TRANSLATION STUDIES.
RETROSPECTIVE AND PROSPECTIVE VIEWS

Proceedings of the 4th Conference
Translation Studies: Retrospective and Prospective Views

8 – 9 October 2009
"Dunărea de Jos" University of Galați, ROMANIA

(6th volume)

TRANSLATION STUDIES.
RETROSPECTIVE AND PROSPECTIVE VIEWS

Editors	Elena **CROITORU** Floriana **POPESCU**
Managing Editor	Antoanela Marta **DUMITRAŞCU**
Editorial Assistant (for this issue)	Lidia Mihaela **NECULA**

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This issue includes a selection of the papers presented at the International Conference
Translation Studies: Retrospective and Prospective Views
8 – 9 October 2009
"Dunărea de Jos" University of Galați, ROMANIA

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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 rationale for the study being done and the ultimate responsibility of the content.

Each issue 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 our colleague, Dr. Gabriela Iuliana Colipcă 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

TRADUIRE LES JEUX DE MOTS, ENTRE DEFI, COURAGE ET (MAL)ADRESSE

Carmen ANDREI

Introduction

Les jeux de mots sont un phénomène très répandu dans la presse, la publicité, la littérature, la communication quotidienne. Ils sont mentionnés, les calembours surtout, dans les ouvrages de rhétorique classique et ont fait également l'objet d'études ponctuelles en psychanalyse[1]. Spécialistes en linguistique et écrivains ne se mettent pas d'accord sur la pratique des jeux de mots, la fonction et l'effet sur auditeurs et lecteurs, de sorte que certains les considèrent injustement comme des figures tout à fait méprisables et caractéristiques d'un niveau de langue des plus vulgaires.

1. Les jeux de mots : définition, caractéristiques, fonctions, typologies

Les jeux de mots recouvrent des jeux *avec* et *sur* les mots. Ils jouent plutôt avec la langue dans le cas du divertissement verbal et plutôt sur les mots dans le cas des calembours, des anagrammes ou des contrepèteries. Le code est utilisé pour produire de nouveaux mots inattendus ou reprendre des mots déjà existants, mais en transgressant leurs règles d'emploi habituelles. Un jeu de mots est en général n'importe quel jeu de langue qui manipule les mots ou des sonorités, et en particulier celui qui consiste à créer deux mots ou phrases homophones (le plus souvent humoristique) ayant un sens différent. Si le jeu de mots résulte d'un hasard malencontreux, on parlera de *kakemphaton*.

L'expression française **jeu(x) de mots** induit particulièrement en erreur en faisant croire, d'une part, que s'il y a **jeu de mots**, il n'y a pas **jeu** d'esprit. Les aspects non-verbaux, ainsi que le rôle dans le texte de ce dernier peuvent s'estomper. Le jeu de mots n'est pas simplement un effet de style, une seule décoration superficielle ou un « accident de langue » (Henry 2003 : 70), un fait du hasard. Ce qui compte avant tout, ce n'est pas sa forme, mais sa fonction textuelle et la réaction qu'il suscite. C'est pourquoi, pour la traduction dans une autre langue, avant de chercher les termes correspondants, il convient de s'interroger tout d'abord sur l'intention de son géniteur et la « mission » que celui-ci lui assigne. Le terme de « *divertissement verbal* » (Henry 2003 : 74) serait sans doute plus approprié dans bien des cas. On ne peut pas réduire le jeu de mots à un jeu de sonorités, à un seul de ses aspects et passer à côté l'effet qu'il produit dans l'oreille et dans l'esprit du lecteur.

Les traducteurs sourciers, fidèles au principe de l'équivalence, donnent la traduction des jeux de mots comme impossible, ou admettent à la limite qu'il ne s'agit pas de traduction proprement dite sans raffiner pour autant la définition de cette « autre chose/autre pratique». Vu que la traduction des jeux de mots, comme tout autre cas de traduction, ne signifie pas rendre « mot à mot ou sens pour sens » (opposer les « mots » aux « sens » [2]), elle ne se limite pas au simple transcodage du message. Ce qui s'avère difficile à rendre, c'est l'aspect qui touche à la connivence culturelle, aux allusions et aux références situées au-delà du texte. Leur réexpression en langue cible implique donc tout « un foisonnement de connotations qu'il ne saurait être question pour le traducteur d'arbitrer ». (Henry 2003 : 66)

1

Notre postulat de départ est que la traduction des jeux de mots devrait tenir compte du fait qu'un traducteur n'envisage aucunement seule la signification explicite des mots, qu'il ne se contente pas d'une analyse du jeu de mots au niveau dénotatif. Nous considérons que dans la traduction des jeux de mots fonctionne à plus d'un titre la théorie générale des traducteurs ciblistes, adeptes du principe des correspondances, théorie qui se résume *grosso modo* comme suit: « Traduire, c'est tout d'abord lire correctement, avec l'œil de l'exégète averti (un œil de mouche), avec l'oreille de l'interprète musical, avec la sensibilité de l'artiste, dans un souci de fidélité polysémique. Ensuite, traduire, c'est produire le même effet dans la langue d'arrivée. » [3]

Le traducteur des jeux de mots fait œuvre de maçon : après une analyse textuelle approfondie, il déconstruit la structure, pièce par pièce, pour la reconstruire dans sa langue maternelle selon le même mécanisme tout en veillant à produire, nous insistons sur cet aspect important, *le même effet*, comme le souligne Jacqueline Henri : «Tout ce qui peut être dit dans une langue, on peut le dire dans une autre, sauf si la forme est un élément essentiel du message » (Henry 2003 : 78). Dans ce sens, *l'adaptation* s'avère une stratégie, une technique ou encore une opération absolument nécessaire dans la pratique traduisante pour ajuster le texte à ses conditions de réception.

Les caractéristiques principales d'un jeu de mots sont l'originalité et la concision. L'expérience et le talent du traducteur travaillent de concert pour la réussite stylistique de la traduction d'un jeu de mots.

Nous identifions dans la construction des jeux de mots plusieurs **fonctions du langage** telles que :

a. la fonction métalinguistique - parce qu'ils « constituent une utilisation surintensive du langage : ils sont faits des mots qui existent dans une langue donnée et s'inscrivent dans celle-ci, mais en même temps ils se servent de la langue comme d'un objet pour la déformer et briser ses conventions. » (Henry 2003 : 32)

b. la fonction poétique - parce qu'à travers les émotions qu'ils véhiculent, ils établissent des rapports interhumains (Henry 2003 : 35). Alors, communiquer par le truchement des jeux de mots, c'est aussi amuser, choquer, accrocher, séduire, interroger, etc. Ces effets se retrouvent fréquemment dans les titres, les publicités ou les slogans en tous genres qui exploitent les jeux de mots.

c. la fonction ludique – les jeux de mots provoquent le rire, divertissent, peuvent «détourner l'esprit d'un sens donné pour en faire surgir un autre par métaphorisation ou démétaphorisation » (Henry 2003 : 36). Les jeux de mots ne sont pas forcément ou simplement humoristiques, mais plutôt spirituels.

d. la fonction économique – la structure concise et implicite d'un jeu de mots fait preuve d'une forme raccourcie du langage ; l'exemple à l'appui sont les mots-valises, qui permettent d'exprimer deux mots/idées en un seul terme.

e. la fonction de complicité. Beaucoup de jeux de mots ont un sens manifesté et un sens caché (ils contiennent une allusion qui relève d'un fait de connivence culturelle). Il faut donc que le lecteur « entre » dans le texte pour saisir l'implicite et le raccourci, il peut aussi saisir des perches qui permettent d'activer son esprit, de maintenir son attention et son intérêt en alerte, et de le rapprocher du sujet du texte : «Il incombe alors au traducteur d'un tel écrit de s'efforcer de restituer ces passerelles entre l'auteur et le lecteur sous peine de lui faire perdre son caractère coopératif et, certainement de le dénaturer ». (Henry 2003 : 40)

Les jeux de mots sont donc des techniques littéraires où les mots sont employés pour faire ressortir des sonorités qui amusent ou un sens qui suscite l'intérêt. Ils sont classés en de nombreuses catégories. Parmi les plus connues on retrouve **les anagrammes** (technique qui permet à partir d'un mot d'en créer un nouveau en permutant les lettres), **les charades**, *les palindromes* (mot ou phrase que l'on peut lire dans les deux sens), **le faux proverbe**, ou encore

l'oxymore. Il est difficile d'établir une classification en catégories étanches, car elles se recoupent, ce qui peut être un indice en faveur de leur traduisibilité.

La distinction entre *les jeux de mots ponctuels* et *les jeux de mots qui constituent un élément du système d'écriture du texte* a, elle aussi, une importance dans la traduction. Les premiers, moins nombreux dans un texte, ont un impact local et accessoire, tandis que les seconds orchestrent un projet réfléchi. Il est donc impossible d'aborder la traduction du texte sans avoir préalablement décodé la matrice de l'original.

Dans l'ouvrage *Les Jeux de mots,* Pierre Guiraud (1976) opte pour une classification en bipolaire en : **jeux avec les mots** (les bouts-rimés, les charades, les mots croisés) et **jeux sur les mots** (les calembours). Ces derniers se classifient à leur tour en : *calembours in praesentia* («doux présent du présent ») et *calembours in absentia* («aux grands mots, les grands remèdes »).

2. (In)traduisibilité des jeux de mots ?

Les jeux de mots passent encore pour un des obstacles majeurs à la traduisibilité totale. Une des grandes raisons pour lesquelles certains auteurs jugent qu'ils sont intraduisibles relève de la linguistique, tant diachronique que synchronique. Les arguments de la première catégorie qui touchent à l'évolution des langues, consistent généralement à dire que la similitude ou la ressemblance phonique de deux termes est le fait du hasard, lequel ne peut se reproduire pour les termes correspondants dans une autre langue. Cet argument néglige le fait que les langues n'ont pas évolué isolément les unes des autres [4]. Il existe aussi une autre catégorie de termes semblables d'une langue à une autre et donc susceptible de permettre de conserver, dans la traduction, le même jeu de mots que celui de départ : les emprunts, comme un fait d'une mode ou d'une véritable lacune (ou trou lexical) dans la langue cible ou tout simplement une solution pour simplifier la tâche du traducteur. Dans cette catégorie entrent les noms d'aliments, de boissons, de vêtements «internationalisés», comme *pizza, hamburger, tequila, vodka* etc., y compris les noms propres, qui sont bien souvent empruntés ou simplement adaptés aux caractéristiques de chaque langue. A part les arguments qui nient la traduisibilité des jeux de mots parce qu'ils méconnaissent l'évolution des langues, on en trouve d'autres qui fondent la même réfutation sur une mauvaise compréhension de ce que sont les jeux de mots. Dans bien des cas, les auteurs concernés ont eu une vision réductrice des jeux de mots, qui se limite aux jeux de mots sur des plurivalences (calembours), en négligeant les autres catégories. Le mot est vu comme signifié, message, idée, contenu, tandis que l'aspect sonore, le signifiant, n'est pas considéré comme partie intégrante. Ce genre d'argument rejoint aussi la dichotomie établie par les rhétoriciens anciens entre « *les figures de mots et les figures de sens* » (Henry 2003 : 72), ces dernières étant considérées comme seuls instruments pertinents dans l'analyse de la créativité.

Dans le livre *A Linguistic Theory of Translation*, Catford présentait les limites de la traduisibilité : « Il y a généralement intraduisibilité linguistique lorsqu'une ambiguïté particulière au texte en langue-source est un élément fonctionnellement pertinent – par exemple dans les jeux de mots en langue-source. » (Catford 1967, cité par Henry 2003 : 74)

Mais l'ambiguïté est bien un fait de langue des plus intéressants, donc le défi est lancé. En ce qui concerne les traductions automatiques, Catford écrit qu'un jeu de mots est linguistiquement intraduisible : un ordinateur ayant à traduire un jeu de mots ne peut faire mieux que de chercher, dans la langue cible une ambiguïté qui corresponde à celle de la langue source et qui pourrait jouer le même rôle dans le texte et ferait également sourire, rire ou applaudir les lecteurs. A son tour, dans son livre *L'Homme de paroles. Contribution linguistique aux sciences humaines* (1985), le grand linguiste Claude Hagège parle de jeux de mots comme des jeux verbaux qui sont par définition intraduisibles, sauf dans la situation où

les contextes culturels sont assez proches ou les lexiques sont assez voisins pour permettre des calques et des rapprochements (Hagège 1985 : 49-50)[5].

Selon le rhétoricien du XVIIᵉ siècle, Jacques Callières, la traduisibilité est le principal critère de détermination de la qualité d'un mot : « La première et la plus certaine règle, pour distinguer un bon mot d'une fausse pensée, est qu'il puisse être traduit en toutes sortes de langues sans rien perdre de sa justesse et de son agrément » (cité par Guiraud, 1976 : 102). Cette focalisation sur l'aspect superficiel du jeu de mots, sur son signifiant, néglige la fonction et l'effet. Ces auteurs ne voient dans le jeu de mots qu'un jeu de sonorités.

Un autre linguiste et traductrice, Marina Yaguello admet l'existence des jeux de mots dans toutes les langues. Elle considère que le français est plus que toute autre langue propre au mot d'esprit, au calembour, au jeu de mots et que « toutes les langues autorisent le jeu, mais leur traduction n'est presque jamais possible » (*apud* Henry 2003 : 82).

Hans Teichmann semble se contredire à ce sujet. Il plaide pour la traduisibilité universelle, parce que la traduction doit être une question de contexte, non pas de mots isolés. La traduction est possible parce que le lecteur en langue cible peut comprendre grâce à son intelligence et au contexte. Deux spécialistes dans la traduction la *Bible*, Nida et Taber dans *The Theory and Practice of Translation* (1969) traitent le problème de la traduction des jeux de mots qui y sont nombreux. Ils défendent la stratégie qui vise à privilégier le message aux dépens de la forme et à abandonner donc en même temps le « *sens* » que peut avoir la forme dans des cas pareils. Leur théorie s'étend à tout ce qu'ils appellent les « particularités stylistiques du texte » : la forme des versets, les rythmes, les rimes, les acrostiches (cité par Henry 2003 : 84).

Pour finir notre mise au point théorique sur la définition, les fonctions et les typologies des jeux de mots, nous proposons une application pratique de nos propos : la traduction d'un célèbre sketch, *Caen* de Raymond Devos dont nous commentons et argumentons ponctuellement les solutions traductives [6] :

1ʳᵉ séquence

J'avais dit, « Pendant les vacances, je ne fais rien !... Rien ! Je ne vais rien faire ». Je ne savais pas où aller.	Mi-am spus : "în vacanţă n-o să fac nimic!... Da' nimic! N-o să fac nimic. Habar n-aveam unde să mă duc.
Comme j'avais entendu dire : « A quand les vacances?... A quand les vacances ?... » Je me dis: « Bon !... Je vais aller à Caen... Et puis Caen!... ça tombait bien, je n'avais rien à y faire. »	Şi cum tot auzeam : « Î-s mulţi în vacanţă ? Î-s mulţi în vacanţă ?», mi-am spus: « Bun, mă duc la *Smulţi*… Da, la Smulţi !... merge, acolo n-am nimic de făcut.

Le jeu de mots entamé, future source de confusions et de malentendus est construit sur les homonymes de :

a/ [kã] – *quand* = adverbe temporel et *Caen* = ville de France ;
b/[ka:R] – *quart* = ¼ et tôle, lieu de l'arrestation et *car* = bus ;
c/[sɛt] – *sept* = heure, chiffre et *Sète* = ville de France.

L'ignorance profonde du touriste est évidente dans la dernière phrase de cette première séquence. Pour produire en roumain le même effet comique de l'équivoque, dû à l'homonymie répétitive, nous avons choisi le village de *Smulţi*, situé dans le département de Galaţi, Roumanie, tout en veillant à construire en roumain les mêmes jeux de mots à partir des homophones que *Smulţi* engendre.

2ᵉ séquence

Je boucle la valise... je vais pour prendre le car...	Îmi fac valiza… şi mă hotărăsc să iau autobuzul.
Je demande à l'employé :	Întreb la ghişeu :
- Pour Caen, quelle heure ?	- La ce oră Smulţi ?

- Pour où?

- Pour Caen !

- Comment voulez-vous que je vous dise quand, si je ne sais pas où?

- Comment ? Vous ne savez pas où est Caen?

- Si vous ne me le dites pas !

- Mais je vous ai dit Caen !

- Oui !... mais vous ne m'avez pas dit où !

- Monsieur... je vous demande une petite minute d'attention ! Je voudrais que vous me donniez l'heure des départs des cars qui partent pour Caen!

- !!

- Is mulți la orice oră.

- Când exact?

- Depinde de oră. Mai mereu.

- Și cât costă biletul?

- Unde ?

-Cum unde? Unde? *Smulți* !

-Vreți un bilet unde-*s mulți* ?

-Da.

-Păi... unde anume ați prefera ?

-La Smulți, spre barieră, în nordul orașului.

-Da, da' nu mi-ați spus unde.

- Dom'le, vă rog să mă urmăriți puțin. Aș vrea să-mi spuneți ora plecării autobuzului către Smulți.

Smulți (nom du village, au pluriel en roumain) et *îs mulți* (il y en a beaucoup ; combien de billets ? êtes-vous nombreux ?) enchaîneront des jeux de mots successifs. Au toponyme requis par le touriste, l'employé stupide ou simplement distrait, ennuyé, demandera le nombre de billets à livrer ou, moins vraisemblablement, s'il donne un billet vers une destination où vont beaucoup de personnes.

3ᵉ séquence

- Enfin !... Caen!... dans le Calvados!...

- C'est vague !

- ... En Normandie!...

- Ma parole ! Vous débarquez !

- Ah !... là où a eu lieu le débarquement!... En Normandie ! A Caen...

- Là !

- Prenez le car. Il part quand?

- Il part au quart.

- !!... Mais (regardant sa montre)... le quart est passé ! Ah ! Si le car est passé, vous l'avez raté.

- Aha! La Smulți ? În satul Smulți ? în Galați!

- Da ! Acolo !

- În Moldova.

- O, Dumnezeule! Descălecați ! acolo unde-a fost descălecarea, în Moldova. La Smulți…

- Da, acolo !

- Da' luați autobuzul. Când pleacă?

- Pleacă și c-un sfert.

- Cum ? (uitându-se la ceas). Da' sfertu' a trecut. Autobuzul a plecat, deci l-ați pierdut.

Une fois situé Caen dans l'aire géographique, en Normandie, l'employé fait une démonstration de culture géopolitique : la fin de la seconde guerre mondiale est marquée par le débarquement des Alliés en Normandie. Puisque la traduction littérale n'aura aucunement le même effet sur un auditeur-lecteur roumain, nous avons choisi de renvoyer à un autre fait de connivence culturelle, important pour les Roumains, « la descente du cheval du prince Dragoş » qui marque le moment historique de la fondation de la Moldavie.

4ᵉ séquence

- ! !... Alors... et le prochain?

- Il part à Sète.

- Mais il va à Caen?

- Non il va à Sète.

- Mais, moi, je ne veux pas aller à Sète... Je veux aller à Caen !

- D'abord, qu'est-ce que vous allez faire à Caen?

- Rien !... rien !... Je n'ai rien à y faire !

- Alors, si vous n'avez rien à faire à Caen, allez à Sète.

- !!... Qu'est-ce que vous voulez que j'aille faire à

- Și când e următorul ?

- Pleacă la *Sâmbata*.

- Da' ajunge și la Smulți ?

- Nu, merge la Sâmbata.

- Da' eu nu vreau să merg la Sâmbata. Vreau s-ajung la Smulți.

- Ia spuneți, ce vreți să faceți la Smulți ?

- Nimic !... da' nimic ! N-am nimic de făcut !

- Atunci dacă tot n-aveți nimic de făcut, duceți-vă la Sâmbata.

- De ce ? Ce tot vreți să fac la Sâmbata ?

5

Sète?
- Prendre le car !
- Pour où?
- Pour Caen.
- Comment voulez-vous que je vous dise quand, si je ne sais pas où !...
- Comment !... Vous ne savez pas où est Caen?
- Mais si, je sais où est Caen !... Ça fait une demi-heure que je vous dis que c'est dans le Calvados !... Que c'est là où je veux passer mes vacances, parce que je n'ai rien à y faire !
- Ne criez pas !... Ne criez pas !... On va s'occuper de vous.
- Il a téléphoné au Dépôt.
- Mon vieux !... (Regardant sa montre):
A vingt-deux, le car était là.
Les flics m'ont embarqué à sept... Et je suis arrivé au quart. Où j'ai passé la nuit! Eh, bien ! De cette histoire de Caen !... je n'en suis pas encore revenu. »

- Să luați autobuzul pentru Smulți.
- Is mulți ?
- Da, Smulți.
- Când ?
- Sâmbata.
- Asta-i bună ! Nu știți unde-i Smulți?
- Ba da, știu unde-i Smulți. De jumătate de oră vă tot spun de Smulți, în Galați. Că vreau să merg acolo în vacanță că acolo n-am neam de făcut !
- A, îs mulți în Galați, din neam.
- Da' nu țipați !... Nu mai țipați !... O să chem pe cineva să se ocupe de dumneavoastră.
- A sunat la centru.
- O, Doamne ! (uitându-se la ceas) :
La și 22 autobuzul mai era acolo. Polițiștii m-au săltat și m-au dus la 2 și-un sfert, la răcoare unde am stat până sâmbată. Ei bine, din povestea asta cu Smulți încă nu mi-am revenit. »

Pour l'opposition Caen-Sète, nous avons construit *Smulți - Sâmbata* (petite commune roumaine du département de Bistrița-Năsăud) pour des raisons simplement homophoniques qui permettent par la suite l'ambiguïté temporelle et spatiale : *sâmbata (ă)* (6e jour de la semaine) - *Sâmbata* (village). La rivalité culturelle des deux villes françaises est annulée dans la traduction roumaine à défaut d'un parallèle toponymique. Un second jeu de mot est construit en roumain sur *neam* = parent (à visiter) et guère, pas du tout.

Conclusion

Les jeux de mots peuvent être traduits ponctuellement, isolément, avec une certaine autonomie fonctionnelle, ou comme des éléments du système d'écriture du texte dans lequel ils se trouvent. Il y a quatre types de traduction des jeux de mots, en fonction du maintien ou non à l'original du même type de jeu de mots : la traduction **isomorphe** (identique), la traduction **homomorphe** (semblable), la traduction **hétéromorphe** (différente) et la traduction **libre**. Les traducteurs chevronnés qui ne réussissent pas à traduire le jeu de mots au même endroit, préfèrent le laisser de côté dans un premier temps et, dans un second temps, créer le même effet plus loin ou ailleurs.

Les traducteurs et les traductologues intéressés à poursuivre la réflexion sur la traduction des jeux de mots pourraient s'aventurer sur la piste des parallèles. A titre d'exemple, une des grandes caractéristiques communes aux jeux de mots et à la poésie est que ces deux formes de langage constituent des écarts par rapport à la norme, une libération de certaines conventions, en détournant du strict utilitaire, avec des effets d'allitération, d'inversion, de surprise, d'amusement, d'admiration, etc. Dans les deux cas l'intention de l'auteur est motivée, les associations, les images et l'appel aux «figures», l'emploi des structures formelles langagières visant au-delà du référent.

Notes

[1.] Voir à titre d'exemple l'étude de Freud, Der Witz und seine Beziehung zum Unbewussten, dont il existe deux traductions françaises, Le Mot d'esprit et ses rapports avec l'inconscient, de 1930, et Le Mot d'esprit et sa relation à l'inconscient, de 1988. L'auteur parle « des jeux obtenus par condensation accompagnée d'un mot mixte ».
[2.] Voir Oustinoff, M. (2003) *La traduction*, Paris: PUF.

[3] Voir Plassard, F. (2007) *Lire pour traduire*, Paris: Presses Sorbonne Nouvelle.

[4] Il arrive souvent que dans deux langues d'une même famille, les mots désignant un même référent soient identiques (« muro » et « mur » en italien et en français). Dans de telles situations, il n'est alors exclu que « l'accident » noté dans une langue ne soit reproductible quasiment à l'identique dans l'autre.

[5] Il est pourtant intéressant de savoir qu'au XIIe siècle, un philosophe qui a été exégète biblique du nom Moise Maïmonide avait déjà une vue des jeux de mots. Il parle de la fonction du jeu verbal de susciter, par l'étymologie ou la sonorité d'un mot, une association d'idée avec un autre mot qui est sémantiquement pertinent. *Apud* Henri, 2003 : 77.

[6] L'enregistrement audio ou vidéo pourrait être utilisé à l'appui de la traduction. Le comédien français d'origine belge use du paraverbal qui renforce l'humour de la saynète.

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TECHNICAL WORDS, CORPORA AND TRANSLATION STUDIES

Ionela BATOG

The present study aims at offering a short insight into the applications of corpora in specialised translation together with predicting future advances in text analysis and translation. Nowadays, given the scientific and technological progress, as well as the higher and higher complexity of the cultural, social and political context we live in, the translator's task of translating specialised texts becomes more and more difficult. So are the obstacles (s)he has to face and overcome in crossing the linguistic and cultural borders. Thus, one of the aspects which are worthwhile mentioning is that most of the new terms and collocations which are very frequent in the contemporary literature specific to a field are not included in the bilingual or multilingual dictionaries, the translator's task being so much the more complex and challenging.

As far as the English language is concerned, the term *technical* is not strictly used to refer to 'the language of techniques', but it also includes *specialised words*. Scientific and technical translation taken as a whole is an "error", as Byrne (2006: 7) states, because scientific translation does not imply the same strategies and the same difficulties to be overcome by the translator. Thus, not being the same, they cannot be compared on an equal footing. "Scientific translation relates to pure science in all of its theoretical aspects, while technical translation relates to how scientific knowledge is put to practical use" (Byrne 2006: 7-8).

Both written and spoken materials specific to a certain scientific or technical domain represent a corpus. A large body of text is considered a corpus. During the last decades, studies in corpus linguistics have advanced, the term 'corpora' being also associated with machine translation.

As a corpus-based research method, componential analysis has been widely used by researchers and translators in studying texts, providing useful lexical data necessary for assigning adequate meaning to lexical items. However, presently, "we are at the threshold of a new era of English language studies" (Crystal 2003: 436), this being due to the latest technological progress in the field. Therefore, we can state that a new type of interaction has been created: text-human-computer interaction. Corpora data bases bring further information in language and text linguistics, facilitating rapid access to whole texts or to whole sections of texts for linguists, translators and learners of language. Translators should, therefore, proceed to a careful analysis of the text having as a helpful tool the corpora word banks which may be a starting point in the attempt of providing equivalence on the linguistic level as well as transferring meaning in the target language (TL).

Corpus linguistics research developed with *Survey of the English Language*, directed by Randolph Quirk, which was the first corpus of the English language data that was compiled starting with the year 1960 (Crystal 2003: 438) and reinforced in the 1980s, through the development of computer language corpora banks or machine-readable corpora such as Brown corpus in the 1960s by Henry Kucera and Nelson Francois (Kirsten 2004: 85).

Nowadays, linguists are offered tools that were not even dreamed of 20 years ago. Computational technologies facilitate text study and rapid access to a multitude of texts in

different languages. Breaking language barriers and offering access in the era of technology has raised the interest in automatic and semiautomatic translation.

As early as the year 2001, Kilgarriff has raised the issue of corpora comparison and invokes the need for strategies for describing and comparing corpora (Kilgarriff 2001: 232). Kilgarriff (2001) initiates a model for measuring corpora and finding similarities in different varieties of text from selected corpora. Since then, the interest in statistical approach and machine translation has increased rapidly leading to well designed corpora addressing the specific needs.

As Newton (1992) argues, computer assisted translation can be very efficient, but it also has faults, being unable to compensate for human errors. In addition, it can never render the expressiveness and subtleties which only the human translation can. Scientific and technical texts can be handled efficiently and profitably using computers (Newton 1992: 7-8) due to the simple syntax they contain and the lack of deviation from language norm.

The possibility of using Machine Translation in translating technical texts was done through technical devices such as PACE (Perkins Approved Clear English). MT has been proved to be useful in translating texts that contain a simple syntax and no deviances from the norms (Newton 1992: 47-48).

Moreover, the output of MT requires in most cases post-editing and revising by a professional translator in order to render the right interpretations for the coherence of the text and in order to make the right choices in terms of grammar, semantics, pragmatics, register and style. This is because it is a well-known fact that computers have great difficulties in extracting the right equivalent from the dictionary.

Terminology management is vital in translating specialised texts. As a matter of fact, the term itself English for science and technology presupposes a stock of vocabulary items, grammatical forms, and functions which are common to the study of science and technology. However, computer assisted translation can be done only by backing it up with the skilful eye of a linguistically and culturally competent translator, since any stretch of language may offer one type of difficulty or another, if not more.

On this line of thinking, it is almost impossible to work out hard and fast rules for translation covering all subtleties and difficulties, but a minute dynamic contextual analysis, a translation – oriented text analysis (Croitoru 1996: 133), followed by a translation evaluation is necessarily made.

In general, translation difficulties involve the difficulties of learning to use a language both receptively and productively, which is rooted in the distinction between productive (encoding) and receptive (decoding) linguistic performance and competence. In particular, the translator may be taken in by some surface similarities between the two languages in contact in cases where there is none, for example where cognates occurring in both languages are not translation equivalents, i. e. the so called false friends.

Besides, it is obvious that the goal of semantics is to explain how the sentences of a language are understood, interpreted and related to states, processes and objects. Of the two necessary orientations towards the description and explanation of meaning, i.e. 1. an understanding of the relationship of form to form within the code, and 2. an understanding of the formal structures of the code in the communicative context of use, the translator particularly needs the latter.

This is all the more important as the language for science and technology is a restricted repertoire of words and expressions selected from the whole language because that restricted repertoire covers every requirement within a well-defined context, task or vocation. On the one hand, this functional language uses specific vocabulary items that do not occur in other fields, but the syntax is not restricted.

On the other hand, there are vocabulary items occurring in other functional languages but with a (completely) different meaning. Mention should be made that a large number of

words belonging to the general language are widely used in English for specific purposes in general, and in English for science and technology, in particular. Such a language is used for the unambiguous transfer of information, being related to a specific field, precise, concise, unambiguous and neutral, since scientists and engineers are very much concerned with phenomena and processes belonging to real life.

It is a well-known fact that translators of the language for science and technology have to deal , besides the specific technical terms, collocations and structures (i.e. patterns that are frequent only in technical writing), with derivational processes, compound nouns, transferred terms, foreign words and abbreviations.

Indeed, the translator has to operate with lexical items and grammatical structures at various stages in the translating process. Thus, phraseology and the collocational and grammatical patterning of the target language text (TLT) must conform to the target language (TL) norms, so that the translation does not sound foreign or clumsy, and the meaning is preserved. Differences in collocational patterning between the two languages are not a question of using a different verb with a certain noun, but they can involve completely different ways of describing something.

Above all, the target text (TT) has to be very precise, concise and fluent in order to be accepted by the target readers (TRs) which are the 'end-users' who need to know everything about the respective equipment, apparatus, phenomenon, etc.

All this may be considered as disadvantages of machine translation, because it cannot observe such norms. As a matter of fact, an agreement to this type of translation anyway implies some sort of awareness of the deviances from language norms. To all this, there is wide agreement to machine translation and computational linguistics.

The research in the field of machine translation and computational linguistics has evolved in Romania in the last two decades. The pioneering steps in this field are owed to the Eurolan Summer Language Schools that organised seven editions in Romania starting with the year 1993. A great contribution in the field was the research done by the Faculty of Informatics at *Al. I. Cuza* University of Iaşi with the support provided by the Artificial Intelligence Institute of the Romanian Academy in Bucharest which has initiated a data base of the Romanian resources in the field since 2002. The necessity of an up to date data base of English-Romanian, Romanian-English terminology is more than obvious in order to facilitate the translator's research work.

Prospects in Translation Studies

There have been many approaches to translation, from Chomsky's cognitive approach to the Hallidayan approach involving three macro functions of language (ideational, interpersonal and **t**extual) (Anderman 2007: 55) which are prevailing in any text analysis, especially in translation – oriented text analysis.

Furthermore, linguists are offered useful tools in studying language by corpus linguistics a fast growing field of linguistics. One of the aspects of utmost importance is to find similarities between languages through specialised software. This is so much the more useful as research in the Romanian corpora is only at the beginning. In this respect, research progress would be of a great use.

Hence, a new perspective on translation has placed the translator in an interesting position as a mediator between source text - machine translation - target text. The latest developments in the field (audio translation software) completely exclude the translator/interpreter from this equation. We can firmly state that in a computerised technological era computer assisted translation will be the realm of translation studies and linguistics but it cannot completely replace the bilingual and bicultural professional translator.

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"THEREFORE, YOU CLOWN, ABANDON, - WHICH IS IN THE VULGAR, LEAVE" – SPEECH VARIATION IN ENGLISH-GEORGIAN TRANSLATIONS

Khatuna BERIDZE

Introduction

The translation norms concerning transposition of the speech variation markers are still a controversial issue among the translation theoreticians. Culture specific address forms as part of the intercultural communication are of special interest in the era of globalization. Moreover, not many studies have been devoted [1] to the critical analysis of sociolinguistic and sociocultural aspects of translation, and the same holds valid as regards the comparable correlatives between Georgian and English languages which reflect social roles and context-dependent speech variation.

The main purpose of the comparative analysis of the samples in translation is to distinguish between several socio-cultural aspects of differences between Georgian and English. The study concentrates on the sociolinguistic markers in translation, specifically, in the interactions which reflect different social settings, change of social roles and switching of code. Other sociolinguistics aspects of interest are markers of stratified speech, e.g. sociolect and slang, constructions containing formal address forms, and the appositive *old + FN / LN*. In this respect, the study categorizes the generated substitutes with specified meanings in the target language (TL) text for the situation – based context, unspecified meaning of the appositive *old + FN / LN*.

1. Data Collection and Analysis

As far as language variation is concerned, stratification and politeness strategies have been actively discussed by sociolinguists and pragmaticists. Scholarly studies by Labov (1962, 1972, 2006), by Gumperz (1975), Goffman (1981), Hymes (1982) and Brown and Levinson (1978) offered the basis for the sociolinguistic analysis of the interaction, social setting, social roles, register, speech variation and contextual meaning. According to them, translation theoreticians have paid attention to the specifics and untranslatability of the socio-culturally marked lexical units. For example, Vlahov and Florin (1980) devoted a systematic study to such problems, i.e. *The Untranslatable in Translation*.

The data analysis of this study is based on the collected corpus which consists of *The Importance of Being Earnest* by Oscar Wilde, „დაირქვი ერნესტი, ანუ სერიოზულობის მაღლი", ოსკარ უაილდი, *The Catcher in the Rye* by Jerome Salinger, „თამაში ჭვავის ყანაში", ჯერომ სელინჯერი, *Breakfast at Tiffany's* by Capote, „საუზმე ტიფანისთან", ტრუმენ კეპოტი, „საუზმე ტიფანებთან", ტრუმენ ქეფოთი, and *The Adventures of Tom Sawyer*, by Mark Twain, „ტომ სოიერის თავგადასავალი", მარკ ტვენი.

Since all the examined samples of the translated literature are dialogues, I had to deal with the phenomenon of the author's intention to produce the impression of a live interaction in the narrative. As this case study of mistranslations made it transparent, the

failure of the translation strategies was mostly due to the omissions, mismatching the socio-culturally sensitive linguistic phenomena, and the censorship-influenced translation of slang.

2. Theoretical Background
The social variation of the language is in immediate contact with speech as a social behavior. The verbal communicative behavior, studied by the interactional sociolinguistics (Gumperz 1982) focuses on *situational meaning*.

Hymes (2009), in his study *Ethnography of Speaking*, classifies the heuristic set of components which make up a model of language and social setting interaction:
- Setting of scene;
- Participants or personnel;
- Ends (purposes and outcomes);
- Act characteristics (form and content of the utterance);
- Key (tone, manner);
- Instrumentalities (channel or code);
- Norms of interaction and Interpretation.

The language use is determined by the cultural and social factors. However, besides these factors, an individual strategy of a speaker is another major aspect that determines the language use (Brown and Levinson 1978).

Therefore, it is assumed that successful cross-cultural communication needs a translator to account for both linguistic and extralinguistic factors of social interaction in order to determine the speaker's strategy and find a solution for its adequate rendering into the TL.

