: 152) gives some illustrative examples :

ST: *Blood-grouping reagents shall be made available to the other Contracting Parties.*

TT: Reactivii de determinare a grupelor sanguine **sunt puși** la dispoziția celorlalte părți contractante.

ST: The NCBs shall ensure that banknotes of other participating Member States can be either **exchanged** against euro banknotes and coins or **credited** to an account.

TT: *Băncile centrale naționale asigură faptul că bancnotele altor state membre participante pot fi schimbate în bancnote si monede euro sau ...înscrise în creditul unui cont.*

In both languages, post-modifiers are often represented by Relative clauses, which contribute to the complexity of the sentence, and represent, at the same time, an important means of ensuring its clarity.

The Romanian EU documents contain more Relative Clauses than their sources.

Cozma (2006: 145) gives the following example, in which the resulting Romanian text contains two Relative Clauses:

ST: *Outsourcing should, moreover, be subject to a cost-benefit analysis taking account of a number of factors such as identification of the tasks justifying outsourcing, a cost-benefit analysis which includes the costs of coordination and checks, the impact on human resources, efficiency and flexibility in the implementation of outsourced tasks.*

TT: *Externatilazarea trebuie, in plus, să facă obiectul unei analize costuri-beneficii care să ia în considerare mai mulți factori, cum ar fi identificarea sarcinilor pentru care se justifică externalizarea, o analiză costuri-beneficii care include costurile de conducere și control, impactul asupra resurselor umane, eficiența și flexibilitatea îndeplinirii sarcinilor externalizate.*

We can conclude that English and Romanian EU documents present significant similarities, but also a number of differences. They differ, especially, with regard to the specific manner of realizing and manifesting these features. The differences between the syntactic norms of the source texts and these of their translations represent some of the reasons why the English documents are characterized by a more condensed and synthetic type of expression, while their Romanian counterparts are more elaborate and more explicit.

References

- Bhatia, V.K. (1993) *Analyzing Genre: Language Use in Professional Settings*, London: Longman
Charrow, W. R. et al (1982) "Characteristics and Functions of Legal Language" in *Sublanguage. Studies of Language in Restricted Semantic Domain*, R.Kittredge and John Lehrbergh (eds), New York: de Gruyter
Cozma, M. (2006) *Translating Legal-Administrative Discourse*, Timișoara: Editura Universitatea de Vest
Crystal, D. and D. Davy (1969) *Investigating English Style*, London: Longman

- Danet, B. (1985) "Legal Discourse," in T.A.van Dijk (ed), *Handbook Discourse Analysis vol I: Disciplines of Discourse*, London: Academic Press – Harcourt Brace Jovanovich Publishers, pp 273-291
- Quirk, R. et al (1985) *A Comprehensive Grammar of the English Language*, London and New York: Longman
- Stoichițoiu-Ichim, A. (2001). *Semiotica discursului juridic*, București: Editura Universității București.
- Tiersma, P. (1993) *Legal Language*. Chicago: The University of Chicago Press
- Trosberg, A. (1997) *Rhetorical Strategies in Legal Language: Discourse Analysis of Statutes and Contracts*, Tübingen: Gunter Narr

Electronic Sources

- Mackinlay, J. (2002) *Syntactic Discontinuity in the Language of U.K. and E. U. Legislation*, [www.esp-world.info./articles](http://www.esp-world.info/articles)
- Schneidereit, G. (2004) *Legal Language as a Special Language: Structural Features of Legal English*, www.grin.com
- The official site of the European Union, <http://europa.eu.int>; EUR-LEX, the portal to EU.law, <http://europa.eu.int/eur-lex/lex/en/index.htm>
- Translations from the European legislation, <http://www.ier.ro>

Galați University Press

Editors: Elena Croitoru & Floriana Popescu

Proceedings of the 4th Conference *Translation Studies: Retrospective and Prospective Views*
8-9 October 2009, "Dunărea de Jos" University, Galați, ROMÂNIA

pp. 142-147

LEXICAL LOAN, CULTURAL OVERTONE

Daniela TUCHEL

1. Introduction

In cultural terms, the influence of Anglo-American life is obvious in the number of lexical loans accompanying the development of speculative thought and scientific ideas in today's Romanian environment. We shall proceed to analyze loans in relation to *transmorphemization*, which points to degrees of morphological substitution of (in our case, English) loan words when brought into Romanian. In *primary adaptation*, the vast majority of such words remain at the stage of zero substitution; fewer cases than those cover the loan words undergoing complete transmorphemization. The innovative potential of the recipient language is shown in the stage of *secondary adaptation* in which the process of word-formation is very much alive: learned words of Greek and Latin origin are replaced by the corresponding Romanian lexical elements. Between these extremes – zero and complete processes – exists what has been dubbed compromise substitution or *compromise transmorphemization*.

The working techniques that take excellent effect nowadays and can enrich lexicographic products are based on two associations. On the one hand, there is a phonology-lexicology tandem, as explained by R. Filipović (1972) quoted by Ciobanu (2004: 32-33) and giving three classes of items – loanwords, foreign loans and foreign words. On the other hand, there is a lexicology-semantics tandem, as explained for instance by Vasiluță (2000: 17): "Unul dintre obiectivele importante ale semanticii structurale este identificarea trăsăturilor care funcționează în raporturile opozitive între lexeme, în particular în interiorul unei paradigm. Structura calităților semantice contextuale este una combinatorie, ceea ce vrea să spună că sistemul semic este primordial; efectele de sens sunt obținute prin articularea specifică a semelor într-un semem." (One of the main objectives for structural semantics is to identify those features taking effect within oppositional relations between lexemes, specifically inside a paradigm. The pattern of contextual semantic features is combinatory, which means to state the primordial role of the system of semes; the meaningful effects are obtained by semes characteristically joining one another in sememes.)

Stepping ahead from conventional to non-conventional vocabulary, we would like to revive interest in the generic title for an academic event, the sixth edition of an international symposium of *Cultural Gerontology*, hosted by Spain in October 2008. We enjoy the idea of paying attention to a gerontological branch for the study of words that get substituted for by coinage and loans. Today's speakers of Romanian show a gusto for 'raw' forms, for usage that evinces a lack of adaptation. Mihail Bogdan (1970) had a study dealing with English loan-words and his main conclusion was that the examples he selected to discuss "lie on the periphery of everyday vocabulary". This conclusion can be contradicted today. 'Gerontologically affected' items have to be rejuvenated and promoted from peripheries to centres of a variety of domains. We dare say that at present, in the development of the

lexicon, we are already *past* the first signs of integrating Anglicisms and we witness the development that takes many words from specialized areas to the common vocabulary of, it is true, younger Romanian speakers.

2. Terminological proposals

Although the notion of andragogy has been around for two centuries, the work of Malcolm Knowles (1970, 1984) made it particularly popular in North America and Great Britain. The central query is whether adult education requires special features, methods and pedagogical philosophy.

A large area of an adult or advanced learner's vocabulary is accounted for by what is understood to be *incidental learning*. Its opposed concept is *intentional learning*. The former occurs in an early stage when teaching and learning are focused on L2 words matched with their L1 translations. In advanced stages, L2 learning, usefully ushered in by the translation technique, proves insufficient and occasional learners (such as senior people facing foreign loans) need to do more than just to see forms and hear pronunciations. They cannot, in many cases, over-rely on translation; they are helped along by paraphrase and additional information on contexts of use and possible connotations. Further elaboration may be offered by the lexical association of the newly met words with other L2 words that people already know.

Compared to incidental learning, repeated exposure to words combined with marginal glosses throw light upon the usefulness of bilingualized dictionaries, described as doing the job of both a bilingual and a monolingual dictionary. As reference tools, bilingualized dictionaries and electronic ones have recorded widespread use among young people (who may also have specific dictionary software), providing good examples of intentional learning. When faced with new words, especially foreign words, many adults would sooner see incidental learning occurring to bring them the reward of understanding.

We would rather refer as well to *learning by impregnation*, extrapolating its existing description from what goes on between children and family members in rural areas: the former learn by observing the latter and imitating them, practically repeating chains of particular gestures to acquire private knowledge in domestic spaces. Therefore, the transmission of know-how by impregnation presumes both corporal and intellectual training common in a group culture. When impregnation does not take effect, an instructor is needed to transmit know-how and this situation can be described as *transmission by coaching*. In interaction with speakers or users of English, many Romanians suffer transmission by impregnation: this is so because their knowledge construction is rooted in work and in social relations. When children or teenagers exclaim 'wow' and 'cool' every now and then, their elderly relatives will copy the youthful exclamations with an intuition of the contextualized meanings. The elders incur the risks of an alienation process for not having had helpful apprenticeship inside their formal education. And yet, the impregnation with computer language is easily observable, facilitated also by the fact that the target words do not have several meanings. Let us examine, for instance, the following quotation from Vintilă Mihăilescu (DV # 268, 03 April 2009): "Mă alimentează B. cu ultimele știri și evenimente 'antropomorfe', îmi trimit *link-uri* G. din celălalt capăt al lumii, *zapez* și eu seara, obosit, în față calculatorului." The words emphasized by us display the compromise transmorphemization we have mentioned, but in an unexplainable way they are not entries in any Romanian dictionary we have looked up. Eventually we can retrieve the verbal meaning of *link* in DTER, <a stabili o legătură (în programare)> and the approximated meanings recorded for *a zapa* in DIP: <1. A ucide; 2. A distrugе; 3. A încide (televizorul, etc)>, none of which matching the transparent context of the quotation discussed. The online synonyms confirm the Romanian: to carry off, cut down, destroy, dispatch, slay, and so on, from which we retain the idea of force or particular energy that is being spent in the act.

Ultimately, we have come across what fits the Romanian context in paraphrase number six proposed online for *zap*: to skip over or delete (TV commercials), as by switching channels or pushing a fast-forward button on a playback device. We come up with one more contextualization of the Anglicism: “chiar și pentru cei care o urăsc și schimbă postul (prostul?), adică, deh, *zappează*, este o formă de comunicare” (RL #35/4 sept. 2009, p. 3). The career of *zap* in Romanian usage (even with erroneous doubling of consonant as before) goes in parallel to what happens in Internet messages applying ever newer contexts for the verb, such as reference to “habits that zap your energy”, whereas alliteration is never amiss (“sneakily zapping your zip”).

We also note that many self-conscious users of loans choose the stylistic colour of irony or sarcasm, while explanatory, like in the foregoing example or in the next example. Neagu Udroiu, in a recent radio interview, said at one moment: “să ne manifestăm, să *performăm*, cum se zice astăzi”. Thus, we have illustrated a transmorphemized item resulting from secondary adaptation.

The emergence of digital, computerized and networked information in the latter part of the twentieth century has imposed terminology of the new media. Even the traditional printing press has been transformed into new technologies provided by Adobe Photoshop and desktop publishing tools. *Desktop publishing* does not require a dictionary entry because it is self-explicit in the age of the computer. Its components, taken in separation, would have been intelligible centuries ago while excluding the possibility of interpreting them as a complex construction. In DIP, the phrase is simply translated as “printare” with a puzzling bracketed specification: “de calitate superioară”. However, one year before, another dictionary (DTER) was more successful when translating *desktop publishing* by “tehnoredactare computerizată”, unnecessarily opening brackets too, with “pentru tipărirea de materiale cu caracter profesional: cărți, ziare, reviste, etc”.

By the side of computer science, tourism is another generous supplier of cross-cultural contacts. Foreign holiday-makers or, in specific terminology, international tourists, choose to travel when the amount of contact with members of the host culture is limited. Yet, the hotel staff and airport personnel are expected to speak their visitors’ language or an international idiom while their own indigenous culture exerts less of a shock to visitors. There is, anyway, a mutual fear of sharpening the negative stereotypes. Interactions are uneven at a variety of levels: informatively, economically, and, clearly, in matters of time spent in the respective area. To carry out an exchange and a negotiation is an obvious attraction, if possible with gratification for both tourists and hosts. All Romanians – without any pronunciation unease – refer to *low cost* instead of “*economicos*” and *all inclusive* instead of “*cu servicii incluse*”.

Another domain exploited by seekers of novel vocabulary is psychology. For instance, let us focus on the case of Charvet. Shelle Rose Charvet is an internationally renowned expert in influencing and persuasion. She indirectly is one of the major promoters of the pair *proactive-reactive* into Romanian vocabulary, particularly since her great book “Words that Change Minds: Mastering the Language of Influence” was translated and published in Romania in 2006. Her basic observation is that there are people who enjoy high levels of energy, are fast in making decisions, speak in short clear straightforward linguistic constructions – they are the proactive. Opposed to their typology are the reactive, who will take long spans for thinking things out, over-analyzing before acting, speaking in long, incomplete sentences, forgetting to make their speech poignant and relevant. Many interlocutors can adopt alternatively one conduct or the other. If they are consistently on one side, they are very likely to experience a sense of discomfort with their opposite. The Romanian pair *proactiv-reactiv* is eagerly carried by our television astrologers into their current expression and is supplied by the DEX online as taken over from French. This latter source indicates *proactiv* to be paraphrasable as “care are efect asupra altui lucru” and *reactiv* as “referitor la reactanță/rezistență în fizică”. More helpful for the elucidation of *proactiv* is

the explanation of the collocation “inhibiție proactivă”: “inhibiție care duce la uitare, dar și care este exercitată cu cunoștințele actuale asupra cunoștințelor ce urmează să fie receptionate”. In everyday occurrences, we witness the specialized sense of *proactiv* to be made an adhoc synonym of *pozitiv* via phonic proximity.

A wished-for speed (or plainness or efficiency) can be carried over to the situations in which the message is conveyed with a touch of humour. A fervent analyst of vocabulary rejuvenating itself is Rodica Zafiu in RL. Here is a succinct report of how the linguist approaches the topic “Taguri” (RL #15/17 April 2009: 15). The word is necessary when someone tries to organize a linguistic material under way towards giving the final touch to the research before print. “Tag” has Romanian corresponding translations: etichetă; cuvânt cheie. DOOM has not included it (yet) but the word is useful because of its circulation and contextual pressures in its source-language, because of its shortness and simplicity, because it is both technical and comfortable and handy for users. The word has been taken over as such, has been inflected in Romanian, has derived its verb “a tăgui” and its noun “tăguială”, which proves perfect integration into our morphological system. There is also a tendency to use the form *tagging* to denote action in Romanian texts, e.g “De ce a devenit tagging ATIT DE POPULAR?” Defining the term runs as follows: 1. “Ce este un tag? Un cuvânt definitoriu pentru un subiect anume. Pot fi mai multe taguri pentru un subiect. Acest subiect ar avea ca tag chiar cuvântul *tag*”. 2. “Ce este un tag? *Keyword* (cuvânt-cheie) asociat unui conținut pe internet (articole, fotografii, videoclip etc.) prin care îi ajută pe utilizatori să înțeleagă mai ușor ‘despre ce este’ conținutul respectiv. Exemplu: unei fotografii cu tine la schi în Bucegi poti să-i adaugi tag-urile *schi, Bucegi, 2006*”. Such keywords can shift from referring to the content of the respective message to mentioning a generic topic. “Ce cuvinte îți vin în minte când spui România? Cu ce asoci ezi România? Poți să o definești în câteva cuvinte? Atunci te invităm să completezi *tag-uri pentru România*, acum, înainte de ziua națională.” There are situations when the word departs from its original application, somewhat changing the meaning, for instance: “Pe mine de ce nu mă tăguiește nimeni? Și când am fost tăguită într-un final, nu am mai avut timp să răspund.” The quotations above are found by R. Zafiu on the Internet. Their meaning instability is offered an explanation: the computer domain is dynamic and its users are young people.