It is significant to note, that the British writers and playwrights preceded linguists and phoneticians in representing the phonetic features and speech manner of different social classes in the 18th – 19th centuries. For example, in the novel *The Adventure of Harry Richmond* written by G. Meredith in 1871, one of the characters argues for the proper pronunciation of "h":

"More than his eating and his drinking, that child's father worries about his learning to speak the language of a British gentleman...Before that child your "h's" must be like a punting of an engine - to please his father…and I'm to repeat what I said, to make sure the child haven't heard anything ungrammatical …"

Thomas Hardy (1873 in Crystal 1989) also focuses on the fashion of the vocabulary selection by the high class members:

"I have noticed several ladies and gentlemen looking at me".
"My dear, you mustn't say "gentlemen", nowadays…We have handed "gentleman" to lower classes.
"What must I say then?"
"Ladies and men" always"

Register is the most significant factor in the language variation. The term **register** or **tenor** as used by Halliday (1991) signifies a system of selection language facilities according to the specific social situation at three discreet levels: formal, informal and neutral. Shakespeare in the comedy *As You Like It* gives a perfect example of the register ranging from the colloquial to the high-flown:

"Touch. "He sir, that must marry this woman. Therefore, you clown, abandon, - which is in the vulgar, leave, - the society,, - which in the boorish is, - company, - of this female, - which in the

common is, - woman; which together is abandon the society of this female, or, clown, thou perishest; or, to thy better understanding, diest" (p. 80).

Therefore, **register** is a set of language resources used according to some socially - acceptable norms. Since "language", "dialect", "standard", "register" and "style" all bear specific properties, sociolinguists unify them under one term, i.e. **code** (Wardhaugh 2002) which is therefore, a system of signs used in communication.

Sociolinguists distinguish between **social** and **situational variation** of the language (Rickford 2002). While the **social variation** of the language involves diglosia and dialects, the **situational variation** of the language occurs due to changing of social settings and /or social roles.

3. Codeswitching

The problem of analogization codeswitching in speech mostly stems from the differences between the language systems which may not always provide the compatible lexical forms, i.e. a translator may be faced with the lack of not only a direct equivalent, but even with the deficiency of a functional equivalent.

Consequently, stratified variation of speech, especially slang, being one of the most expressive elements of the stratified speech, seems to be one of the most problematic areas of the inter-lingual communication.

Literary translation, which should faithfully render the textual reality and the author's intention, has to reproduce both of them in an adequate manner. As a mediator in the inter-cultural and inter-linguistic communication, the literary translator should avoid ambivalencies in the TL text.

3.1. Codeswitching, Singular or Plural of the English "You"?

Social situations form the background for the enactment of a limited range of social relationships within the framework of specific status sets, i.e. systems of complementary distributions of rights and duties (Barth 1966: 92, in Wei 2000: 112). However, in a literary text, the code selection and switching can be based on the pragmatic intention of the author, to indicate shift from the formal to informal (or vice versa) situation and a new alignment in the status set between the characters. This phenomenon is called **situational switching**, which assumes a direct relationship between language and social situation (Blom and Gumperz 2000: 126).

Vereshchagin and Kostomarov (1983) categorized the communicative situation under two types: *standard situation* and *varying situation*, pointing out that in both situations the speech acts reveal that they are socially determined.

Standard situation is related to the verbal and non-verbal activities which are strictly regulated for a social situation, e.g. ritual of wedding, when standard, formulaic phrases are repeated.

Varying situation is a changing situation which demands a wide range of language resources, and reflects the interrelation of the participants and change of the interrelations during the communicative act.

The case of shifting from the standard situation to the varying situation can be illustrated by examples from literary texts, which reflect scenes of love confession. These scenes include a shift from the standard-ritual situation to the new social roles. The new social roles are signaled by the sociolinguistic correlations: e.g. the English language allows just *First Name* as a linguistic indicator of shifting from the formal register to the informal.

Since the Georgian language distinguishes plural and singular forms of the English "You", a translator's challenge is to infer the author's intention and adequately transpose a

situational switching, on the one hand, and a shift from the formal to informal status set between the characters, on the other. The varying situation in the play: *The Importance of Being Earnest* by Oscar Wilde may offer a perfect example of situational code-switching:

> **ST1**: Jack (*nervously*): <u>Miss Fairfax</u>, ever since I met <u>you</u> I have admired you more than any
> girl… I have ever met since…I met <u>you</u>".
> Gwendolen: … and my ideal has always been to love some one of the name of Earnest. There is something in that name that inspires absolute confidence. The moment Algernon first mentioned to me that he had a friend called Earnest, I knew I was destined to love <u>you</u>.
> Jack: <u>You</u> really love me <u>Gwendolen</u>?
> Gwendolen: Passionately! (p. 290).

I have underlined the markers of formal address (<u>Miss Fairfax)</u> as opposed to the informal address marker (<u>Gwendolen</u>), and the marker of address **you**, since I want to show that, in the alignment with title + Last Name it is a formal marker of address, its Georgian equivalent being თქვენ /*t'quen*/ (transcribed as /t′qven/) i.e. plural forms of the English **you**. Therefore, it explains the use of თქვენ /*t'quen*/ in the Georgian translation of **you**:

> **TT1**: ჯეკი (ნერვიულად): <u>**მის ფერფაქს,**</u> ჩვენი შეხვედრის პირველივე წუთიდან მე <u>თქვენ</u>
> <u>გაღმერთებთ</u>, მხოლოდ <u>თქვენ</u> და სხვას არავის.
> გვენდოლენი. … ჩემი იდეალი გახდა, შემყვარებოდა ვინმე ერნესტი. არის რაღაც ამ სახელში ისეთი, რაც ადამიანს რწმენას შთააგონებს და როგორც კი ალჯერნონმა ერთხელ მიხსენა, რომ მეგობარი მყავს, სახლად ერნესტიო, უკვე ვიცოდი, რომ <u>თქვენი</u> სიყვარული არ ამცდებოდა.
> ჯეკი. ნამდვილად ასე <u>გიყვარვარ</u>, <u>**გვენდოლენ?**</u>
> გვენდოლენი. ძალიან <u>მიყვარხარ</u>, გაგიჟებით. (p. 159)

However, the second **you** in the alignment with the First Name (<u>Gwendolen</u>) indicates a shift from the formal to the informal situation, and the new social roles of the characters are signaled, which explains the use of შენ /*šen* / (transcribed as: *šæn /*) the singular form of the English **you** in the Georgian translation. This form is a necessary sociolinguistic indicator of the shift from the formal to informal relationships in the Georgian language. Hence, in comparison with English, which distinguishes title + Last Name/ First Name to indicate formal/informal address, Georgian distinguishes extra indicators: თქვენ /*t'quen*/ შენ /*šen*/ signaling the shift to formal/informal registers.

In Georgian, the use of შენ /*šen*/ also introduces verbs with singular nouns, while the verbs used with plural nouns have other formants specified below. Moreover, a verb can have the same morphemes for person and plural categories:

<div align="center">

Singular:
ვაღმერთებ /gagh'merteb / = I admire
აღმერთებ /ag'hmerteb / = you admire
აღმერთებს /agh'mertebs/ = he /she admires
Plural:
გაღმერთებთ /gagh'mertebt/ I admire you
აღმერთებთ /ag'hmertebt/ you admire
აღმერთებენ /ag'hmerteben / they admire

</div>

Therefore, the verbs express both the category of person and number.   In Georgian, the verb *გაღმერთებთ* /*gag'hmertebt*/ can express the construction *I have admired you*. While the initial sentence of the Georgian translation is marked with the plural form of the verb:

გალმერთებთ /gagh'mertebt/ the final sentence is marked with the singular form *მიყვარხარ* /mik'vark'har/.

The analysis of *The Adventures of Tom Sawyer* by Mark Twain showed that in translation, shifting from the standard-ritual situations to the situational variation sometimes demands consideration of the intentionally comic scene created in the source language (SL) by the author. For instance, the formal tone in Tom's confession of love makes the episode rather comical:

> **ST2**: "Now that you treat me so I will *see*, Tom" - and she put her small hand on his, and a little scuffle ensued, Tom pretending to resist in earnest, but letting his hand slip by degrees till these words were revealed: "*I love you*".
> "Oh, you bad thing!" And she hit his hand a smart rap, but reddened and looked pleasant, nevertheless" (p. 50).

> **TT2**: თუ ასე გახჯიუტდებით, ტომ, სულ ერთია, ვნახავ.
> გოგონამ თავისი პატარა ხელი დაასტაცა ტომის ხელს. ტომი ვითომდა წინააღმდეგობას უწევდა, მაგრამ თანდათანობით კი ხელს აშორებდა ნაწერს, და ბოლოს გამოჩნდა სიტყვები:
> „მე თქვენ მიყვარხართ!"
> -უჰ, რა საძაგელი ხართ! - და გოგონამ მაგრად დაარტყა ხელი, თან გაწითლდა, მაგრამ ეტყობოდა, გულში ეამა (p. 71).

It is appropriate to point out that the translator's strategy is to emphasize the comic interplay between the communicative situations and the variation of the social roles. Despite the fact that he does not select a direct equivalent for the construction: "Now that you treat me so", and rather gives preference to the free interpretation of it / *გახჯიუტდებით* / / *gaj'iutdebit/* (the back translation being: *if you'll be so stubborn/*, it only gains from this lexical transformation. /*გახჯიუტდებით* / /*gaj'iutdebit/* and /*ხართ/* /h'art/- are the verbs with plural formants which convey the formal tone of the speech. The further interaction between the children marks varying situations with several consequent shifts from the pseudo formal to informal socialization. In the Georgian translation the effect of the formal/informal variation of the register and tone is transposed through maneuvering between **თქვენ** */ t'quen /* and შენ / *šen/* forms, which is the key instrument for the translator in transposing the whole comical effect of the pseudo formal situation. Tom and Becky's interaction below presents an informal chatting as they shift to the new social roles:

> **ST3**: "…Do you remember what I wrote on the slate?"
> "Ye - yes".
> "What was it?"
> "I shan't tell you" (p. 54).

The translator shifts to the singular form of address to follow the informality of the interaction:

> **TT3**: გახსოვს გრიფელის დაფაზე რა დაგიწერე?
> მახსოვს.
> აბა, რა?
> არ გეტყვი (p. 75).

/*დაგიწერე* / and / *გეტყვი* / are verbs in the singular form, and their opposite plural forms in Georgian are: / *დაგიწერეთ* / / *გეტყვით/.*

The next scene of the SL text reflects Becky's confession of love, which is made in a highly shy manner and in order to hide her shyness, the confession sounds rather formal and is adequately translated into Georgian applying address markers in plural:

ST4: "I love you" (ibid)
TT4: „მე თქვენ მიყვარხართ" (ibid).

     In the Georgian translation informal vs formal address markers signal the change of the relations between June and Irene in the *The Man of Property* by John Galsworthy. The informal singular address marker in the translated interaction below illustrates their informal social roles:

ST5: "He would never give her up. She had said to June."
"Who cares? June cried; "Let him do what he likes - you've only to stick to it!" (p. 90).

TT5: -არასოდეს არ დამთმობს, - უთხრა მან ჯუნს.
- მერე რა? - წამოიძახა ჯუნმა, - როგორც უნდა ისე მოიქცეს, შენ ნურაფერს დაერიდები და შენს ნათქვამზე იდექი.

     However, once the rivalry over the beloved man changes the social roles between the two ladies and their tone changes accordingly from a friendly to a cold and biting one, the translators select თქვენ **/t'quen/.** Jealousy and rivalry bring June and Irene to the emotional scene:

ST6: "What have you come for?... Don't stand there as if you were made of stone!..." Irene laughed: "I wish to God I were!..."
…"You have no right here!"she cried defiantly,
Irene answered: "I have no right anywhere…"
"What do you mean?"
"I have left Soames. You always wanted me to!"
The tears of rage and disappointment rolled down June's cheeks.
"How could you come?" she said. "You have been a false friend to me!"
Again Irene laughed. June saw that she had played a wrong card, and broke down.
"Why have you come?" she sobbed. "You have ruined my life and now you want to ruin his!" (p. 350).

     The verbal duel between June and Irene reflects June's dramatic tone. Therefore, to reproduce the escalation of tensions and the rise of the tone effectively, the translators apply the grammatical category of pronouns and their change from the singular to the plural forms:

TT6: - რა ქვის ქანდაკივით სდუმხართ!
  აირენს მწარედ გაელიმა:
 -მინდა გავქვავდე!
- თქვენ აქ ყოფნის უფლება არ გაქვთ! - ყვირილით წარმოთქვა ჯუნმა.
მე არსად ყოფნის უფლება არა მაქვს, - მშვიდად მიუგო აირენმა.
 რას გულისმობთ?
სომსი დავტოვე. თქვენ ხომ მუდამ ამას მიჩიჩინებდით!
როგორ მოხვედით აქ? - წარმოთქვა ჯუნმა, - თქვენ ხომ ჩემი მეგობარი იყავით?! მუხთალო და მაცდურო ადამიანო!
-აირენმა კვლავ გაიღიმა. ჯუნმა შენიშნა, რომ თავდასაცავად რაღაც მცდარი გზა აირჩია და ხმამაღლა ასლუკუნდა.
-მაინც რად მოხვედით? - ქვითინით წარმოთქვა ჯუნმა, - თქვენ დამინგრიეთ ცხოვრება და ახლა გინდათ ბოსინიც დალუპოთ? (p. 297).

Conclusions

The paper examined cases of transposition with culture-sensitive sociolinguistic parameters of speech, based on the comparative study of the English-Georgian translated texts, laying stress on the social setting, change of social roles, shift of registers, speech variation and contextual meaning in the SL and TL texts. The study found that in Georgian, grammatical correlative for the address marker **you** in English is თქვენ /*t'quen*/ i.e. plural form of the English **you** for the following cases of situational variation of speech: (a) for the rising tone and escalation of tensions between the characters (b) in the alignment of the English **you** with title + Last Name which manifests a formal marker of address, (c) for indicating a false formal tone in the speech of the characters. Meanwhile, the address marker **you** in the alignment with the First Name indicates shift to the closer social relations in the situational variation of speech, and its equivalent is შენ /*šen* /i.e. the singular form of the English **you** in Georgian. Therefore, it is reasonable for the translator of a literary text to infer the author's pragmatic intention in each case of the situational variation of speech in order to select functional equivalent for the English address marker **you** in Georgian.

Notes

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ON EXILE AS ULTIMATE EXPERIENCE IN TRANSLATION

Ruxanda BONTILĂ

Introduction

Paul Ricœur, the twentieth-century thinker, has long been considered a diplomat of philosophical exchange between most often irreconcilable viewpoints on philosophy, ethics, history, literary theory, religion, and politics. Hence, his lessons on translation (*On Translation*, 2004/2006) are not just practical theory but telling examples of good practice of dialogue based on depth of conviction and acuity of evaluation in equal measure. His thinking —that of a dialogic/ diacritical hermeneutist, as Richard Kearney (2006) qualifies him—represents both philosophy *as* translation and the philosophy *of* translation (2006: ix-x).

1.The 'task' of the translator between duty and desire

Starting from the assumption that 'to say self is not to say I'—as the hermeneutic self surpasses by far the autonomous subject—, Ricœur proposes the notion of 'oneself-as-another' wherein the subject discovers its meaning in and through the linguistic mediations of signs, symbols, stories, ideologies, metaphors, and myths. Such a self is configured in and through the experience of language/s of one's own and of others. Translation, seen as an *épreuve de l'étranger* (Berman 1984) replicates in Ricœur's understanding of the labour character of translation, which, as Kearney explains, refers to the tension and suffering the translator undergoes as s/he checks the impulse to reduce the otherness of the other thereby subsuming alien meaning into one's own scheme of things. The work of translation is then seen as carrying a double duty: to expropriate oneself as one appropriates the other (xv-xvi). This means, along Ricœur's line of thought, that the good translator must feel ready to subdue one's own language's claim to self-sufficiency in order to *host* the *foreign*. Hence *linguistic hospitality* —source of happiness and reward for the translator—features as *the act of inhabiting the word of the Other paralleled by the act of receiving the word of the Other into one's own home, one's own dwelling* (Ricœur 2006: 10). The translator comes to achieve *linguistic hospitality*, Ricœur tells us, only after s/he has abandoned the dream of the absolute translation and, subsequently, s/he, just like in the act of telling a story, realizes that we can translate differently, without hope of filling the gap between equivalence and total adequacy. *Equivalence without adequacy*, or, elsewhere, *a correspondence without adequacy* can only be tested, apud Ricœur, through the work of retranslation, understood as a sort of exercise in doubling the work of the translator through minimum bilingualism: retranslate after the translator. Such a realization is similar to the work of mourning and memory, the translator has to accept and experience so as to turn loss into gain, and, if possible, initial anxiety into fulfilled happiness.

Ricœur's concern for a paradigm of translation as model of hermeneutics can't escape the association with the avatars of an exile's life whose very ontological condition is predicated on the notion of 'oneself-as-another'. Just as the translator finds his happiness in acknowledging and assuming the difference between adequacy and equivalence, in what

Ricœur ultimately comes to term "linguistic hospitality", so has the exile to acknowledge and assume the impassable status of the dialogicality of exile as the reasonable horizon of the desire to remain creatively sane in language.

In what follows, I intend to show how the '*surplus meaning*' of Ricœur's philosophy of translation does or does not apply to the exile-writer's uprooting from an ethos, a language, a home.

2. The exile-writer *Post* Babel

Writers, exile-writers in particular, very much like philosophers, Ricœur is a case in point, would come to a deeper understanding of how meaning comes to be, or rather how we come to reconfigure the meanings of the past. Sooner than other humans, the exile-writer is to retrieve hidden meanings in the apparent meanings which reside 'outside' of his/her self. By actually taking differing paths through the languages of others, the exile-self finds itself at once constructed (i.e. enlarged/enriched/othered by the odyssey) and deconstructed (i.e. a witness to its own formation/ othering). More exposed to strangeness—from the outside and from the inside—, the exile-writer builds what Ricœur calls '*surplus meaning*', thus giving rise to secondary meanings out of the primary meanings s/he constantly formulates. The exile-writer, like the translator, is best qualified to remind us of the irreducible finitude and contingency of all language. S/he, for better and for worse, comes to embody the very ethics of translation or '*interlinguistic hospitality*' as predicated by Ricœur. The theorist understands the future ethos of European even world politics as a construct built on an exchange of memories, narratives between different nations towards mutual healing and reconciliation. Under such visionary prospects, the exile-writer's mission is, not unlike the translator's, to mediate between languages in translating his/her own wounds into the language of strangers and retranslate the wounds of strangers into his/her own language. But, this is easier said than done, as the subsequent discussion may prove.

Ricœur in his first study *Translation as challenge and source of happiness* (2006: 3-10) describes the translator's double duty towards the author and the reader as an act of double resistance: that of the reader's view that the mother tongue is sacred, and that of the translator's presumption of non-translatability inspired by the original work (2006: 3-8). Hence the translator's necessary acceptance of the work of remembering/memory—an attack at the mother tongue's sacredness—, and that of mourning—a renunciation of the perfect translation.

In the light of the above mentioned, I claim that the exile-writer's status is as ambivalent as that of the translator's inasmuch as s/he wants to force the two forms of resistance: that of the foreign language (the language of adoption, in the case of the exile; the text to be translated, in the case of the translator) and that of the mother-tongue (the exile's own language; the translation's language of reception). The two-part resistance objectifies in how the foreign language is interned into the mother-tongue; and how the mother tongue is filled with strangeness/incongruity. What else does the exile-writer, a bilingual per excellence, do if not *originally* investigate into the processes of a living language which forcefully imposes on him/her (as constraint, usefulness, and desire to create)? Paul Ricœur writes:

> I come close here to the statement that commands the whole of George Steiner's book, *After Babel*. After Babel, 'to understand is to translate'. This is about much more than a simple internalization of the relationship to the foreign, in accordance with Plato's adage that thought is a dialogue of the soul with itself – an internalisation that would transform internal translation into a simple appendix to external translation. This is about an original investigation, which lays bare the everyday processes of a living language: these ensure that no universal language can succeed in reconstructing its indefinite diversity. This is really about approaching the mysteries

of a language that is *full of life*, and at the same time, giving an account of the phenomenon of misunderstanding, of misinterpretation which, according to Schleiermacher, gives rise to interpretation, the theory of which hermeneutics wants to develop. The reasons for the gap between perfect language and a language that is full of life are exactly the same as the causes of misinterpretation (2006: 24-25).

Ricœur's philosophic reasoning on the ontological paradigm of translation from his first study and his essay *Paradigm of translation* (2006: 11-29), suggests, within the limits of my demonstration, a new role for the exile-writer: that of an objective correlative to the myth of Babel, the issue of mis/interpretation and the phenomenon of mis/understanding. The exile-writer's exceptional condition of bilingualism then raises difficult but illuminating questions. His/her intimate knowledge of two/three languages brings him/her irremediably closer to language's propensity for the enigma, for artifice, for abstruseness, for the secret, in fact for non-communication.

At the risk of wasting his previous efforts to debunk the two irreducible pairs: translatable/ untranslatable; faithfulness/ betrayal, Ricœur reads afresh Steiner's adage (*To understand is to translate*):

[T]he equation 'To understand is to translate' closes, then, on the one to oneself relationship in the *secret* where we rediscover the untranslatable, which we had thought we had moved away from in favour of the faithfulness/betrayal pair. We rediscover it on the vow of the utmost faithfulness route. But faithfulness to whom and to what? Faithfulness to language's capacity for safeguarding the secret contrary to its proclivity to betray it; consequently, faithfulness to itself rather than to others. And it is true that the glorious poetry of a Paul Celan is bordering on the untranslatable, bordering at first on the unspeakable, the loathsome, at the heart of his own language as well as in the gap between two languages.(2006: 28-9)

Paul Celan, a German poet and translator of Romanian origin, is taken witness by Ricœur to how genius-writers, exile-writers too, at the risk of their sanity, force the *language's capacity for safeguarding the secret contrary to its proclivity to betray it*. Celan's troubling poems bear witness not only to human suffering, but also to the language's capacity for mis/spelling it.

Vintilă Horia, an exile-writer as well, associates the condition of the writer exiled in a different language to that of the writer writing in his own language. He speaks about a 's*ecret pact'* between writer and language, similar to the pact between sculptor and marble *neither the writer, nor the artist will freely divulge* (Martin, *Privilegii/ Treats,* 2009).

Herta Müller—a German writer born in Romania, and 2009 Nobel winner for literature,—writes in German, her mother-tongue, in which, she confesses, Romanian (the language-witness to her growth) always reflects. *[T]he taste of things past wears hard*, the writer says. Elsewhere, Müller admits it is the wounds of her Romanian past, which motivate her to write. Despite the fact that her whole work builds on the strong connection between suffering and writing, language and limit-experience, writing and anamnesis, Müller denies that suffering makes a great writer. *I'd rather I hadn't written one sentence, but I hadn't suffered* (from an interview by Rodica Binder, Köln, 1999, in *România Literară* No. 41/2009).

Vladimir Nabokov, an American writer of Russian origin, also enters a privileged relationship with the language of adoption (i.e. English), in whose folds he keeps captive his own dear Russian idiom. He, too, senses the predicament of a reality without absolutes, of language as a synthesis of constantly experienced moments, and of mind incarnated irremediably in things.

L'epreuve de l'etranger for all the above mentioned writers (only a handful from those symbolizing the age of the refugee) is above all the human potential for inhumanity and infliction of suffering, which reflects in the language's capacity for miscommunication,

misunderstanding, misinterpretation. When the poet prays "*Lift not the painted veil which those who live/ Call life*" (Shelley, *Sonnet,* l.1), he in fact voices the fear that not only the traditional language, as full of life as it is, is sadly limited or corrupted by actuality, but that the Platonic dream that behind the actuality there is a realm of permanence is an illusionary fixation of mind.

Conclusions. The exile-writer: a safegurd of distance in proximity

The exile, an in-between cultures/ languages/ identities, is perhaps the best qualified observer for speaking the big truths of a nation as long as s/he doesn't practice what Todorov comes to call the '*euphoria of doubling*', which may lead to some double standard thinking or even a split personality. The exile's doubling involves a certain prioritization, even hierarchization of the two voices, ego-centres capable of mutual clarification or amendments. Todorov (1985), en connoisseur, admits that when bilingualism bases on a certain '*neutrality*' responsible for a perfect equilibrium between two languages (which also involves the respective cultures and the image about the world they presuppose), it may become a dangerous game capable of threatening the very identity of the individual. The idea finds support in colonel Lawrence of Arabia's opinion (as recorded by Malraux and reported by Todorov, 1996), according to which anyone fully belonging to two cultures loses his soul.

Emil Cioran, the quintessential exile-writer, also testifies to the tragic role of the exile-writer as an objective correlative to the myth of Babel, the issue of mis/interpretation and the phenomenon of mis/understanding. *He who denies his own language so as to adopt another, changes his identity, that is his disillusions. One heroic translator who denies his memories, and, to a great extent, his own self*, says Cioran in his essay *Exile*. (*Cine îşi reneagă limba pentru a adopta alta îşi schimbă identitatea, adică decepţiile. Traducător eroic rupe cu amintirile şi, pînă la un punct, cu el însuş*)

So, *l'epreuve de l'etranger* stands for man's *fall* into language too. The Preacher has warned us. So has the exile-writer who sends his reminders of who we are: speaking beings haunted by a *past that never passes*, by a **land of oblivion** *that is constantly remembered* by a language which is nothing but the *homelessness* of being (Kristeva 1987: 70; 1982: 8).

NO, cries Eugen Ionescu, another famous exile-writer, in distrust of language, and in distress because of man's plight in the world.

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THE MEANING OF THE ENGLISH MODAL VERBS IN TRANSLATION

Valentina CIUMACENCO

Introduction

Translating from one language into another is closely related to linguistics. Translation theory derives from comparative linguistics; it is an aspect of semantics. Many translators have translated from source language into target language in order to make the readers of target language, especially ones who do not understand the source language, also consume the message of source language text.

In translating a text, a translator reproduces form of source language into form of target language by way of semantic structure. It means that the meaning should be transferred and must be consistent and the form may be changed. The form meant is the surface structure like words, phrases, clauses, sentences or paragraphs. In translating, the surface structure may be different but the deep structure (meaning) remains the same.

Since each language has its own rule or structure in stating ideas, translators may not be influenced by their native languages. Translators should be aware that each language possesses certain distinctive characteristics, e.g. word building, pattern of phrase order, and technique for linking clauses into sentences. It is necessary to be considered in order to bear the best translation, i.e. a translation which does not sound like a translation.

As one language has different rules from other languages, translators should perform shift in their translation. Shift may occur when there is no formal correspondence.

Although both source language and target language have distribution of sentence, phrase, word, and morpheme; translation may require moving up and down, e.g. from phrase into word, or from clause into sentence. Translators are obliged to make adjustment as shift word order, using verbs in place of nouns, and substituting nouns for pronouns. Those shifts are due to different kinds of language system between source language and target language.

In rendering a text, the forms of the source language have to be replaced by the forms of the target language and the meaning must be equivalent. One of the examples is translating English modals.

Many books have been written about modal auxiliary verbs in English. What makes it difficult to account for the uses of modal auxiliaries is that their meaning has both *a logical and practical element* (Leech 1971: 66). Leech argues that modal auxiliaries can be talked about *in terms of such logical notions as permission and necessity, but this done, we still have to consider ways in which these notions … [are used] in everyday communication between human beings* (Leech 1971: 67). Though many linguists and philosophers have studied the concept of **modality**, it is not easy to find an accurate definition of this concept. Aristotle was one of the first people who committed to writing his ideas on modality. In studying modal auxiliaries we have to keep in mind form and meaning. That is to say, it is important that there must be *some kind of semantic basis* to the concept of modality. Palmer (1990) points out that modality is a semantic, rather than grammatical, term. He asserts that *philosophers have for a long time*

debated whether the future can ever be regarded as factual since we can never know what is going to happen (Palmer 1990: 4). Perkins argues that modal auxiliaries share semantic characteristics, but *no two modal expressions could be said to have exactly the same meaning*.

In *The English Verb*, Palmer (1990: 96) states three main functions of modal verbs: **epistemic**, **deontic**, and **dynamic**. He points out differences in meaning between these three functions. The first function, i.e. **epistemic**, makes judgment of possibility. The second i.e. **deontic,** gives permission to the addressee to do something. The third i.e. **dynamic** indicates ability. These three types can be illustrated in the following examples, <u>as cited by Palmer</u>:

e.g.   *John may be in his office*. (epistemic)
John may / can come in now. (deontic)
John can run ten miles with ease. (dynamic)

According to Bald (1988) modal verbs count among the most difficult areas of teaching and learning in the EFL classroom. Considering the problems noted even in native speakers' attempts to explain the possible uses and interpretations of individual modals, this is not surprising. Even though there is widespread agreement that modals *are used mainly in contexts where the speaker is talking about states of the world which he cannot assert to be true or real* (Mitchell 1985: 173-174), there is an equally general lack of clear-cut categories into which the interpretations of specific modals may be parcelled, especially within a language-teaching and language-learning context. Of course, some well-known descriptive labels such as e.g. **possibility**, **necessity**, **intention**, **ability**, **permission**, and **appropriateness** (cf. Hermerén 1978, Leech 1971, Palmer 1990) more or less explicitly find their way into English textbooks, but the problems remain just the same. As Bald (1988: 348) points out, most conspicuous about the treatment of modals in the literature are the difficulties involved in (i) devising a descriptive system of categories, (ii) developing a profuse terminology, (iii) presenting meaning-definitions through paraphrases and (iv) accounting for semantic and syntactic indeterminacy of elements appearing in context.

In this paper I will argue that the difficulties EFL learners encounter with respect to modal verbs in English are, at least partially, due to the learners' limited access to the cultural values encoded in the descriptive labels used in the traditional paraphrases.

1. The meaning of the modals
In the realm of grammar, teaching the modal system of English can be compared to walking a tightrope. The balance normally required in pedagogical grammars when presenting material that is simplified enough for students to understand is magnified twofold in the modal system. The teacher is required to present an extremely complex system with enough intricacy to illustrate the relationship of the modal auxiliaries to each other and their place in a semantic system (Jarvis 1972). The intercultural aspect of teaching the meanings of modals has not been documented extensively, to our knowledge, and I suggest that this is yet another dimension to consider in teaching the modal system.

The biggest problem ESL students face with modals is their meaning. Each modal can have more than one meaning and each meaning is a member of an inter-related system. When a speaker chooses to use one modal, s/he decides not to use any of the other modals, thereby indicating the degree of emphasis (Byrd 1995). *The problem lies not in the surface positioning of modals, nor in their wide range of meanings, but in associating the right modal with the right meaning* (Cook 1978: 5). The difficulties in interpreting an already complex system have often been compounded by teaching methods that present modals as a list (Byrd 1995). Students memorize the modals with their accompanying meanings, but they may have no idea of the subtle social and cultural information each choice conveys.

Modals can also appear in the perfect aspect with a *have* + -en construction. This can be a difficult area for students. The problems students experience with the perfect modal construction can be attributed to the fact that they often believe the addition of the perfect construction adds ***perfectiveness*** to the meaning (Bowen et al. 1977). As it turns out, this is not always the case.

Must	Simple	Perfect
Obligation	*He **must stop** at the entrance to the lion's cage.*	
Prohibition	*He **mustn't go** into the lion's cage.*	
Inferred	*The ringmaster **must be** about thirty.*	*He **must have been** about twenty when I met him.*

The third sentence, with inferred meaning, is the only sentence where the simple meaning correlates with the perfect meaning. On the other hand, the first sentence where ***must*** indicates obligation, *He must stop at the entrance to the lion's cage*, indicates a different even opposite meaning to the perfect form, *He must have stopped at the entrance to the lion's cage*. Grammatically, the second sentence, *He mustn't have gone into the lion's cage*, is correct; however, these forms are *semantically inappropriate as analogues of the simple forms expressing obligation or prohibition* (Bowen et al. 1977: 284). These examples of the perfect construction are used to illustrate problems that are typical for ESL learners. Generally, the student understands or produces a grammatical utterance, but the meaning may be incorrect or misunderstood by the student. If the teacher does not present enough information about the perfect form and its complexities in meaning, then the student may overgeneralize the rules.

Other difficult areas for students are the meanings of negative modals, past conditional modals, and past hypothetical modals. Let's have a look now at difficulties in teaching the negation of modals to ESL learners.

Negation of the modals can be complex for students. There are two main reasons for this. Adding *not* after the modal does not always give the opposite meaning. For example, *the negative of must is sometimes cannot; and that of should is sometimes need not, etc.* (Jarvis 1972: 244). It means that overgeneralization of a rule can lead to confusion on the part of the student.

The second problem with negation is that either the modal or the full verb can be negated, thus confusing the meaning of the sentence to an ESL learner. With modals that are most like the main verb, such as **can**, the modal is negated (Palmer 1974). For example, *He **can't** see the Big Circus Tent*, is a good example of where the modal auxiliary is negated. The problem arises when the main verb is negated. For example, in the case of a sentence such as *He **won't** stop acting like a clown* the teacher should give equal weight to the form of **modal + negation** and what **modal + negation** means. There are other issues with negation of modals and their meaning. However, I consider that the two issues stated above illustrate typical, problematic patterns for ESL learners.

In the view of many ESL teachers, the past conditional and past hypothetical are the most difficult for students to comprehend, even at very advanced levels. DeGarrico (1986) suggests that teachers should take advantage of what is systematic in modality and stress this to students. For example, she states that the overall system of time relationships is simple and orderly for modals and it should be emphasized. Although the hypothetical and conditional meanings of modals are very important topics to cover when teaching modals, I have opted not to include them in this paper due to the complexity of the topics.

Nevertheless, I thought it useful to refer to intercultural issues, as this is another aspect that I consider important to be addressed when teaching the English modal system.

2. Intercultural Issues

Modals that function as social interaction (root) modals require that the characteristics of the social situation be taken into account (Celce-Murcia and Larsen-Freeman 1983). **Power distance**, for instance, can determine which modal to use in a given situation. For example, the owner of a circus is talking to the circus clown, and he says, *You **should** be ready to perform tomorrow night at 7:00 pm*. Because of his authority, this use of ***should*** is not just a suggestion. In he says, *You **will** be ready to perform tomorrow night at 7:00 pm*. Inferring the correct meaning requires not only knowledge of modals, but of the power relationship in America and perhaps even the specific culture of the circus.

Geert Hofstede (1986) talks about the nature of these power relationships in culture: *Power distance as a characteristic of a culture defines the extent to which the less powerful persons in a society accept an inequality in power and consider it normal. Inequality exists within any culture, but the degree of it that is tolerated varies between one culture and another* (Hofstede 1986: 25). In Arabic countries, according to Hofstede, there is a large power distance. A native speaker of Arabic has two major hurdles to overcome when confronting the modal system of English. The first obstacle is that there are no modal auxiliaries in Arabic; the second one is that the dynamics of power relationships are very different. Not only does the learner have to overcome these hurdles, but the teacher or translator must also be aware of these difficulties.

Something to take into account is that, when teaching modals, there may not be an issue of comprehension of the modal system. Instead, it could be an issue of understanding the power relationships that are at work in the culture. Another thing to take into consideration is that although not all languages have modal auxiliaries, the concept of modality is universal.

Conclusions

Modality is a semantic concept that covers notions such as possibility, probability, permission, ability, volition, necessity and obligation. The class of modals is in many languages both syntactically and semantically highly irregular and unpredictable: modals frequently have idiosyncratic conjugational patterns and are subject to highly specialized syntactic rules. One of the main characteristic of modal verbs is their relatively imprecise and indeterminate meaning, their ambiguity: the same modal can be **deontic** (i.e. based on rules and regulations), but it may also involve processes, sets of knowledge or belief systems, and thus get an epistemic interpretation.

In order to define the class of modals or to provide a set of environments in which a modal may be correctly or appropriately used, one must refer to many levels of language: the purely syntactic environment, as well as the logical structure, the context of the utterance, the assumptions that are shared by the speaker and the addressee, the social situation assumed by the participants in the discourse, the impression the speaker wants to make on the addressee, and so on. There is also the question of the appropriate context environments, that is, the semantic-pragmatic issue. Therefore, a complete analysis of a particular modal can only be achieved by looking both at its syntactic features and at its semantic structure. In other words, the syntax of a modal verb is based on its semantics, and these two dimensions are inseparable.

To sum up, I do not favour a complicated classificatory scheme that would be hard to handle, but, rather, I plead for training students in translation/ interpreting/ foreign language teaching towards an increased awareness of the possible structural and semantic parallels between source and target language that would speed up the process of establishing correct equivalents between the meaning and the grammatical structure of one language, on

the one hand, and the corresponding meanings and grammatical structures of the other language, on the other.

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SYNCHRONISME VS. FORMES SANS FOND DANS DES TRADUCTIONS POETIQUES ROUMAINES DE LA PERIODE DE 1848

Ana-Elena COSTANDACHE

Depuis le XIXᵉ siècle, la littérature roumaine a démontré une ouverture constante vers l'horizon culturel « universel », aspirant continuellement à une synchronisation avec les produits littéraires et les « productions » considérées comme valeureuses à ce moment. Se situant à la confluence du monde occidental, oriental et balkanique, la culture roumaine a connu des changements au niveau de l'influence et des interférences avec la littérature occidentale. À partir de cette idée, en se frayant un chemin «national» et en s'adaptant aux particularités de la pensée esthétique européenne par imitation ou « importation mécanique» (Vârgolici 1985 : 25), les écrivains de la génération de 1848 ont réussi la réinvention d'une littérature vraiment moderne.