As a comical example of how speakers allow forms of communication - previously separate - to overlap and interconnect, we can discuss *cafting* together with Rodica Zafiu (RL #29/ 24 July, 2009). The linguist is concerned with the recent *-ing* term - half jocular, half slangy - which is “cafting” instead of “cafteală”. The origin of the verb “a cafti” cannot be indicated; it could be gypsy or pseudo-gypsy idiom. However, the researcher takes no risks and informs that philologists being focused on gypsy terms in Romanian have never mentioned this particular verb. R. Zafiu suggests that the verb could be linked to the phrase “a lua un caftan” (synonymous to “a căftăni”), both the verb and the noun coming from a Turkish word. In its literal meaning, the message is that someone is invested with a rank, boyar or prince. An ironical use is made obvious if one thinks of the secondary metaphorical meaning of “a căftăni”, which is “a bate”. “A cafti” could be the shortened or the remade form of “a căftăni”, which is nonetheless a mere hypothesis to be further questioned. By regression, the name of the action first called “cafteală” is “caft”. To it, a funny pseudo-Anglicism has been added of late: “cafting”, for instance the title “Cafting între două mirese” in *Jurnal Național* 13.02.2008. This wording has a touch of humour for assigning to an old scuffle the modern appearance of a sport.

The tabloid *Cancan* (August 2, 2009) writes that a particular, at first sight unintelligible, Romanian term - “crâșming” - once recently coined and accepted by urban speech, points to an activity parroting ‘clubbing’ (what ‘clubbers’, customers of nightclubs do), with the small difference of physical location. Yet, with the new media, physical location is less significant than social relationships. The cutting edge of this word is simple to see if we get to the

essential information: a governmental councilor, by the name of Andreea Vass, seems to be a good promoter of visits to pubs. As a general conduct, news writers are utterly critical of politicians and lash out at them urbanely with lexical invention. Gabriel Giurgiu (DV # 268/ April 3, 2009) makes a reference to "vremea ficusului" (the days of the ficus, the figtree time), hard to decode even for those steeped in Romanian culture. But the author himself explains: the change of governments spells out the political necessity to keep a low profile and shows a unique concern for positioning ornamental plants in and out of office rooms – a pretence of work in an idle period. (La "vremea ficusului" (pentru connoisseuri, astă e perioada de schimbare de guvern, cînd lumea își mută ficusul dintr-un birou în altul), e mai potrivit să stai cumințel și să "calci apa". Nu e cazul să te afirmi, că nu știi exact ce au "ăştia" în cap. Rezultatul: pană de idei în administrație, lîncezeală, ne facem că muncim, adică un soi de paralizie enervantă.)

An unsurmised arrival in present-day Romanian philology is Arthur Beyrer. He is a Berlin specialist in matters of Romance languages (including Romanian; he studied in Bucharest in the fifties of the past century with professors Iorgu Iordan, Al. Rosetti, Dimitrie Macrea, Boris Cazacu). He is writing to RL (#15/ 17 April, 2009) on the matter of internationalization of American English, an effect of globalization. The title of the article is "Ne americanizăm?" His statement in reply to the title-question is: "Nu chiar cu totul. Mai sunt glosotopi care rezistă" (ibid: 19). Beyrer devises the term of *glosotop* to denote, in specialist communication, an inventory of words that have become current practice for a recognized group of communicators (a mixture is managed here between examples of a loanword which is the English element and the loanword which is the Romanian word of English origin). To us, the glossotop is synonymous to "jargon". Beyrer acknowledges that he addresses the issue of Anglo-American loans having already been the object of study for reputed philologists, such as Mioara Avram, Adriana Stoichițoiu-Ichim, and Theodor Hristea. A number of syntagms are – for Beyrer – a translational must for the adepts of globalization so as to be given a corresponding English expression, because they come from new social realities and facts in Romania: aurolacii, programul "lapte și corn", centrele de zi, medicamente compensate, indexarea pensiilor, medicul de familie, asociația de locatari, poliția de proximitate. A.B. says that the cultural, and implicitly lexical, impact is ostentatious and unavoidable ("Influențele culturale, prin urmare și verbale, sunt evidente și de neocolit"). Our question is: which of his own and some other illustrations come from inadequate transpositions from English, and which indicate new aspects in the life of the community and are untranslatable? We native speakers strive not to kill the idea through an excessive linguistic mass, the way a body's figure can be turned ugly by excessive frills and lace. Whereas bilingual dictionaries usually provide just an L1 synonym, we mean to try the presentation of bilingualized dictionaries including L1 synonyms, as well as L2 definitions and L2 sentence examples. Some of the combinations may prove to be a temporary and circumstantial lexical yoking together of lexemes. Modernizing and updating our vernacular may happen through the use of a neologism inside the compactedness of a relatively recent construct or a direct calque.

It seems bilingualization is produced largely in response to local pressures. Steps forward are noticeable in Romanian lexicography, if we come to think only of a progress from the rather simplistic treatment in LBLE edited on two columns corresponding to L1 and L2 and with every line translated tenaciously, even when the transposition presupposes no difficulty. For instance, to pick at random, one might do without *doctor of medicine* turned into "un doctor în medicină", but, further down, *medicine-man* is helpfully translated as "vraci". The step forward we alluded to can be felt with an inspection of GERDI, laboriously working upon the lexical material on three columns: the expression in English, the translation into Romanian and the exemplification going back to English, though true bilingualized dictionaries require the version in Romanian for the English exemplification as well.

3. Conclusion

Romanian as a recipient language is blatantly eager to introduce terminological innovations – and the analysis of this process is part of the research presupposed by a philological branch dubbed Contact Linguistics, with the following obligations of research: sources, stages of borrowing, stages of the adaptation process, general adaptation tendencies. In the wake of the phenomena signaled above, users of Romanian have high expectations to be appropriately helped along by updated dictionaries, for increasing their own linguistic performance.

References

- Ciobanu, G. (2004) *Romanian Words of English Origin*, Timișoara: Editura Mirton
Knowles, M. (1970) *The Modern Practice of Adult Education: Andragogy versus Pedagogy*, New York: New York Association Press
Knowles, M. (1984) *Andragogy in Action*, San Francisco: Jossey-Bass
Vasiluță, L. (2000) *Semantică lexicală*, Timișoara: Editura Mirton

Abbreviations

- DEX: *Dicționarul explicativ al limbii române*, Ediția a doua, Academia Română, Institutul de lingvistică „Iorgu Iordan”, București: Editura Univers Enciclopedic, 1998
DIP: I. Panovf, *Dicționar englez-român și român-englez*, București: Editura Lucman, 2005
DOOM: *Dicționar ortografic, ortoepic și morfolitic al limbii române*, Ediția a doua, Academia Română, Institutul de lingvistică „Iorgu Iordan – Al. Rossetti”, București: Editura Univers Enciclopedic, 2005
DTER: C. Cincu et al. *Dicționar tehnic englez român*, Ediția a II-a, București: Editura Tehnică, 2004
DV: *Dilema Veche*
GERDI: Săileanu, C. & Poenaru V. *The Great English-Romanian Dictionary of Idioms*, București: Editura Coresi, 2007
BLE: E. Iarovici & R. Mihailă-Cova. *Lexicul de bază al limbii engleze*, București: Editura Științifică și Enciclopedică, 1979
RL: *România literară*

Galați University Press

Editors: Elena Croitoru & Floriana Popescu

Proceedings of the 4th Conference *Translation Studies: Retrospective and Prospective Views*
8-9 October 2009, "Dunărea de Jos" University, Galați, ROMÂNIA

pp. 148-153

ABSTRACTS

Eugenia ALAMAN, "Dunărea de Jos" University of Galati, ROMANIA

L'identification et la traduction de l'imparfait contrefactuel

As a rule, studies concerning tense and aspect as well as the function of the French imperfect – counterfactual, of politeness, of free indirect style, or of rupture – deserve closer attention. One reason for that is the risk of adding a mechanical label to the counterfactual imperfect, entailing thus mistaken interpretations or effects.

Key words: anaphoric tense, past tense of immediacy, temporal significance, past tense of rupture

Oana CENAC, "Dunărea de Jos" University of Galati, ROMANIA

On Some Difficulties in Translating from English into Romanian

With this paper, we shall discuss the translator's task and the difficulties he has to cope with in the process of finding the best possible translation for a text from a source language into a target language. Moreover, the translator should have a keen insight into the two cultural contexts, and that he requires a thorough knowledge not only of the two languages involved but also of the cultures behind them.

Key words: competence, equivalence, interpretation, objective, subjective

Mădălina CERBAN, University of Craiova, ROMANIA

Types of References – Achieving Cohesion by Creating Links between Elements

The paper discusses types of references within the systemic functional framework. Reference is a relationship between things or facts, and it may be established at various distances in texts, and, although it usually serves to relate single elements that have a function within the clause, it can also turn any passage of text into a clause participant. In this paper we discuss the main two types of references: exophoric which points outwards to the environment and endophoric which points inwards to the text, emphasizing the idea that both types of references have the function of showing how the message fits into context, acting as cohesive elements.

Key words: cohesion, reference, exophora, endophora, co-reference

Cristina CHIFANE, "Dunărea de Jos" University of Galati, ROMANIA

*The Systemic Interpretation of J. K. Rowling's Harry Potter and the Philosopher's Stone (1997)
and Stephenie Meyer's Twilight (2005)*

Language has undoubtedly a multi-layered structure. When rendering a certain text from the source language into the target language, any professional translator should take into consideration the organization of language as a system and be constantly aware of all its levels (phonetic, phonological, morphological, syntactical, lexical and stylistic).

The present study highlights the importance of systemic interpretation in the translation process of two famous novels dedicated to adolescents, J.K.Rowling's *Harry Potter and the Philosopher's Stone* (1997) and Stephenie Meyer's *Twilight* (2005). Analysing the inner mechanisms functioning at different linguistic levels will help the translator decipher the intention behind words and thus provide the best equivalent.

Key words: linguistic levels, stratification, intonation, synonymy, figures of speech, symbolism

Ramona NEDEA (CIORANU), "Dunărea de Jos" University of Galati, ROMANIA

Advertising Language: Words that Trigger Feelings

The primary functions of advertising language are catching the attention of the large public and releasing their imagination. By using unusual or stylish words, by using short, crisp sentences that are easy to repeat and remember, ads function not just as mere linguistic signs, but as expressive message carriers.

By combining words in creative ads, people do more than naming an object, a person or a situation, they also convey feelings. Words not only describe things, they communicate feelings, attitudes and facilitate associations, bringing new ideas to our minds.

Key words: advertising, creative ads, modality

Mihaela CÎRNU, "Dunărea de Jos" University of Galati, ROMANIA

Die Anglizismen in den Medien – Mode oder Notwendigkeit?

The written press is a continuously evolving organism, playing an important part in spreading the linguistic patterns. It is the privileged support of innovation, because it presents accurate facts, takes over the innovations from the specialized language and meanwhile it creates new words out of the necessity of naming the new objects, concepts and phenomena, but even out of stylistic reason or out of their desire to captivate the readers.

Key words: Anglizmus, Fremdwort, Muttersprache, Redensarten, Sprachentlehnung, Sprachökonomische Faktoren, Weltsprache, Wortfelder

Alina CRIHANĂ, "Dunărea de Jos" University of Galati, ROMANIA

Du Récit parabolique et réécriture des mythes chez Th. Mann : La Mort à Venise

Considered one of the most important re-mythologizers of modernity, Thomas Mann offers with *Death in Venice*, both an illustration for the return of the myth in a parable which sets the crisis of the Artist in the contemporary world in a symbolic key, as well as an illustration for the return to myth. Starting from a series of mythical matrixes of note (Apollo and Dionysus, Hermes, the mythemes of decadentism, Faustus, etc.) the writer re-mythologizes literature, without limiting his endeavour to “unearthing” old archetypal scenarios, but conducting a fresh re-writing, often charged with irony.

Key words: archetype, myth, parable, modern novel, “mythophoric” transformations

Sofia DIMA, "Dunărea de Jos" University of Galati, ROMANIA

Contrastivité et traduction

The contrastive study of SL utterances and their TT equivalents has revealed the presence of translation universals, chief among which: the replacement of noun-phrases with sentences containing finite verbs; the replacement of complex sentences that have numerous dependent clauses with shorter ones; the reinforcement of the TT coherence by adding explanations; the explicitation of SL implicit meanings.

Key words: text coherence, explicitation of SL implicit meanings, translation universals.

Antoanelia Marta DUMITRAȘCU, "Dunărea de Jos" University of Galati, ROMANIA and Richard R.E. Kania, Jacksonville State University, U.S.A.

Translating 'Crime' and 'Criminal' in Collocations

Starting from Larry J. Siegel's summary of criminology theories, patterns and typologies, the present paper aims, on the one hand, at identifying collocations in which **crime** and **criminal** are used either as ‘nodes’ or as ‘collocates’ and, on the other hand, at commenting upon the problems occurring in translating some of these collocations from English into Romanian.

Key words: collocation, collocational competence, collocational restrictions, crime, criminal.

Raluca (BONTA) GALITA, University of Bacău, ROMANIA

Translating People's Feelings through Paraverbal Signs

The paraverbal signs refer to the physical, vocal characteristics of the oral communication. They can provoke affective reactions beyond the meaning of words (they can intensify, weaken or distort the message). The paraverbal message, addressing more to the emotional side of people rather than to

their reason, encourages or intimidates more easily than the verbal message does. Our paper tries to analyze the way in which the speakers' affectivity and emotions can be translated through paraverbal signs in several fragments excerpts of negotiation. We also try to depict the pragmatic effect of these paraverbal signs upon the interlocutor and their influence regarding the progress of negotiation.

Key words: feelings, negotiation, oral communication, paraverbal signs, stylistics

Alina GANEA, "Dunărea de Jos" University of Galati, ROMANIA

Etude lexicographique bilingue (français-roumain): de la rumeur, du bruit et des cancans

The information era is in full expansion. In spite of multiple means of communication which might ensure a ubiquitous and faithful reception of information, the communication process has become a way to control and manipulate. We propose therefore a lexicographical analysis concerning a three-termed series – *rumeur, bruit, cancan(s)* – which refer to the clandestine circulation of unverified information. These nouns are usually used in indirect reported speech phrases such as *la rumeur, le bruit court que....* In so doing, an investigation is conducted on the way these terms are defined with respect to the activity of reporting in monolingual dictionaries with a view to analyse the corresponding bilingual dictionary definitions.