Les modèles culturels des pays voisins ont été repris et adaptés au contexte socioculturel roumain du XIXᵉ siècle. L'influence des langues parlées en Europe a été ressentie aussi dans la langue roumaine, car c'est un fait connu que les frontières politiques n'ont jamais coïncidé avec les frontières linguistiques. On ne peut pas les délimiter avec précision et, de cette façon, le roumain « s'est enrichi» en se créant un vocabulaire semi-hybride. En outre, le concept d'«influence» à côté de celui d'«interférence» doit être compris en termes de circulation des idées d'une société à l'autre, d'une littérature à l'autre. La modification des formes culturelles a favorisé l'enchevêtrement des cultures, afin que l'on puisse identifier certains «concepts et images similaires dans le cadre des cultures apparemment éloignées» (Duțu 1982 : 150). Les influences étrangères ont porté principalement sur «la satisfaction des besoins illusoires des gens» (Drăgan 2001: 63) et les intellectuels roumains éduqués à l'étranger (comme par exemple Gheorghe Asachi – à Vienne, ou Vasile Alecsandri et Ion Heliade-Rădulescu – à Paris) ont adapté leurs écrits selon les attentes des lecteurs des provinces roumaines.

Tout au long de son évolution, la littérature roumaine a établi des liens avec les littératures étrangères par des collaborations et des acquisitions de modèles d'écriture, par des traductions, des acquisitions thématiques ou des éditions d'éléments originaux, formant la base de la littérature moderne, mais ayant également une continuité avec ce qui était ancien dans la littérature roumaine. Tout en conservant ce qui était traditionnel, pour être original aussi et purement roumain, on a créé des pré-requis pour l'européanisation spirituelle représentée par des intellectuels instruits et formés en Occident, intellectuels qui ont compris la nécessité d'une modernisation de la société roumaine et qui ont réussi à proposer des renouvellements dans tous les domaines, surtout dans les domaines culturel et littéraire. Les résultats ont été surprenants, comme une conséquence positive de tout ce qui a été entrepris comme acte de culture et de modernisation dans les provinces roumaines.

Pour les écrivains de la génération 1848, la modernité a représenté un problème de recherche de l'identité. Les transformations importantes de l'époque, faites par des groupes de gens préoccupés par des idéaux révolutionnaires, ont concerné la culture roumaine dans

son ensemble. Rentrés des pays européens où ils ont étudié ou se sont perfectionnés, les groupes d'intellectuels ont créé des sociétés culturelles et littéraires affiliées à différentes orientations politiques ou ayant certains objectifs politiques. Ainsi, les écrivains roumains ont oscillé entre l'idéal de l'écriture romantique selon le modèle de l'Occident et les réalités imposées par le pouvoir politique du pays. À cet égard, Paul Cornea consacre un chapitre entier (Cornea 2008 : 67-84) de son livre *Les origines du romantisme roumain* - au phénomène « d'élans et d'inerties » littéraires de cette époque-là, en s'appuyant sur une littérature produite par la noblesse. Il s'agit d'une littérature différente, classique quant au thème, à l'image, à la composition, qui aspirait à atteindre un «plafond de la rhétorique». En même temps, la littérature des villages où la création folklorique connaissait un grand essor grâce aux modèles déjà établis, aux mythes et aux coutumes des masses. Paul Cornea (1966 : 49) remarquait qu'il était difficile de préciser exactement quelles ont été les traductions utilisées comme source d'inspiration pour un travail autochtone. De cette perspective, l'influence peut être considérée comme une intention artistique particulièrement visible au niveau du vocabulaire utilisé par les écrivains «traducteurs». Toutefois, les problèmes de traduction n'ont pas été simples, car les traducteurs-écrivains de la génération de 1848 ont oscillé entre deux mondes, deux cultures, plus ou moins différentes. L'idée de «traduction et interprétation» était certainement connue par ceux qui ont osé enrichir la langue roumaine de formes littéraires et lexicales nouvelles.

Les écrivains de la génération de 1848 ont lutté contre les imitations et les traductions médiocres, tout en sentant la nécessité de créer une littérature nationale, en encourageant les écrits originaux, inspirés par l'histoire du pays, de sa beauté, du pittoresque des traditions populaires, mais tout en gardant l'idée de l'originalité; en même temps, ils ont défendu, en fait, l'idée d'originalité dans la littérature. Le désir de reprendre ou de transformer certains éléments des cultures étrangères s'est réalisé par l'intermédiaire des traductions. Les aspirations des écrivains de l'époque ont été en faveur de la création de nouveaux modèles littéraires, en se confrontant avec les grands classiques de la littérature mondiale, dont la valeur était déjà reconnue. Mais les traductions, en tant qu'influences, ont conduit à des changements dans les formes et les sens littéraires devenant presque méconnaissables, et cela dans le cas où « les connaissances de la langue originale sont rudes ou que la personnalité du traducteur est trop forte et influence de manière subjective le texte traduit» (Grigorescu 1997 : 114). Toutefois, la traduction « n'est pas un avantage pour les travaux de transposition littéraire, ni pour l'original » (Grigorescu 1997 : 123) et les inconvénients en sont nombreux, afin de parvenir à «la situation de le traduire (le langage) dans notre propre langue» (*Vatra* 2008: 24).

Les nombreuses traductions faites dans la première moitié du XIXᵉ siècle représentaient un acte symbolique de la littérature roumaine, qui marquait le passage de la sphère d'influence de la littérature orientale dans la sphère d'influence de la littérature française, donc sous l'influence de l'Occident moderne. Ainsi, on se propose de passer en revue quelques exemples de traduction pour se former une vue d'ensemble sur les valeurs proposées dans des traductions littéraires ou des adaptations. Par exemple, Ion Heliade - Rădulescu a traduit une grande partie des œuvres de Lamartine et certaines de ses adaptations peuvent être considérées d'un véritable succès. La version française du poème *L'Automne* contient un message de véritable communion du poète avec la nature:

> « Salut ! bois couronnés d'un reste de verdure !/ Feuillages jaunissants sur les gazons épars !/ Salut, derniers beaux jours; Le deuil de la nature/ Convient à la douleur et plaît à mes regards. / Je suis d'un pas rêveur le sentier solitaire;/ J'aime à revoir encor, pour la dernière fois, / Ce soleil pâlissant, dont la faible lumière/Perce à peine à mes pieds l'obscurité des bois.» (Mitterand 1986 : 66)

La variante de Heliade-Rădulescu est extrêmement personnelle et les vers sont simples:

> „Salutare, lemne triste, ce verzi, galbene-nnegriţi,/ Frunzi ce, căzînd risipite pe livezi, vă veşteziţi!/Salutare, voi frumoase zile ce aţi mai rămas!/ În voi tânguirea firii urmează c-un slab, trist pas./ Ea se cuvine durerii, mie-mi place s-o privesc;/Singuratica cărare, uitat păşind, o citesc./A! să mai văz înc-o dată soarele îngălbenind,/A cărui lumină slabă abia pătrunde sclipind/La piciorul meu ce sună frunza, lemnul cel uscat,/ Întunericimea deasă în pădurea ce-am călcat." (Heliade-Rădulescu 1967 : 36)

Le poème *La Providence à l'homme* souffre des modifications dans la traduction roumaine de l'écrivain Heliade-Rădulescu, alors qu'on change le ton et la manière de s'adresser: « Quoi ! le fils du néant a maudit l'existence !/ Quoi ! tu peux m'accuser de mes propres bienfaits !/ Tu peux fermer tes yeux à la magnificence/ Des dons que je t'ai faits ! »[1]

Si dans la version originale le poète s'adresse sous la forme d'une accusation, la version traduite se présente sous la forme de questions rhétoriques et la traduction du titre n'apparaît pas comme littéraire: « Quoi! Tout ce qui doit être maudite acte? / Quoi! Vous diffamer mes propres modules que vous voyez? / Vous pouvez fermer les yeux à l'ajustement large / cadeaux que j'ai fait? » (Heliade-Rădulescu 1967 : 28)

Grigore Alexandrescu propose lui-aussi des traductions nombreuses. L'œuvre littéraire de Lamartine semble vaste et, alors, les traductions le sont aussi. L'écrivain roumain propose la traduction suivante du poème *Tristesse*:

> « Duceţi-mă acolo pe ţermuri fericite, / Diceam, unde Neapol p-al mării sen prea lin/ Răsfrânge deluri, stele de nori neînvelite/ Si unde cresc oranzii subt ceerul cel senin/ Centîrziem ? Să mergem; din unda cea albită/ Să văd eşind Vesuvul în flăcări care sbor,/ Să văd eu Aurora pe dealuri strălucită./ Să voiu, ţiind de mână uşor p-a mea iubită,/ Din aste nălţimi vesel visând să mă cobor. » (Alexandrescu 1957 : 256)

et la version de Lamartine a la forme suivante:

> « Ramenez-moi, disais-je, au fortuné rivage/Où Naples réfléchit dans une mer d'azur/ Ses palais, ses coteaux, ses astres sans nuage, /Où l'oranger fleurit sous un ciel toujours pur. / Que tardez-vous ? Partons ! Je veux revoir encore/ Le Vésuve enflammé sortant du sein des eaux; / Je veux de ses hauteurs voir se lever l'aurore; /Je veux, guidant les pas de celle que j'adore, / Redescendre en rêvant de ces riants coteaux. »[2]

Fabuliste convaincu, inspiré par les *Satires* de Boileau, Alexandrescu propose pour la *Satire IX (À mon esprit)* – sa *Satire. À Mon esprit*: « Vino acum de faţă şi stai la judecată,/Tu care le faci astea, duh, fiinţă ciudată,/Ce vrei să joci o rolă în lumea trecătoare:/ De ce treabă-mi eşti bună, putere gânditoare... » (Alexandrescu 1957 : 190) tandis que Boileau détient la variante originale: «C'est à vous, mon esprit, à qui je veux parler./Vous avez des défauts que je ne puis celer:/ Assez et trop longtemps ma lâche complaisance/ De vos criminels a nourri l'insolence…»[3]

En fait, *Satire. À Mon esprit* offre aux lecteurs l'image fidèle des salons roumains de 1840. Le raffinement du monde occidental - entraîné dans les jeux de cartes, le flirt, la danse, la mode – est critiqué: les dames jouent au whist, conscientes que « le temps passe. » Le jeune homme élégant « qui sait parler », porte des vêtements cousus à Paris. Le bavardage et le snobisme s'épanouissent; les jeunes dames « extrêmement prétentieuses », lorsqu'elles ont l'occasion et l'honneur d'être remarquées par un jeune homme de bonne famille, « ne parlent plus à personne pendant une semaine » et dans ce contexte, la critique de l'auteur prend la forme des reproches faits avec humour. Ainsi, le poète a une bonne conduite dans la société: au jeu de whist (ou « wist »), « quand on lui joue la riga, il triche avec une carte plus grande » tandis qu'à la danse « il y a rarement l'occasion de trouver une femme qui ne tombe au

premier mouvement. » Au contraire, un jeune homme galant remarque toujours les situations ridicules partout où il y en a le cas, en provoquant des remords « ...aux gens importants, / Encore parfois aux dames délicates. » (Alexandrescu 1957 : 191) Ainsi, la satire devient une série de vignettes: les cartes à jouer, le jeune homme qui ironise les dames de la société, la danse, la conversation, tout ayant le même décor – les salons de ce temps-là.

Les modèles et les traductions de ce type pourraient s'enrichir avec d'autres écrits qui se sont révélés, à travers le temps, être seulement « la forme » ou « le fond » de certaines œuvres vraiment précieuses. Toutefois, il faut reconnaître que les traductions ont contribué à moderniser la langue roumaine littéraire. Leur grand nombre a contribué à l'alphabétisation des masses mais tout particulièrement à la formation d'une opinion pertinente qui a visé la sensibilisation du public lecteur. Les traductions littéraires ont concerné, en fait, les valeurs de l'Ouest et surtout la perception des sens éthiques et esthétiques qui a été faite différemment d'un pays à l'autre, d'une époque à l'autre, selon les aspirations et les besoins moraux, artistiques ou idéologiques de ceux qui s'intéressaient à la culture. Par conséquent, la littérature roumaine a connu une période de formation d'une manière moderne et originale de la pensée et de l'imagination, participant ainsi à l'échange d'idées entre les différents systèmes esthétiques européens qui ont dominé le XIXe siècle.

Notes

[1] A. de Lamartine – *L'Automne*, texte disponible à http://www.florilege.free.fr/recueil/lamartine-meditations_poetiques.html

[2] A. de Lamartine – *Tristesse, t*exte disponible à http://www.toutelapoesie.com/poemes/lamartine/la_tristesse.htm

[3] N. Boileau – *Satires,* texte disponible à http://fr.wikisource.org/wiki/Satire_IX_(Boileau)

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PROVERBS: CULTURALLY DISTINCTIVE LINGUISTIC FORMS OF IDENTITY IN TRANSLATION

Elena CROITORU

Introduction

Language and communication are aspects of the production of a wide variety of identities expressed at many levels. Identities are linguistically constructed through the use of particular linguistic forms associated with specific national, ethnic, or other identities, and through the use of communicative practices.

A specific area is that of proverbs, which are culturally distinctive linguistic forms of expressing identity. The study of proverbs is closely connected with language ideology since they link verbal peculiarities to specific social, historical and cultural contexts. In this respect, "ideology stands in useful contrast to framings of talk as social practice to deal with situated interactional perspective and social values, which can vary and shift between contexts and communities. This is a particularly important issue in scenes of social and linguistic contact, conflict, and change, where unrecognized and misrecognized differences in modes of interactional engagement arise" (Errington 2001, in Duranti 2001: 111).

It is a well-known fact that proverbs couch conventional wisdom in concise pleasing forms. For each culture, the ideas conveyed by proverbs have been sanctioned by tradition. Proverbs and sayings belong to the community treasury due to the fact that they express truths confirmed and believed by others over time. In other words, people believe in proverbs and use them, i.e. they apply the truth expressed by them, in plenty of various situations. There is much truth in a proverb like *He who does not listen to proverbs remains screaming for help.* Therefore, there are real-life 'lessons' embedded in proverbs, and this makes them means of education as well.

In some cultures, proverbs are considered to be 'the drum of God', whereas in other cultures proverb authorship is ascribed to elders due to their wisdom, responsibility and morality. Most often introduced by an impersonal construction e.g. *They say*, it is generally accepted that the source of proverbs is indefinite. A 'factivity' formula such as *you know that…*, *Remember that …* may also be used. This means that the truth or the cultural aspect expressed cannot be denied.

To grasp the full semantic content and nuances in social interaction needs considerable cultural knowledge and sensitivity. In addition, the fact should be pointed out that "in various societies, proverb use is governed by specific social norms; and a good proverb speaker does not only know its logical application and meaning, but also its appropriate social uses: which proverb imagery to select or avoid in what social situations" (Errington 2001, in Duranti 2001: 111).

Therefore, it is extremely challenging to study proverbs and sayings that concentrate so much wisdom and folk intelligence in such short word combinations. As it is generally accepted, proverbs are closely related to the society which produced them having great authority within that society for an indefinite period of time. "Grounded upon years of experience and close observation of life and natural phenomena, the proverb, through

metaphorical language, may warn, advise, or reprimand by drawing attention to the moral or ethical consequences of human behaviour" (Yankah 2001, in Duranti 2001: 201).

Thus, proverbs have been used for centuries in the current language, i.e. specific to a certain time, to give a word of advice, to praise or to criticize somebody, to express irony, sarcasm. Moreover, they may advocate cooperation, perseverance, patience or they may repudiate greed and selfishness. They may also express persuasion in social interaction.

It may seem really fascinating to bilinguals, and even more to those who speak more than two languages, how different nations share almost the same proverbs, or (very) similar ones, despite their historical, social, political and cultural backgrounds, or the geographical area they lie in, on the one hand, and the forms in which these bits of wisdom are expressed, on the other.

Nevertheless, there are as many differences as there are similarities between the proverbs expressed in two different (especially very different) languages due to the historical, social, political and cultural circumstances, under which they were produced.

1. The functions of proverbs

1.1. Proverbs have always been considered to represent codes of moral behaviour. Thus, they express people's way of thinking about the surrounding world. This proves the fact that they were created by the community belonging to a certain culture, being specific to that culture. In other words, they reflect the realities of the respective culture and those people's way of thinking. This accounts for the cultural differences between two different speech communities.

On the other hand, despite the cultural differences, there may be similar aspects of reality. Hence, one and the same proverb might have been independently created by people belonging to different speech communities.

Linguists and translation theorists are concerned with the ways of rendering the wisdom of proverbs across cultures so much the more that proverbs are the most specific cultural elements. One of the arguments to be set forth in favour of studying proverbs across cultures is that these culture specific elements are more and more frequently used in the media. They are very often rendered as such, or they are adapted and particularized according to the message to be conveyed and according to the context.

The cultural value of every proverb is as important as its **communicative function**, because it expresses a certain way of thinking specific to the people who created it.

I consider that the functions of proverbs can be related to Halliday's (1978) model of semantic components of language:

IDEATIONAL	Experiential	- communication of ideas
	Logical	- connections between ideas
INTERPERSONAL	Interactional	- interrelationship between speaker and hearer
		- mood
	Personal	- illocution
		- modality
		- attitude
TEXTUAL	Theme	- thematization and thematic patterning
	Information	- given/new distinction
	Cohesion	- cohesive structure

Table – Halliday's model of text components

On analogy with Halliday's model of text components, the functions of proverbs can be considered: ideational (experiential), interpersonal (reminding of others' experiences), personal (expressing modality, attitude).

Moreover, it would be much more interesting to state these functions on analogy with Moon's (1998: 217-218) descriptions of the functions of fixed expressions and idioms (FEIs). Thus, the functions of FEIs are: 1) to state propositions and convey information (**informational**), e.g. *in the long run*, 2) to convey the speaker's evaluation and attitude (**evaluative**), e.g. *another pair of shoes*, 3) to relate to the extralinguistic context, to respond to a certain situation (**situational**), e.g. *tell it to the marines*, 4) to convey truth values, advice, requests, etc. (**modalizing**) e.g. *to all intents and purposes* and, 5) to organize text (**organizational**) e.g. *by way of illustration*.

1.2. In an attempt of matching the functions of proverbs with the functions of FEIs, I think that proverbs may function as: 1) evaluative (to convey the speaker's evaluation and attitude, e.g. *It is all ill wind that blows nobody any good*; 2) situational (relate to the extralinguistic context, respond to a certain situation, e.g. *Actions speak louder than words*; 3) modalizing (convey truth values, attitudes, advice, request, admiration, e.g. *One good turn deserves another*.

However, the **generalizing function** is prevailing: to convey general truths of a proverbial nature, coming from other people's experiences. Generalizations are obvious in most proverbs:

e.g.   *Out of sight, out of mind.*
        Old birds are not to be caught with chaff.
        No smoke without fire.
        Make hay while the sun shines.

According to Moon, by using proverbs, the speaker projects his/her personal interpretation of the situation. On the other hand, the speaker may "persuade the hearer/reader to share his/her orientation towards the situation or to acknowledge the conventionalized cultural interpretation of the situation" (Moon 1998: 24).

Nevertheless, distinctions may become blurred, and it is not always easy to identify the exact nature of evaluation. An example may be the proverb *A rolling stone gathers no moss*. This proverb has two evaluations; 1) people who keep moving around will never acquire wealth, position, etc. and 2) people who keep moving around will never grow stale and dull. The former meaning is used to make a negative evaluation (*moss* – sign of stability = good), whereas the latter is used to make a positive evaluation (*moss* –sign of sluggishness = bad) (Moon 1998: 249).

As Obelkevich (1987: 44) puts it, "[W]hat defines the proverb is not its internal layout, but its external function, and, that, ordinarily, is moral and didactic: people use proverbs to tell others what to do in a given situation or what attitude to take towards it". Furthermore, he considers proverbs to be "strategies for situations", strategies with authority "formulating some part of a society's common sense, its values and ways of doing things. That air of authority is heightened by another feature, their impersonality" (Moon 1998: 249).

Proverbs have a **situational function** when they are responses to or occasioned by the extralinguistic context. Like all fixed expressions and idioms, they may also be illocutionary speech acts. For example, *It is the last straw that breaks the camel's back* (a mere trifle coming as the final culminating point in a series of misfortunes, troubles, bad events, etc. may make a situation unendurable.

Proverbs have an **evaluative function** when they express the speaker's attitude towards a situation and evaluation on some reality, event or happening: e.g. *Blood is thicker than water* (the blood relationship is stronger than that created by friendship, or any other relationship, so relatives should receive better treatment than mere friends or acquaintances).

The **modalizing function** of proverbs is obvious when they are used as or with modalizers, most often epistemic modalizers: e.g. *Every could has a silver lining* (Nothing is completely dark, or only bad; there must be some good in every evil; a misfortune is likely to turn into a benefit.); *A stitch in time saves nine* (a little effort at the right time is likely to save much work later).

Proverbs may also function as deontic modalizers expressing lack of willingness, advice, moral obligation, etc.: e.g. *None are so blind as those who won't hear.* (Nobody is so blind as the person who refuses to see what he does not want to see), *One good turn deserves another* (A benefit received ought to be repaid).

A contrastive approach to English and Romanian proverbs would point out three interesting aspects: 1) a larger number of Romanian proverbs as compared to their English corresponding variants, hence a richer synonymy in Romanian, 2) the richness and the greater expressiveness of the Romanian proverbs, and 3) the Romanian proverbs quality of being more balanced as linguistic constructions.

2. Proverbs and synonymy

The semantic relationship of synonymy between similar proverbs may bring about wide debates. Thus, two or more proverbs or even variants of the same proverb may more or less convey the same idea. For example, comparison can be drawn between the English proverbs *Flee from still waters* and *Take heed of still waters, the quick pass away* and the Romanian corresponding variants: a) *De apă mică să-ți fie frică*, b) *Apele line sunt amăgitiare*, c) *Ferește-te de apa liniştită*, d) *Nu-i primejdie mai mare ca apa lină*, e) *Râul care curge liniştit, te-neacă îndată*.

However, there may be misleading synonymy between proverbs. This may hold valid with the two English proverbs above, or with the following ones:

e.g.   1. ***Truth and oil are ever above.***

2. ***It takes many shovelfuls of earth to bury the truth.***

1. a. *Adevărul iese întotdeauna la suprafață.*

1. b. *Adevărul iese deasupra ca untdelemnul.*

1. c. *Adevărul şi undelemnul ies întotdeauna deasupra.*

2. a. *Dreptatea întotdeauna ca untedelemnul pluteşte deasupra apei.*

2. b. *Dreptatea iese ca untdelemnul deasupra apei.*

There may also be misinterpretations with proverbs such as:

e.g.   3. ***He makes a rod for his own back.***

4. ***He that mischief hatcheth, mischief catcheth.***

5. ***Who spits against the wind, it falls in his face.***

6. ***He who sows wind reaps the whirlwind.***

3/4. a. *Cine sapă groapa altuia, cade în ea.*

5. a. *Cine scuipă în sus, îi vine/cade scuipatul pe obraz.*

5. b. *Dacă scuipi în sus, îți vine în ochi.*

6. a. *Cine seamănă vânt culege furtună.*

Although the surface structure of the two proverbs is in favour of synonymy, the semantic interpretation may be different, depending on the context:

e.g.   7. ***Silence gives consent.***

8. ***He that speaks, sows; and he that holds his peace, gathers.***

7. a. *Cine tace, primeşte.*

8. b. *Cine vorbeşte, seamănă, cine ascultă, culege.*

In addition, the fact should be pointed out that there may be **semantic contamination** between two or more proverbs:

e.g.   9. ***The dogs bark, but the caravan goes on.***

9. a. *Câinii latră, caravana trece.*

9. b. *Câinii latră, vântul bate.*

9. c. *Câinii latră, ursul merge.*
9. d. *Câinii latră, bivolul paşte.*
9. e. *Apa trece, pietrele rămân.*

3. Syntactic aspects

3.1. From the syntax point of view, proverbs display various patterns. With quite a number of proverbs, there is no **syntactic parallelism**. For example,

e.g. 10. ***Good finds good.***
10.a. *Bine faci, bine găseşti.*

The simple sentence in the English proverb is rendered by a complex sentence that may include either a conditional, or a consecutive clause.

e.g. 10.b. *Dacă faci bine, (bine) găseşti (bine).*
10. c. *Bine faci, prin (ca) urmare/ aşadar/ deci bine găseşti.*

There may be **partial syntactic parallelism** between this Romanian proverb and the English variant ***Do well and have well.***

It is obvious that the surface structure asyndetic coordination in the Romanian proverb and the faulty coordination in the English proverb are misleading. The deep structure of both proverbs includes either a conditional, or a consecutive clause.

In terms of syntactic structure, the last proverbs mentioned above can be related to the **reduction** and **extension** processes:

reduction: e.g. ***Good finds good.***
Bine faci, bine găseşti.
extension: e.g. ***Do well and have well.***
Binele cu bine se răsplăteşte.

Furthermore, there may be reduction in the English proverb and extension in the Romanian one:

e.g. 11. ***Much cry, little wool.***
11. a. *E bun de gură, dar rău de lucru.*
11. b. *Gura-i merge, mâna nu.*
11. c. *Numai gura-i de el.*

The extension may be much stronger: e.g. *Cine lucrează şi tace./ Mai multă treabă face.*

The synthetic contrast ***much-little*** is rendered by the syntactic extension including positive declarative clauses in Romanian, and three positive verbs: *lucrează, tace* and *face* associated with a comparative of superiority *mai multă.*

Most often, the clause elements are different even in case of the proverbs rendered by the same type of clause:

e.g. 12. ***Truth has a scratched face.***
12. a. *Adevărul umblă cu capul spart.*

These two proverbs are rendered by a simple independent sentence, but the clause constituents are different: the adjunct of manner in the Romanian proverb *cu capul spart* corresponds to the extensive complement (direct object) ***a scratched face*** in the English proverb. Moreover, the predicates are rendered by verbs belonging to different classes: a verb of possession, and a dynamic verb, respectively.

In other proverbs, an imperative sentence is rendered by a declarative sentence. In addition, there is double collocability, i.e. *apele liniştite* and *apele liniştite-amăgitoare* in the Romanian proverb corresponding to the English imperative one:

e.g. 13. ***Flee from still waters.***
13. a. *Apele liniştite/ line sunt înşelătoare/te înşeală.*

On the contrary, an English declarative sentence can have a corresponding imperative sentence in the Romanian proverb.

e.g. 14. ***You can see a mote in another's eye but cannot see a beam in your own.***

14. a. *Vezi mai întâi gunoiul din ochiul tău şi apoi vorbeşte pe altul de rău.*

The other variants may also be declarative:

e.g.   14. b. *Vede paiul din ochiul altuia şi nu vede bârna din ochiul său.*

14. c. *Bârna din ochiul lui n-o vede, dar gunoiul din ochiul altuia îl vede.*

The subject complement in the English proverb rendered by a noun may have a Romanian corresponding subject complement rendered by an adjective:

e.g.   15. **When all men say you are an ass, it is time to bray**

15. a *Când trei spun că eşti beat, du-te de te culcă.*

A variant with the noun *măgar* is by no means accepted by the Romanian language and culture: * *Când toţi bărbaţii spun că eşti un măgar, e timpul să ragi.*

Semantically speaking, the Romanian proverb is convincing enough to express higher efficiency by using the numeral *trei*. It sounds more categorical as well. Such variants have their roots in the national specific realities referring to the English meadows, on the one hand, and to the Romanian vineyards, on the other.

Sometimes, an English proverb represented by a simple independent sentence may have a Romanian elliptical sentence as its corresponding variant.

e.g.   16. *Actions speak louder than words.*

16. a. *Fapte, nu vorbe.*

Both of them convey the same message: that a person is known and judged more by his/her actions than by his/her words; actions are more important than words. This proverb may occur as it is in a context, its grammatical status being that of a simple independent sentence: e.g. *What else can be said? He has no excuse whatsoever! Actions speak louder than words.*

This proverb does not undergo tense changes, simple present being used to express a general truth of a proverbial nature. Thus, it is included among the exceptions to the sequence of tenses rules: e.g. *I knew/ I had always known that actions speak louder than words.*

Nevertheless, the use of modifiers may entail tense changes, the sequence of tenses rules being observed: e.g. **That his actions spoke louder than his words pleased them all.**

3.2. Tense changes may also occur when special interest is taken in a certain aspect and a passive structure is added: e.g. ***Under those circumstances/ in that difficult situation, she was sure that actions would be held to speak louder than words.***

Both lexical and grammatical changes may occur with proverbs such as:

e.g.   17. ***There is many a slip between (the) cup and (the) lip.***

17.a. *Să nu zici hop până nu sari.*

Their message is that we should not count on having a thing before actually we are in the possession of it.

At the lexical level, the collocation *chance of loss* may be used: e.g. ***Right now I am aware of the fact that between (the) cup and (the) lip lie many chances of loss.***

Grammatically, there is overlap between the verbs **be** and **lie**, or the singular may alternate with the plural in the existential/pleonastic **there is**: e.g. ***I am aware that between (the) cup and (the) lip there are many chances of loss.***

Moreover, the sequence of tenses rules are not observed in contexts such as: e.g. ***At the bottom of my heart, I really felt that there was many a slip between (the) cup and (the) lip.***

The proverb can also be modalized by using **should** in an if-clause to express uncertainty, supposition or doubt: e.g. ***If there should be a slip between the cup and the lip, he was to take sides with Jack.***

Conclusions

Proverbs are used to express the speaker's attitude towards a situation, thing, happening, etc. Proverbs represent the speaker's intervention into the situation by stating a judgement, giving some advice, suggestion, etc., or the speaker's evaluation of the situation correlating

with other people's experience. The speaker's attitude is expressed by proverbs used as epistemic or deontic modalizers.

Consequently, proverbs promote the inherited wisdom of a culture. They appeal to shared knowledge and to shared values, encoding old experience handled down from generation to generation.

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APPROACHING CULTURAL RELATIONS FOR TRANSLATION PURPOSES

Daniel DEJICA

Introduction

'*Raising cultural awareness*', '*translating across cultures*' or '*cultural proficiency*' have become common words in translating and interpreting. The concept of **culture** has constituted recently the main subject of many translation books and scientific articles (Tannen 1985; Triandis 1994; Hatim and Mason 1997; Katan 2004; Croitoru 2006, 2008). Likewise, the concept of **intercultural communication** (the process of exchanging meaningful and unambiguous information across cultural boundaries, in a way that preserves mutual respect and minimises antagonism – Wikipedia) has become a key concept in everyday communication practices and especially in translation or interpreting. According to the *Journal of Intercultural Communication,* communication needs to be "… as constructive as possible, without misunderstandings and breakdowns. It is our belief that research on the nature of linguistic and cultural similarities and differences here can play a positive and constructive role." (*http://www.immi.se/intercultural/*).

This paper complements my research in the fields of source text analysis for translation (Dejica 2006, 2009c) and translation processes (Dejica 2008, 2009a), and presents a suggested methodology for approaching cultural elements and relations in pragmatic texts. The overview in the first part shows how the concepts of culture and translation are intertwined; the second part presents the cultural peculiarities which are most likely to occur in pragmatic texts. The methodology for approaching such elements and relations is presented in the third part and exemplified in the fourth.

1. Culture and translation: an overview

Understanding the concept of 'culture' and identifying cultural relations are essential in coping with cultural similarities and differences in text. A metaphorical definition of the concept starting from its literal meaning is given by Katan (2004), who explains that

> The word comes from the Latin *cultus*, 'cultivation', and *colere* 'to till'. The metaphorical extension is apt. Seeds continually absorb elements from the land, or rather the ecosystem, to ensure their development. In the same way, people continually absorb vital elements from their immediate environment that influence their development within the human system. (Katan 2004: 26)

As early as 1871, the English anthropologist Edward Barnett Tylor formulated what proved to be one of the most quoted definitions of culture (1871/1976: 1), used by the *Encyclopaedia Britannica* or by Sapir (1994: 35) to introduce the topic: "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".

By 1952, American anthropologists Alfred Louis Kroeber and Clyde Kluckhohn had compiled a list of 164 definitions of the concept. Their own lengthy definition was as follows:

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. (Kroeber and Kluckhohn 1952: 181)

More recently, in 1994, American psychologist Triandis defined culture as follows:

Culture is a set of human-made objective and subjective elements that in the past have increased the probability of survival and resulted in satisfactions for the participants in an ecological niche, and thus became shared among those who could communicate with each other because they had a common language and they lived in the same time and space. (Triandis 1994: 22)

According to the 10 volume *Encyclopedia of Language and Linguistics* (1994: 2001), "despite a century of efforts to define culture adequately, there was in the early 1990s no agreement among anthropologists regarding its nature". This view is confirmed by interculturalists such as Trompenaars and Hampden-Turner (1997: 21) who admit that "in twenty years we have seldom encountered two or more groups of individuals with identical suggestions regarding the concept of culture".

In my approach to translation, I see translators as mediators who are working with different languages and who invariably, just as seeds, continually absorb elements from different cultures. Such elements may be in the form of implicit or explicit patterns (Kroeber and Kluckhohn 1952: 181) which need to be shared and understood so as communication through a common language is ensured (Triandis 1994: 22). I partially overlap thus the role of the translator with the role of the cultural mediator, who has been defined by Taft (1981) as

a person who facilitates communication, understanding and action between persons or groups who differ with respect to language and culture. The role of the mediator is performed by interpreting the expressions, intentions, perceptions, and expectations of each cultural group to the other, that is, by establishing and balancing the communication between them. In order to serve as a link in this sense, the mediator must be able to participate to some extent in both cultures. Thus a mediator must be to a certain extent bicultural. (Taft 1981: 53)

Taft (1981: 73) posits that a mediator must possess a series of competences in both cultures, which are summarized in what follows:
- ➢ **Knowledge about society**: history, folklore, traditions, customs; values, prohibitions; the natural environment and its importance; neighbouring people, important people of the society, etc;
- ➢ **Communication skills**: written, spoken, non-verbal;
- ➢ **Technical skills:** those required by the mediator's status, e.g., computer literacy, appropriate dress, etc;
- ➢ **Social skills:** knowledge of rules that govern social relations in society and emotional competence, e.g., the appropriate level of self-control.

From this definition and overview, a cultural mediator is more than a translator, translating being just one of the skills among other skills s/he would need. Hatim and Mason (1997: 128) also use the term mediation suggesting that "the notion of mediation is a useful way of looking at translators decisions regarding the transfer of intertextual reference". According to them (1997: 223-224), "[T]he 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". Hatim and Mason conclude with two specific ways in which a translator is a mediator:

> **bi-cultural vision**: the translator is uniquely placed to identify and resolve the disparity between sign and value across cultures.
> **critical reader**: the translator is a 'privileged reader' of the Source Language text. S/he will have the opportunity to read the text carefully before translating it and therefore is in a position to help the target reader by producing as clear a text as the context would warrant.

Similar views are shared by Vermeer (1987), who described the translator as *bi-cultural*, Mary Snell-Hornby (1992), for whom the translator is a *cross-cultural specialist*, or Hewson and Martin (1991), who talk of *the Translation Operator as a Cultural Operator*.

2. Identification of cultural elements for translation purposes

At this point I am interested in finding an answer with regard to precisely *what* is mediated by a translator from a cultural perspective. Also, of particular interested in establishing cultural relations in a suggested holistic analysis is to identify the particular elements of a culture which may occur in texts as information universe constituents. An answer comes from Taft (1981: 73) who sees such elements as constituents of society: history, folklore, traditions, customs; values, prohibitions; the natural environment and its importance; neighbouring people, important people of the society, etc.

Another answer comes from Trompenaars and Hampden-Turner (1997) whose interpretation of culture resides in a model comprising three concentric rings or *layers of culture* (1997: 21-22):   - **the outer layer**: artefacts and products;
- **the middle layer**: norms and values;
- **the core**: basic assumptions.

Examples of artefacts and products include the organization of institutions, such as the legal system and bureaucracy. Norms relate to social rules of conduct while values are aspirations which may never actually be achieved. The core, in Trompenaars and Hampden-Turner model, is the heart of culture and the most inaccessible. It contains basic assumptions about life which have been handed down unconsciously from generation to generation.

A similar approach comes from Hofstede (1991: 7), who uses the metaphor *skins of an onion* to refer to different levels of culture. Hofstede's levels of culture include **symbols**, **heroes**, **rituals**, and **values**:

> **symbols**: semiotic signs recognized as belonging to a particular group such as words, gestures, pictures, objects, dresses, etc. All in all, a symbol is any perceivable sign that communicates a meaning.
> **heroes**: a particular cultural belief in a superhero, e.g., an outsider who single-handedly defeats evil in society, i.e., Rambo, Superman, Dirty Harry, etc.
> **rituals**: 'ice-breaking' ritual or introductory rapport-building chat in professional communication, weather-routines in England, etc.
> **values**: the core of culture which is invisible, as opposed to *symbols, heroes*, and *rituals* which are visible.