The research is financed by the Romanian Ministry of Education, Research, and Youth within PN II- PCE – IDEI 1209 / 2007 scheme.

Key words: reportive nouns, translation, equivalents, monolingual/bilingual dictionaries.

Anca GÂTĂ, "Dunărea de Jos" University of Galati, ROMANIA

Indicators of Dissociation in French and their Romanian and English Equivalents

Dissociation is a concept introduced in Argumentation Theory by Perelman and Olbrechts-Tyteca (The New Rhetoric, 1958). It allows a speaker to change the notional starting points of a discussion. One of the indicators of dissociation is the adjective *true*. Dissociation allows the speaker to discard the old semantic contents corresponding to the initial notion and to propose a new semantic content as corresponding to the notion assigned this time the linguistic expression *the true X*. This is the prototypical formula corresponding to the mechanism of dissociation, but other indicators may also serve to identify a dissociation in context. Starting from the neo-rhetorical inventory of expressions used to introduce a dissociation, the present article suggests and discusses possible strategies of finding Romanian and English equivalents for the indicators of dissociation.

Key words: argumentation, argumentative technique of dissociation, equivalents in translation, semantic content, notional content

Diana IONIȚĂ, University of Bucharest, ROMANIA

What Is Said, Implicature or Impliciture?

The present paper, which takes Bach's (1994) distinction between 'what is said', implicature, and 'impliciture' as a starting point, shows that Grice's tests of non-detachability and cancellability are able to clarify the distinction among different elements of utterance meaning that are pragmatically determined.

We will establish that conversational implicature is cancellable and detachable, underlying Bach's concept of impliciture.

By using examples, we will emphasize the difference between what is *explicitly* said and what goes *implicit* in what is said.

Key words: impliciture, implicature, cancellability, explicit, implicit

Annamaria KILYENI, "Politehnica" University, Timisoara, ROMANIA

"Hocus-pocusing" the Body. Technology and Femininity in Print Ads

Based on a corpus of print advertisements in women's glossy magazines, the present paper is an attempt to capture the intimacy of the relationship between technology and the body. In the first part, we focus on the idea that print ads constitute a vast discursive site for the construction of the ideal feminine body through technology, and we argue that, in the world of advertising, technology has become an integral part of a woman's body. The second part of the paper centers on the sense of intimacy in the technological transformation of the female body that ads seem to cultivate.

Key words: body, femininity, print advertisements, technology, transformation, urgency

Virginia LUCATELLI, "Dunărea de Jos" University of Galați, ROMANIA

La langue des logiciels : problèmes de traduction

It is obvious that the most important pieces of software, those essential to the functioning of a computer in general, *but* also many others, are originally written in English. The paper focuses on the process of translating some of these computer programmes into several languages, from the standpoint of its conformity, accessibility and functionality.

Key words: localization, internationalization, linguistic module, translation, adaptation

Carmen MAFTEI-OPRIT, "Dunărea de Jos" University of Galați, ROMANIA

Eponyms in the Financial Vocabulary

The study of eponyms has represented an interesting and challenging research topic whose results have been published in several articles. The current investigation furthers our perspective on this particular lexical category, that of names of persons converted into common words, which may behave as nouns, adjectives or verbs. It is an exploration of a specific terminology – the financial one – in terms of structure (discussing recategorized and derived forms) and of classifications (taking into consideration “one-word” and “multi-word” patterns).

Key words: eponymic terms, eponyms, eponymy

Monica NĂSTASI, "Dunărea de Jos" University of Galați, ROMANIA

Cultural Models in Communication and Translation

I consider that language is an integral part of culture and the cultural factor has an utmost importance both in communication and translation. The cultural models proposed by Fons Trompenaars, Edward T. Hall and Gert Hofstede are very useful in understanding how culture functions. They suggest that the language that people speak influence their perception of reality. A perfect intercultural communication will never be possible as the speakers of the target language are not able to perceive reality the same way the speakers of the source language do. Therefore, the translator must know all the possible ways of rendering a certain concept into the TL (target language) and be faithful to the tradition in which he translates.

Key words: cultural model, language, translation

Iulia PARĂ and Judith MOISE, University of the West, Timisoara, ROMANIA

Translating Economic Texts

The specialist English terms used in business raise the question whether they should or should not be translated. The fields of business, technology and communication have developed rapidly, due to globalization and the changes in the political systems all over the world. In the practice of translation, we come across situations when, due to the capacity of English of expressing things in a more concise way, the text translated into Romanian is much longer, i.e. there is no quantitative equivalence. We shall exemplify the importance of context in choosing “the right word” with fragments taken out of the Romanian business newspaper *Ziarul Financiar*, edited both in English and Romanian, and by comparing the two versions we can illustrate how English words are used in some articles written in Romanian.

Key words: equivalence, translation, Anglicisms, business

Floriana POPESCU, "Dunărea de Jos" University of Galați, ROMANIA

An Approach to English Mathematical Eponyms

The use of personal names to refer to other signified than the persons themselves has been a practice since times immemorial. Although this word-creating practice has been inconsistently tackled in the literature of speciality, it has been alluded to here and there, but it has hardly considered scientific specialist or jargon eponyms. Electronic resources provided by the internet point to the mathematicians' interest either in creating and developing data bases or in describing the contributions of scientists all over the world to the progress of mathematics. This current linguistics-based contribution is part of a comprehensive study of specialist eponyms which focuses on the structure of mathematical eponyms.

Key words: adoptions, calques, eponymist, eponymism

Alexandru PRAISLER, "Dunărea de Jos" University of Galați, ROMANIA

Language, Power, Translation and Intercultural Communication

The many cross-cultural contexts and regional/global interaction specific to the contemporary scene have generated the need to reconsider the role and status of translations and translators. Firstly, it is a question of focusing on language management today: language change, language use, linguistic contamination/colonisation. Secondly, it is one of viewing text production, mediation and reception within the frame of the various power relations worldwide. Lastly, it is one of raising cultural awareness and having it communicated efficiently across frontiers of time and space.

Key words : language, power, politics, translation, communication

Mădălina RADU, "Costache Negri" National College of Galați, ROMANIA

On the Classification of Proverbs

Proverbs typically contain easily understood concepts and images that produce abstract interpretations that are applicable to many situations. They are cited as coming from a wider community rather than as originating with a specific author. Proverbs also function to establish, maintain and restore social relationships and to reinforce solidarity within a community. One means of differentiating proverbs would be classifying them according to different criteria, such as: metaphor and reality, pairs of contradicting proverbs, the continuous distribution of proverbs, perfect truth, part of the truth, and total departure from reality.

Key words: contradicting proverbs, metaphorical proverbs, perfect truth, part of the truth, total departure from reality

Gabriela SCRIPNIC, "Dunărea de Jos" University of Galati, ROMANIA

Etude lexicographique bilingue (français-roumain).

Le cas des verbes de rapport nier, démentir, rejeter

This study represents a lexicographic approach of three verbs which may be used to deny a reported propositional content. It aims at pointing out, based on their inherent and contextual traits, the quasi-fixed collocations in which the verbs are likely to occur as introducing reported knowledge. The lexicographic analysis is performed on two French dictionaries available online, namely *le Trésor de la langue française informatisé* and *le Larousse*, as well as on the French-Romanian dictionary belonging to Gheorghina Hanes in order to bring to the fore collocations such as *X nie la rumeur que / X denies the rumour that* and to highlight the degree to which these collocations are given equivalents in the bilingual dictionary. This study is part of a larger project that deals with the reported discourse as manifestation of the phenomenon of evidentiality.

This study is part of the research developed within the PN II PCE-IDEI 1209 / 2007 Project financed by the Romanian Ministry of Education, Research and Innovation.

Key words: lexicographic approach, reported knowledge, collocation, verbs of saying

Ana-Maria TRÂNTESCU, University of Craiova, ROMANIA

Syntactic Features of Legal Language

In the last few years, linguists have begun to recognize that professional sublanguages – such as legal language – have also important distinctive features beyond the lexical level. The most obvious differences may indeed be lexical, but there may also be syntactic and discourse features that are equally important.

This paper briefly presents some morpho-syntactic features of legal language: the frequent use of modal verbs, of impersonal and passive constructions, of adverbial phrases, the syntactic complexity and the syntactic discontinuity. The paper also deals with some problems concerning the translation of legal texts from the syntactic perspective.

Key words: impersonal constructions, nominalization, syntactic complexity, syntactic discontinuity

Daniela ȚUCHEL, "Dunărea de Jos" University of Galați, ROMANIA

Lexical Loan, Cultural Overtone

This article is lexically, semantically, and pragmatically concerned with stages in the adaptive and interpretive process relating to three categories of lexemes in Romanian vocabulary (cf. G. Ciobanu 2004): loan words, foreign loans and foreign words. An opening in discussing our examples will be

created towards applying the following concepts: andragogy, especially incidental learning and learning by impregnation (M. Knowles 1970); glossotopy (A. Beyrer 2009); downshift (L. Nicolae 2009 on metaphorical reduction of commitments); e-tagging (R. Zafiu 2009); eventually, our own conclusions about self-sufficiency and the new system (subsystems) of the words we need. Bilingual and particularly bilingualized (Laufer and Hader 1997) dictionaries could make larger room to the newcomers in the language. For the effectiveness of their comprehension, a number of entries will be tentatively worked out, consequential to this research.

Keywords: loanwords, impregnation, incidental/intentional learning, transmission by coaching, transmorphemization

Galați University Press

Editors: Elena Croitoru & Floriana Popescu

Proceedings of the 4th Conference *Translation Studies: Retrospective and Prospective Views*
8-9 October 2009, "Dunărea de Jos" University, Galați, ROMÂNIA

pp. 154-159

RÉSUMÉS

Eugenia ALAMAN, "Dunărea de Jos" University of Galati, ROMANIA

L'identification et la traduction de l'imparfait contrefactuel

Les études concernant le temps et l'aspect en général et le fonctionnement de l'imparfait contrefactuel, de politesse, de style indirect ou de rupture particulièrement, méritent une approche plus approfondie. Une raison principale en est le risque que les traducteurs peuvent courir, en attachant à l'imparfait contrefactuel un label mécanique et, en faisant ainsi surgir des interprétations ou effets de sens erronés.

Mots-clés: temps anaphorique, imparfait d'imminence, signification temporelle, imparfait de rupture, tiroir troncal

Oana CENAC, "Dunărea de Jos" University of Galati, ROMANIA

On Some Difficulties in Translating from English into Romanian

Cette étude se propose d'analyser le devoir du traducteur et les difficultés qu'il doit surmonter tout en essayant de trouver la meilleure traduction possible pour un texte traduit d'une langue source dans une langue cible. Outre cela, le traducteur doit avoir une intuition pointue dans les deux contextes culturels et il doit aussi avoir des connaissances compréhensives dans les deux langues aussi que dans les deux cultures touchées.

Mots-clés: compétence, équivalence, interprétation, objective, subjective

Mădălina CERBAN, University of Craiova, ROMANIA

Types of References – Achieving Cohesion by Creating Links between Elements

L'article se focalise sur les types de références utilisées dans le cadre du système fonctionnel. La référence est une relation qui s'établit entre des choses ou des faits, réalisée à des distances variées dans le texte. Même si d'habitude elle sert à relier des segments simples, qui ont une fonction dans le cadre de la phrase, elle peut transformer tout passage du texte en un actant phrasique. Notre attention est portée sur les deux types principaux de références : exophorique, qui renvoie à l'extérieur du texte, et endophorique, qui renvoie à l'intérieur du texte, tout en soulignant l'idée que les deux types de références ont pour fonction de montrer comment le message trouve sa place dans le texte, fonctionnant comme un élément de cohésion discursive.

Mots-clés: cohésion, référence, endophore, exophore, co-référence

Cristina CHIFANE, "Dunărea de Jos" University of Galati, ROMANIA

*The Systemic Interpretation of J. K. Rowling's Harry Potter and the Philosopher's Stone (1997)
and Stephenie Meyer's Twilight (2005)*

La langue a sans doute une structure à plusieurs niveaux. Lorsqu'elle transpose un tel texte de langue source en langue cible, tout traducteur professionnel doit tenir compte de l'organisation de la langue comme un système et doit aussi être constamment conscient de tous ses niveaux (phonétique, phonologique, morphologique, syntaxique, lexical et stylistique). L'étude met en évidence l'importance de l'interprétation systémique pendant le procès de traduction de deux fameux romans dédiés aux adolescents, „Harry Potter et la pierre philosophale” (1997) par J.K.Rowling et „Crépuscule” par Stephenie Meyer. L'analyse des mécanismes intérieurs qui fonctionnent aux différents niveaux linguistiques aideront le traducteur à déchiffrer l'intention au-delà de mots et de cette manière à offrir le meilleur équivalent.

Mots-clés: niveaux linguistiques, stratification, intonation, synonymie, figures de style, symbolisme

Ramona Agneta NEDEA (CIORANU), "Dunărea de Jos" University of Galați, ROMANIA

Advertising Language: Words that Trigger Feelings

Les premières fonctions du langage de la réclame sont d'attirer l'attention du grand public et de déclencher l'imagination. En utilisant des mots inaccoutumés ou stylisés, utilisant des propositions courtes et abruptes, les réclames ne fonctionnent pas seulement comme des signes linguistiques mais aussi comme des porteurs expressifs de messages.

En combinant les mots en réclames créatives, on fait plus que nommer un objet, une personne ou une situation, ces réclames expriment des sentiments. Les mots font plus que décrire des choses, ils communiquent des sentiments, des attitudes favorisant les associations, apportant des idées nouvelles dans notre raisonnement.

Mots-clés: réclames créatives, réclame, modalité

Mihaela CÎRNU, "Dunărea de Jos" University of Galați, ROMANIA

Die Anglizismen in den Medien – Mode oder Notwendigkeit?

La presse écrite est un organisme avec une évolution constante qui joue un rôle important dans la propagation des modèles linguistiques. Elle est aussi l'appui privilégié de l'innovation, parce qu'elle présente des faits exacts, adopte les innovations des langages spécialisés tout en créant des nouveaux mots à cause d'une nécessité de nommer de nouveaux objets, concepts et phénomènes, mais même à cause des raisons stylistiques ou du désir d'attraper les lecteurs

Mots-clés: Anglizmus, Fremdwort, Muttersprache, Redensarten, Sprachentlehnung, Sprachökonomische Faktoren, Weltsprache, Wortfelder

Alina CRIHANĂ, "Dunărea de Jos" University of Galați, ROMANIA

Du Récit parabolique et réécriture des mythes chez Th. Mann : La Mort à Venise

Considéré comme l'un des plus importants rémythologisateurs de la modernité, Thomas Mann offre, dans *La Mort à Venise*, tant une illustration du retour *du* mythe à travers une parabole sur la crise de l'Artiste dans le monde contemporain, qu'une du retour *au* mythe. A partir d'une série de matrices mythiques de référence (Apolo et Dionysos, Hermès, les mythèmes du décadentisme, Faust, etc.), l'écrivain procède à une ré-mythification de la littérature, sans se résumer à une « exhumation » des anciens scénarios archétypaux, mais par le truchement d'une réécriture inédite, souvent chargée d'ironie.