As early as 1950's, Hall used the Iceberg Theory to explain that the most important part of culture is completely hidden, and what can be seen is *just the tip of the iceberg* (1952, 1990: 43). The same theory has also been used by Brake et al. (1995) who suggest a division as follows:

> Laws, customs, rituals, gestures, ways of dressing, food and drink and methods of greeting, and saying goodbye. They are all part of culture, but they are just the tip of the iceberg […] The most powerful elements of culture are those which lie beneath the surface of everyday interaction. We call these value orientations. Value orientations are preferences for certain outcomes over others. (Brake et al. 1995: 34-39)

These orientations as seen by Brake et al. are shown below:

➢ **technical**: language – music, art, food and drink, dress, architecture, institutions, visible behaviour;
➢ **formal**: appropriacy – rituals, customs, ways/styles of discourse, dress, etc.
➢ **informal**: orientations – action, communication, environment, time, space, power, individualism, competitiveness, structure, thinking.

From this overview I summarize the following cultural elements which I believe are most likely to occur in pragmatic texts and which need holistic analyses as far as their understanding is concerned: institutions, heroes or popular figures, ways of dressing, food and drink, music, art, or architecture. These cultural elements may be present in the source text in various lexical forms such as terms, neologisms, proper names, idiomatic expressions, multiword expressions, etc. I resume my initial position according to which the holistic analysis follows and complements the atomistic and hol-atomistic analyses in the process of text understanding (Dejica 2008).

3. Approaching cultural elements and relations for translation: a suggested methodology

Various cultural elements are summarized in the previous section. The relations that can be drawn during the holistic analysis between a cultural information universe (IU) constituent of a text (see below) and the cultural context of the language in which it appeared (the cultural context is an information universe in itself) are named in my approach *cultural relations.* I consider that clarification of such cultural relations facilitates text understanding and is a pre-requisite for felicitous translation.

I see translation as **an activity which transfers into a target text – with a specific purpose in mind – the writer's intention expressed in a source text**. All the constituents expressed in the source text and taken individually or relationally form what I call the **information universe** of the text. I use the term 'universe' from science, where it stands for the sum of everything that exists in the cosmos. Just like in science, in my approach, universe stands for the sum of all the information that exists in a text. The IU constituents are carriers of information which structurally can be divided into a two-part information system, which in my approach is formed of Themes and Rhemes. I use 'transfer' with a double connotation: the one found in Shuttleworth and Cowie (1997) and Hatim and Munday (2004), to imply that I see translation as process, and the one found in Nida and Taber (1969) and Gerzymisch-Arbogast (2005) to refer to the second stage of the translation process, i.e., that of transfer, where the analysed 'material' is transferred into the mind of the translator and compared for translation purposes. Reception, transfer and reproduction are the three stages of translation on which the following methodology for approaching cultural relations is based.

I see the analysis of cultural relations for translation purposes as a multi-step process combining pragmatic identification of information (Dejica 2006) and atomistic and holistic analyses (Dejica 2008, 2009a); the analysis consists of the following steps which are suggested to be performed during the three stages of translation previously mentioned:

a. Identification of information universe (IU) elements using a suggested pragmatic Theme-Rheme (PTR) model (Dejica 2009a) – reception;
b. Atomistic analysis of IU constituents (Dejica 2008) – reception;
c. Holistic analysis by establishing possible cultural relations between the IU elements and auxiliary IUs (Fig. 3.1) – reception;

The holistic analysis can by illustrated as follows:
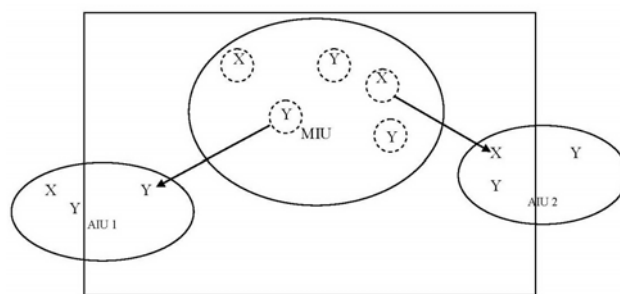
Fig. 3.1 Representation of cultural relations in the Extended Information Universe (ST)

where
- X and Y are IU constituents in the form of Themes and Rhemes
- the arrows represent possible cultural relations between the IU constituents and other constituents from auxiliary IUs.
- MIU is the Main Information Universe of the text to be translated, with all its constituent Themes and Rhemes;
- AIU are Auxiliary Information Universes containing extended knowledge needed for text understanding;
- EIU, or the Extended Information Universe, is the complete image of all the constituents expressed in the source text and of their relations with other constituents of different auxiliary information universes.

As Fig. 3.1 shows, not all of the IU constituents form the main IU require cultural explicitness; furthermore, I assume there may be pragmatic texts where such relations may be inexistent.

d. Identification of possible cultural relations specific to the target language and target culture (Fig. 3.2) – transfer; I see this step as a reversed process: if in the source text analysis, the identification of the cultural holistic relations is done in a bottom-up manner, starting from the source text cultural element and ending with its fixation in the source culture, in the transfer stage, I understand it as a top-down process, starting with the identification of a specific cultural element in the target culture and ending with its transfer in the target text. The translator basically checks (1) whether the target language has already 'absorbed' the cultural relations (Hofstede 1991) existent in the source text, and (2) whether there are any other relevant existent cultural relations in the target culture which may have a similar impact for the target audience as the ones in the source text.
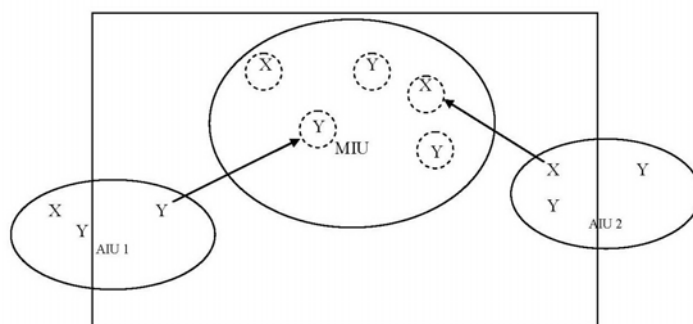

Fig. 3.2 Representation of cultural relations in the Extended Information Universe (TT)

e. Strategy-based transfer into the target text – transfer; based on his/her findings, the translator chooses now the most appropriate translation strategy which s/he will use in the next and final step: for instance, in case the target language has not

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absorbed a cultural element, s/he may resort to radical changes typical of localization (Esselink 2000) or domestication (Venuti 1998).

f. Translation proper – reproduction; application of the selected strategy.

For the exemplification of this methodological approach I shall use the Ptolemy Project example on which a series of atomistic and hol-atomistic analyses have already been performed (Dejica 2006, 2009b). That is why only the results of these analyses will be resumed here (steps **a** and **b** of the suggested methodology):

4. Ptolemy Project Objectives

The project aims to develop techniques supporting heterogeneous modeling, including both formal "meta-models" and a software laboratory for experimenting with heterogeneous modeling. In this context, it will explore methods based on dataflow and process networks, discrete-event systems, synchronous/reactive languages, finite-state machines, and communicating sequential processes. It will make contributions ranging from fundamental semantics to synthesis of embedded software and custom hardware. (Ptolemy Project, *http://ptolemy.eecs.berkeley.edu/*)

a. Identification of IU elements; the Themes and the Rhemes identified using the PTR model (Dejica 2009a: 65) are exemplified below:

1. **Theme** – given information: '*Ptolemy project*'

2. **Rhemes** – new information (i.e. the objectives proper): 'development of techniques supporting heterogeneous modeling, including both formal "meta-models" and a software laboratory for experimenting with heterogeneous modeling; exploration of methods based on dataflow and process networks, discrete-event systems, synchronous/reactive languages, finite-state machines, and communicating sequential processes; making contributions ranging from fundamental semantics to synthesis of embedded software and custom hardware.'

b. the atomistic analysis of the IU constituents (Dejica 2009a: 81) shows that the text is rich in terms, multiword terminological expressions and neologisms, and at first sight, it might appear that text understanding is complete;

c. however, the holistic analysis shows that the author's choice in using *Ptolemy* in the title for the name of the project was not hazardous: Ptolemy was an ancient Roman (of Hellenistic ethnicity) mathematician, geographer, astronomer, and astrologer, whose scientific treaties revolutionized the ancient world and are still of interest even in modern times. The holistic analysis of this particular cultural relation makes it possible for the translator to draw a parallel between Ptolemy as a cultural element in the Ancient World and the Ptolemy Project objectives and to understand the intention of the author, i.e., that of showing that the techniques developed by the project (and eventually the project itself) are also intended to be revolutionary;

d. if the language pair of the translator is English-Romanian, the translator may consider keeping 'Ptolemy' in the target text for a Romanian audience, since Ptolemy is a landmark of the European culture and will most likely trigger the same effects in the mind of the educated Romanian audience as it did for the English audience. However if the language pair is English-Chinese, the translator may also consider replacing 'Ptolemy' with 'Zhang Heng', a famous Chinese astronomer, geographer, and mathematician (78-139 A.D.), who, among other things, constructed a celestial globe and is a cultural landmark in China, as Ptolemy in Europe;

e. perfect equivalence, borrowing, radical change, e.g. *Ptolemeu, Ptolemy, Zhang Heng*, are some of the translation strategies the translator may use to transfer the cultural element in the target language;

f. application of the selected translation strategy, e.g. *Proiectul Ptolemeu.*

Conclusions

The methodology presented in this paper is mainly aimed at the translator of pragmatic texts who, in a globalized world, is continually faced with a multitude of cultural challenges. Understanding and being able to approach them is a prerequisite and a key to felicitous translation. The methodology can also be used as didactic material in translation classes.

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STRATEGIES USED IN TRANSLATING SYNTACTIC IRREGULARITIES IN SHAKESPEARE'S "THE TWELFTH NIGHT"

Gabriela DIMA

Introduction

Translation theorists and practitioners such as Nida (1964), Newmark (1988a, 1993), Baker (2006), have launched operational concepts to be used in understanding and performing translation both as a cultural act and a linguistic exercise. Strategy, procedure, method are generally the most frequent concepts used in designing translation methodological patterns. Translation strategy/procedure is seen either as a *conscious plan*, the "*translator's potentially conscious plans for solving concrete translation problems in the framework of a concrete translation task*" (Krings: 1986) or *task*, translation strategies: "*involve the basic tasks of choosing the foreign text to be translated and developing a method to translate it*" (Venuti 1998: 240).

Considering translation in terms of both process and product, Jaaskelainen (2006) divides translation strategies into global and local: *global strategies refer to general principles and modes of action and local strategies refer to specific activities in relation to the translator's problem-solving and decision-making* (Jaaskelainen 2006: 16).

Equating strategy with procedure (Loescher 1991), we favour Newmark's opinion that translation strategies or procedures are used for sentences and smaller units of language whereas translation methods are used for whole texts. Newmark (1988b) proposes a whole list of translation strategies: *transference, naturalization, cultural equivalent, functional equivalent, descriptive equivalent, componential analysis, synonymy, through - translation, shifts or transpositions, modulation, recognized translation, compensation, paraphrase, couplets, notes*.

One of the main objectives of the paper is to search for the strategies used in translating syntactic irregularities in *The Twelfth Night* and to argue about their role in obtaining equivalence, keeping in mind the fact that the translator should be careful in being as faithful as possible both to the form and the meaning of the original text (Croitoru 2007, Dima 2009a).

1. Levels of Grammaticality, Levels of Meaning

The meaning of words is first and foremost defined through their denotation. The concept of denotation is viewed in a larger sense as referring also to the grammar of words, their forms and sentential order, subordination and grammatical synonymy (Levițchi 1994: 47). According to Dima (2003: 25), **grammatical meaning** is added to lexical meaning and can be expressed by the arrangement of words in a sentence, by grammatical affixes such as the plural, by grammatical words or function words, all helping in decoding the message contained in the given sentence. Violation of these rules can lead to ungrammatical sentences and raise difficulty in grasping the sentence meaning.

What Johnson (1765) called *ungrammatical, intricate and obscure* Shakespearean style, *not being designed for the reader's desk* can be transposed into the modern concept of *ill-formedness* (pairing with that of *well-formedness*) introduced by Chomsky in 1965 along with that of *acceptability*. The former is a matter of *competence* whereas the latter pertains to *performance*. Consider the sentences:

e. g. 1. *I spoke to the man twice last week.*

2. *The owl spoke to the tree twice last week.*

3. *The old woman spoke to the chimney twice last week.*

4. *Ending the spoke to man.*

Native speakers of English would certainly consider **a**, **b**, **c** well-formed sentences built according to the canonical pattern SVO, but they would rather say about **b** and **c** that are semantically odd, unless **b** has been picked up from a fairy-tale context or the woman in **c** is senile. Sentences like **b** and **c** are not linguistically ill-formed in any way, but rather simply pragmatically anomalous, in the sense that they express ideas which do not conform to our view of the way the world is. Sentence **d** would certainly be considered linguistically ill-formed, almost inconceivable, since it does not enter any level of grammaticality. We have here referred to ideal speakers who never make performance errors. In fact, an informant gives judgments about acceptability, which the linguist generalizes into judgments about well-formedness, otherwise an unfamiliar term to common people.

From the translator's point of view these judgements are based on the supposition that every language has its own syntactic features at the sentence surface structure level: the arrangement and the relationships among words in the sentence, the use of punctuation marks and the hierarchical leveling of meaning in the text.

The last perspective allows the translator to freely shape both the factual/semantic meaning and the assigned meaning according to his social standing, culture, age, intellectual tastes, etc. hence the variations in translations along the centuries, *variations* nowadays used by linguists either as comparable or parallel corpora in theorizing about translation (Dima 2009b).

The variant we have chosen to discuss is Mihnea Gheorghiu's translation (1959) of Shakespeare's *Twelfth Night*. What we had in mind was to search for both demolished and recreated factual and assigned meanings through syntactic irregularities and analyse the impact upon the reader's accessibility to the Shakespearean text within the intercultural act of translation.

2. Corpus Analysis. Syntactic Irregularities and Stylistic Effects

The accessibility of Shakespearean texts has been the subject of much debate among literary critics, translators, linguists, book editors, etc. since one can easily grasp many points of difference in grammar, syntax and meaning, when compared with the English of today. The following features may stand as some of the most relevant features of Elizabethan English as characterizing Shakespearean style, too:

➢ Clearness is preferred to grammatical accuracy. Constructions are sometimes irregular or confused, while the meaning is perfectly plain, i.e. sentences are acceptable but syntactically ill-formed.

➢ Brevity is preferred to logical precision, resulting in many ellipses.

➢ Emphasis is obtained by various devices such as redundancies (double negatives, double comparatives, double objects), inversions and omissions.

These features are retrieved in all of Shakespeare's plays since their author was a dramatist even before he was a poet, making his men and women speak in their own character, being for the playgoer that the plays were written: *Shakespeare regarded more the series of ideas, than of words; and his language not being designed for the reader's desk, was all he desired it to be, if it conveyed his meaning to his audience* (Johnson 1765).

As we have already mentioned, in the act of translation words come alive, the translator enjoying a certain kind of freedom. This often happens with adaptations in translating theatre plays. Naturalizing Shakespeare's drama in Romanian is quite difficult since Shakespeare's language and style present obstacles that are not easy to surmount , *the basic loss being a continuum between overtranslation (increased detail) and undertranslation (increased generalization)* (Newmark 1993: 7).

Among the translation strategies used to render the syntactic irregularities in the excerpts below, an important place is held by shifts and transpositions, modulation, paraphrase, descriptive/ functional/ cultural equivalents, compensation, componential analysis.

2.1. Transposition of Adverbs and Adverbial Phrases

The general syntactic rule with respect to the position of both simple and complex AdvP in the English sentence is that they should be placed as near as possible to the word they determine. Shakespeare allowed himself considerable license in this respect:

I.iv.40. Duke: *And thou shalt live **as freely as** thy lord* *To call his fortunes thine* p: 10	Ducele : *Şi **slobod** vei trăi ca şi stăpînul* *Averea împărtăşindu-i-o.* p: 225
V.i.378. Fabian: *How with a sportful malice it was follow'd* *May **rather** pluck on laughter than revenge* p : 81	Fabian : *Sînt glume, demne **mai curînd** de rîs* *Decît de răzbunări.* p: 351

The above examples can be rendered in a correct word order as it shows: […] *thou shalt live to call thy lord's fortunes thine **as freely as** he calls them his* and […] *laughter **rather** than revenge*.

This affords a good example of the Elizabethan tendency to aim at brevity of expression rather than grammatical accuracy: *It was common to place words in the order in which they came uppermost in the mind without much regard to syntax, and the result was a forcible and perfectly unambiguous, but ungrammatical sentence* (Abbot 1999).

The adverbs are preserved in the Romanian version, a direct product of modulation as a translation strategy (Croitoru, Dumitraşcu 2006). The meaning is kept all along, despite the fact that the *two languages are dissimilar in perspective* (Newmark 1988b: 88).

2.2. Omission of *that* – Complementizer

That is often omitted by Shakespeare in passages where we should not expect to find it inserted nowadays. Most often this omission occurs before a subjunctive mood, having an emphatic function:

I.v.90. Malvolio: *I marvel (**that**) your ladyship takes delight in such a barren rascal.* p : 13	Malvolio: *Mă mir **că** înălţimea-voastră se poate desfăta la glumele acestui obraznic neghiob.* p: 230
III.i.34. Clown::[…]*if that be to care for nothing, sir, I would (**that**) it would make you invisible.* p : 41	Bufonul :[…] *dacă aia înseamnă **că** nu-mi pasă de nimic,domnule, aş vrea **să** te faci nevăzut.* p : 280
III.i.85. Sir Toby: *Will you encounter the house? my niece is **desirous (that)** you should enter, if your trade be to her.* p : 42	Sir Toby: ***Doreşti** să intri?Nepoata mea doreşte.* *Aşa că, dacă ai treabă cu dînsa, pofteşte.* p : 282

The strategy used by the translator is again modulation in the first two excerpts, by recreating the assigned meaning with the preservation of the subordinating conjunctions *că, să*. The third excerpt brings forth an illustration of shift and transposition, the translator taking advantage of both the form and meaning of the English adjective *desirous* and changing it into a verb symmetrically used in a question-answer form, e.g. *doreşti, doreşte*.

2.3. Omission of Relative Conjunctions

The omission of relative conjunctions is common in Shakespeare, especially when the antecedent clause is emphatic and evidently incomplete.

II. i. 26. Sebastian: *A lady, sir, (**who**), though it was said she much resembled me, was yet of many accounted beautiful.* p : 21	Sebastian: *Prietene, o tînără **pe care** mulţi o socoteau preafrumoasă, deşi se spune că-mi seamănă întocmai.* p : 244
II.iii.55. Clown(*sings*):*Youth's a staff (**that**) will not endure* p : 25	Bufonul: […] *Iubirea este ca mătasa: O porţi, n-o porţi, se rupe!...* p : 250
II.iv.108. Viola: *My father had a daughter (**who**) loved a man* p : 33	Viola: […] *Aveam o soră, ce-a iubit un om,* p : 264
V. i. 360. Olivia: *And now I do bethink me, it was she (**who**) first told me thou wast mad;* p : 81	Olivia: […] *ea Mi-a spus, întîi, că ai înnebunit;* p : 350

This syntactic irregularity might make the reading a little bit ambiguous and confusing in choosing the subject of the dependent relative clause, but that leads to relevant stylistic effects, since subordination has an explanatory, informative and emphatic power as shown by the cleft sentence in the fourth example. These stylistic effects are preserved in Romanian where we notice the translator's choice of not eluding the relative pronouns e.g. *pe care* and *ce* in the first and in the third excerpt, respectively. The second example is translated into Romanian using a cultural equivalent based upon an explicit simile. This may be also considered a case of lexical creativity. In the fourth example the translator resorts to shift and transposition by changing the sentence structure and introducing a direct object clause.

2.4. Omission of Verb Groups
With adverbs expressing motion, the verbs which they should qualify are often omitted; the adverb thus becomes almost an interjection. It is to be observed that the omitted verb is still a motion verb, the omission taking place most frequently after *will*, *shall*, or other auxiliary. Such ellipses often make for emphasis.

I.iii.112. Sir Andrew: 'Faith, I'll (*go*) *home* to-morrow, p: 8	Sir Andrew: Dacă-i pe-aşa, mîine *o-ntind acasă*, p: 221
III. iv. 62. Servant: I could hardly entreat him (*go*) *back* : he attends your ladyship's pleasure. p : 51	Slujitorul:[…] N-a fost prea uşor *să-l aduc îndărăt.* p :298
III. iv. 215. Fabian: Here he comes you're your niece: give them way, till he take leave, and presently (*go*) *after* him. p : 55	Fabian: Uite-l ca vine cu nepoata dumitale: să dispărem pînă îşi iau rămas bun şi *ia-te după* el cînd pleacă. p : 305

The semantic field of movement verbs is kept in the Romanian version, but meaning equivalence is rendered through a change in register, the translator choosing to add some flavour providing idiomatic translational equivalents (Dumitraşcu 2007) to the verb *go: a o întinde acasă, a aduce îndărăt, a te lua după cineva*. This is a case of lexical creativity based on modulation.

2.5. Omission of the Auxiliary *Do*
It may be considered that this feature sometimes adds much to the beauty and vigour of expression.

II. iv. 120. *Duke: (**Did…die**) **Died** thy sister of her love, my boy?* p : 33	Ducele :*Şi surioara ta **s-a prăpădit**?* p : 265

The '*feeling*' is enriched in the Romanian translation by a change in register through modulation and an euphemism, e.g. *die: a se prăpădi*.

2.6. The Use of Double Object
Double object is used in order to further extend the meaning of the transitive verb, often a clausal object following the direct object, as a means of explaining.

I. ii. 53. *Viola: Conceal **me what I am**; and be my aid*	*Viola :[…] Te rog,deci, ginta nu mi-o da-n*
For such disguise p : 4	*în vileag* p : 214
I. v. 276. *Viola: I see **you, what you are**, you are too proud;* p : 18	*Viola : Acuma văd cum **eşti**, da: eşti trufaşă,* p: 240

The English double object construction is rendered into Romanian through modulation again, introducing the repetition of the verb *eşti* in the subsequent direct object clauses in the second excerpt, and through both paraphrase and descriptive equivalent strategies in building up explicitation in the first example.

2.7. Non – Agreement between Plural Subject and Singular Predicate
This token of syntactic ill-formedness may be accounted for in several ways:

a. The subject noun may be regarded as singular in thought or the coordinate subject may convey one idea.

II. v.176. Malvolio: ***Daylight and champain discovers** not more:*	Malvolio *: E limpede **ca lumina***
this is open. p : 38	*zilei.* p : 275
III.i. 148. Olivia *: And yet, when **wit and youth is come** to harvest,* *Your wife is like to reap a proper man* p : 44	Olivia *: […] La **vremea** ta, soţia* *Ce ţi-i sortită-ntreg te va culege.* p : 286

b. When the verb precedes the subject , the writer has perhaps not yet decided upon the subject.

IV. iii. 11. *Sebastian: : Yet **doth this accident and flood of***	Sebastian:*[...] Dar **întîmplarea asta,***
fortune	***Această revărsare de noroc***
So far exceed all instance, all discourse, p : 68	p: 329

The content of the message is preserved in Romanian but the versions are clear cases of non-equivalence. In the first variant the translator has used a collocation based on comparison, e.g. *e limpede ca lumina zilei*, to render the dimension of meaning of *light* coming from *daylight* through the strategies of componential analysis, transposition and deletion. The second and the third examples are cases of using compensation and descriptive/functional equivalents.

Conclusions
By way of conclusion we share Steiner's opinion that: "Translation is realizable precisely because deep-seated universals, genetic, historical, social, from which all grammars derive can be located and recognized as operative in every human idioms, however singular or bizarre its superficial forms. To translate is to descend beneath the exterior disparities of two languages in order to bring into vital play their analogous and, at the final depths, common principles of being. Here the Universalist position (cf. Chomsky 1986) touches closely on the mystical intuition of a lost primal or paradigmatic speech." (1975: 73).
The present paper has aimed at suggesting both a theoretic and practical treatment of the Shakespearean texts translation into Romanian by overlapping grammar and meaning through a bunch of suggested strategies and procedures.

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TRYING TO KEEP FAITHFUL TO THE ORIGINAL IN THE ROMANIAN TRANSLATIONS OF VIRGINIA WOOLF'S *MRS DALLOWAY*, *THE YEARS*

Irina-Ana DROBOT

Introduction

During her lifetime, Virginia Woolf preferred that her novels were translated by not making use of too much creativity, as that would change her original intentions. This was the case of Marguerite Yourcenar's translation of *The Waves*, where she made use of too much creativity, being a writer herself.

A faithful translation as far as Woolf's novels are concerned is a good solution. Woolf herself believed that:

> 'When you have changed every word in a sentence... have thereby altered the sense a little, the sound, weight and accent of the words in relation to each other completely, nothing remains except a crude and coarsened version of the sense' ('The Russian Point of View', *Common Reader* 1).

However, to what extent is fidelity in translation possible?

Wilhelm von Humboldt's view on what a good translation should be like seems to offer a good solution as well as describe how the Romanian versions of Virginia Woolf's novels *Mrs Dalloway* and *The Years* have been done:

> Translation should indeed have a foreign flavour to it, but only to a certain degree; the line beyond which this clearly becomes an error can easily be drawn. As long as one does not feel the foreignness (Fremdheit) yet does feel the foreign (Fremde), a translation has reached its highest goal; but where foreignness appears as such, and more than likely even obscures the foreign, the translator betrays his inadequacy. (Humboldt 1816)

This is because, at times and where the situations allow it, these translations seem to adapt cultural aspects. Cultural equivalents have been chosen, where possible, which mirror Romanian reality in the past, at about the time the action takes place in Woolf's two novels. Yet the readers are still kept aware that the action does not belong to the Romanian space. This combination however does not make the Romanian versions sound inappropriate. This was done to help preserve the spirit and also to help the readers realize the way characters talk as well as better get into the atmosphere of the time. None of these cultural adaptations were meant to get far from the original meaning. Such adaptations were necessary to keep faithful, as much as possible, to the original text of the novels, as in Wilhelm von Humboldt's view.

The Romanian translations of Virginia Woolf's novels *Mrs Dalloway* and *The Years* will be examined in terms of preserving or adapting the language used by characters, and ways in which cultural equivalents are sometimes found for terms of address or other expressions.

The choice of language in each version is according to the time period depicted in each novel. Various equivalents try to introduce the Romanian reader into the cultural environment of the respective period of time. As regards the choice of language in translations, it shows a certain culture's perception of a foreign culture.

The activity of translating and the result of this activity, translation, are very much linked to the concept of culture. The phenomenon of culture has been a subject of debate in Translation Studies since the *cultural turn* in the 1980s.

1. The Cultural Turn in Translation Studies

A cooperation between Translation Studies and Cultural Studies has been proposed. André Lefevere and Susan Bassnett (1990) use the phrase *cultural turn* to signal an increasing interest in investigating translation linked with an in-depth analysis of the cultural contexts which it involves. Translations are, after all, intercultural events. Cultural Studies could benefit from research in Translation Studies in the same way as it has drawn on other disciplines (such as sociology or ethnography, for instance).

André Lefevere associates translations to other forms of rewriting operating in a culture; translations shape images of foreign cultures, texts, authors for a target audience.

One may say that there are two main trends in the discipline of Translation Studies: a linguistic and a cultural/literary orientation. Lefevere, in 1976, saw this discipline as addressing both literary studies and linguistics.

In time, linguistic approaches to translation have widened their area of research, from cultural terms/words, to culture-determined texts, to descriptions of cultural contexts in which translations of literary and non-literary texts occur.

Issues of interest to Cultural Studies could find answers due to research performed by Translation Studies, such as: the way the image of one culture is constructed for another by translations (which is of relevance to the present paper), together with other forms of rewriting; why certain texts are chosen to be translated/rewritten and not others, etc.

However, despite the obvious links between Translation Studies and Cultural Studies, despite the ways in which the two disciplines could draw on each other, there is little evidence of the 'translation turn' in Cultural Studies that Susan Bassnett was looking forward to in 1998. The issue is approached only in terms of the high potential of this little explored research area.

2. Virginia Woolf's *Mrs Dalloway*, *The Years* and their Romanian versions
2.1. Time and Setting

In *Mrs Dalloway*, the action takes place during a single day in post World War I England, and we are presented with an inter-war social structure. The novel *The Years* includes periods of time in the lives of the main characters placed from 1880 to 1918. The city of London is present in both novels. On some occasions, some other settings occur.

2.2. Translation and its cultural aspects

Terms which are culturally related are sometimes preserved or sometimes adapted, that is, replaced by terms belonging to the Romanian culture. In the case of units of measurement there is conversion. A similar process is noticed with respect to terms of address. However, far from seeming inappropriate, such adaptations help the reader get into the atmosphere of the novel. These adaptations have the role of decoding the message from one culture into another one. They are in fact necessary in an attempt to preserve the spirit of the texts.

2.2.1. Titles and terms of address

The characters' titles are preserved where it is the case. For instance, the following can be noticed in *Mrs Dalloway*:

(1)

lady	*lady*
gentleman	*gentleman*
lady Bruton	*lady Bruton*
said "milady" very respectfully	*spunea foarte respectuos 'milady'*
Sir William	*Sir William*

In the same novel, terms of address may be either preserved:

(2)

asking Miss Brush, Lady Bruton's secretary	*s-o întrebe pe Miss Brush, secretara lui lady Bruton*

or sometimes translated:

(3)

she used to say to Miss Brush	*obişnuia să-i spună domnişoarei Brush*
that charming little lady, Mrs. Smith	*această fermecătoare micuţă lady, doamna Smith*

Similar terms of address are found in *The Years* and they are treated in a similar way by the translator, e.g. "*The Mistress, sir, taken worse, I think, sir,*"/ *Stăpâna, sir, mi se pare că e mai rau, sir*, etc. In this novel, we also find some specifically Romanian terms of address together with the English proper names, for instance:

(4)

come and let Uncle Bogy look at you	*Hai să te vadă nenea Boghy*
old Foxy	*moş Foxy*

3.2.2. Cultural referents

Cultural referents designate holidays, institutions, etc. Units of measurement or money may either be preserved or converted: *miles of conservatories/ kilometri de sere* (*Mrs Dalloway*).

(5) (*Mrs Dalloway*)

how many miles on how many gallons	*câte mile cu câţi litri de benzină?*
She might own a thousand acres and have people under her.	*Ar putea să aibă o mie de acri de pământ, să aibă oameni care să depindă de ea*
circles traced round shillings and sixpences	*cercuri trase în jurul unei monede de un şiling, de şase pence*
Another penny	*încă un penny*
She had once thrown a shilling into the Serpentine	*Aruncase cândva un şiling în Serpentina*

(6) (*The Years*)

he tried to single out one sixpence from all the florins	*se strduia să aleagă o monedă de şase peni dintre toţi florinii*
half-crowns	*jumătăţi de coroană*
sovereigns	*lire*

(7) (*The Light of Day*)

a shilling	*un şiling*

Names of foods are treated in a similar way. They can be preserved if specific to the English culture: *pudding basins/ castroane de pudding* (*Mrs Dalloway*), *She put down the pudding./Puse pe masă puding-ul.* (*The Years*), or translated: *porridge/ budincă* (*Mrs Dalloway*).

Names of institutions are mostly preserved: *Union Jack, Buckingham Palace*, etc. Same happens in the case of newspaper titles or publications: *Morning Post, Times* (*Mrs Dalloway*), *He sent Crosby for The Times./ O trimise pe Crosby după The Times* (*The Years*).

2.2.3. Familiar language

Familiar language used in these novels may be translated by means of equivalents:

(8) (*Mrs Dalloway*)

Lucy had her work cut out for her.	*Pentru că Lucy avea de lucru până peste cap.*
eating her heart out	*i se mistuia inima de durere*
trivial chatterings	*flecăreli banale*
Where are you off to?	*Încotro?*

(9) (*The Years*)

"Now, my boy, take yourself off and get on with your prep.," he said to Martin.	*Acu', băiatul meu, şterge-o şi fă-ţi lecţiile! îi spuse lui Martin.*
"Of course not,"	*Da' de unde?*
"Now, shall we get on with our dinner?"	*Ei, acu' ne terminăm cina?*

by making a more general translation in Romanian while in English a more colourful term is used:

(10) (*Mrs. Dalloway*)

her own daughter, her Elizabeth, cared not a straw for either of them	*propriei sale fiice, Elizabeth, ei nu-i pasă nici un pic nici de una, nici de alta.*

(11) (*The Years*)

"D'you remember,"	*Mai ţii minte*
"How d'you find her?" said the Colonel.	*Cum o găsiţi? întrebă colonelul.*

or by introducing a more colourful term in Romanian for a more general use in English:

(12) (*Mrs. Dalloway*)

Rumpelmayer's men were coming.	*oamenii lui Rumpelmeyer erau pe cale să sosească.*
I love walking in London.	*Îmi place să umblu prin Londra.*
Really it's better than walking in the country.	*Zău că-i mai plăcut decât la ţară.*
"Let us go on, Septimus," said his wife.	*Hai să mergem, Septimus, spuse nevastă-sa.*
the room where her sisters sat	*camera unde şedeau surorile ei*
still sitting alone on the seat	*şezând, tot singur, pe bancă*
as she came across the room	*în timp ce străbătea odaia*
It was over.	*Se isprăvise.*
there was a man writing quite openly	*se găsea cine să scrie pe şleau*
he never hurried his patients	*nu-şi zorea pacienţii*

(13) (*The Years*)

She adored her sister.	*O adora pe soră-sa.*
She looked at her father.	*Privi spre taică-său.*
"Who is this Jew?"	*Cine e ovreiul ăsta?*
He sat staring ahead of him	*Şedea privind ţintă înainte*
Here was a pattern.	*Colo apărea un desen.*
His wife was dying	*Nevastă-sa trăgea să moară*
"I'll go..."	*las' că mă duc eu*
"Here, in your own room."	*Aici, în odaia dumitale.*
she could not put a name to her.	*nu-i putea dibui numele*
until it's over.	*până se isprăveşte slujba.*
behind the coffin	*îndărătul coşciugului*
her mother was punctilious about such things.	*maică-sa era meticuloasă în de-alde astea.*

Sometimes, expressions that have a dialectal flavour in Romanian are used:

(14) (*Mrs Dalloway*)

There's a fine young feller aboard of it, Mrs.	*Are la bord un flăcău de nădeje, parie doamna Dempster*

Dempster wagered
talking to little Jim Hutton   *stând de vorbă cu junele Jim Hutton*
"And if some one should see, what matter they?"   *Şi de ne vede cineva, ne pasă oare?*
(15) (*The Years*)
And you haven't changed either   *Nici mata nu te-ai schimbat*

2.2.4. Language related to epoch

In the case of *Mrs Dalloway*, we find terms that are translated in such a way so as to convey their meaning during the respective time in Romanian:

(16)

to give her party	*să dea o serată*
motor cars	*automobile*
housemaids	*servante*
ma'am	*coniţă*
thought how the gentry love	*se gândi cum iubesc boierii*
nursemaid	*guvernanta*
At some party	*într-o societate*
squire	*moşier*
The perfect hostess	*Ce amfitrioană perfectă*
middle class	*burghezi*

The term of address to a father is as in French in both English and Romanian (this happens in *The Years* as well): *Papa*. However, in *The Years*, Papa is sometimes translated into Romanian: "*How's Papa?*"/ *Ce face tata?* On other occasions, the use of some now poetically flavoured words can be noticed: *baby/ prunc, trees/ arbori*.

The Years relies on other French or French-like words:

(17)

his mistress, Mira	*metresa lui, Mira*
Was it Grandpapa on the cob	*Era grand-papa pe căluţ*
Commissionaire	*'Consierjul'*

Similar vocabulary with the one used in *Mrs Dalloway* can be seen:

(18)

A woman of the lower classes	*O femeie nevoiaşă*
they turned to make room for their hostess	*se intoarseră să-i facă loc amfitrioanei*
In she came again	*Veni iar in odaie*
Antonio, the man servant	*Antonio, feciorul*
"And you're going to the City, Papa?"	*Şi dumneata te duci în City, papa?*
Her parties were never brilliant.	*Recepţiile ei nu erau niciodată strălucite.*
Jewels flashed on her neck	*Giuvaiere îi scânteau la gât*
tell me about the party	*povesteşte-mi despre serată*
The nineteenth century going to bed	*Veacul al nouăsprezecelea care merge la culcare*

2.2.5. Other uses of language

In *Mrs. Dalloway*, for the rendition of an intentionally humorous accent, adaptation is used: "*The Proime Minister's kyar.*"/ *Otomobilul primului-ministru*.