Mots-clés: archétype, mythe, parabole, roman moderne, transformations « mytho-phoriques »

Sofia DIMA, "Dunărea de Jos" University of Galați, ROMANIA

Contrastivité et traduction

L'étude contrastive des énoncés sources et de leur traduction a permis d'observer la présence des universaux de traduction discutés parmi lesquels on a distingué le remplacement des SN avec des propositions à verbe fini, le remplacement des phrases complexes, arborescentes, par des phrases plus courtes, le renforcement de la cohérence du texte traduit par ajout d'explications, l'explicitation de l'implicite de la langue source.

Mots-clés: cohérence du texte, l'explicitation de l'implicite de la langue source, universaux de traduction

Antoanelia Marta DUMITRAȘCU, "Dunărea de Jos" University of Galați, ROMANIA

and Richard R.E. Kania, Jacksonville State University, U.S.A.

Translating 'Crime' and 'Criminal' in Collocations

A partir de Larry J. Siegel et son résumé des théories, modèles et typologies de criminologie, cette communication se propose d'identifier les collocations où les mots **crime** et **criminel** sont employés soit comme des noeuds soit comme des collocations, aussi que faire un commentaire sur les problèmes qui arrivent dans la traduction de ces collocations de l'anglais au roumain.

Mots-clés: collocation, compétence collocationnelle, restrictions collocationnelles, crime, criminel

Raluca (BONTA) GALIȚĂ, University of Bacău, ROMANIA

Translating People's Feelings through Paraverbal Signs

Les signes paraverbaux se réfèrent aux particularités physiques, vocales de la communication orale. Ils peuvent provoquer des réactions affectives au-delà du sens des mots (ils peuvent intensifier ou même changer le message). Le message paraverbal, qui s'adresse plus au côté émotionnel des personnes qu'à leur raison, encourage ou intimide plus facilement que le message verbal. Notre ouvrage essaie d'analyser la manière dont l'affectivité et les émotions du sujet parlant peuvent être traduites par des signes paraverbaux dans quelques fragments de négociation. Nous essayons aussi de trouver les effets pragmatiques de ces signes sur l'interlocuteur et leur influence sur le progrès de la négociation.

Mots-clés: sentiments, négociation, la communication orale, signes paraverbaux, stylistique

Alina GANEA, "Dunărea de Jos" University of Galati, ROMANIA

Etude lexicographique bilingue (français-roumain): de la rumeur, du bruit et des cancans

L'ère de l'information est en pleine expansion. Malgré les multiples voies de communication dont la technicité peut assurer une réception ubiquitaire et donc une fidélité extrême, l'information, ou plus précisément sa transmission, connaît de nos jours les méandres les plus sinueux de son existence, vu que, plus que jamais, informer est devenu synonyme de contrôler. Dans ce contexte nous proposons cette étude lexicographique sur la série de noms *rumeur, bruit, cancan(s)* qui renvoient à la circulation clandestine de l'information non-vérifiée et qui se voient fréquemment distribuer dans le discours rapporté dans des structures telles *la rumeur, le bruit court que....* Notre démarche a en vue une investigation des définitions que ces termes reçoivent en relation avec l'activité d'emprunt énonciatif dans un corpus représentatif de dictionnaires français pour montrer ensuite de quelle manière ces termes sont adoptés et traités par les lexicographes bilingues.

Cette étude fait partie de la recherche développée dans le cadre du programme PNII – PCE – IDEI 1209 / 2007 financé par le Ministère Roumain de l'Education, de la Recherche et de la Jeunesse.

Mots-clés: bruit, cancans, discours rapporté, lexicographie bilingue, rumeur

Anca GÂTĂ, "Dunărea de Jos" University of Galati, ROMANIA

Indicators of Dissociation in French and their Romanian and English Equivalents

La dissociation est un concept introduit dans la théorie de l'argumentation par Perelman et Olbrechts-Tyteca (*Traité de l'Argumentation. La Nouvelle Rhétorique*, 1958). Cette technique permet au locuteur de changer les points de départ notionnels d'une discussion. L'un des indicateurs de la dissociation est l'adjectif *vrai*. La dissociation permet au locuteur d'écartier le contenu sémantique correspondant à la noton initiale et de proposer un contenu sémantique nouveau correspondant à la notion designée ainsi *le vrai X*. C'est la formule prototypique qui correspond au mécanisme de dissociation, mais d'autres expressions linguistiques appelées *indicateurs* peuvent servir à identifier une dissociation dans le contexte. À partir de l'inventaire néo-rhétorique des expressions utilisées pour introduire une dissociation, l'article présent suggère et discute des stratégies possibles de donner des équivalents roumains et anglais des indicateurs de la dissociation.

Mots-clés: argumentation, technique argumentative de dissociation, équivalents dans la traduction, contenu sémantique, contenu notionnel

Diana IONITĂ, University of Bucharest, ROMANIA

What Is Said, Implicature or Impliciture?

Ce texte, qui a comme point de départ la distinction que Bach (1994) fait entre « ce qui est dit » « implicature » et « impliciture », démontre que les tests de Grice sur la non-détachabilité et l'annulabilité sont à même de clarifier la distinction entre les différents éléments de signification énoncée qui sont pragmatiquement déterminés.

En soulignant le concept d'impliciture de Bach, nous voulons montrer que l'implicature conversationnelle est détachable et annulable.

En nous servant d'exemples, nous nous proposons d'accentuer la différence entre « ce qui est dit explicitement et ce qui est implicite dans ce qui est dit ».

Mots-clés: impliciture, implicature, annulabilité, explicit, implicite

Annamaria KILYENI, "Politehnica" University, Timișoara, ROMANIA

"Hocus-pocusing" the Body. Technology and Femininity in Print Ads

Basé sur un corpus de réclames trouvées dans des magazines féminins, le présent travail tente de capturer l'intimité de la relation entre la technologie et le corps. La première partie se concentre sur l'idée que ces publicités constituent un contexte vaste et fertile pour la création d'un idéal du corps féminin par la technologie ; et nous arguons que, dans le monde publicitaire, la technologie est devenue une part intégrante de ce même corps. La seconde partie souligne le caractère ponctuel de la transformation physique féminine qui semble être cultive au sein de ces réclames.

Mots-clés: le corps, féminité, réclames, technologie, transformation, *urgence*

Virginia LUCATELLI, "Dunărea de Jos" University of Galati, ROMANIA

La langue des logiciels : problèmes de traduction

Il est de toute évidence que les logiciels les plus importants, ceux qui sont indispensables au fonctionnement d'un ordinateur en général, mais aussi bien d'autres, sont rédigés à l'origine en anglais. L'auteur de ces réflexions se pose le problème de la traduction de certains de ces logiciels en plusieurs langues, sous l'aspect de sa conformité, de son accessibilité et de sa fonctionnalité.

Mots-clés: localisation, internationalisation, module linguistique, traduction, adaptation

Carmen MAFTEI-OPRIT, "Dunărea de Jos" University of Galati, ROMANIA

Eponyms in the Financial Vocabulary

Les éponymes représentent pour le chercheur un objet d'étude intéressant et stimulant et les résultats de la recherche dans ce domaine ont été déjà publiés dans des articles antérieurs. Notre travail se donne pour but d'approfondir l'étude de cette catégorie lexicale - celle des noms de personne convertis en termes communs qui peuvent être des noms, des adjectifs ou des verbes. On y analyse une terminologie spécialisée - celle du domaine financier - du point de vue de la structure (des formes dérivées et converties en d'autres catégories grammaticales) et des classifications (en prenant en compte des modèles mono et poly-lexicale).