Translators also make use of adaptation in cases of referring to unknown names:

(19)

Betty What'shername	*Betty Cutare*
Amelia What'shername	*Amelia Cutare*
visiting a patient, Sir Somebody Something in Bedford Square	*vizitând un pacient, sir Cutare în Bedford Square*
mention his name to So-and-so	*să menţionezi numele lui Peter domnului Cutare sau Cutare*
Here was So-and-so in South Kensington	*Iată-l pe Cutare din South Kensington*

The rendition of the sounds Peter Walsh hears is preserved, although those sounds may suggest nothing to the Romanian readers who are not familiar with the English language:

(20)

ee um fah um so   -
foo swee too eem oo —

With play-upon-words in *The Years*, the meaning is kept thanks to a similarity between proper names in the two languages (21. a), translators make use of adaptation (21. b) by creating a new play upon words, meaning is explained by footnotes (21. c) or readers who know English can better understand the meaning of the proper name 'North' (21. d):

(21)

a.	*"Red hair; red Rose,"*	*Păr roşu; Roza roşie!*
b	*"Hacket? Hacket?" he repeated. He looked puzzled. Then understanding dawned. "Oh, the Hackets!" he said.*	*Barba? Barba? repetă el. Arăta năuc. Apoi miji înţelegerea. A! Familia Barda! făcu.*
c.	*"The old Mock Turtle," he said. They had to fall back on childish slang, on childish memories, to cover their distance, their hostility.*	*Bătrâna Falsă Broască-ţestoasă, făcu North. Trebuiau să se intoarcă la idiomul lor copilăresc, la amintirile din copilărie, ca să acopere distanţa dintre ei, ostilitatea lor.* (footnote: aluzie la un personaj din 'Alice in Tara Minunilor')
d.	*"Who is North?" Nicholas asked. He pronounced the word "North" as if it were a point on the compass.*	*Cine e North? întrebă Nicholas. Pronunţă cuvantul 'North' de parcă ar fi fost un punct geografic.*

Conclusions

Language does not develop in an empty space. Language is part of the culture of a people, aside from being the chief way by which members of a society communicate. A language may also be regarded as a medium through which the other parts of culture are expressed. We express our culture continuously in our dress, food, work, language and other activities, according to Eshleman.

Translation implies intercultural communication, by means of which one culture can be transmitted into another. The cultural characteristics unavoidably influence translation. The equivalence limits of the translation between the original language and the target language are caused by the differences between the two cultures. How to convey the cultural meaning is part of the difficulty of a translation.

There is a distinction between 'cultural equivalence' and 'cultural correspondence'. The first means the translation of a cultural term in the SL into an another similar one in the TL, which performs the same function of that of the SL. Cultural correspondence is the absolute identification of an SL cultural term with another in the TL, both in function and description.

The Romanian translations of Woolf's novels *Mrs Dalloway* and *The Years* make use of both, as is appropriate in various situations.

Not only equivalence or close correspondence is possible, but also absolute correspondence. Although the translation of culture is still a problem for the translator, strong ties among global cultures, no matter how different they may be, are a fact.

The Romanian translations make use of a way of talking belonging to an equivalent time period in the novels. Characters use at times French words or French-related words and specifically Romanian terms of address used in the past. This, however, is not a rewriting, but a translation which tries to keep faithful to the original as much as it can. The reader is, as Wilhelm von Humboldt says, feeling as if in an apparently familiar environment while at the

same time he/she is aware that the action takes place in a different culture and in a different time.

The language used in both the original English novel and in the Romanian versions helps build the atmosphere during certain times in the past. Cultural aspects are important, their decoding (which seems to be done both by preserving the original terms – by doing, where possible, a word-for-word translation, and by adaptation) helps the reader to understand the novels within their cultural context. A sense of a certain culture is constructed by means of practices, representations, conceptions, as well as by language. Translation makes the novels accessible to the Romanian readers, in terms of decoding the original message, while also keeping a certain 'foreign flavour to it' (as Wilhelm von Humboldt claims that a good translation should).

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SUR LES VERTUS DE L'EXERCICE DE TRADUCTION

Anca GAȚĂ

Introduction : L'exercice de traduction

Cette contribution concerne le français langue étrangère, enseigné en milieu académique aux étudiants en français langue étrangère (FLE), licence Lettres, licence Langues modernes appliquées et master Discours spécialisé – Traductions – Terminologies (Université Dunărea de Jos de Galați, Roumanie). Les observations visent la pratique de la langue à travers des exercices de traduction. On fait ainsi une distinction essentielle entre, d'une part, *des* 'traductions' – ou la pratique (professionnelle) de la traduction, dont le but social est bien déterminé en fonction des divers domaines d'activité professionnelle – et, d'autre part, *l'exercice de traduction*, pratique didactique, ayant comme but non nécessairement l'obtention d'un résultat ou d'un produit fini, mais, à un premier niveau, la recherche d'équivalents multiples en langue cible, et à un deuxième niveau, l'acquisition par les étudiants des mécanismes linguistiques et discursifs caractéristiques d'une langue étrangère/seconde. Dans la deuxième partie de l'article sont présentées des observations concernant les correspondances inter-langagières dans le domaine des expressions à valeur évidentielle (ou médiative) permettant au locuteur de faire référence à la source de l'information intégrée au contenu propositionnel de son énoncé.

La pratique d'enseignement d'une langue étrangère a connu à travers l'histoire diverses méthodes, dont celle de la grammaire-traduction. Délaissée pendant les 30 dernières années dans la pratique de la classe courante, elle a été maintenue dans les universités, surtout dans l'enseignement littéraire. Les techniques ont partiellement changé et cette méthode peut faire preuve d'un certain dynamisme si elle est bien adaptée au public apprenant et si l'enseignant a le sens réel de la langue, possédant une certaine créativité linguistique et méthodologique.

L'exercice de traduction permet le développement de plusieurs catégories de compétences des étudiants : a) linguistiques ; b) culturelles ; c) encyclopédiques. Il peut avoir des résultats assez rapides si l'effort séquentiel est soutenu par une assiduité de la démarche : normalement, au moins une année de pratique hebdomadaire à raison de deux heures est nécessaire en vue de l'obtention de bons résultats.

Il est important aussi d'ajouter à ces remarques la perspective offerte par Guy Cook sur les vertus de la traduction comme méthode pédagogique ; il montre ainsi que l'une des vertus de la traduction comme exercice est que le texte source contraint l'apprenant à ne pas éviter les aspects les plus difficiles ; une autre vertu est le fait que la tâche de traduction décourage l'idée entretenue naïvement qu'il y a des équivalents possibles d'une langue à une autre. ("One of the virtues of translation as an exercise is that the learner, being constrained by the original text, is denied resort to avoidance strategies and obliged to confront areas of the L2 system which he or she may find difficult. Another virtue is that translation can focus attention upon subtle differences between L1 and L2 and discourage the naïve view that every expression has an exact equivalent." In Cook 2009: 115)

Les types d'exercice de traduction que je pratique avec mes étudiants sont classés dans le tableau 1 selon la langue source (L1 = langue maternelle, ou première ; L2 = langue étrangère, ou seconde) et correspondent à la pratique traditionnelle, car tous les enseignants

pratiquant la traduction comme méthode pédagogique font appel à ces types. Les exercices sont toujours à effectuer individuellement (en classe ou hors classe).

À l'exception des tests de traduction à l'écrit avec ou sans dictionnaire, annoncés ou non, je n'utilise pas en classe des exercices de traduction à l'écrit pour des raisons d'économie de temps. Par contre, la vérification des traductions se fait en classe avec la participation de tous les étudiants du groupe.

Type I A	L2 → L1	Hors classe	Devoir écrit	Discussion en classe
Type I B		En classe	Oral	
Type II A	L1 → L2	Hors classe	Devoir écrit	
Type II B		En classe	Oral	

Tableau 1

1. Le texte à traduire

Le titre de cette contribution pourrait être *Sur les vertus du texte (littéraire)*. Car il s'agira des diverses possibilités d'exploitation du texte – principalement littéraire – en vue du développement des compétences de langue étrangère. Ces possibilités sont offertes, d'une part, par l'ouverture du texte à l'interprétation et à la transposition dans une autre langue. D'autre part, la matière du texte source peut être travaillée afin de préparer l'apprenant à la traduction ; la manipulation du texte source devient ainsi une ressource pédagogique importante.

Je n'insisterai pas sur les définitions du texte. Pour les besoins de ce bref exposé, je considère qu'un texte est un fragment de discours issu d'un découpage volontaire, occasionnel, non aléatoire d'un continuum linguistique qui peut être un roman, un article de presse, une interview publiée, une conversation habituelle (enregistrée et reproduite à l'écrit). Avec des différences de divers types, chacune de ces catégories discursives se prête à une approche pédagogique par le biais de l'exercice de traduction.

Dans la pratique de l'enseignement du français par l'exercice de traduction, j'ai toujours constaté l'apport important de la matière du texte source en français aux niveaux du vocabulaire et de la structure grammaticale, surtout si le texte est choisi à des fins précises identifiées selon les besoins des apprenants. Les textes à traduire dans des exercices de version (du FLE en roumain, dans les cas pris en discussion) sont toujours choisis en fonction de leur richesse lexicale et morphosyntaxique, et, à des niveaux plus avancés, en fonction aussi de leur richesse culturelle et pragmatique. Dans la pratique des méthodes didactiques intégrant l'exercice de traduction du type version j'ai préféré choisir moi-même les textes à traduire – tout en constituant mon propre recueil de textes à traduire – plutôt que d'avoir recours à des recueils de textes. Pour les exercices de traduction du type thème j'ai combiné les deux stratégies, étant donné qu'on dispose de très bons recueils d'exercices et de textes à traduire – aussi construits – pour le couple de langues roumain – français.

Dans cette approche, une remarque importante d'ordre méthodologique est représentée par la nécessité de prise en compte de l'élément fondamental à enseigner ou à développer à travers l'exercice de traduction. Bien qu'un texte puisse avoir des valences pédagogiques nombreuses, il faut garder à l'esprit l'idée qu'un texte particulier doit être destiné à développer principalement un aspect linguistique sur lequel on pourra insister de diverses manières ; dans le plan second, d'autres problèmes lexicaux ou grammaticaux pourront être résolus ou du moins effleurés. Ceux-ci pourront devenir ultérieurement le point d'intérêt d'autres exercices de traduction.

La deuxième remarque d'ordre méthodologique concerne le fait que l'enseignant doit s'assurer que l'apprenant comprend bien le texte source et en saisit les particularités et les difficultés linguistiques et culturelles. C'est pourquoi je pratique et je conseille des manipulations du texte source par des reformulations intra-linguales, des transformations

structurelles (synonymes contextuels, synonymes paraphrastiques, modifications de discours rapporté).

L'exercice de traduction repose sur la valorisation du texte choisi par l'enseignant en raison de son potentiel linguistique et culturel, représenté par une problématique grammaticale, lexicale et/ou culturelle. Dans la deuxième colonne du Tableau 1 sont présentés des points de divergence entre les deux langues – français et roumain – qui se constituent en autant de défis pour l'apprenant dans un exercice de version (voir aussi Gaţă, sous presse).

Mais (a) Cottard ne souriait pas. Il (b) voulait savoir si l'on pouvait (c) penser que la peste ne changerait (d) rien dans la ville et que tout recommencerait (d) comme auparavant, c'est-à-dire comme si rien ne s'était passé (e).	a. Fourche lexicale de *mais* b. Expression du sujet pronominal en LC (roumain) – détails et discussion sur l'emploi emphatique du pronom sujet en roumain ; en raison de l'opposition établie par le narrateur entre la conduite de Cottard et celle qu'on attendait ou qu'adoptaient les autres, on conseille dans ce cas l'emploi du pronom ; c'est une différence notable par rapport à d'autres situations, les plus courantes, où le pronom est quasiment interdit en roumain. c. Équivalence en LC de l'imparfait de concordance (alternative : présent) d. Équivalence en LC du conditionnel présent à valeur de futur du passé (formes diverses du futur roumain – dit 'populaire' ou futur simple). e. Équivalence en LC du plus-que parfait dans la subordonnée conditionnelle (conditionnel passé du roumain – version possible aussi avec le plus-que-parfait roumain, mais déconseillée ici).	<u>Dar / Însă (a) Cottard nu zîmbea. (El) Voia să ştie dacă se putea</u> / se poate <u>crede că ciuma n-o să schimbe</u> / nu va schimba <u>nimic în oraş, adică dacă totul o să înceapă, ca înainte, de la capăt, ca şi când nimic nu s-ar fi întâmplat</u> / şi că totul va fi luat de la capăt ca altădată, adică de parcă nu s-ar fi întîmplat (e) nimic.

Tableau 2

Ce potentiel donnera l'occasion à l'enseignant de se diriger vers l'approfondissement d'un aspect particulier, tout en faisant prendre conscience aux apprenants des autres aspects de difficulté. Par ailleurs, le texte à traduire doit être conçu comme un magasin réel ou virtuel de connaissances linguistiques et (inter)culturelles dont l'apprenant peut se rendre maître si on lui conseille des techniques de documentation construites sur mesure.

2. La documentation dans l'exercice de traduction

Le texte source doit être conçu comme fournissant plusieurs pistes de recherche. Il est la prémisse de la *création* chez l'apprenant de connaissances linguistiques et culturelles sur la base d'une documentation attentive et bien conduite. En vue du développement des compétences culturelles (culture francophone) et linguistiques (langue française et variétés régionales) de l'apprenant, cette documentation peut se réaliser au moins de deux façons : a) L2 → L1 : Texte source L2 - documentation lexicographique et grammaticale (emploi de dictionnaires de langue bilingues et monolingues et de grammaires du type *Le bon usage*); documentation culturelle francophone (dictionnaires et encyclopédies) ; documentation encyclopédique (dictionnaires et encyclopédies) ; b) L1 → L2 : Après traduction, texte cible L2 – documentation lexicographique et grammaticale pour des items proposés comme équivalences dans le texte cible (emploi de dictionnaires de langue monolingues et de grammaires du type *Le bon usage*).

À ces deux possibilités d'exploitation peut – et doit dans certains cas – s'ajouter, en fonction des caractéristiques du texte source en L1 une troisième qui a pour but de compléter des lacunes d'ordre culturel concernant des aspects caractéristiques de l'espace natif de l'apprenant et de rendre plus aisé le transfert des unités de traduction à cachet culturel :

c) L1 → L2 : Texte source L1 – documentation culturelle et encyclopédique (dictionnaires de langue et encyclopédies) ; exemple : la traduction d'un mot tel roum. *palincă* fait accroître chez l'apprenant la conscience de la variation linguistique pour la langue maternelle. Le mot *palincă*, "eau de vie – d'habitude de prunes – passée deux fois à l'alambic" est considéré dans les dictionnaires roumains comme un régionalisme emprunté au hongrois, où il désigne en fait l'eau de vie d'abricots. En outre, les décisions de l'UE en matière alimentaire ont interdit aux pays voisins de la Hongrie de commercialiser le produit sous ce nom. En Roumanie on verra ainsi sur les rayons de supermarchés un produit dont la définition n'est pas encore passée dans les dictionnaires, roum. *horincă*, une sorte de slivovitz roumaine, qui ne se distingue pas trop par rapport à la *palinka* et à la *țuica*. Les détails sont nombreux à ce sujet et ils sont révélés non seulement par l'analyse lexicographique, mais aussi par une documentation plus ample qui peut se réaliser avec succès par le biais des outils électroniques. C'est en quoi le texte source reste un magasin de connaissances virtuelles, car il faudra savoir d'abord comment les chercher et puis où les trouver.

3. L'aspect ludique de l'exercice de traduction

Les remarques précédentes nous ramènent à une autre prémisse de l'activité didactique de traduction. La traduction d'un texte peut être conçue comme un jeu qui peut être recommencé indéfiniment avec d'autres joueurs ou les mêmes. L'exercice de traduction, comme le jeu, n'a pas de but en soi, la traduction comme exercice apparaît comme futile et produit un résultat apparemment inutile, même impalpable. Ce qui importe en fait est l'étendue du chemin qu'on parcourt pour y aboutir et les voies qu'on prend et qu'on délaisse ensuite. Comme un jeu, l'exercice de traduction divertit l'intellect et aiguise les sens, permet l'exercice des compétences de langue, le maintien du contact avec les autres joueurs, se soumet à un ensemble de règles, crée un nouvel environnement et un nouvel ego du joueur-traducteur.

4. L'equivalence de certaines expressions à valeur évidentielle

Dans la linguistique typologique on identifie une catégorie grammaticale, celle de l'évidentialité, représentée par des suffixes, préfixes ou infixes de nature grammaticale spécifiques de certaines langues, qui permettent au locuteur d'indiquer la source de l'information intégrée au contenu propositionnel (ou qui l'y obligent). D'autres linguistes font éclater cette catégorie en une catégorie sémantique, acceptant que de telles structures linguistiques existent dans toutes les langues, se manifestant aussi au niveau lexical, phraséologique, ou en superposition avec d'autres catégories grammaticales, telles le temps, l'aspect, le mode, le pronom. La conception adoptée ici sera la dernière, plus large, qui permet de considérer, par exemple, que les mécanismes du discours rapporté dans certaines langues (roumain, français, anglais) correspondent à des structures évidentielles.

Dans ce qui suit, je discute des instances de pratique de l'exercice de traduction en prenant pour repère la traduction des expressions à valeur évidentielle, ou médiative et les remarques antérieures concernant les pistes multiples de manipulation que met à disposition le texte. Pour le texte pris comme exemple, l'attention se concentre essentiellement sur le fonctionnement du discours rapporté.

Le type I A d'exercice de traduction peut être introduit au moins de trois façons : 1) dictée ; 2) discussion en classe (sans lecture, seulement balayage et observation du texte source) ; 3) dictée et discussion en classe. Quand on choisit le troisième procédé – le plus complexe et profitable aux apprenants – la dictée se fait trois fois de suite (lecture, dictée, re-lecture) et elle est suivie par une discussion étayée par des activités guidées qui permettent aussi la pratique du registre parlé en utilisant toutefois des termes de spécialité (linguistique). La version correcte du texte source est fournie aux étudiants pour le corrigé. Les activités guidées ont comme point de départ le texte source en français et se font en

classe ou hors classe. Parmi celles-ci, on demande aux étudiants de répondre à des questions et/ou d'effectuer une série de tâches créées par l'enseignant et issues de la matière du texte. Le texte ci-dessous est un fragment très adéquat pour travailler la problématique du discours rapporté (style indirect et indirect libre) et de l'emploi des temps. L'analyse du texte est précédée par une présentation théorique de la problématique du discours rapporté (types et sous-types), en insistant sur l'identification des instances de style indirect libre. Les activités guidées proposées et leurs solutions (entre parenthèses ou dans le texte même) sont données dans le **Tableau 3.**

Mais <u>Cottard</u> ne souriait pas. **C →** **[Il voulait savoir** si l'on pouvait penser *que la peste ne changerait rien dans la ville et que tout recommencerait comme auparavant, c'est-à-dire comme si rien ne s'était passé.*] **T →** [<u>Tarrou</u> **pensait** *que la peste changerait et ne changerait pas la ville, que, bien entendu, le plus fort désir de nos concitoyens était et serait de faire comme si rien n'était changé et que, partant, rien dans un sens ne serait changé, mais que, dans un autre sens, on ne peut pas tout oublier, même avec la volonté nécessaire, et la peste laisserait des traces au moins dans les cœurs.*] **PR →** [<u>Le petit rentier</u> **déclara** *tout net qu'il ne s'intéressait pas au cœur et que même le cœur était le dernier de ses soucis. Ce qui l'intéressait, c'était de savoir si l'organisation elle-même ne serait pas transformée, si, par exemple, tous les services fonctionneraient comme par le passé.]* **T →** [Et <u>Tarrou</u> **dut admettre** *qu'il n'en savait rien. Selon lui, il fallait supposer que tous ces services, perturbés pendant l'épidémie, auraient un peu de mal à démarrer de nouveau. {On pourrait croire aussi que des quantités de nouveaux problèmes se poseraient qui rendraient nécessaire, au moins, une réorganisation des anciens services.*}] Albert Camus, *La Peste*	1. Identifiez les verbes de rapport du texte (en gras). 2. Combien de personnages participent à la discussion ? Indiquez les expressions par lesquelles ils sont désignés dans le texte (en souligné) Est-ce qu'il y a des chances que deux expressions aient le même référent ? 3. Indiquez les fragments de discours rapporté se détachant de la narration et/ou de la description. (en italique) Utilisez les crochets [ ] pour le style indirect et les accolades { } pour le style indirect libre. Quel est l'énonciateur qui correspond à chaque séquence de discours rapporté ? Indiquez-le par des initiales devant le fragment qui rapporte son discours. 4. Traduisez en classe les deux premières phrases du texte. 5. Transformez les passages de discours indirect en discours direct. Comment avez-vous rendu les formes verbales marquées en gris ? 6. Traduisez le texte.

Tableau 3

Les transformations du discours indirect en discours direct peut être problématique, et dans ce cas les raisons en sont les suivantes :

a) nécessité du maintien, du remplacement ou de l'effacement des verbes de rapport : *voulut savoir* et *pensait* doivent être remplacés ;

b) place des propositions comportant le verbe de rapport qui annonce l'événement de parole (en incipit, incises) ;

c) au cas où on maintient les deux premiers verbes de rapport ou l'un d'eux, remplacement de l'imparfait par le passé simple ;

d) la transformation des subordonnées objet et relatives en phrases indépendantes et, éventuellement insertion de conjonctions de coordination entre ces phrases, bien que la tendance dans le discours parlé est d'éviter la coordination ;

e) aspect du discours direct obtenu, en conformité avec les caractéristiques de l'oral.

Les étudiants sont encouragés à introduire dans le discours rapporté dans le style direct des éléments nécessaires pour que le produit obtenu ressemble au plus au discours oral quotidien.

La vérification de la traduction en classe doit mettre en évidence la compréhension de la signification d'ensemble du fragment et l'équivalence des formes verbales en roumain avec une attention particulière aux formes en *–rait*. Les étudiants ont tendance à assimiler ces formes au conditionnel, tandis qu'elles peuvent représenter de véritables conditionnels ou bien des futurs du passé, comme c'est le cas pour la plupart de ces formes dans le fragment discuté.

Remarque finale
Dans les activités de formation en langue étrangère, la traduction maintient toute sa fraîcheur en fonction aussi des disponibilités de l'enseignant à rendre un texte source aussi productif que possible au niveau didactique. La manipulation du texte source sera toujours un grand avantage permettant non seulement de créer des compétences nouvelles chez les apprenants, mais aussi d'exploiter le côté ludique de l'exercice de traduction.*

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POSSIBLE CRITERIA FOR THE CRITICISM OF TRANSLATION INTO ENGLISH

Vesna LAZOVIĆ

Introduction

In the era of globalization, when the need for almost instant translation is evident, there emerge more and more examples of inadequate and unacceptable translations into English in all the media, and hence the necessity for translation criticism arises.

Generally speaking, translation criticism links translation theory with its practice since it takes into account all the factors and elements in the process of translation (e.g. intention, function, register, strategies, principles, constraints, audience, etc.). Translation criticism is the complex and complicated process, not just a mere identification of errors nor subjective and intuitive judgement of translation as good, bad, adequate, incorrect, faithful, etc. This process involves thorough analysis and interpretation of errors as well as the quest for talent in writing, sensitivity to language, internal consistency, semantic, structural and dynamic equivalence, creative recreation of the cultural allusions, the spirit of the original, precision in and mastery of style and grammar, idiomatic usage, fidelity to the intent of the original author and the text type (Reiss 1971).

1. Established criteria in translation theories

The majority of translation critics compare the original with the translation in terms of their profiles and functions, whereas others focus on the product of translation in the context of the target culture rather than on the translation process. In this paper the comparative approach is favoured and emphasized.

Many authors have presented certain models or criteria regarding the quality of translations. Nida (1964) postulated three criteria for an **optimal translation**: (1) general efficiency of the communicative process, (2) comprehension of intent and (3) equivalence of response. In other words, he proposed the communicative approach and the term 'dynamic equivalence' defined as the manner in which receptors of the translated text respond to it must be equivalent to the manner in which the receptors of the source text respond to the source text. Reiss (1971) has tried to solve the problem of criticism by providing multifarious categories and criteria to structure thinking about the vital issue of translation criticism.

Darbelnet (1977: 16, in Williams 2001: 328) identifies nine levels, or parameters at which the quality of translation should be assessed, and these are: accuracy of individual translation units, accuracy of translation as a whole, idiomaticity, correctness of target language, tone, cultural differences, literary and other artistic allusions, implicit intentions of author and finally, adaptation to end user. The evaluative criteria of Beaugrande (1978) address the presuppositions and expectations about texts shared by readers and writers in each language.

Newmark (1988) offers a five-part model including analysis of source text and target text, their selective but detailed comparison as well as evaluation and assessment of

translation, while focussing on two crucial factors: (1) the intended author's and translator's purpose and (2) the intended readership. He introduces the following criteria: accuracy, economy, both according to the translator's and to the critic's standards, and with reference to the target text: smoothness, naturalness, readability and absence of interference.

Hatim and Mason (1990) outline a set of comparative parameters and take into consideration not individual words but a 'thread of discourse which is sustained through a communicative transaction' (1990: 10). Their principal interest is in the cultural semiotics of language.

House (1997), unlike the previously mentioned authors, adopts a functional-pragmatic model based on pragmatic theories of language and the analysis of linguistic-situational particularities of source and target texts. The basic requirement for equivalence is that the translation should have a function which is equivalent to that of the original, where the function consists of an ideational and an interpersonal functional component and represents the norm against which the translation is measured. The degree to which the textual profile and function of the translation match the profile and function of the original is the degree to which the translation is adequate in quality.

2. The aim of the paper

The prime aim of this paper is to point out possible categories and criteria when evaluating and/or criticizing translation into English by illustrating the examples of translations from Serbian into English. It also intends to help future translation critics determine translation quality, thoroughly analyzing whether and to what extent the original and the given translation correspond, by following the suggested criteria, which must encompass four levels of analysis, namely, lexical, grammatical, orthographic and discoursal along with the subcategories of each.

This paper does not aim at generating overall quality nor passing overall judgements, but rather recognizing different types of errors, which should serve as the starting point for any translation criticism.

In Newmark's terms, the emphasis here is put on detailed comparison between the original and the translation, whilst the further steps of evaluation and assessment can follow only when the former process is completed. Many theorists have attempted to deal with the evaluation of translation in terms of faithfulness and readability, but currently the dominant concept is that of equivalence. However, the discussion of translation evaluation and the search for standards for quality assessment go beyond the scope of this paper.

4. Suggested criteria

The categorization of errors suggested here is based on rather a simple twofold distinction between (1) the micro level, focussing on words and phrases, and (2) the macro level, focussing on sentences and texts.

The following criteria, based on the most relevant parameters, are proposed according to which translations into English are to be evaluated and discussed with regard to their fidelity on lexical, grammatical, orthographic and discoursal level.

No attempt is made to differentiate between major and minor errors. In addition, since 'there are no generally accepted objective criteria for evaluating the quality both of translations and of interpreting performance' (Williams 2001: 327), establishing absolute standards that meet all requirements and setting criteria applicable to assessment of any type of translation would be unrealistic and impossible, because of the number of parameters or criteria, the complexity of their relationships, and the time and resources required to implement it (Larose 1998: 175 in Williams 2001: 333).

The examples given below are taken from the corpus consisting of texts found on food and drink labels on Serbian products and their English equivalents. More Serbian-

English pairs of words for all levels can be found in Lazović (2008, 2009). The sign asterisk (*) stands for incorrect translation, whereas the question mark (?) indicates either the missing element or the necessary modification, whilst the third column contains the suggested alternative.

(1) **Micro level (words and phrases)**
        A) **Lexical level**:

        I **False friends**
konzerva   - *conserve   -   can
neto   - *netto   -   net weight

        II **Misused words**
        -too narrow meaning of English words
      (resulting in overtranslation)
mališani   - ?infants   -   children
ishrana   - ?meal   -   daily nutrition

        -too wide meaning of English words
      (resulting in undertranslation)
pšenične mekinje   - ?bran   -   wheat bran
prehrambena veštačka boja   - ?colour   -   artificial food colour

        -inappropriate collocates
kuhinjska so   - *kitchen salt   -   (table) salt
biljna mast   - *plant fat   -   vegetable fat
mutiti mikserom   - ?stir with a mixer   -   use a mixer, mix

        III **Literal translation of fixed expressions, stock metaphors and idioms**
neto   - *net, *net content   - net weight
bez konzervansa - *without preservers   - no preservatives

        IV **Inaccurate translations of words and phrases**
litar   - *pint   -   litre, 2 pints
jabuka plod   - *apple peel -   apple, apple fruit

        B) **Grammatical level**
        I **Articles**
        -articles missing
oznaka serije   - ? serial number   -   the serial number
analizu izvršio - ? analysis performed -   the analysis performed

        -inappropriate articles used
još 3-4 min   - for *a further 3 to 4 minutes - for further 3-4 minutes
sadržaj kesice   - the content of *a bag   - the content of the bag

        II **Prepositions**
        -prepositions missing
obogaćena vitaminima   - enriched ? vitamins - enriched with vitamins
uz mešanje 1-2 min.   - stirring ? 1-2 min.   - stirring for 1-2 min.

        -inappropriate prepositions used

| *bogat sadržaj vitamina* | - rich *with vitamins | - rich in vitamins |
| *na sobnoj temperaturi* | - *on room temperature | - at room temperature |

III Countability of nouns
-singular instead of plural

| *namenjen osobama* | - intended for *person | - intended for persons *priprema* |
| | - *direction | - directions (for use) |

-plural instead of singular

| *belančevine* | - *albumens | - | albumen |
| *sadržaj masti* | - fat *contents | - | fat content |

IV Other ungrammatical constructions
-word order

| *čokolada u prahu* | - *powder chocolate | - chocolate powder |
| *aroma kajsije* | - *flavour apricot | - apricot flavour |

-premodifiers

| *prirodna boja* | - *nature colour | - | natural colour |
| *ekskluzivni izvoznik* | - *exclusive imported | - | exclusively imported |

-verb forms

| *može sadržati* | - may *contains | - may contain |
| *prisutni vitamini regulišu* | - presence of vitamins *optimize | - optimizes |

C) Orthographic level
I Misspellings

| *preporučen* | - *recomended | - recommended |
| *ekstra* | - *exstra | - extra |

II Capitalization

| *sadrži* | - *Contains 1 litre | - contains |
| *izvoznik* | - imported *By | - imported by |

III Punctuation marks

| *1,5 l* | - *1,5 l | - | 1.5 l |
| *paprika, kurkuma* | - paprika ? turmeric | - | paprika, turmeric |

(2) Macro level (sentences and texts)
D) Discoursal level
I Unnatural translations

| *uz postepeno dodavanje* | - ?with gradual adding | - gradually adding |
| *čuvati na hladnom* | - *care on cold | - keep cool |

II Inconsistency in word choice

| *aroma* | - flavour, flavouring, aroma |
| *kakao masa* | - cocoa mass, cocoa liquor |

III Inappropriate register and style

| *izlupate žicom za šne* | - if you beat it with a beater | - | if you beat it |
| *sa dodatkom leda* | - on the rocks | - | over ice |

IV   Unjustified omission or addition of phrases

sušeni list nane   - ? peppermint leaves -   dried peppermint leaf

obrano mleko u prahu   - ? milk powder   -   skimmed milk powder

V   Inadequate function and effect conveyed
          The following examples are taken from everyday life, not from labels:

Poštovani gospodine Smit   - *Respected Mr. Smith -   Dear Mr. Smith

Kako si?   - *How do you do?   -   How are you?

All the listed errors do affect the meaning of the intended message to a greater or lesser degree, hence they have to be avoided no matter the text type.

Conclusions

The purpose of this paper was threefold. First, it attempted to describe a set of criteria which can indicate the problems of the analyzed translation on two levels, the micro level and the macro level. Further, by suggesting the easy-to-implement criteria encompassing four levels, namely, lexical, grammatical, orthographic and discoursal, the paper aims to help future translation critics determine translation quality, thoroughly analyzing whether and to what extent the original and the given translation correspond. Finally, it also aims to help future translators improve the quality of translation by avoiding the most common translation traps.

Translation criticism should not be neglected and the importance of adequate translation should not be underestimated. Translation is the complicated process of finding the closest and most natural equivalent in the target language for the message expressed in the source language while avoiding interference with the source language; therefore, the quality of translation needs to be scrutinized for the benefits of future readers.

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TRANSLATION STRATEGIES FOR ENGLISH AND ROMANIAN CONVENTIONALIZED SIMILES

Nadia Nicoleta MORĂRAŞU

Introduction: Similes as language devices

Similes are treated by most linguists as **comparison-based phrases** that function as adjectives and belong to several semantic fields. Most similes contain a term that represents a prototype of the quality attributed by the adjective: *as white as snow/ a sheet/ chalk /ivory/ lily/ fleece/ porcelain/ lime/ salt* (alb ca varul/ marmura/ creta/ zăpada/ laptele); *as red as a turkey-cock* (roşu ca moţul/mărgelele curcanului); *as red as a cherry* (rumen ca un bujor) etc.

Some lexicologists call these patterns **idiomatic comparisons** and insist upon the idea that, when the comparison of equality is made between notions belonging to different notional spheres ("words" and "gall" in *words are as bitter as gall*), the simile becomes a synonym of the superlative, due to its intensifying function.

There are two basic patterns for traditional, idiomatic comparisons:

- *as…as* **clichéd similes**: pattern X *as* Y (adj./adv.) *as* Z (the ones in which we take particular interest in this study): a*s busy as a cat on a tin roof/ a cockroach on a hot stove*;
- *like*-**patterned similes**: pattern X (stative or action verb) *like* Z: *eat like a horse/a pig/a wolf.*

In this study, I treat them as placed on along scale going from the most stereotyped (*conventionalized/idiomatic similes, the type of fixed expressions stored as units in the lexis*) at one extreme, to *standard (ordinary) and original (fresh, but not totally unexpected) similes* in between, and to the most creative similes (*where a totally unexpected and surprising vehicle is associated with the topic*) at the other extreme (Pierini 2007: 27).

My motivation for the choice of the category of conventionalized similes to be analysed as translation units lies in the fact that they have been dealt with occasionally, in comparison with the creative ones. The aim of this paper is that of proving that there are plenty of issues to deal with and problems to solve: linguistic richness, stylistic variety, rhetorical effect, cultural specificity, contextual embedding and register constraints.

1. The Interpretation of conventionalized similes in translation

Similes raise problems in interpretation, due to the fact that, only some of them are easily recognizable as belonging to the class of idiomatic expressions.

We are well aware that some have one meaning (be it literal or metaphorical, or even ironical): *as clear as a bell* (very clear, as the sound of a bell = uşor de auzit); *as clear as day* (easy and plain to see = uşor de văzut/înţeles); *as clear as mud* (very confusing and unclear = dificil/greu de înţeles), etc. Others are given both literal and figurative interpretations: *as sharp as a needle/ needle-sharp* (literal: having a cutting edge = ascuţit ca un ac/brici; metaphorical: ascuţit la minte, ager la minte, deştept foc), etc. When similes play against expectations, they convey an ironic viewpoint (*as hairy as a bowling ball* or *as subtle as a sledgehammer*) or subvert another non-ironic simile to achieve a more obvious semantic

incongruity and a greater humorous effect: *as accurate as a blind archer, as precise as a drunk surgeon, as gorgeous as an anorexic supermodel, as fast as a three-legged cheetah,* etc.

Baker (1992) identifies two main problems for translators dealing with phraseological expressions: 1) the ability to recognize and interpret an expression correctly and 2) the difficulties involved in rendering the various aspects of meaning that a phraseological expression conveys into the target language.

Once a simile has been recognized and interpreted correctly, the next step is to decide how to translate it into the target language. Expressions directly linked to English social behavioural patterns (relate to specific habits or social occasions) may be difficult to translate because of *their associations with culture-specific contexts*.

Most often, expressions with proper names referring to characters that are more or less known, require disambiguation and evidence of cultural specificity. Thus, semi-proverbial English colloquial expressions such as *lazy as Joe, the marine, who laid down his musket to sneeze* or *lazy as Ludlam's dog, that leaned his head against the wall to bark* (leneş fără pereche) are used to characterize exceedingly lazy persons; *black as Newgate knocker* contains a prototype for blackness which has a questionable reference even for natives: either the fringe or lock of hair which costermongers and thieves twist back towards the ear (Cobham Brewer 1993) or the colour of the heavy iron knocker on the gate of the Newgate Prison from London. Their translation into Romanian entails a serious loss of these cultural elements, unless we use strategies of paraphrasing or an elaborate explanation in a footnote.

An interesting example of culture-specific elements in Romanian similes is represented by an expression containing an outdated prototype (in semantics, the prototype is the object considered as very typical of the kind of object which can be referred to by an expression containing the predicate *as, like* or *similar to… and)* for extremely inexpensive items: *ieftin ca braga* (where *braga* is the Romanian variety of *boza*, a non-alcoholic Balkanic drink, made of fermented wheat or millet, with a thick consistency and a slightly acidic sweet flavor). This local drink, which is barely known even to Romanians today, has become a typical example of objects which are described in English as devoid of cultural associations: *cheap as dirt*, *dirt cheap*, *a dime a dozen*, *two for a penny.*

2. A Cognitive-linguistic approach to similes in translation

Typical comparison patterns with chromatic elements are invariably given in dictionary entries the same idiomatic equivalents in Romanian, disrespectful of the relationship between the source and target domains. The range of acknowledged objects/entities to which blackness is attributed by similes on the basis of empirical observation is quite restrained in our language: *negru ca cerneala* = black as ink, inky, ink-black; *negru ca tăciunele/ negru cărbune/ negru ca antracitul* = black as coal/obsidian, coal-black, coaly; jet-black; *negru ca smoala/catranul/ fundul ceaunului* = as black as pitch/tar, pitch-black/dark (also intuneric bezna); *negru ca funinginea* (negru de funingine) = black as soot, sooty; *negru ca abanosul* = negru de abanos) = black as ebony/ jetblack); *negru ca mura* (ochi) = black as a sloe/sloes/ a mazzard [small black cherry]; *negru ca pana corbului* (par) = black as a crow's feather/ a raven's wing/sheen; *negru ca noaptea* = black as night/ midnight.

As seen from the above examples, English provides a greater variety of forms (adjectival modifiers with or without intensifiers) and conceptual associations, whose rendering into Romanian entails great semantic loss: *black as a bag/ black as a collier's sack/ a tinker's pot; black as a tulgy [a dark gull]/ Alaskan sealskin/ the inside of a cow; black as Hades/ Hell; black as sin; black as the devil/ devil's/ Old Nick's nutting-bag* [a bag for collecting nuts of coal]; *black as the Duke/Earl of Hell's black riding boots/waistcoat; black as the ace of spades/ten of clubs.*

The contextual embedding of such idiomatic constructions confers wide stylistic variety; hence, it imposes a higher degree of selectivity of the translation strategies. The following examples are excerpts from authentic sources (novels, fictional magazines, etc.)

generated in the *Corpus of Contemporary American English.* In using the strategy of compensation, we can make up for the loss of meaning, emotional force, or stylistic effect from the source text.

e.g.   *Two little children were seated on the veranda steps... One was **black as ebony*** [unul era negru ca abanosul/fundul ceaunului/tăciunele]…

*His room was **as black as pitch*** [camera ...întunecată ca noaptea].

*Rikki caught a glimpse of herself. No make-up, but with lashes **black as soot*** [gene negre ca funinginea].

*Dunham had white hair like a wad of cotton, with brows and a mustache as **black as shoe polish*** [sprâncene şi mustaţă negre ca pana corbului].

*All had lustrous hair **black as ink*** [păr negru ca cerneala/ abanosul].

*The hole gaped **black as a tar pit*** [groapă/gaură neagră ca gura iadului].

*The sky was **black as death*** [cer...negru catran/ negru ca smoala], *and alive with sparkling stars.*

*It was large, nearly twice as big as Gus, barrel-chested, **black as death*** [negru ca moartea].

*He made himself a pot and nursed his first cup – **black as sin*** [neagră ca păcatul], *with five spoons of sugar in it.*

*Though I was white and Presbyterian as hell, I had hair **black as a crow*** [păr negru ca pana corbului/ abanosul].

*But his eyes, **black as a crow's feather*** [ochi negri ca tăciunele], *reflected only interest, nothing more.*

*Her long, silky hair, **black as a raven's sheen*** [păru-i lung şi mătăsos, negru ca pana corbului/abanosul], *swung sensually…*

*She had hair a**s black as a raven's wing*** [păr negru ca pana corbului] *and eyes the color of a cloud's belly.*

The conceptual representations of death in English range from absolute superlative constructions (*stone-dead*) or hendiadys (*dead and gone*) to similes whose noun vehicles belong to different semantic categories: *dead as a mutton/ a door/ a doornail/ a herring/ mackerel/ a red lobster/ a meat axe/ Julius Caesar/ the Roman Empire* and even the New Zealand variant *dead as a dodo/moa.* However, as Dobrovol'skiĭ et al. (2005) rightfully observed, the choice of **doornail** as a prototype for dead beings is completely unpredictable (…) the entire simile is to a high degree idiosyncratic and arbitrary. *In this case, the alliteration of* d *in* dead *and* doornail, *just as in* dead *and* dodo *may be deemed as a plausible criterion for this choice. We have no similar problems to cope with in Romanian, where we have a s*ingle equivalent: *mort de-a binelea.*

The situation is not that different in the case of drunkenness, seen as a generic property which is shared by several concepts. If Romanian expressions are almost exclusively informal and have intensifying function (*beat criţă/ mort/ tun/ turtă/ cui/ muci; rupt de beat; mut de beat; beat ca un porc*), the English ones outnumber them and use comparisons on the basis of their visual and affective resonance: *drunk as a piper/ a beggar/ a cobbler/ fiddler/ as a Gosport fiddler/ lord/ potter/ an emperor; drunk as a fish/ cooter* [Amer.]/ *skunk/ an owl/ a boiled owl/ a pig/ swine/ Essex hogs; drunk as a little red wagon* [Amer.]/ *a mop; higher than a kite/ Gilroy's kite; as tight as a fiddler/ a brick/ a drum* [Amer.]; *dead/ blind/ roaring drunk; swine-drunk.*

The expressive values of similes are made prominent in expressions which offer a vivid image of the way in which we conceptualize perceptions of people's appearance, feelings and states. Romanian offers an impressively rich inventory of adjectives and nouns which qualify people as being stupid/silly (the synonymic series includes terms found across different registers). Prototypical images of stupidity are reflected by idiomatic comparisons (*prost ca noaptea* and *prost ca oaia/ ca o găina/ o cizmă*) and adjectival and clausal structures with superlative value (*prost de dă prin gropi, prost de bubuie, prost grămadă, prostul proştilor*). They can be used to translate both transparent and opaque English similes mapping

stupidity: *as balmy as a bandicoot* [Aus]; *as daft as a brush; as free from sense as a frog from feathers; as nutty as a fruitcake; as silly as a goose/ a bauson; silly like a stunned mullet* [Aus.]; *as stupid as a goose/ an ass/ a donkey/ an owl/ a sloth/ a log; as thick as two short planks,* etc.

There is also the particular case in which the same simile has different meanings, respectively translations, in familiar and colloquial language: *as nutty as a fruitcake* = foarte nebun, nebun de legat, prost ca noaptea; extrem de excentric/fistichiu (American slang).

3. Strategies in the translation of idiomatic similes

Confronted with all these aspects of similes, we are bound to consider some approaches and strategies that could help us in dealing with their interpretation and translation.

The translation of idioms and fixed expressions into another language implies strategies which are chosen depending on the contextual factors. For Baker (1992), the most effective strategies for idiomatic expressions are:

• Using an expression of similar meaning and form: using an idiom in the target language which conveys the same meaning as that of the source-language idiom: *as silent as the grave* = tăcut ca mormantul;

• Using an expression of similar meaning but dissimilar form (different lexical items): *as dull as ditchwater* = prost de dă în gropi;

• Translation by paraphrase represents the most common way of translating idioms: *wise as Solomon* = înțelept ca regele Solomon;

• Translation by omission is recommendable when an idiom in the source language has no close match in the target language, its meaning cannot be easily paraphrased, or for stylistic reasons: *drunk as Essex hogs* = beat ca un porc.

According to Pierini (2007: 31), conventional and encyclopaedic similes raise problems in translation and the potential strategies to translate them might be:

• literal translation (retention of the same vehicle);
• replacement of the vehicle with a different vehicle;
• reduction of the simile, if idiomatic, to its sense;
• retention of the same vehicle plus explicitation of similarity feature(s);
• replacement of the vehicle with a gloss;
• omission of the simile.

These strategies largely overlap the ones proposed by Baker for idioms and translators are recommended to choose the most appropriate for each translation problem.

4. Similes in the translation of Romanian absolute superlatives

The Romanian absolute superlative expresses the absolute intensity of a feature and its configuration is rich in synthetic and analytical means of expression at different linguistic levels. Their typology has been extensively treated by Sporis (2006) and may serve as a basis for their presentation as translation strategies for idiomatic comparisons.

As far as the **phonetic and lexical means** are concerned, they are less productive in English than they appear to be in Romanian (our interest in the latter is only as a means of rendering comparison patterns from English). Superlative prefixes such as *arhi-, extra-, ultra-, supra-, hiper-, super-*, etc. (as in *superinteligent, extraextrafin*) and suffixes *-isim(ă)* (*rarisim(ă), clarisim(ă)*) intensify the characteristic expressed by the adjective. It is the context that imposes the usage as these equivalents, especially when we choose augmentative or diminutive suffixes with deprecating value as in *mâncău* (as greedy as a cormorant/dog/pig/hog, very greedy).

Of **morphological means**, the adverb *foarte* (very) is most frequently used. e.g. *foarte bătrân* (as old as hills/Methuselah/time); *foarte nefericit* (as miserable as sin); *foarte acru* (as

sour as vinegar); *foarte rapid* (as sudden as an April shower/ as quick as lightning/as swift as a hare/a deer/ thought) ; *foarte înțelept* (as wise as an owl/Solomon), etc.

Other adverbs that are preferred in familiar and colloquial style (as well as in literary style) may be grouped into semantic series: *mult, prea, tare, grozav, deplin, rău*. To these, we may add adverbs followed by the preposition *de*: *extraordinar (de), extrem (de), putred (de), îngrijorător (de), nemaiîntâlnit (de), nemaiauzit (de), colosal (de), teribil (de)*, etc. e.g. *putred de bogat* = rich as Croesus/ a Jew (filthy rich, extremely wealthy).

There is also a rich inventory of expressive adverbial phrases: *de mama focului, de pomină, de mai mare dragul, la culme, peste măsură, peste orice limită, peste poate, de-a binelea, cu vârf si îndesat, fără tăgadă, la culme*, etc.

e.g. *urât de mama focului* (ugly as a sin/ toad/ scarecrow/ a dead monkey; ugliness itself; ugly beyond description); *vesel nevoie-mare* (merry as a cricket/a grig/ a lark/ spring); *nerușinat la culme* (as bold as brass), etc.

Morphosyntactic means comprise repeating the adjective in its diminutival form: *nou-nouț* (as clean as a newpin); repeating the adjective in its possessive form (found in fairy tales): *voinicul voinicilor* (as brave as Alexander/Achilles); *frumoasa frumoaselor* (as lovely as Venus); using a noun and an adjectival modifier with the same root: *adevărul adevărat* (true as Gospel).

Rhetorical means consist of adverbs converted from nouns and are based on metaphorical semantic transfer: *(pricepută) foc, (beat) turtă / criță / cui, (înghețat) bocnă /tun, (singur) cuc, (curat) luciu, (îndrăgostit) lulea, (prost) tufă, (adormit) buștean, (slab) scândură*, etc.; *foc (de pricepută), foc de frumos, supărată foc*. e.g. *supărat foc* = cross as two sticks/ cross/surly as a bear with a sore head/ like a bull at a gate; *sănătos tun* = as sound as a pippin/ a bell.

Similes are by far the most common figures of speech to be used, as long as they imply comparisons with objects that represent an epitome of some traits/features. e.g. *slab ca un țâr* = lean as a rake/ thin as a lath/ a rail/ a wipping-post; *gras ca o dropie/ un purcel* = plump as a partridge/ dumpling/ puffin; *uscat ca iasca* = as dry as a bone/ dust/ sponge etc. However, we could also find some metaphors whose correspondents in English may be clichéd similes: *sloi de gheață* (as cool as a cucumber); *ocnă de sare* (as salt as a herring/brine).

5. Synthetic and analytical means of rendering English similes into Romanian

In establishing the SL–TL relationship between English and Romanian, we may have different grammatical means of equivalence for similes. Adjectives are obviously the most numerous and they range from adjectives in the positive degree (*as awkward as a bull in a china shop* = stângaci; neîndemânatec; *as green as grass/ a gooseberry* = tânăr și fără experiență; *as keen as mustard* = nerăbdător; entuziast; isteț; *as stupid as a donkey/ goose* = bătut în cap), to adjectives in the comparative (*as clear as crystal* = limpede ca lumina zilei; *as gay as a lark* = veselă ca o zi de primăvară; *as good as gold* = bun ca pâinea caldă; *as lively as a cricket* = plin de viață ca un cintezoi; *as plain as day/ daylight/ the nose on your face* = clar ca lumina zilei; *as red as a cherry* = rumen ca un bujor) and in the relative superlative (*as busy as a ticking clock/ a child at play* = foarte ocupat; *as dry as a bone* = foarte uscat; fără vlagă; *as easy as ABC/ winking* = foarte simplu; foarte ușor; *as pleased as Punch* = foarte mulțumit).

The Romanian absolute superlative constructions have been recently treated by grammarians as degrees of intensification, just as they are in English. Their usage has stylistic effects (*as blue as the sky* = albastru intens; *as dead as a doornail/ meat axe/ mutton chop* = mort de-a binelea; *as dull as ditchwater* = prost de dă în gropi; *as mad as a wet hen* = supărat foc; *as poor as a church mouse* = sărac lipit pământului). Even though less common, noun phrases (for *as gruff as a bear* = mârlan, mitocan; *as salt as a herring/ brine* = ocnă de sare; *as thick as blackberries* = puzderie, câtă frunză și iarbă) as well as adjective and adverb phrases (*as fit as a fiddle* = în formă; *as good as dead* = pe moarte; *as happy as a lark/ king/ bird* = în culmea fericirii; în al nouălea cer; *as watchful as a hawk* = cu ochii în patru; cu ochi de vultur; *as white as snow* =

de un alb strălucitor) may be used as stylistic variants when trying to cope with register constraints.

Conclusions

Although similes are considered stereotyped and clichéd linguistic patterns, they are used not only for the meanings they convey, but also for the effect they produce on the reader. This is exactly why we need to evaluate first and then apply effective strategies and approaches to make up for the loss of meaning, emotional force, or stylistic effect from the source text.

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PUN TRANSLATION OR THE BEST OF THE WORST

Mariana NEAGU

Introduction

One of the key questions facing humour theorists is the role of incongruity, and its resolution, in achieving the humorous effect of a joke. The notion of **incongruity** refers to *some degree of absurdity, illogicality or violation of expectation.* An incongruity is, very roughly, the cognitive conflict that arises when something *unexpected* happens or is being said.

Humour is created by a multistage process in which an initial incongruity is created, and then some further information causes that incongruity to be resolved.

A joke is analysed as being in two main parts: the initial portion of text, the set-up (or *joke body*) and the second part, the punch or punchline. The **setup** creates no particular incongruity that the audience is aware of, but the **punchline**, at least initially, does not make immediate sense. Subsequently, a way is found to allow the punchline to be congruous (the resolution). Consider, for example, the following joke, taken from Blake (2007: 4)

(1) *My husband and I divorced because of religious differences:*
He thought he was God and I didn't.

While the first line in the joke could make us think that one partner in the marriage was Protestant and the other Catholic, or that one was Jewish and the other Christian, the second line, i.e. the punchline, shatters our expectation, where 'religious differences' is given an unexpected interpretation.

Many theories of humour base themselves around the notion of **incongruity** or opposition, most notably the Semantic Script Theory of Humour (Raskin 1985) and the subsequent General Theory of Verbal Humour (or GTVH) (Attardo and Raskin 1994). In Raskin's theory, humor involves the activation of two opposing **scripts**[1] and arises when one of two opposing scripts is activated, followed by the activation of the second opposing script, creating **ambiguity.** Thus, there are three stages. In the first stage, one script (or schema) is activated. In the second stage, information that is incongruent with that schema is activated, creating ambiguity. In the final stage, the ambiguity is resolved. Actually, it is the resolution of this ambiguity, or incongruity, which causes a text/the sentence to be humorous.

According to Raskin (1985: 114), many jokes contain a **script switch trigger**, i.e. an element which triggers the switch from one script evoked by the text of the joke, to the opposed script, switch that makes up the joke: "The punchline triggers the switch from one script to the other by making the hearer backtrack and realize that a different interpretation was possible from the very beginning" (Attardo and Raskin 1991: 308).

Consider, for example, another joke, mentioned by Norrick (2006: 425):

(2) *A panholder came up to me today and said he hadn't had a bite in weeks, so bit him.*

The key phrase which functions as the script switch trigger in the joke is 'had a bite', so the translator's task is that of finding a functionally equivalent lexical unit in the sense of making the whole utterance generate humour through the speaker's pretense in evoking one script while believing another.

The translations we propose for joke (2) are:

a. *Un cerşetor a venit către mine azi plângând şi mi- a spus că nu a înghiţit*

nimic de săptămâni, aşa că l- am sfătuit să- şi înghită lacrimile.

b. *Un cerşetor a venit către mine azi şi mi-a spus că nu a înghiţit nimic de săptămâni, aşa că l-am avertizat că sunt o înghiţitură/îmbucătură cam mare.*

As can be noticed, the pun is activated by the clash between polysemous lexical items, i.e. E. *have a bite/bite* and R. *a înghiţi/ înghiţitură*, respectively.

1. On humour and translation

The discussion of the relationship between humour and translation is perhaps best started by addressing a debate that has dominated much of humour research: that of the untranslatability of certain kinds of linguistic humour.

Traditionally, **linguistic humour** has been assigned to two groups on the basis of its translatability. Already Cicero distinguished between **verbal humour** (*facetiae dicto*) (i.e. involving the phonemic/graphemic representation of the humorous element) that is untranslatable, and **referential humour** (*facetiae re*) (Attardo 1994: 27) that is translatable, a division corresponding to that used by several modern scholars.

As useful as the categorisation above may have proved once, it ultimately relies on the somewhat outdated notion of strict formal equivalence. Modern translation studies have concentrated more on **functional considerations** and **the equivalence of effect.**

Neubert and Shreve (1992: 144) point out that "equivalence is not really a relationship between textual surfaces; it is a relationship of textual **effect** - of communicative value" (emphasis added), whereas Laurian (1992) suggests that while verbal humour may not be translatable within strict formal equivalence, it can, depending on the capacity of a translator, be translated functionally. According to her, the functional approach to humour translation could be considered also when it comes to referential humour because much of referential humour draws from culture-bound elements that may not have the desired effect in the TL audience. Also Catford (1965: 94 ff), while not referring to humour translation in particular, distinguished between **linguistic and cultural untranslatability.**

In translation studies, emphasis has gradually shifted towards cultural issues, which has had profound implications for translating humour as well. Nedergaard-Larsen (1993: 211), among other scholars, has drawn a table of the variety of culture-bound problems translators may encounter in their work. While this also applies to humour, the whole issue of translating humour is rather more complex, because a translator not only has to judge whether the TL reader understands the humour in a given text but also to know or guess **whether the humour functions as humour in the target culture**. Humour is, therefore, both a social phenomenon and a cultural one.

Wordplay, combining *formal similarity* and *semantic dissimilarity* (Delabastita 1993, qtd. in De Geest 1996), is a good example of humour being culture-specific. It is culturally bound in that culture defines what kind of wordplay is appropriate and that

recognising and appreciating it requires background knowledge (Leppihalme 1996b). When translating wordplay from the SL to the TL, a translator has basically three options available: **wordplay, some other rhetorical device or no wordplay** (Leppihalme 1996b). The choice between the options at hand is not simple. Quite the contrary, it includes both textual and extratextual concerns. SL wordplay may contain, for example, elements that are unacceptable, or even taboo, according to TL norms and that may have to be played down for TL purposes. One could say that the translator necessarily rewrites humour for the TL audience following, at least to some extent, the norms accepted in the target culture.

One might ask if translating humour is fundamentally different from any other form of translation; after all, it is often agreed that successful translation involves recreating in the TL text those features of the SL text that are relevant for the text to function for a certain purpose (see Kussmaul 1995: 90). With a humorous text, the purpose is, for all practical purposes, always the same: to elicit laughter. In a way the translator has less latitude with a humorous text, in that the translation should be able to function for the TL audience in a maximally similar way as the original text did for the SL audience, even if this were achieved by substantially altering it. Balancing between SL restrictions and TL demands, the translator is engaged in what could be compared to an exercise in tightrope walking, in that the immediacy of effect can easily be lost.

Wordplay, or punning, was defined by Delabastita (1996: 128) broadly as "textual phenomena contrasting linguistic structures with **different meanings** on the basis of their **formal similarity"** (emphasis original). For the purposes of a more fine-grained typology, puns can be further divided into such categories as homonymy, homophony, homography, and paronymy according to the type and degree of similarity (Delabastita 1996: 128). However, labelling can be problematic, since we are dealing with a multi-faceted and complex phenomenon, which sometimes defies easy categorisation. The same applies to translation; and discussions on the untranslatability of humour have often centred around the various forms of wordplay.

The **purpose** of the present paper is to show whether puns are really language-specific and never accessible to translation, as Sornig (2006: 295) pessimistically states:

> Puns are a kind of playful handling of lexical items whose similarities in surface structure are contrasted with differences in deep, semantic structure. … (Homophonic) Puns are intrinsically language-specific and therefore almost never accessible to translation. Punning is the skilled and creative native speaker's privilege and hallmark and consequently none of the foreigner's business.

2. From ambiguity to humour

Ambiguity is a central device in much verbally-expressed humour: "Deliberate ambiguity will be shown to underlie much, if not all of verbal humour" (Raskin 1985).

Loosely speaking, ambiguity occurs when a linguistic item (e.g. a sentence, a portion of a sentence or even a discourse) has one representation at one level (e.g. phonetically) but more than one representation at another level (e.g. semantically).

Ambiguity is the semantic characteristic of lexical items and syntactic structures of allowing for more than one semantic interpretation in a certain context, a case in which the interpreter of a certain piece of linguistic discourse encounters difficulties in mentally processing the meaning of the message. Ambiguity can be a **lexical**

phenomenon, arising from homonymy or polysemy or **syntactic**, arising from the possibility of alternative constituent structures. Cruse (1986: 66) proposes four types of ambiguity:

      a. **Pure syntactic ambiguity**: *old men and women*

      b. **Quasi-syntactic ambiguity**: *a red pencil*

      c. **Lexico-syntactic ambiguity**: *We saw her duck*

      d. **Pure lexical ambiguity**: *He reached the bank.*

Pure syntactic ambiguity involves identical lexical units and is based on the way the elements are grouped together. For example, the meaning of *old men and women* differs according to whether *old* goes with *men* only, i.e. [old men] and women or with *men and women*, i.e. old [men and women].

Quasi syntactic ambiguity can often be taken for lexical ambiguity because not only are the lexical units identical for the two readings but they are identically grouped, too. Thus, *a red pencil* has two interpretations i.e. (i) a pencil painted red and (ii) a pencil which writes red; therefore the adjective red can apply to the whole of the referent of the noun that it accompanies, or to a salient, or major functional part of it.

Lexico-syntactic ambiguity could also be called 'morphological' ambiguity because the lowest level at which there are multiple representations is morphological: e.g. the readings of *duck* (as a noun or as a verb)

To this typology we can add the **semantic-pragmatic** type of **ambiguity** mentioned and exemplified in Ritchie (2004: 42):

(3) "Diner: *Waiter! There is a fly in my soup!*

     Waiter*: Please don't shout so loudly – everyone will want one*".

In this example, the humour is based on the waiter's presumably deliberate misconception about the nature of the speech act involved. The waiter can be seen as misinterpreting the diner's utterance as a boast or cry for pleasure rather than a complaint, forcing the audience to see this alternative interpretation.

The next example describes an amusing but embarrassing situation and is based on a misinterpreted gesture:

(4) 'A sociology professor at the local college was fond of telling off-colour jokes, a fact which embarrassed the young ladies in his class tremendously…. Finally the girls got together and decided that at the next hint of an off colour joke they would get up en masse and leave the classroom. They sat there primly awaiting his next lecture. Sure enough, he began with the words 'There is a terrible shortage of prostitutes in Singapore. The girls looked at each other, rose and started to leave. He called after them: Don't go now, girls. The boat doesn't leave for Singapore until Friday.' (Heller 1974: 281 qtd. in Ritchie, 2004: 113)

The next pun, also based on semantic-pragmatic ambiguity, requires knowledge of the context in which it was produced to qualify as funny:

      e.g. "*Basescu si-a Bush-it iar masina*". (headline at Realitatea TV)

Following Ritchie (2004: 114) we can say that informally, **a context** may include facts about the world, cultural information, salient objects in the surrounding environment, recently mentioned concepts, etc.

2.1 Lexical ambiguity is common to all human languages. Indeed, it is a fundamental defining characteristic of a human language: a relatively small and finite set of words is used to denote a potentially infinite space of meaning and so we find that many words are open to different semantic interpretations depending on the context. These interpretations can be called word senses (Edmonds 2006: 607).

Homonymy is a highly language-specific phenomenon, an accident occurring in a particular language because of (1) divergent sense development or (2) convergent sound development. Although a language without homonymy would be a more efficient medium of communication, punning seems to be impossible to imagine without homonymy.

English is believed to have nearly 4000 homophonous pairs (Blake 2007: 69) and Romanian translators of English may feel really challenged and if not helpless when asked to preserve the original humorous effects achieved through the use of homonyms like as in the following:

(5) *March planned before April.* (headline in 'The Guardian')

(6) *I do **miss** my husband but my aim is getting better.*

(7) *How did the cat stop the VCR?*

 *It pressed the **paws** button.*

(8) *It is not in my **interest** to pay the **principal** not in my **principle** to pay the **interest**.*

                                   (R. B. Sheridan in Des Mac Hale, *Irish Wit*, p. 127)

In example (6), found among Mrs. Murphy's Words of Wisdom, incongruity results from the two meanings of *miss*, **1.** feel sad about sb. and **2** fail to hit a distant object, while in example (7) the source of ambiguity/incongruity is the homophony of *pause* and *paws*.

The next joke seems to draw even more creatively on the partial homonymy of *miss*, thus proving that a native punster is hard to compete with when it comes to translation:

(9) *I used to go **missing** a lot: **Miss** Canada, **Miss** United Kingdom, **Miss** World.*

                                   (George Best in Des Mac Hale, *Irish Wit*, p. 23)

Within the category of homonymy-based puns we can also include **puns across word boundaries**, i.e. puns that run over word boundaries, which we believe are also difficult to render in a target language:

(10) *With her marriage she got a new name and **a dress**.*

The next example, (11), is a motto adopted by linguists at a conference in USA and mentioned in Blake (2007: 77). Because linguists use an asterisk to mark ungrammatical sentences, the motto emblazoned on T-shirts at this particular conference read like (11):

(11) *Be ungrammatical. You only have your **ass** to risk.*

(12) *Why did the cookie cry?*

   *Because its mother had been **a wafer** so long.*

The examples presented so far are enough evidence to make us conclude at this point that puns based on homonymy which are not normally translatable are the hardest task for a translator engaged in transferring the pun in the target language.

Polysemy is the relationship that exists between different senses of a word that are related in some logical manner rather than arbitrarily. Regarding polysemy, Blake (2007: 74) has a more optimistic view of punning possibilities across languages: "The

development of polysemy in one language may be matched by a parallel development in another". That this is not always so can be seen in the next examples:

(13) *Signor Angeli, Professor of Italian at Trinity College, Dublin, was asked to translate the proceedings of the opening of Queen's College Cork into Italian and forward them to the Pope. He reported the fact that the ceremony was attended by both men and women as 'there were present **men** of both sexes', which led the cardinal to observe that Cork must be a very **queer** city.*

(Robert Kane, in Des Mac Hale, *Irish Wit*, p. 52)

(14) *I **have** the body of an eighteen year old. I keep it in the fridge.*

(15) *Schoolboy suspended by the **head**.* (article headline)

(16) *It would go against my **religion** if I drank tea or coffee.*

(Brendan Behan in Des Mac Hale, *Irish Wit*, p. 19)

(17) *Dublin University contains the cream of Ireland – rich and **thick.***

(Samuel Becket in Des Mac Hale, *Irish Wit*, p. 15)

(18) *My church accepts all **denominations** – fivers, tenners, twenties.*

(Dave Allen in Des Mac Hale, *Irish Wit*, p. 13)

2.2 Syntactic or structural ambiguity occurs when a phrase or sentence has more than one underlying structure, such as the sentence *Visiting relatives can be boring*. This type of ambiguity is also said to be structural because a phrase or sentence can be represented in two structurally different ways: [Visiting relatives] can be boring, i.e. Relatives that visit us can be boring and Visiting [relatives] can be boring, i.e. To visit relatives can be boring.

In the examples below, humorous effects are achieved through the categorial ambiguity of *poor* (example 19) and *bathe vs bath* (example 20), respectively:

(19) *Lawyers give **poor** legal advice.* (article headline)

(20) *Do you like **bathing** beauties?*

   *I don't know. I've never **bathed** any.* (Blake 2007: 84)

(21) *Henry is **an old woman chaser.***

(22) *I saw **a woman carrying a baby and a sumo wrestler.***

In example (19) the ambiguity can be accounted for in terms of a difference of constituent structure: under one interpretation, lawyers give advice to the poor people - [Lawyers give poor] legal advice - and under the other, lawyers do not give good advice – Lawyers give [poor advice].

The phrase *bathing beauties* in (20) is ambiguous because under one interpretation, 'bathing beauties' is related to a sentence in which *beauties* is the subject of *bathe* or *are bathing*, and under the other, to a sentence in which *beauties* is the object of *bath* (Cf. *Beauties bathe* vs. *You bath beauties*).

2.3. Another source of ambiguity and humour in English is **the addition of a prepositional phrase** to a verb phrase like in examples (23), (24) and (25):

(23) *He arrived to attend her son's wedding **with Mr. Brown.***

(24) *She told me she was going to have a baby **in the middle of Oxford Street.***

(25) A: *How's your wife?*

B: *She's in bed **with the doctor.***

A: *She couldn't be too bad, then.*

These examples do not raise difficulties when translated into Romanian probably because prepositional phrase addition is also a common pattern used as a source of ambiguity and humour in Romanian, too [2].

3. Paradigmatic, transpositional and syntagmatic puns or how to challenge a translator
3.1. A **paradigmatic pun** is a pun where some string in the utterance is similar to some other string NOT in the utterance. A *syntagmatic pun* is a pun in which the utterance contains one or more similar parts.

The former type involves phonetic-lexical ambiguity derived from sources such as homonymy (26) or polysemy (27) and (28).

(26) *A shopper is walking along, and a keek falls from his shopping bag to the ground, unnoticed. Another shopper calls out, Hey! Your bag's **leeking**!* (Ritchie 2004: 115)

(27)   *Q: I'm two months pregnant now. When will my baby **move**?*
        A: With any luck, right after he finishes school. (Yus 2003: 1324)

(28) *An Irish **queer** is a fellow who prefers women to drink.*

Phonetic-lexical ambiguity is not a necessary condition for a pun. In the next two examples there is a looser form of phonetic similarity between strings.

(29) *Some South American stamps are un-boliviable.* (headline cited in *Have I Got News For You* BBC TV, May 2002 and mentioned in Ritchie, 2003: 115).

3.2. Transpositional puns involve swapping words or parts of words. For transpositional puns the starting point is a well known expression or phrase like in the examples below:

(30) *It's a well-known fact that if you want an improvement in your working conditions, you should always tackle your boss about your issues one at a time. After all, you should never **put all your begs in one ask-it**.* (Dedopulos 1998: 83)

(31) *A drama critic is one who **leaves no turn unstoned.***
                            (Gerge Bernard Shaw in Des Mac Hale, I*rish Wit*, p. 117)

(32) *Work is the curse of **the drinking classes**.* (Oscar Wilde in Des Mac Hale, *Irish Wit*, p. 117)

As can be noticed, the puns in (30) and (31) depend on the sound similarity of the idioms 'put all your eggs in one basket' vs 'put all your begs in one ask-it' and *leave no stone unturned* vs. *leave no turn unstoned.*

Transpositional puns are difficult to create, very commonly hard to understand and translate.

3.3. Syntagmatic puns are texts in which both of the similar strings occur. In (30) below, the two strings are related by morpheme-level metathesis:

 (33) *It is better **to be looked over** than **to be overlooked.***

The next example (34) also contains two almost similar strings with different meanings:

(34) What do you call a strange market?
        A bizarre bazaar.

(35) *The motto of Irish rugby has always been **'kick ahead any head'*** (Fergus Slaterry in Des Mac Hale, *Irish Wit*, p. 130)

(36) *Men come of age **at sixty,** women **at sixteen**.* (James Stevens in Des Mac Hale, *Irish Wit*, p. 130)

(37) *Life is **one fool thing after another**, whereas love is **two fool things after each***

other (Oscar Wilde in Des Mac Hale, *Irish Wit*, p. 143)

(38) *Some cause happiness **wherever they go**, others **whenever they go**.*

To conclude this part, we follow Raskin (1985: 141-142) and say that successful puns have both the relevant structural properties and the right kind of semantic content, while bad puns are those which merely meet the weakest structural requirements but have little else to say.

Conclusions

Humorous discourse and verbal play, in general, intersects with the wider study of creativity in language. If we look at wordplay as *a form of layman's poetry* (Chiaro 1992: 123), we can understand why, not infrequently, humour is characterized by some extra difficulties (not encountered in translating straight referential prose) that compare with the difficulties faced in the translation of literary texts and especially poetry. Language-specific jokes, also called poetic jokes (Chiaro 1992: 87) present many of the same problems as poetry when they are translated. Like the punster, the poet has at their disposal a variety of options within the language which they can exploit to create a stylistic effect. As these options tend to be typical only of the source language, it follows that poetry and puns tend to encounter similar difficulties when an attempt is made at translation. Some jokes are worth comparing to poetry in terms of the density of translation obstacles to be overcome and, whether easy or difficult to translate, like poetry, they are not exactly mirrored in their translated form. (Chiaro, 1992: 88)

Notes

[1] The term 'script' introduced by Schank and Abelson (1977) is defined as a coherent set of fact and rules associated with a particular situation, which the human mind has absorbed in the process of learning.

[2] To the already classical examples *Ciorapi pentru bărbați din bumbac* or *Genți din piele de damă* we can add *Şapca pentru ceferişti cu fundul roşu*, an example taken from the Romanian newspaper „Gândul", March 17, 2008.

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SPECIFIC FEATURES OF THE TRANSLATION PROCESS
OF THE EUROPEAN UNION DOCUMENTS

Elena NIKOLAJOVÁ KUPFERSCHMIDTOVÁ

Nowadays, the European Union represents the scene of most sustained and intense cultural transfers. Within the European zone, every country works in one or several languages, which are either chosen or imposed by circumstance, and thus translation is an inevitable and necessary aspect of all exchanges.

Since 4 October 1993 when the association and stabilisation agreement (formerly also called the "Association Agreement") between the European Communities and their Member States, on the one hand, and the Slovak Republic, on the other, was signed, and particularly since 1 May 2004 when the Slovak Republic became a full-fledged Member State of the European Union, we can talk about the beginnings of translation process of all the relevant documents within the European Communities from and to Slovak language.

Within the framework of the integration into the European Union it was and still is necessary to translate various documents such as certain acts of Community law, directives, regulations, decisions, judgements, recommendations, opinions, common strategies, joint actions, common positions, conventions and agreements.

The number of various types of documents elaborated by the institutions of the European Union is low and in most cases their constituent elements are specified within the ECSC Treaty (with the exception of a rather political nature as compared to those stemming from everyday practice). Despite this fact, the translations of the European Union documents and especially the quality of Slovak translations within the European agenda, is not very high.

This does not result from insufficient language competence of the translators. The translators have to face some specific features of the translation process itself.

Particularly:

▪ EU documents usually have to be translated within a short period of time. Due to this, there are too many translators working on selected parts of the same document at the same time *(e.g. translations of verbatim reports of the Conference of Presidents of the European Parliament).* Because of the fact mentioned above, there is an urgent need for unification and codification of the documents especially in terms of terminology and stylistics.