Mots-clés: éponymes, termes éponymique, éponymie

Monica NĂSTASI, "Dunărea de Jos" University of Galati, ROMANIA

Cultural Models in Communication and Translation

Je considère que la langue est une partie intégrante de la culture et le facteur culturel a une plus grande importance tant dans la communication que dans la traduction. Les modèles culturels proposés par Fons Trompenaars, Edward T. Hall et Gert Hofstede sont très utiles pour comprendre comment fonctionne la culture. Ils suggèrent que la langue que les gens parlent influence leur perception de la réalité. Une communication interculturelle parfait ne sera jamais possible parce que les orateurs de la langue cible ne sont pas en mesure de percevoir la réalité de la même manière que les orateurs de la langue source. Par conséquent, le traducteur doit connaître toutes les possibilités de rendre un certain concept dans le TL (langue cible) et être fidèle à la tradition dans laquelle il traduit.

Mots-clés: modèle culturel, langue, traduction

Iulia PARĂ and Judith MOISE, University of the West, Timisoara, ROMANIA

Translating Economic Texts

La terminologie anglaise de spécialité utilisée en affaires soulève la question de savoir si elle devrait ou ne devraient pas être traduite. Le domaine des affaires, la technologie et de la communication se sont développées rapidement, en raison de la mondialisation et les changements dans les systèmes politiques du monde entier. Dans la pratique de la traduction, nous rencontrons des situations où, en raison de la capacité de l'anglais d'exprimer les choses d'une manière plus concise, le texte traduit en roumain est beaucoup plus longue, c'est à dire il n'y a pas d'équivalence quantitative. Nous allons illustrer l'importance du contexte dans le choix du terme propre dans les fragments prises du journal de la presse roumaine Ziarul Financiar, édité en anglais et en roumain, et en comparant les deux versions, nous pouvons illustrer comment les mots anglais sont utilisés dans certains articles écrits en roumain.

Mots clés: équivalence, traduction, anglicismes, affaires

Floriana POPESCU, "Dunărea de Jos" University of Galați, ROMANIA
An Approach to English Mathematical Eponyms

L'emploi des noms personnels pour faire référence à des autres signifiés que les personnes mêmes a été pratiqué depuis toujours. En dépit du fait que cette pratique de créer des mots a été constamment traitée dans la littérature de spécialité, on y fait des références exceptionnelles, mais on n'y inclut pas des éponymes scientifiques ou spécialistes. Des sources électroniques disponibles sur l'Internet démontre un intérêt constant des mathématiciens soit pour créer et renforcer des bases de dates, soit pour décrire les contributions des hommes de sciences autour du monde pour le progrès des mathématiques. Cette communication linguistique fait partie d'une étude plus comprehensive des éponymes spécialisés qui sont vise sur la structure des éponymes mathématiques.

Mots-clés: adoptions, calques, eonymist, eonymism

Alexandru PRAISLER, "Dunărea de Jos" University of Galati, ROMANIA
Language, Power, Translation and Intercultural Communication

Les nombreux contextes interculturels et l'interaction régionale/globale spécifiques à la scène contemporaine ont eu pour conséquence le besoin de reconsidérer le rôle et le statut de la traduction et du traducteur. Premièrement, c'est la question de se concentrer aujourd'hui sur le management de la langue: le changement de la langue, l'emploi de la langue, la contamination/colonisation linguistique. Deuxièmement, il s'agit de la production du texte, ainsi que de la médiation et la réception à l'intérieur des différentes relations de pouvoir partout dans le monde. Finalement, on pose le problème d'éveiller la conscience culturelle et de la communiquer au-delà des frontières du temps et de l'espace.

Mots-clés: langue, pouvoir, politique, translation, communication

Mădălină RADU, "Costache Negri" National College of Galați, ROMANIA
On the Classification of Proverbs

Les proverbes contiennent généralement des concepts et des images faciles à comprendre qui produisent des interprétations abstraites applicables à de nombreuses situations. Ils sont cités comme provenant d'une communauté plus large plutôt qu' émanant d'un certain auteur en particulier. Les proverbes aident aussi à établir, maintenir et rétablir les relations sociales et à renforcer la solidarité au sein d'une communauté. On peut différencier les proverbes en les classant selon de différents critères, tels que: la métaphore et la réalité, des paires de proverbes contradictoires, la distribution continue de proverbes, toute la vérité, une partie de la vérité, et l'éloignement de la réalité.

Mots-clés: proverbes contradictoires, proverbes métaphoriques, toute la vérité, une partie de la vérité, l'éloignement de la réalité

Gabriela SCRIPNIC, "Dunărea de Jos" University of Galati, ROMANIA
*Etude lexicographique bilingue (français-roumain).
Le cas des verbes de rapport nier, démentir, rejeter*

Cette étude traite des verbes qui consistent à nier le contenu propositionnel rapporté dans une perspective lexicographique franco-roumaine afin de faire ressortir, compte tenu de leurs traits inhérents et contextuels, les syntagmes quasi-figés dans lesquels les verbes apparaissent comme introduisant l'information rapportée. L'analyse lexicographique s'effectue sur deux dictionnaires français accessibles en ligne, à savoir le Trésor de la langue française informatisé et le Larousse, et le dictionnaire bilingue français-roumain de Gheorghina Haneș dans le but de mettre en évidence les possibles collocations du type *X nie la rumeur que*, ainsi que le degré auquel ces collocations trouvent des correspondants dans le dictionnaire bilingue. Cette étude s'inscrit dans un travail plus large qui porte sur le phénomène de médiativité dont l'une des manifestations est le discours rapporté.

Cette étude fait partie de la recherche développée dans le cadre du Projet PN II PCE-IDEI 1209 / 2007 financé par le Ministère Roumain de l'Education, de la Recherche et de l'Innovation.

Mots-clés: comportement syntaxique, étude lexicographique, sémantisme verbal, séquence quasi-figée, verbe de parole

Ana-Maria TRÂNTESCU, University of Craiova, ROMANIA

Syntactic Features of Legal Language

Les derniers temps, les linguistes ont commencé à reconnaître que les langues de spécialité, comme le langage juridique, présentent des traits distinctifs significatifs au-delà du niveau lexical. La plupart de ces différences sont d'ordre lexical, mais il y a aussi des caractéristiques syntaxiques et pragmatiques qui sont tout aussi importantes.

Notre article se propose de présenter brièvement quelques caractéristiques morphosyntaxiques du discours juridiques : l'usage fréquent des verbes modaux, des constructions passives et impersonnelles, des subordonnées circonstancielles de même que la complexité et la discontinuité syntaxiques. Un autre objectif vise la présentation de la traduction des textes juridiques dans une perspective syntaxique.

Mots-clés: constructions impersonnelles, nominalisation, complexité syntaxique, discontinuité syntaxique

Daniela TUCHEL, "Dunărea de Jos" University of Galati, ROMANIA

Lexical Loan, Cultural Overtone

Cet article est une approche lexicale, sémantique et pragmatique des différentes étapes des procès adaptatifs et interprétatifs et leur relation avec les trois catégories de lexèmes dans le vocabulaire roumain récent: emprunts, emprunts étrangers et mots étrangers. Les conclusions discuteront l'idée de l'auto-suffisance et le nouveau système (sous-systèmes) que les mots roumains utilisent.

Mots-clés: bilingualisation, emprunt, enseignement, procès adaptatif, transmorphémisation