▪ as a matter of fact, there are sometimes parts of the documents that are not easy to understand, or to interpret *(e.g. in the preface of Convention – '...proposes measures to increase the democracy,* **transparency and efficiency** *of the European Union, by developing the contribution of national Parliaments to the legitimacy of the European design,* **by simplifying the decision-making processes***, and making the functioning of the European Institutions* **more transparent** *and comprehensible. – Does the proposed Constitution really simplify the decision-making process, does it really make the functioning of the European Institutions transparent and comprehensible?)* Alcaraz and Hughes (2002: 3) explicitly say that the first stage in successful translation is to understand the source text fully; and only then can the production of a target text follow.
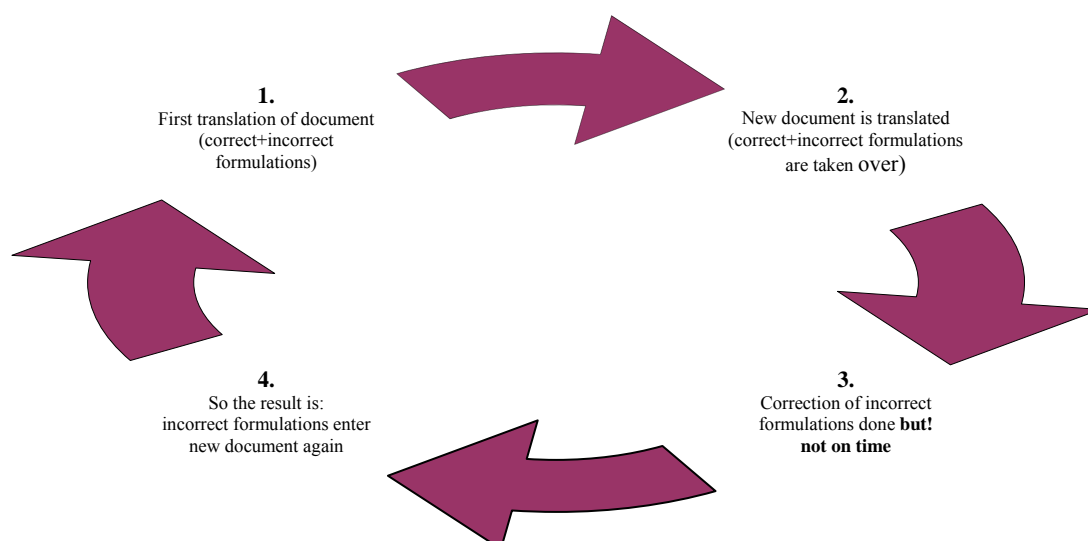
▪ as we can realize, the range of these documents and their heterogeneity do not allow the translator to become an expert in one subject-field only, e.g. in economy or in finances etc., which, unfortunately, often results in incorrect or wrong translations. The language of law is a quite formalized language at all levels and its vocabulary has been regarded as the main distinctive feature, particularly with respect to the use of terminology. There are also too many bodies around: the European Parliament, the Council of the European Union, the European Commission, the European Court of Justice, the Court of Auditors, etc. The language of each institution is unique in terms of terminology. And also the functioning of the European structures can be characterised by extraordinary diversity (e.g. *the proceedings of the European Parliament deals with the proposals from various subject-fields).*

▪ in spite of the systematic production of terminology databases in terms of technical and also non-technical lexis within the individual institutions, there is no interconnection of the databases. The absence of an integrated technical and non-technical database causes inconsistence in translated documents. Therefore simplifying and encouraging communication between the individual institutions, more specifically in the framework of terminology, is of particular importance (e.g. *"European Security and Defence Policy" is translated (into Slovak language) as PESD, ESDP and also as EBOP*!).

▪ going back to the absence of an integrated database, the problem arises of copying both correct and incorrect formulations/wording once translated into new translations. As a matter of fact, there are documents that function as source texts when new documents are to be translated. According to such texts many others are partially or fully translated. This happens whenever the validity of the documents is to be renewed *(e.g. in case of legal regulations or provisions)* or new documents are to be adopted which are similar to those which remain in force *(they are the so-called. "horizontal texts")*

▪ although the Community does its best in terms of codification and unification of legal texts, in particular legal acts that are still in force with all their amendments, the texts are not always revised and published (by means of corrigendum) on time in the Official Journal of the European Communities. For illustration, there were 107 corrigenda from the beginning of the year 2008 till 31 October 2008. In 2009 there were 35 corrigenda for the same period of time[1]. Corrigenda deal with correction of errors in all printed EU documents. The correction itself takes into consideration those errors that may have untoward consequences only. The corrections of obvious clerical errors or misprints or linguistic errors or corrections of parts of the texts that are not understandable are not the subject of corrigendum.

The following diagram shows what the current situation is due to the facts mentioned above:

1.
First translation of document
(correct+incorrect
formulations)

2.
New document is translated
(correct+incorrect formulations
are taken over)

3.
Correction of incorrect
formulations done **but!**
not on time

4.
So the result is:
incorrect formulations enter
new document again

▪ on the other hand, in the list of keywords used within the European structures we find the French term '*acquis*' which is used in most versions of the documents. This is because no satisfactory translation seems to have been agreed upon, considering what the lexeme implies. We can call it a neologism, a loan word, a term of European legalese, but for sure it is a symbol of intercultural, interlinguistic mediation, which needs extensive definitions and explanations, as the ones we find on the web:

The Community *acquis* or Community patrimony is the body of common rights and obligations which bind all the Member States together within the European Union. It is constantly evolving and comprises: The content, principles and political objectives of the treaties; Community legislation and the case law of the Court of Justice; the declarations and resolutions adopted by the Union; measures relating to the common foreign and security policy; measures relating to justice and home affairs; international agreements concluded by the community and those concluded by the Member States between themselves in the field of the Union´s activities. When further countries join the European Union, **full compliance with the Community *acquis* is one of the requisites for accession.** (Sacerdoti Mariani 2008: 165)

▪ institutional EU documents have recently come to be perceived as a certain form of autotranslation or self-translation as EU institutions are typically the author of both the source text and its translation(s)(Koskinen 2008: 24). Due to that fact, while translating EU documents, a translator may come across synonymy, (near)synonymy and several variations for one term [2]. Therefore, it is necessary to find a corresponding *ad hoc* solution for each term.

▪ EU texts, especially EU legislative documents are said to form a new, supranational legal and language culture. As a result of EU texts blending features of various national cultures and languages in contact, they have come to be labelled as hybrid texts, i.e. texts that result from a translation process and exhibit features that seem out of place, strange or unusual to the receiving culture (Schäffner and Adab 1997: 325) or said in Trosborg´s words: 'hybrid texts' produced in a supranational multicultural discourse community where there is no linguistically neutral ground (Trosborg 1997: 145-146). The European Union has made "painstaking eforts to create a more natural lexicon for the ever-growing multilingual jurisdiction" (Šarčević 1997: 260-261). This has entailed, on the one hand, the careful avoidance of existing national legal terms, and, on the other hand, the creation of "terms which are reasonably transparent and can be easily translated" with priority given to literal equivalents (Šarčević 1997: 261) as opposed to natural equivalents, i. e. terms that already exist in the target language system(s).

▪ in order to produce a good translation serving the intended purpose, translators can use the following efficient feedback tools in checking whether or not a phrase he or she intends to use exists in the target language: Eurlex (EUR-Lex provides legal texts of the union), CELEX (EC data bank for Community law), IATE (Inter-Active Terminology for Europe).

Especially, IATE, as the inter-institutional terminology database for the European Union, is of particular importance. The aim of this project was to create a web-based interface for all EU terminology resources so as to make the information more easily available and thus ensure its standardisation throughout the EU institutions. However, besides the actual terms, the domain information, the name of the institution or agency that created the entry and the IATE entry ID, the hit list also contains a 'reliability code' is expressed as a symbol on a scale * (reliability not verified) to **** (very reliable). On the other hand, IATE focuses primarily on the following subject-fields only: internal market, four freedoms and justice.

The Slovak language is one of the 23 official languages of the enlarged EU, in which all EU documents (such as regulations, provisions, directives, treaties, recommendations, green papers, EC positions, progress reports, decisions, standard forms for notification of aid, the records and correspondence with the Member States, various brochures, questionnaires, web

pages, EC/EU acts etc.) are adopted and consequently published in the Official Journal of the European Union. With respect to the facts mentioned above, it is not possible to avoid divergences and mistakes in Slovak versions of the documents. Despite the fact that information sources mentioned above are not perfect, they are still the only ones available and mandatory if translating the EU documents. However, it must be said that translators from the individual European institutions work on terminology consolidation.

As we can see, translators may not be experts in the subject-field (which often results in incorrect or wrong translations); or materials available are inadequate in order to decide on the priorities of the translation strategy in culture-specific contexts, or no easy access to subject-field specialists is available in the process of translation.

Therefore, the possibility of putting the content of technical and non-technical databases into practice in all areas (not only within the European structures) should be considered as a priority. It would be beneficial to all translators to fill in the gap between the language variety used at the European level and the one used locally especially in the area of terminology since legal texts are increasingly accepted in the daily life of all EU citizens.

Notes
[1] Data provided refer to corrigenda in Slovak language only!
2009: *http://eur-lex.europa.eu/Result.do?idReq=16&page=4*
2008: *http://eur-lex.europa.eu/Result.do?idReq=19&page=1*
[2] Although a term is 'a meaningful unit comprising one word (simple term) or several words (complex term) that represents a single specific concept within a concept field' (de Bessé 1997: 64).

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NON SERVIAM: REFUSAL OF TRANSLATING CULTURES IN KIRAN DESAI'S *THE INHERITANCE OF LOSS*

Ecaterina PĂTRAŞCU

Kiran Desai's most appraised novel *The Inheritance of Loss*, is generally acknowledged as an "*immigrant novel*" (Das 2009: 62), "*intelligently postcolonial*" (Moseley 2008: 295), dealing with the issues of class, race, and ethnicity. It moves back and forth between Kalimpong, in the northeastern Himalayas, and New York, the desperate realm of the illegal immigrants populating the grubby basement kitchens of its restaurants, "*knitting varied moods and textures*" (Hiremath 2007: 2). The sharp and gloomy, not at all heartening, manner of tackling with such issues confers Desai's novel its particularity on the stage of postcolonial writing. As Mishra puts it,

> Desai seems far from writers like Zadie Smith and Hari Kunzru, whose fiction takes a generally optimistic view of what Salman Rushdie has called 'hybridity, impurity, intermingling, the transformation that comes of new and unexpected combinations of human beings, cultures, ideas, politics, movies, songs' (Mishra 2006).

She stands indeed away from the academic perception of multiculturalism and from the Western definition of it, adopting if not too much a skeptical, yet a realistic approach to the West's consumer-driven state of things and its impact on the downtrodden of the postcolonial world. Such realism makes Moseley remark the "*overall arc of the novel [as] gloomy*" (Moseley 2008: 295).

The portrait of the immigrant is, for the novelist, both the portrait of the world he dreams of and of the one he leaves: this makes Das remark that

> The book gives a realistic portrait of the lives of the migrants from Asia and Africa in the developed world and in what conditions they live in order to earn a living, while back home relatives and acquaintances paint a false glamorous picture of living and working in the Western Dreamlands (Das 2009: 63).

Thus, the novel turns socially and politically realist, in opposition to the magic realism practised in *Hullabaloo in the Guava Orchard*. Moving people from poverty to promised wealth creates, as Desai calls it, "*an imbalance*" in a person's thinking and emotional life, the novel spinning around "*the multifaceted aspects of loss*" (Sen 2006: 27).

The plight of the postcolonial poor and suppressed is not new with Kiran Desai: it is also remarkably illustrated by Kamala Markandaya, Arun Joshi, and Arundhati Roy – only to mention a few. "*The shadow class*", as Desai calls them, is dramatically described at some point in the novel - "But it WAS so hard and YET there were so many here. It was terribly, terribly hard. Millions risked death, were humiliated, hated, lost their families – YET there

were so many here." (Desai 2006: 189) – a psychological background against which Biju, one of the main characters, stands, working his way to defining his self and his times.

Biju is the cook's son who left for/was sent to America, the ideal instilled upon him being the Green Card Land as the place where you could attain "a couch, a TV set, a bank account" (Desai 2006: 78). U.S.A. means making money and getting fat: this is the external premise of Biju's voyage to America and this is how he starts his identity quest and the journey to defining his time. However, leaving the country is an experience itself: changing places and different temporalities turns dramatic and tense so that the victory of his escape should be tasted properly.

After being duped by a recruiting agency, Biju experiences the harrowing process of getting the tourist visa at the American Embassy: joining a crowd of Indians fighting to reach the visa counter, Biju is in the limelight of a humiliation which he now takes for his greatest victory:

> Biggest pusher, first place; how self-contented and smiling he was; he dusted himself off, presenting himself with the exquisite manners of a cat. I'm civilized, sir, ready for the U.S.; I'm civilized, man. Biju noticed that his eyes, so alive to the foreigners, looked back at his own countrymen and women, immediately glazed over, and went dead (Desai 2006: 124).

His closed eyes is the same gesture as in Rushdie's character, Saladin Chamcha from *The Satanic Verses*: the blind refusal of a history he is prejudiced against, due to his father, a history whose understanding is never considered.

Out of India, once in America, Biju experiences the "peculiar habit of hopscotching jobs from one New York restaurant to another," (Das 2009: 60) living the illegal immigrant plight – inhuman surviving conditions - and being continuously on the run. About Biju's first American days, Moseley notes: "Biju immediately sinks into a subculture of dark-skinned illegal immigrants. (…) He is baffled at nearly every turn, unable to master the sharp skills that have enabled other immigrants to get rich" (Moseley 2008: 295).

The motivation behind living as a "*low-level kitchen worker*" (Sen 2006: 27) is the obsessive dreaming about the victorious return home after obtaining the Green Card – his father's ideal, not the one decided by and for himself. Meanwhile, his American experience also involves the failure in establishing any genuine relationships with his fellows. Friendships are of single use: though living intensely one relationship – with Saeed Saeed, for example – this shadows away and Biju is, each and every time, left with an empty soul. Biju and the other scattered dreamers form the "*Shadow Class*", as Desai calls them: "*The men left for other jobs, towns, got departed, returned home, changed names, (…). Addresses, phone numbers did not hold*" (Desai 2006: 102).

The present American experience does not convince Biju in any way to adapt to the new reality, the one so much desired when still in India. If in the case of Saladin Chamcha, the character of Salman Rushdie's *The Satanic Verses*, one could remark his immediate openness to the new space, time and 'moralities', copying them blindly as if swallowing worlds to be born with a new identity, Biju keeps to his "*home values*", his back-home morality and the inherited religion. As an example, he fiercely condemns the Hindu Indians who defy the law of not eating beef while in the American, away from home, restaurants.

Biju believes that man should not give up on his religion and on his father's principles, no matter what circumstances he has to face. Rules, especially the ones inherited, are to be obeyed, since this could give you a "*measure of your dignity.*" The backbone of his Indian existence is too strongly prejudiced or too convincingly assumed to be replaced by the structuring elements of a new temporality. The pragmatic consequence is that he would rather not work in the places which he values as 'immoral'; hence his stubbornness in adapting to the country whose Green Card he obsessively mentions as a consequence of his

father's permanent urge. The only genuine Hindu place which he finds and accepts to work for is Gandhi Café, though the real morality which Harish – Harry, the owner of the place, promotes behind the Indian authenticity is that of money.

Dodging the authorities and moving from one ill-paid job to another, caught between his father's ideal and a reality that "*lacks horizon*" (Desai 2006: 209), Biju starts thinking about returning "*home*". One early manifestation of his incompatibility with the new temporality is his regularly feeling homesick, accompanied by his anger with his father for having sent him away: "Biju couldn't help but feel a flash of anger at his father for sending him alone to this country, but he knew he wouldn't have forgiven his father for not trying to send him either" (Desai 2006: 82). This stands as the trap of his immigration experience, a situation Biju will solve by his decision to reject his father's slogan – STAY THERE. MAKE MONEY. DON'T COME BACK – and thus return home.

After hearing about the rebellious situation in Kalimpong, Biju experiences a feeling of total emptiness while, in the same time, he realizes the lack of any genuine dialogue between him and his father – love is just a habit, he ponders. It is for the first time that Biju has distanced himself from the one whose words and urges forced him into a different and unacceptable reality. This is not the only revelation Biju experiences: he becomes aware that America is not his history and, more than that, his life in such a place is both unreal and artificial. Nothingness stands as the pattern of his present life: no family and no friends, Biju being the only one to fill the space called, by his father, his successful American life. For him - states Mishra - the city's endless possibilities of self–invention become a source of pain. Though 'another part of him had expanded: his self-consciousness, his self-pity,' this awareness only makes him long to fade into insignificance, to return '*to where he might relinquish this overrated control over his own destiny*' (Mishra 2006).

Self – consciousness being one of the two positive values that he acquired, Biju realizes that either he develops an artificial variant of himself and of his life or he returns home. The alternative to his present American experience – having no name and no knowledge of those foreign space and time – is his 'back-home' projected new life, one in which he will not be the only person in a photo – the hope of community and belonging proving more acute than ever.

In spite of being accused of sentimentalism, Biju opts for the latter variant and prefers to take America with him. After a visit to Jackson Heights to buy things, Biju flies home, "*bearing the fruits of his labour – cashews, electronics, aftershave, baseball caps.*" (Moseley 2008: 295) Biju will offer back what he was sent for: a soulless reality, a foreign territory and temporality which he could never understand or adapt to. Yet, a reality not completely different from the one that Biju left behind: leaving Kalimpong was not the decision made after a conscientious deliberation regarding the reasons for doing so – on the contrary, it was his father's given and imposed solution, the one any Indian father would take for his son.

The decision of returning home is, for Biju, a negative experience: he goes back to India because he did *not* understand the country he had been sent to and therefore he did *not* manage to adapt to it, all of these happening because, from the very beginning, he experienced foreignness not as a personal project but as an external drive of his father, the necessity of being a true Indian. In the same way, he left India *not* because he previously decided against it and against its values, but because it was the proper way for a young man to adopt that route. The dilemma of his trajectory is firstly experienced when he feels homesick while wandering from one restaurant to another: his homesickness is accompanied by the anger at his father: "Biju couldn't help but feel a flash of anger at his father for sending him alone to this country, but he knew he wouldn't have forgiven his father for not trying to send him either" (Desai 2006: 82).

What functions as a positive outcome of his American experience is the fact that his immigrant life has expanded his "*self-consciousness and his self-pity*", the awareness that he

knows what he cannot accept as his own – as his temporality and his space, the circumstances of his self-definition. When landing at Calcutta airport, he feels coming back to himself, no longer "*the enormous anxiety of being a foreigner ebbing – that unbearable arrogance and shame of the immigrant*" (Desai 2006: 300). The sensation that he can see things clearly again stands as the premise of – finally – his self-defining process, of his new and assumed identity: "*For the first time in God knows how long, his vision unblurred and he found he could see clearly*" (Desai 2006: 301). We do have to agree with what Sen says about Biju's final act: "He returns not as a hero but as someone who has been robbed of all he had, down to the clothes on his back, but who feels whole and restored" (Sen 2006: 28).

We should also go along with what Desai herself confesses about her characters – "*What binds these seemingly disparate characters (Biju, Sai and Gyan) is a shared historical legacy and a common experience of impotence and humiliation*" (Mishra 2006)– however, Mishra's interpretation of Biju's back-home experience as the one according to which "*withdrawal or escape are no longer possible*", and that "*Desai offers her characters no possibility of growth or redemption,*" seems too gloomy a perspective. As we have already pointed out, Biju is indeed the runaway – avoiding his country and rejecting the imposed one – yet one cannot say that these traumatic experiences leave him untouched and unchanged. Even if nothingness is what he gains, he still possesses the consciousness of what he cannot be, the very premise of his future becoming. The dilemma at the end of the novel seems, according to Tucker, as follows:

> Will cosmopolitan, global progress change the fabric of India so that the veils of the past no longer provide alluring shelter? Will India turn from a world view back to an insular nationalism? (…) A mixed horizon awaits: Desai's young and new Indians. Freedom is their gain to be shared with a loss of certitude. (Tucker 2007: 331)

Biju, Desai's intriguing character in *The Inheritance of Loss*, oscillates between a repulsive, native time and a much desired, foreign one, the modality in which he overcomes this dilemma of temporal and spatial belonging reflecting itself in terms of identity: he cannot understand and live his time unless he attempts to construct both himself and his context. In Biju's case, we face times closing back upon a bedazzled, wandering identity.

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INTERPRETATION AND TRANSLATION IN ROMANIAN - ENGLISH FAIRY-TALES

Anca-Mariana PEGULESCU

Introduction

Irrespective of the many attitudes, points of view, studies and works of reference, the term 'translation' remains in itself, if not a mystery, at least a challenge. The concept, as the definition of the term 'translation' displayed several other terms more or less related: an art, a science, a craft. There is no doubt that these terms are complementary ones.

1. On translation

According to Munday (2001: 19) *translation* in its written form (because the oral form is considered to be 'interpretation' or 'interpreting') is both a **process** and a **product**. However, the theoretical interpretation of the term *translation* (both as a **process** and as a **product**) implies certain domains of linguistics, psycholinguistics, semantics, and pragmatics. The cultural context and the competence of communication have their importance in the translation act and the translation-oriented text analysis (TOTA) (Bantaş and Croitoru 1998: 11)

Reference is most often made to three types of translations, namely:

• intralingual translation, where the interpretation of the verbal signs of a language is performed by means of other signs of the same language;

• interlingual translation or the translation proper, where two languages are '*passing*' each other the means of interpretation;

• intersemiotic translation, where the interpretation of the verbal signs is done by means of non-verbal signs.

Jakobson (1959) is the voice who launched the idea that a translator cannot obtain a perfect equivalence, as each linguistic unit contains a set of associations and connotations that cannot be always transferable.

According to the level of the linguistic analysis, translations can be of the following types:

• rank-bound translations, where the equivalence is sought in the **word-for-word** pattern;

• unbounded translations, where the sense-for-sense pattern is used.

There are also **total** and **partial** translations where the syntagmatic chain is favoring a possible 'extension' and there are **restrained** translations where the linguistic level targets only the grammar or the lexicon of a certain target language (TL).

2. Aims of the paper and corpus analysis

The present paper aims at exploring and evaluating the cultural context as the operational unit in two fairy tales: Petre Ispirescu's *Tinereţe fără bătrâneţe şi viaţă fără de moarte*' translated by Ana Cartianu as *Youth Everlasting and Life without End* and Mihai

Eminescu's *Borta Vântului* translated by Nicolae Damaschin as *The Wind-Hole*. The first observation is that the two translations belong to two different translators, published by two different Romanian publishing houses (Minerva and Sigma), at two different periods of time: i.e. 1979 and 2006.

What is really interesting is in the first place the impact the translation has on the target system. The folk-tale is seen as a 'special' literary creation, '*a presentation of life at the fabulous level'*. And there are, indeed, elements that can be considered as '*common denominators'* of the two worlds (the real and the fabulous one), people, social conventions and knowledge through experience. These fairy-tales contain the joy, irony and laughter, rage and tears, the drama of non communication of the communities they are addressed to.

The interpretation of a fairy-tale cannot but lead the reader to a metaphor of an epic-fantastic nature. The narrator and then the translator can dream about his/her own condition and that of the people around him/her.

There is, definitely, in every fairy-tale (and the two examples I have chosen, are no exception) a narrative compactness, a certain rhythm of revelation, unpredictable events, violent confrontation between '*good'*, '*evil'*, '*fairness'* and '*perversity'*.

The main characters of the two fairy-tales are different: one is young, handsome and rich (Făt-Frumos), the other one is old and poor. Each of them has his own quest, which is the quest of the absolute. The role of the narrator is to make the impossible adventures, possible deeds.

The translators did not change anything in the narrator's status, unless the presence of the pronoun '*me'* in '*the bigger liar he who doesn't trust **me** at all'* for '*mai mincinos cine nu crede'* (*Youth Everlasting and Life without End*) is seen as Ana Cartianu's desire to make the reader feel the narrator's presence.

In *Youth Everlasting and Life without End*, the mysterious palace is reached but the deed is '*more than man can do'*, landed in the impossible. Făt-Frumos is betrayed by his own happy restlessness. He chases a hare and forgets the capital interdiction of not stopping into the Vale of Tears. He remembers his home and his parents; he becomes human again and loses the paradise of eternity.

Făt-Frumos from *Youth Everlasting and Life without End* could be any man and the same anonymous status has the main character from *The Wind-Hole*. The narrator of *The Wind-Hole* stresses upon the social condition of the old man: he was very, very poor and he had also a lot of children. The motive for which he starts his quest was that he had no food to feed his children.

Still the two fairy-tales have different endings. If Făt-Frumos has to regain his human condition and his death, the man from 'The Wind-Hole" 'enjoyed a good life' and apparently his children, too.

The semantic relation between the original and the translation is a dynamic one and the translated text is a product that can be understood and can ensure an interlingual and intercultural communication.

The different '*degrees'* of equivalence can be recognized starting from the titles (six terms in English vs. eight terms in Romanian for *Youth Everlasting and Life without End* and three terms in English vs. two terms in Romanian for *The Wind-Hole*). *The Wind-Hole* is, in fact, the image of the homology between the Romanian genitive construction and the English hyphened syntagm.

The translators of the two Romanian fairy-tales (having a different style and still respecting the content of the message from the source language (SL) to the target language (TL), achieved a good objectivity. Both Ana Cartianu in *Youth Everlasting and Life without End* and Nicolae Damaschin in *The Wind-Hole* retained a complete set of paraphrases, there where the equivalence was not possible (see the examples on the next page):

| '**S-au sculat** deci împăratul și împărăteasa..' | '… so then the emperor and the empress **made ready.** (Youth Everlasting and Life without End) |
| '**Nu mă las eu** așa, cu una, cu două…' | 'I won't **leave it** at that…' (The Wind-Hole) |

In Ana Cartianu's translation, the presence of the teller/narrator is felt more than in Nicolae Damaschin's one. It is not only at the beginning and the end but within the story itself.

Both fairy-tales have developed gradually more characters and different situations. The context-related background emphasizes the role of the context and the appropriate verbal communication.

| '-Taci, dragul tatii - zicea împăratul – că ți-oi da împărăția cutare și cutare….' | '- Quiet, my son', the emperor would say, for I shall give you such and such lands'
                    (Youth Everlasting and Life without End) |

If the analysis goes farther, the reader can discover that the English version '*be still*' (continuing the first '*quiet my son*') covers more than the Romanian '-*Taci, dragul meu,…*' because it is not only a set of homological set phrase but because it incorporates body language and a network of social acts.

There are in both fairy-tales sets of expectations, beliefs and moral values. Language is used to interact and reconstruct the world:

| '-Dac-o zis, atâtea vite ce-or ieșit, oi, cai, hei' Știi mata, putere dumnezeiască! ' | '- Then, at once, lots of cattle, sheep, horses, an entire fortune went out of it. A real God's miracle!'
                    (The Wind-Hole) |

Considered sometimes an '*adventure*' of the spirit, the act of translating and the verb itself appeared much later. The translator and the reader have to meet each other's style, if not half-way, at least at some moment of their endeavour. There is, no doubt, some effort on both sides: the reader has to understand and sometimes to complete what the translator could not achieve, while the translator has to enter the author's ideas and feelings, and become a part of the author's universe.

What is, in certain authors' opinion, a perfect identity between the text A (SL) and the text B (TL), so that A=A (B), proves to be in the end, a utopian text.

The translator's mission is to decode the text in SL, to become aware of the denotations and connotations (and in the two texts I analyzed, the translators started either from the pattern 'once upon a time' as in *Youth Everlasting and Life without End* or abruptly 'there was a poor-poor man who had a lot of children' as in *The Wind-Hole*.

Very many researchers admitted the fact that the act of translating is complete when the translator renders the equilibrium between the text in the SL and the translated text. The cultural transfer ensures the universal character of the versions. That is why good translations have no age. Irrespective of the moment they were performed, they can be valued if the translator is aware of his/her responsibility towards the LS text.

I can admit that both Ana Cartianu in *Youth Everlasting and Life without End* and Nicolae Damaschin in *The Wind-Hole* reached that exquisite comparison Gogol used to make between a translator and a window-pan: both of them should be so transparent that the reader has no idea about the translator's presence. However, there is a small difference between the attitudes the two translators adopted. Ana Cartianu wanted to make the narrator/translator as visible as she could introduce the word 'babble', at the end of the story:

| 'Iar eu încălecai p-o șa și vă spusei dumneavoastră așa' | 'And I mounted into the saddle, and told you all this babble'   (Youth Everlasting and Life without End) |

Nicolae Damaschin managed to hide himself behind the narrator, who seems to find his way and faith in the last sentence of the story:

'*S -o dus împăratul ş-o rămas în pace, ş-o trăit bine. Să dea Dumnezeu să trăiască şi copiii mei aşa*'	'*The emperor went away and the man was left in peace and enjoyed a good life. May God give such life to my children, too*' (*The Wind-Hole*)

Conclusions

In the two texts, '*Youth Everlasting and Life without End*' and '*The Wind-Hole*', the translators:

- took into account the linguistic context, the semantic and the pragmatic dimensions of the discourse;
- observed the SL structures and rendered them correctly in the TL;
- selected the appropriate term for ensuring the correct atmosphere and the social background (Făt-Frumos, boyar).

The passage from the original text T1, to the translated text T2 was performed smoothly, in both cases, without any particular or dramatic change in the speaker or the interlocutor's intentions.

The two translations I selected for a brief analysis and interpretation, preserved the authors' intentions, the structures imposed by the fairy-tales framework, as well as the translators' personalities.

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TECHNICAL TRANSLATION: THE STATE OF THE ART

Ioan – Lucian POPA

Introduction

Technical translation (TT) is the semiotic process of conveying meaning of a very specialized nature from a source language (SL) into a target language (TL). The objective of technical translation is to present new technical information to a new audience as a response to a very explicit demand for technical information which should be easily accessible, i.e., comprehensible, clear and rapidly available. "Technical translation is fundamentally domesticating: intended to support scientific research, geopolitical negotiation, and economic exchange, it is constrained by the exigencies of communication and therefore renders foreign texts in standard dialects and terminologies to ensure immediate intelligibility"(L. Venuti, in Baker 2001: 244).

Technical translation must not be interpreted as covering the whole range of specialized translation. We consider specialized translation as superordinate of legal translation, technical translation, financial translation, medical translation, etc., and technical translation as that complex activity the result of which is the correct TL version of service manuals, technical documentation, user guides, etc.

If we attempt to assess the relationship between the impact of technical translation, and the attention bestowed upon it, we will be flabbergasted to discover that not only has it "long been regarded as the ugly duckling of translation, especially in academic circles" (Byrne 2006:1), but it has also been overlooked in the literature on translation theory and practice.

Efforts have already been made but, quantitatively and qualitatively, they lag behind those for the elucidation of the issues of literary translation. Those efforts have focussed more upon terminological and technical issues (machine translation, for instance) and also subject knowledge, although increasing numbers of translation professionals and theorists realize that technical translation offers promising material and perspectives for theoretical investigation and practical breakthroughs.

Javier Franco Aixelá of the Department of English Studies, University of Alicante (Spain), provides significant data in his survey of the publications that deal with the problems of translation. He used the BITRA (Bibliography of Interpreting and Translation), a free online bibliography (http://www.ua.es/dfing/tra_int/bitra_en.htm) which, at present, already has more than 40,000 entries and communicated the results in an article published in *The Journal of Specialised Translation*. By September, 2003, out of the 20,945 publications that were listed in the BITRA only 1,905, i.e. 9.3%, dealt with the problems of technical and scientific translation, while literary translation is represented by 4,314 entries that account for 21%.

All the data were systematized in a table (shown below) that gives a very clear idea of the number of publications and the reduced attention given to specialized translation.

Total entries		Technical and Scientific Translation (absolute numbers)	Technical and Scientific Translation (%)
Until 1900	259	0	0
1901-1950	340	5	1.4%
1951-1960	596	38	6.4%
1961-1970	761	59	7.7%
1971-1980	1,594	119	7.5%
1981-1990	4,830	372	7.7%
1991-2000	10,450	1,071	10.2%
All years (incl. 2001-2003)	20,495	1,905	9.3%
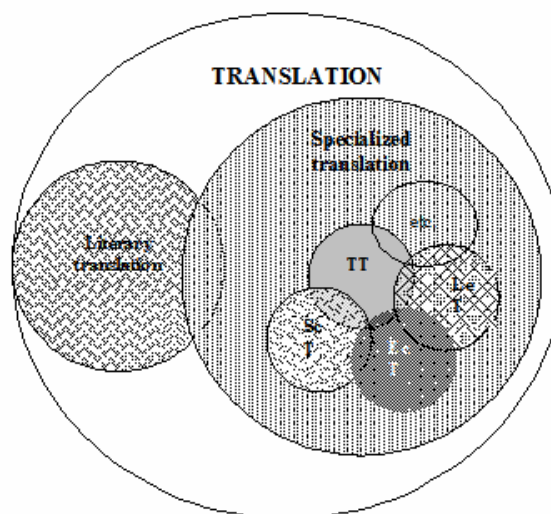
This is particularly surprising while, according to estimations, technical and scientific translation accounts for approximately 90% of the yearly total translation output (Kingscott 2002: 247). This figure can be explained by the fact that various laws, regulations, directives issued by authorities all over the world require that wide-ranging, precise and effective technical documentation in a variety of languages be provided to consumers and all parties interested. Such requirements are stipulated, for instance, in legislation such as Council of the European Union Resolution C411 (1998a), EU Directive 98/37/EC (Council of the European Union 1998b) and Council Directive 93/42/EEC (1993) and international standards such as EN 292-2: 1991 and EN 62079: 2001.

The fact that international co-operation in scientific, technological, and industrial activities is increasing makes it much more obvious that technical translation employs significant numbers of translators and thus the profession should be better supported by theoretical approaches of its specific issues.

1. Approaches to technical translation

In the opening lines of this paper, we have already stated our position with reference to the collocation 'technical translation'. Were we to attempt visualizing our image of the various types and subtypes of translation, we would picture it as one big circle - representing translation in general – that includes two overlapping circles, literary translation and specialized translation respectively. Inside the circle representing literary translation we can draw smaller overlapping circles that envisage prose translation, drama translation, poetry translation; however, dealing with the issues of literary translation would be beyond the scope of our paper.

In the circle representing specialized translation, we have drawn several overlapping circles for scientific translation (ScT), legal translation (LeT), economic translation (EcT), technical translation (TT), and one circle marked *etc.* for other types of specialized translation that could not be represented, because of space restrictions. The fact that the circles overlap is

very unproblematic to explain as terminologies sometimes overlap to various degrees and the same translation strategies and techniques can be applied to any and all these types of translation.

Technical translation is not limited to terminology problems. It is true that vocabulary is the major linguistic feature of technical texts; nevertheless, as Newmark (1988) has asserted in *A Textbook of Translation* (quoted by Byrne 2006: 3), terminology accounts for not more than just 5-10% of the total content of technical texts. This extreme attention devoted to terminology in technical translation can be explained by the simple fact that it is one of the most obvious difficulties. If we use the extremely useful BITRA bibliographic database again, a search using as subject "terminology" will result in 878 titles while another search using the keyword "translation" will provide 2972 results, and "technical translation" 226. A closer scrutiny of TT will make it obvious that "perhaps even more important than terminology is actually knowing how to write the texts" (Byrne 2006: 4). Translators must, in fact, have a thorough knowledge of both the SL and TL, and make the technicalities of technical writing an important part of their training.

If style is the way in which a content is written or performed, the characteristic way into which it is expressed in language or the arts by a person, or group of people or during a period, then problems of style are an integral part of technical translation as the way and the accuracy in which the technical content is conveyed from SL into TL may turn out to be of critical importance at times. In many cases, not only authors of technical texts but also technical translators have to adapt to space requirements and this under no circumstances at the expense of clarity and appropriateness of content. The result of technical translation work should not leave things open to interpretation.

Technical translation is not a mere reproductive transfer process. The fact that the translator has to operate with a restricted terminology and is constantly subjected to stylistic constraints makes it obligatory for the professional to constantly search for linguistic solutions to guarantee appropriate communication of content. At the same time, technical translation is not only a process of conveying specialised information form SL to TL. Precautions have to be taken so that the transmission process is an accurate one, the information is delivered in the correct form and is complete; thus, the persons using the information can obtain the same results as those intended by the author of the original technical text and the information can be used correctly and successfully.

In fact, if we are to speak of perfect equivalence, it can be realised between the responsibilities of the author of the original technical text and the translator's. Surprising as it may seem to some people, technical translation involves detailed knowledge of the SL and TL cultures, SL and TL language conventions, text type and genre conventions, register, style. The translator should also possess an exhaustive understanding of the intended users of the information and of the way in which people acquire information and how they utilize it.

It is not compulsory for a technical translator to be first and foremost a consummate expert in one or several specialized fields. The translator must definitely have a very good and comprehensive understanding of the basic scientific principles and technologies and always be ready to research a new subject area. The technical translator must also possess writing skills, and a profound knowledge of genres and text types and they also *need high spatial and logical/mathematical intelligence as well* (Robinson 2007: 56).

In our opinion, technical translation differs in many respects from various types of translation, among them literary translation. In the case of literary translation the process starts from the SL author that produces the SL written text that is read by the SL reader. The document originator/initiator, if we need to identify one, is the SL author. It is relatively difficult to identify the translation initiator; it can be a publishing house that considers that it is their duty to initiate the translation of a given work because it is beneficial for the financial

balance of their entity, or because it is their duty towards the reading public, for instance. Then, as a result of the process of translation, a TL written text is produced that eventually reaches the TL reader.

SL author →   **SL written text →**   **SL reader**
↓
translation
(translator)
↓
TL written text →   **TL reader**
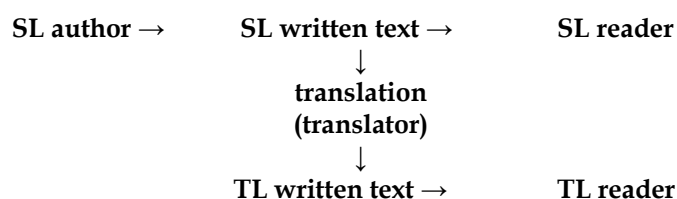
In the case of technical translation, there is a document initiator; the SL author, or, more exactly technical writer, does not produce a service manual, for instance, as a result of a moment of artistic inspiration, but acts in accordance with the instructions of the company (the document initiator) that manufactures the product and desires to ensure its optimum and safe utilization by the user, or compliance with regulations, etc. The SL written text obtained is sent back to the document initiator that distributes it to a special type of SL reader, the user of the product.

When decision is taken to translate the service manual, this is done by a translation initiator. There are cases when the translation initiator is the document initiator; nevertheless, this not the general rule. The reasons for initiating a translation are obviously very different and will not be dealt with here. Then, the translation is made and the resulting TL written text is made available to the TL reader that is, again, a very special type of reader who will use the results of technical translation, in our case, for operating and servicing the product safely and efficiently. One further aspect should be highlighted: both the SL reader (user) and the TL reader (user) are the factors that motivate the document initiator and the translation initiator in their enterprise. Mention should also be made that it is very likely that the majority of TL readers fail to realize that they are reading a translation if the quality of the translation is good and by applying what they read they obtain the expected results. This is very different from literary translation where the readers are sometimes acutely aware that they come into contact with a foreign culture through the mediation of translation.

document initiator → SL author → document initiator →   **SL written text →**   **SL reader**
(user)
↓
translation
initiator
↓
translation
(translator)
↓
TL written text   **→ TL reader**
(user)
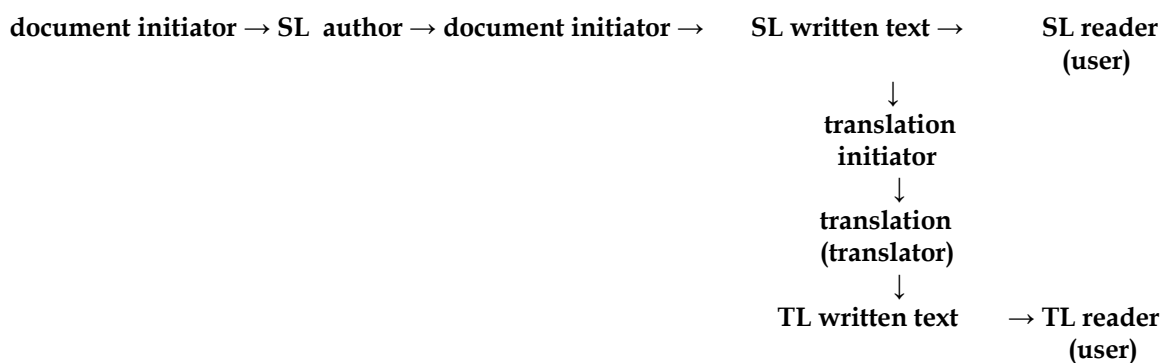
2. Translation theories

It is a very well-known fact that the 20th century was a turning point as far as the theory and practice of translation are concerned. Numerous translation strategies such as transposition, paraphrasing, literal translation, calquing, etc., were identified in the work of the translators and then theorized. For each of the strategies, the practitioners have found what they considered as the appropriate conditions of implementation and the suitable type of text. Nevertheless, the major problem is that the theories of translation are so diverse – which is not necessarily a negative situation – that while one favours a number of strategy choices, another may discard them as inappropriate.

We will attempt a very brief review of the major trends in translation theory with a view to establishing which one provides most answers to the problems of technical translation.

The issue of the equivalence is central in many theories. If we consider the source-oriented theories that rely very heavily on the notion of equivalence, translation is an attempt to reproduce the source text as closely as possible. We know only too well that the SL text and its translation into a TL can never be equivalent in all respects. That is why various types of equivalence have been identified: formal and dynamic equivalence (Nida 1964), denotative, connotative, pragmatic, textual and formal aesthetic equivalence (Koller 1979), equivalence at the level of any TL category such as unit, class, structure, element of structure, etc. (Catford 1965), a. s. o. Nevertheless, more formal linguistic approaches disallow, for instance, the use of paraphrasing. If we attempt to achieve dynamic equivalence, as advocated by Nida (1964), we will not be allowed to use calques or to introduce loanwords. The pursuit for formal equivalence will make anything that is not word-for-word translation unacceptable.

We may, thus, conclude that source-oriented theories of translation are of little help in solving the problems of technical translation for the reason that a meticulous study of the practice of translation makes it very evident that technical translators use practically all the strategies at various stages as they must "achieve a high level of acceptability, primarily because technical texts, particularly instructional texts, are intended to function first and foremost as a target language text" (Byrne 2006: 24).

A breakthrough was achieved when translation theorists such as Reiss (1971/2000) and House (1981) changed the focus on the function of the TL text and realized a fusion of approaches which consider both the SL and the TL texts. Their approach was a functionalist one, as it took into account the extralinguistic, pragmatic and communicative factors of translation. Nevertheless, detailed analyses of this approach by various authors evidentiate that it could not give a satisfactory solution to the problems of technical translation.

The relevance theory applied to translation by Gutt (1991), among other things, makes its contribution to the solution of the problems of technical translation by implying that it is a communicative approach and should be viewed as an endeavour that is focused on the needs of the TL reader (user) who expects to retrieve information from a TL text promptly and efficiently.

The *Skopos* theory championed by Vermeer (1989) upholds the idea that the methods and strategies used to produce a translation are determined by the intended purpose of the TL text. Vermeer states that the objective of any translational action and the way in which it is to be carried out should be the result of a negotiation between the translator and the client who commissions the action and this is a prerequisite for success. The same goes for translation proper: "**skopos** and mode of realization must be adequately defined if the text-translator is to fulfil his task successfully" (Vermeer 1991, qtd. in Venuti 2000: 221). A closer scrutiny of the theory that was briefly presented above - which is not possible in the present paper due to editorial space restrictions - will make it obvious that the *Skopos theory* appears to offer a more flexible framework that makes it possible for the translator that adheres to it to employ what strategies and techniques of translation he/she considers appropriate for a given translation project, text, or section of the text.

One further aspect deserves brief mention in this concise survey of technical translation: the impact of machine translation (MT) upon it. A MT system can process huge amounts of information at speeds unattainable by human translators and thus optimize the work. Also, an enormous quantity of effort has already been dedicated to the codification of technical vocabulary and its implementation into the computer's dictionary. As a consequence, translations of technical texts can reach high levels of accuracy and uniformity of vocabulary and also of cost-effectiveness for quantitative and/or rapid translation of

technical documentation.

Conclusions

To draw a conclusion would be untimely as translation theory and practice generally speaking is a work in progress and so are the attempts to theorize technical translation. What really needs to be addressed, in the case of TT, are the ways to detect the actual needs of the TL reader (user), to achieve a profound understanding of how technical communication operates in the target language and what the optimum strategies are for efficient communication by means of a technical text.

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TRANSLATING ENGLISH MATHEMATICAL EPONYMS

Floriana POPESCU

Introduction

The current study pertains to a comprehensive project so designed as to follow two major directions. On the one hand, English eponyms are described both in general and in particular terms, starting from their evolving definitions and presenting possible classification criteria as well as in approaching details, focusing on structures and meanings. In addition they are compared with their Romanian meaningfully corresponding patterns and are analyzed in terms of the solutions advanced by reliable sources of documentation regarding the translation of personal-names derived lexemes or lexical formations which pertain to science terminologies. To the same extent, this current study is a sequel to a descriptive approach of the English mathematical eponyms (Popescu 2009a).

1. A rationale

To discuss the English eponyms literature of speciality means, in our opinion, to devise two approaching perspectives, a) their interpretation through lexicographic descriptions which are mainly monolingual dictionaries and b) their theoretical descriptions which should focus on the eponym structure classification criteria (dealing with lexemes as well as the whole range of 'ready made' patterns revealing an impressive number of purposefully created word associations). An inventory of the lexicographic products of the English medical eponyms is available in Popescu (2009b). In addition to McArthur's (1996: 350) and Manser's (2005) rather generic distinctions of the groups of eponyms, a detailed classification of specialist eponyms is provided in Popescu and Maftei (2003).

The translation of English eponyms into other languages has hardly been tackled from the perspective of translation, be it perceived either as a process or as a product. Just two impressive works are referred to where English specialist eponyms are paralleled to their counterexamples in French (van Hoof, Henri 1993) and Russian (Petrov and Perepelkin 2005), respectively.

Against the 21st century background, specialists need to exchange ideas, to communicate or disseminate and share their experience or experiments results. Non-scientifically trained academics teaching English to non-philological students certainly as well as to professional translators may equally need answers to their queries. Professional translators, in particular, need proper tools to work as professional intermediaries contributing to the conveying of the SL message correctly to TL beneficiaries and to produce high-quality translations.

2. Corpus description

The current research is based on two corpora, one extracted from English sources (specialist dictionaries and samples from the literature of speciality) and the other from Romanian sources (specialist dictionaries and a mathematics compendium as well as excerpts from the literature of speciality, textbooks included). Our corpora scanning shows that over 350 eponyms indirectly made their contributions to the evolution of the mathematical terminology derived from personal names.

3. Method
Basically, the English mathematical eponymous formations consist of two elements, the eponym (which may be one up to four personal names, in synthetic or analytic genitive forms) followed by (one up to three common) nouns with or without determination. Since the paper main aim is to detect, enlist, interpret, comment and illustrate ways of translating eponyms in Romanian, the presentation will mainly rely on Catford's theory of translation, although other translation strategies and methods have been described in the literature on translations. Our interpretation is based on this outlook for practical reasons exclusively.

4. Findings
The interpretation of the translation methods or strategies will consider the contribution of Catford's linguistic theory. Within Catford's theory framework, three methods of translation are demonstrated to be active in the translation of eponymous patterns from English into Romanian: equivalence, translation shifts and transference.

4.1. Equivalence
Catford (1980: 27) defined equivalence to be possibility of 'any target language form which is observed to be equivalent of a given source language form'. In terms of mathematical eponyms this translation method is applicable in very few instances. One of them would be the syntagm the *method of Darboux*, where the English genitive pattern [noun + of + eponym] is nearly similar to the Romanian genitival pattern [noun + lui + eponym], *metoda lui Darboux*. Equally, the *sieve of Eratosthenes*, which has almost the same structure as its Romanian version, where the common noun is followed by a morphological element (preposition in English and possessive article in Romanian) involving possession, is translated into Romanian with two syntagms, i.e., *ciurul lui Eratostene* and *sita lui Eratostene*. This latter formula consists of the eponym preceded by literary form of the term *sieve.* The former syntagm is the unanimously accepted syntagm. Actually the *sita* version was recorded only in a popularizing booklet (Flynn 2008) translated into Romanian, while specialist dictionaries give the version *ciurul lui Eratostene* which is recorded as such in the literature of speciality (D.M.G. 1974: 48), even if the word *ciurul* is a regionalism and consequently, it should not be part of the scientific terminology. This is an example of superficial translation performed by a non-scientifically trained translator who, being unfamiliar with the Romanian mathematical terminology could hardly recognize the well-established 'ready made' patterns and created a personal version in surprising contrast to the already existing pattern.

4.2. Translation shifts
The majority of the illustrations are circumscribed to the subdivision of translation shifts, that is class-shifts wherein more specifically, "the translation equivalent of a source language item is a member of a different class from the original item" (Catford 1980: 78), or where the grammar patterns of the TL, Romanian in our case, require specific structures. The cases of both grammatical and meaning equivalence are obvious in patterns including a wide variety of common nouns, which may be further separated into technical terms and highly technical terms (Mackay and Mountford 1978: 145).

      The first set of translation shift examples focuses on the generically called common words accompanying personal names. Words as *bottle, cut*, *path*, *test*, *surface*, *domain*, *space*, *method*, *paradox, principle, symbol* and *distribution*, in examples as the *Klein bottle,* the *Dedekind cut (tăietura Dedekind)*, the *Hamiltonian path (drum hamiltonian)*, the *Kummer surface (suprafață Kummer)*, the *Hausdorff space (spațiu Hausdorff)*, the *WKB method (metoda WKB)*, the *Grelling-Nelson paradox (paradox Grelling-Nelson)*, the *Kolmogorov-Smirnov test* and the *Kronecker symbol (simbolul Kronecker)*. The pattern including a common noun as *principle* in *Hamilton's principle* will illustrate that particular case of transposition where the SL genitive construction is translated into Romanian through the same genitive pattern but which observes the Romanian morphological patterns *(pricipiul lui Hamilton).*

The second set of translation shift examples includes "those words which are unique to particular subject specializations and which rarely occur outside it" (Mackay & Mountford 1978: 145) and which are shared by a multitude of branches pertaining either to mathematics or to physics. They are specific terms as: *inequality, series, axiom, triangle, function and multipliers*. These nouns may appear in association with different personal names as in: the *Schwarz inequality* (inegalitatea Schwarz), *Hermann Amandus inequality* (*inegalitatea Hermann Amandus*), *Cauchy's inequality* (*inegalitatea Cauchy*), *Neumann series* (*seria Neumann*), *Hilbert's axioms, Pascal's triangle, Lagrangian function, the Hankel function, Lagrange multipliers, triunghiul lui Pascal.*

Finally, the highly technical words, i.e., those terms which represent "an intrinsic part of the learning of the discipline itself" (Kennedy and Bolitho, 1984: 57-8), will include such terms as *theorem, differential, equation, matrix, lemma, polynomial, equivariant, integral, cohomology* and *inference*. Since all the compounds including one of the examples in the foregoing illustrate translation shifts arousing no difficulty in the process of turning from one language into another, only special cases of duality will be considered. If the first term is analyzed in terms of translation possibilities, two mentions are worth remembering: most of the English theorem-compounds consist of the structure eponym in the 's genitive and very few have the alternate form, i.e., eponym (as determiner) + common noun. In addition to *Fermat's theorem, Euler's theorem, Green's theorem, Lagrange's theorem*, the specialist vocabulary includes the *tauberian theorem* or the *lagrangian theorem*. The same lexical duality is observable in Romanian where *teorema lui Fermat, teorema lui Euler* or t*eorema lui Green* appear in the close vicinity of *teorema Moivre-Laplace* or *teorema Lasker-Noether.*

The relationship of determination may be replaced by a relationship of possession, which in the Romanian versions is transposed into a relationship of determination. Thus, *Euler's theorem* becomes *teorema lui Euler* or *the Galilean group* becomes *grupul lui Galilei.*

4.3. Transference

Transference, 'an implantation of source language meanings into the target language text' (Catford 1980: 48) is to be understood to have been active with the borrowing of the proper name with its associated eponymous value, illustrated in the preceding paragraph. Another example could be the case of the eponym *abelian* (<Abel, the Norwegian mathematician, introduced in both languages. The Romanian versions of this adjective, due to this language morphological system, will have gender- and number-depending forms; thus, for only one example, the English syntagm *nonabelian algebraic topology* will become in Romanian *topologie algebrică nonabeliană,* the adjective in question showing the feminine mark –*ă.* Hamiltonian (<*Hamilton* + -*ian*) which is familiar to mathematicians as part of the syntagm *Hamiltonian cycle* or *Hamiltonian path* (this being translated into Romanian as *drum hamiltonian*, D.E. 1999: 17). The term *Hamiltonian*, another case of transference into Romanian, is also used as a noun to refer to a special mathematical formula and it is a case of lexical ellipsis, where the whole syntagm, *Hamiltonian operator,* was reduced to the eponym only.

5. Remarks on the eponym entries in English and Romanian dictionaries

The analysis of the corpus dictionaries reveals solid inconsistency and scarce documentation to be almost permanent characteristics of mathematical lexicography. Thus, Daintith and Nelson (1989) ignore items which are quite familiar in the literature (for example, the *Matcuzinski function,* (*non*)*Wahlquistness, Kopfschmerzhaus-type problem* which had been the object of research in the early 1980s, that is almost a decade before their dictionary publication). It may be argued that the terms do not originate in the English language, which is obviously true, but the terms had been used in a written literature whose language was English.

As for the Romanian lexicography, in general and the mathematical lexicography in particular, things are a bit different from the English one. Internationally acknowledged non-Romanian mathematicians are accounted for in Romanian lexicographic works of great value and importance against our cultural background, but the terms derived from these celebrity names are dealt with insubstantially. For example, a dictionary (D.E., V, 2004: 330) designed and conceived of to be 'encyclopaedic', dedicates an entry to Johann Friedrich Pfaff, the German mathematician, but

it makes no reference whatsoever to *pfaffian*, used as a determiner for ready made patterns including *equation*, *function*, *structure*, *form.* On the other hand, the entry describing Riemann's personality (D.E., V, 2004: 330), in the very same dictionary is rich in details, with references to *geometria riemaniană*, or to his having introduced the notion of *suprafață riemaniană*, etc.

Even if very few Romanian mathematicians have acquired worldwide reputation before the compiling of the dictionary in focus (Dictionar enciclopedic, vol. I to VI), some of them are very sketchily presented in brief entries, when they are not completely ignored. While Dan Barbilian's contribution to mathematics not only was considered during his lifetime (see Kelly 1954), but it still represents a topic of debate nearly half a century after it was advanced to the scientific community (see, for an example, only the two titles, the former signed by Hansen and Maldeghem 1989, and the latter by Boskoff, Ciucă, Suceavă, 2007), the encyclopaedic dictionary praises his literary gift and makes no reference at all to the 'ready made' structures including his eponym, such as *barbilian domain, barbilian space, barbilian equation, barbilian's metrization procedure.* Even fewer details are provided to the entry dedicated to Vasile Mihai Popov (D.E., V, 2004: 443), whose role in the field of mathematics has exercised a certain impact on specialists still approaching his ideas (Arlinski 2008, Hagiwara, Kurada, Araki 1998). The same reluctance is noticeable in the case of mathematical dictionaries referring to Gheorghe Țițeica, whose eponyms were known by the international community as early as the 1940s (see Niculescu 1945) and are still in use (see Zykov and Pavlov 2002), but which were not even mentioned in *Dicționar de matematici generale.* We agree that such an observation does not apply in the case of the *Dan Popescu*-derived eponyms (Swan 1998), which are fairly recent, but the attitude towards the derivates in the foregoing is unpardonable, to say the least.

Conclusions

The research of the English and Romanian mathematical eponyms as they are described in dictionaries shows that both languages do benefit from a rich collection of eponyms, irrespective of their structure. The lexicographic approaches of both languages need entry updating and revising procedures, based on a thorough exploration of the mathematical literature, now that information has become so easily accessible via the electronic tools and devices as well as the networking links. The corpus examination leads to comparisons: the English set of mathematical eponyms consists of an impressive number of ready made patterns, while the Romanian one is richer in one-word examples. Nevertheless, as our lexicographic corpus shows it, the Romanian mathematical terminology lacks more complicate 'ready made patterns' such as *the Brauer group of Enriques surface*, the *non-trivial Galois action of Gal, Shioda's theory of Mordell-Weil lattices*, the *Weyl vector of a compact Lie group, the* Wiener's tauberian theorem.

Since much of the specialist literature is published in the English language, the process of creating new eponyms or eponymous patterns is continually growing, and as a consequence, it is rather difficult not only to estimate the sum total of English mathematical eponyms, but to keep track of each new term or combination connected to personal names and to have it accounted for in the latest versions of specialist dictionaries. Moreover, Romanian lexicographers face both a lot of backlog to deal with as well as a change in their attitude towards exploring the Romanian contributions to the world mathematics as they are accounted for not by Romanian but by foreign forces.

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ROMANIA'S PAST ON FILM. THE CHALLENGES OF SUBTITLING

Michaela PRAISLER

Introduction:

In Romanian history, the darkest corners remain those in which communism crept in unawares and, slowly but surely, grew hideously. The film *Nuntă mută … şi întunericul a venit de la răsărit…* [*Dumb Wedding … and the darkness came from the East…*], directed by Horațiu Mălăele and released in 2008, captures one such moment with its impact on individual lives. It goes against the grain (that is against the tradition of Romanian film-making, with its emphasis on brave monarchs and glorious events) and exposes the passive acceptance of the disease which was to contaminate the Eastern European space for decades.

1. Romania's Past on Film

Its tragic-comic story is one of the breaking of the Romanian spirit and traditions, of the destruction of the myths of community, family and home. The screenplay of this cinematographic project, as its director confesses, springs out of a real happening which took place somewhere at the frontier of the Real with the Imaginary. Witness – monumental, silent, cynical History itself. "I believe," he says, "that humanity owes the present, at least to eliminate the surprise and the bewilderment, explanations, be they cinematographic, about the wounds on the body of the past, so that the sleep of nations never give birth to such monstrous situations again. The film is intended to speak to the world, sentimentally and romantically, about love in a space capable of perpetuity. The film is intended to speak to the world about dictatorship and its consequences. It will be a film about life, death and Truth. It will be a film with considerable humour. I wish it to be a film liked equally by the elderly and the child, the stupid and the wise, the profane and the initiated. This is, in my opinion, the supreme delight of the artistic creator in his unilateral relationship with the receiver." (*http://www. nuntamuta.ro/index.php*)

The forwarding of the double-layered narrative is circular: it opens and ends in the drab present oblivious of its roots, after illustrative incursions into the symptomatic past event at its core. The layers consist of:

- the frame – built by a team of journalists who go to a remote town to do coverage of paranormal phenomena in a village populated almost one hundred per cent by old women. Here, they are told the story of a wedding which took place on March 5th 1953, the day Stalin died;
- the embedded story – that of Mara and Iancu, of their love, their wedding (broken off by the news of the death of the Father) and the sterile years which paradoxically follow the event;
- the link – the mayor who had witnessed everything and who, although adopting a grown up voice, narrates through the eyes of the child he once was.

At the deeper level, the filmic text flows through the description of the village years ago, when it was still pulsating with a life that evolved propelled by stereotypical engendered cultural patterns (with women working in the household, doing the washing in small wooded troughs, ironing laundry with charcoal ironing machines, making preserves for the long winters ahead, etc; with men working the fields, looking after the animals and spending a considerable amount of time in the village pubs); and when ancient patriarchal customs had it that women needed to stay virgins until marriage and that it was the duty of their fathers to see them married well or turned into "respectable women" if it should happen that someone had "taken advantage" of them prior to marriage.

It then covers the particular situation of Mara and Iancu, disclosing private moments in the life of the protagonists, to later zoom in on their wedding day (approximately a quarter of the whole film's duration, that is 21 minutes out of a total of 82). The ceremony is finally decided on by all parties involved (spouses, in-laws, godfathers), the preparations are on their way and the wedding is about to begin, when news of Stalin's death reaches them by way of three intruders: the pro communist mayor (Gogonea [Pickle]), a party activist from the city with a funny name (Comrade Păstaie [Pod]) and his superior, a Russian officer with an unpronounceable no-name (Безимяный/Bezimyany ["without a name"]). The Romanians, acting as humble subject (the mayor) or as representative and translator (Păstaie) of the Russian in command, tell the villagers of the interdiction of popular meetings in sombre mourning and respectful memory of the great leader.

Resolute not to cancel the wedding, the villagers decide they would organise a silent, under cover one instead. New preparations are on their way, everything and everyone is taken indoors (after misleading gas lamps are left flickering at all village windows as if they were all about their houses) and the dumb ceremony begins, tragic-comically: the glasses are wrapped in bits of cloth not to clink, the cutlery is removed for fear of noises being heard while eating, the gypsy band mimes playing the musical instruments, as do the guests when toasting for the bride and groom, the children are all gagged lest they should utter a word, the cuckoo clock is put out of order and so on. When the sound of a thunder storm and of heavy rain deafens their ears, they unleash the usual wedding noises, singing, shouting, stamping their feet dancing against the roar of the trumpet, accordion, cymbal, drum and double bass. Shortly after, they can feel the ground shaking as if an earthquake had started; petrified, they stop only to see Russian tanks pulling the walls down. In the aftermath, all men are either killed or taken prisoners, the women being the only ones spared to live with the emptiness and the silence that the armed intrusion has left behind. (see min. 53.47-57.02, 69.20-71.08 and 71.37-73.24)

The ending features the same team of journalists that the film opens with, this time attempting to interview one of the widows of the village (as it happens, the Mara of the previous story). The last cues are memorable and sum up the film's philosophy:

Journalist: Madam, we would like to take an interview in which…
Old woman: I can't hear you, dear!
Journalist (raising his voice): Madam, we would like to take an interview…
Old woman (together with the other widows): What else do you want to take from us?

2. The Challenges of Subtitling

Subtitling the film for the benefit of foreign viewers interested in the metamorphosis of Romanianness has proved a challenging task, especially since many of the scenes, in their unreal reality, openly speaking of faults we as a people are to blame for, deliberately take the Romanians themselves by surprise. The problems spring out of two main aspects involved in the subtitling process, both of which are, on the one hand, necessarily to be taken into consideration for an intercultural dialogue and, on the other hand, quite restrictive due to the norms that go into the making of the representation and its translation on screen.

2.1. Screening history

Romania's communist past is difficult to be communicated years after it has been eradicated, to people who, for the most part, have not experienced it on a first hand basis and via an artistic medium like film.

Firstly, revisiting the past seems to involve a great amount of rewriting, simply because that is the way the human mind works and because it is accessed from a completely different standpoint. Naturally, that would presuppose a more detached, objective perspective on things, yet that seldom proves to be the case. Instead, one tends to inscribe the past with personal input, to subjectively interpret it. History thus becomes his story (or hers, for that matter), the special case of communism – a mystifier of history par excellence – leaving deep traces in the collective memory through the effacement of the crucial, painful realities in the making of a nation.

Secondly, presenting the intricate patterning of experiences had, feelings stirred and thoughts reminisced is an overpowering task when the receiver is treading new ground and the possibility of his/her empathising with the information provided is reduced to a minimum. Added to the barrier of time are those of reluctance, denial even, in the interaction with what seems to be someone else's past. However, if catchy language and spiced up scenery are used as oblique manipulative strategies, the effect achieved might be the desired one in the end.

Thirdly, film is, by definition, an art form. That has the advantage of freely and boldly tackling issues that maybe historians do not, in ways that are at once appealing and memorable, and the disadvantage of everything being taken for fiction, ergo unreality or untruth. On the contemporary stage, where the text scribbled on the page has fewer and fewer readers and where everyone sooner listens to, watches, browses, rather than reads in the old fashioned way, film has been empowered and, consequently, its language, themes, techniques and reception deserve special attention.

Nuntă mută [*Dumb Wedding*] foregrounds the silencing of the common people by an authoritative regime and attempts to represent the gradual process of how it came to be. Regardless of what the history books tell us about the period, the characters of this story (metonymical for the Romanians) go on with their lives pretending that the Russians aren't there, unaware of the danger lurking in the background (see minute 10.36 of the film, focusing on children playing in an idyllic setting while Russian tanks patrol the area).

The majority of the villagers are passive, do nothing either to show that they accept the intrusion or rebel against it. The most active positions they assume are reduced to making fun of the citizens (comrades) already converted to communism: see min. 14.57-15.27, where the villagers laugh at mayor Gogonea, the father of the present day mayor (political office is the privilege of the few!), who boasts of his having no education and of the fact that it has brought him a leading role in the local branch of the Communist Party; or min. 30.05-31.20 where the same mayor, showing off and addressing the community illiterately (wooden language at its worst!), is booed and mocked at. It all resembles a big joke; no one takes the mayor or any of his acolytes seriously. They will, nevertheless, pay a heavy price for their passivity not a fortnight later, at the bad luck wedding.

Once a day is set for the matrimony, the preparations begin and the camera catches the details of a typical Romanian countryside wedding: animals are slaughtered, tons of food are made, the wine and plum brandy are bottled, tables are set, a band is brought in, the dower is made ready, the spouses and guests dress up for the party, etc. Everyone is cheerful, congratulates Mara, Iancu and the in-laws, talks, laughs, looks forward to the evening when, from the East (an image powerfully constructed with the aid of light and shadow), Gogonea, Păstaie and Bezimyany show up (see min. 47.04-52.09). The three are not at all joking when forbidding the wedding. The pistol the officer holds and the smack over the mayor's face (when he asks why funerals too are forbidden since Stalin's is being

organised) give the villagers an acute sense of reality and force (although their stereotypical stubbornness and naivety are emphasised through graphic, exaggerated movement and silent awe), but do not manage to subject them fully (partly in fear, partly in rebellion, they decide they will go ahead with the wedding, but start preparations for a silent one this time). The game they play is a dangerous one which ends disastrously. They become aware of it all once it is too late. (see min. 74.16-76.40)

2.2. Texting history

Besides addressing the problems of style, myth and historical truth, when producing subtitles, one also needs to observe the norms of their language and the constraints of their practice. In this respect, the main points to be considered may be summarised as follows (see Ivarsson 1992 and Gambier 1998):

- The sentence structure should be kept simple (no excessive use of subordinate clauses, a minimum of digressions, breaks into readily digestible chunks…)
- When possible, the word order of the source language should be preserved, but not at any cost.
- The line should represent a coherent logical unit.
- Condensation, omission and paraphrase are recommended due to time and space limits.
- The reading speed (which depends on the visual information to be absorbed and on the colour contrast of the subtitles) should be adapted to the target audience (their age, status, education, expectation, etc).
- The original dialogues need to be translated accurately (since creativity will be taken for the translator's lacking competence).
- Internationally recognisable shouts, cries, threats, curses, etc and dialect representations on screen may be overlooked.
- An appropriate amount of censorship is permitted in cases of individual shouts, cries, threats, curses, etc.
- Repetitions, grunts, false starts may only be represented in simultaneous, not in consecutive subtitles.
- Inarticulate speech is generally rendered with the use of gaps and punctuation.

The actual process of subtitling takes place along a number of stages, which begin with the careful viewing of the film, go through making spotting lists (using initial translations of utterances rather than scripts), marking the speech and frame pauses (one frame generally covers 5-8 seconds and cannot show more than 37 characters, including blanks), noting the cue words which introduce the following frame/set of 2 subtitling lines), counting the blank, silent frames (with no subtitles), and end by checking the total time of both the speech and the subtitles.

In subtitling *Nuntă mută*, deliberately translated as *Dumb Wedding* (rather than *Silent Wedding*) to imply the figurative lack of the power of speech, not simply soundlessness or noiselessness, and to allow the polysemantic connotation to gain proleptic force, the cultural and technical problems encountered and, hopefully, overcome, were generally similar to the ones posed by the three sequences chosen here for exemplification and mentioned under "Comments".

2.2.1. [14.57-15.27]

Primarul (către fiul său): Dă, mă, aia încoace!	*The mayor (to his son)*: You, give me that!
Primarul: Ulcior, mai dă o prună şi o limonadă! Băi, a sosit şi vremea noastră, a ălora fără carte! Destul v-am slugărit!	*The mayor*: Pitcher, another plum and lemonade! You, our time has come; the time of the uneducated! Enough fetching and carrying for you!
Mardare: Măi, ăsta, Gogonea, tu şi taťtu n-aţi	*Mardare*: You there, Gogonea [Pickle] you and

fost buni nici de slugi!	your old man weren't even good at that!
Primarul: Băi cârnule, măi Mardare, tu crezi că dacă ți-ai pierdut moșia la cărți ești intelectual? Băi, eu n-am avut carte și ia uite ce-am ajuns!	*The mayor*: You pug-nose, you Mardare, you think that you're an intellectual just cause you can read them playing cards you gambled your land away with? You… I'm not educated but I'm someone!
Mardare: Păi, eu am avut carte și uite ce-ai ajuns tu!	*Mardare*: I'm educated and you're someone!

1: **14.57 – 15.02** You, give me that! Pitcher, another plum and lemonade!	2: **15.02 – 15.07** You, our time has come; the time of the uneducated!
3: **15.07 – 15.09** Enough fetching and carrying for you!	4: **15.09 – 15.14** You there, Gogonea, and your old man weren't even good at that!
5: **15.14 – 15.17** …………………………………	6: **15.17 – 15.19** You pug-nose, you Mardare, you think you're an intellectual
7: **15.19 – 15.21** …just cause you can read them playing cards	8: **15.21 – 15.23** …you gambled your land away with? You… I'm not educated but I'm someone!
9: **15.23 – 15. 27** I'm educated and you're someone!	

Comments:

• The translation of proper names (Gogonea) and of nicknames (Ulcior), was considered necessary in support of the tragic-comic mode of the film, but could not be made to fit the subtitles. As in the other cases, their translation remains to be given in the opening section of the film, with the introduction of the cast.

• The typical Romanian brandy, usually made out of plums (cheap and abundant in this part of the world) and referred to simply as "prună" was uncreatively translated as "plum", to remain as close to the original as possible.

• The "time of the uneducated" might raise difficulties in the cross-cultural communication, with the exception, maybe, of those who, like the Romanians, have experienced the regime. It was preserved, however, without cumbersome explanations, because of the play upon words that follows.

• The presence of the local bankrupt landowner, a must in the representation of the Romanian village life of the time, enriches the scene, but cannot inform on the age-long practice of the wealthy affording to study (abroad, in most cases), while the rural masses were illiterate (a politics in itself, justifying the crave for another).

• Repetitive patterns ("you") and relative pronouns ("that") were omitted for spatial economy.

• Suspension dots were used to introduce a continuation of someone's speech in the next frame (frames 7 and 8).

• Most frames last less than 5-8 seconds due to the high speed of Gogonea's speech.

• Frames 6-8 were subtitled on the principle of borrowing time (from subsequent frames in the set) for the same reason.

2.2.2. [30.05-31.20]

Agitatorul comunist: Trupă, stai! Unde sînt americanii?	*Communist agitator*: Troop, halt! Are the Americans here?
Trupa: Au fugit ca șobolanii!	*Troop*: No, like rats they disappear!

Agitatorul comunist: Asta e! Trupă, ia loc!	*Communist agitator*: That's it! Troop, sit down!
Primarul: Băi, ce faceţi aici? Nesimţiţilor!	*Mayor*: Hey, you! What are you doing there? Good for nothing brats!
Primarul: Trupă, drepţi! Trupă, alinierea! Astăzi vom executa o acţiune de culturalizare. Ce executăm noi?	*Mayor*: Troop, attention! Troop, right dress! Today we shall execute a cultural activity. What do we execute?
Trupa: Cultura!	*Troop*: Culture!
Primarul: Asta e! Ia loc! Iată încă o dovadă, tovarăşi, că Partidul gândeşte pentru noi. Începând de mâine, vă aştept la Sfatul Popular să vă înscrieţi în Gospodăria Agricolă.	*Mayor*: That's it! Sit down! This is further proof, comrades, that the Party is thinking for us. Starting tomorrow, I am waiting for you at the Popular Council to sign in for the Collective Farm.
Mardare: Măi, Gogoneo, rău e să fii prost!	*Mardare*: Hey, Gogonea, stupidity hurts!
Primarul: Mie-mi spui…	*Mayor*: You're telling me…

1: **30.05 – 30.09** Troop, halt!	2: **30.09 – 30.12** …………………
3: **30.13 – 30.15** - Are the Americans here? - No, like rats they disappear!	4: **30.16 – 30.20** That's it! Troop, sit down!
5-6: **30.20 – 30. 27** …………………….	7: **30.28 – 30.31** Hey, you! What are you doing there? Good for nothing brats!
8-10: **30.32 – 30.43** …………………….	11: **30.44 – 30.47** Troop, attention! Troop, right dress!
12: **30.48 – 30.50** Today we shall execute a cultural activity.	13: **30.50 – 30.52** - What do we execute? - Culture!
14: **30.52 – 30.54** That's it! Sit down!	15: **30.55 – 30.58** This is further proof, comrades, that the Party is thinking for us.
16: **30.59 – 31.01** Starting tomorrow, come to the Popular Council	17: **31.02 – 31. 04** …to sign in for the Collective Farm.
18: **31.05 – 31.09** ………………………….	19: **31.10 – 31.14** Hey, Gogonea, stupidity hurts!
20: **31.15 – 31.20** You're telling me…	

Comments:

• The role of the communist agitator is not explained, but results from the activities he is involved in.

• The myth of being saved by the Americans (frame 3) is referred to without additional information, again due to constraints of space. The rhyming pattern was preferred in the translation, with concession made to equivalence.

• The intrusion of the Communist Party in all cultural manifestations is criticised via the translation of the scene as a whole, producing laughter, but inviting careful consideration.

• The communist institutions were translated ("Popular Council", "Collective Farm") although the equivalents are non-existent in the target culture.

• Condensation (of "I am waiting for you at" into "come") was operated in frame 16.

• Dialogue dashes were used to easily identify speakers (in frame 3).

- Suspension dots were used with sentences continued from one subtitle frame to another (14).

2.2.3. [47.04-52.09]

Grigore: Cuscre, hai! Nașule… Ce e, măi, Gogonea?	*Grigore*: Come on! What is it, Gogonea?
Gogonea: Bună ziua, măi, tovarăși!	*Gogonea*: Good day, comrades!
Grigore: Hai sictir! Care-i treaba?	*Grigore*: Get lost! What's the matter?
Gogonea: Dânsu' este… de la oraș… tovarășu' Păstaie Dumitru, și dânsu' este căpitan Vladimir Boz… Biz…	*Gogonea*: He is from the town, comrade Dumitru Păstaie, and he is Captain Vladimir Boz… Biz…
Ofițerul rus: Безимяный (Bezimyany, "fără nume")	*Russian officer*: Безимяный (Bezimyany, "no name")
Gogonea: Așa! Comandantu' Diviziei a Patra și reprezentantu' Marelui Stat Major al Uniunii Sov…	*Gogonea*: That's it! Commander of the Fourth Division and representative of the General Headquarters of the Russian Uni…
Grigore: Băi Gogoneo, dac-ai venit pân-aici să ne-arăți că ești prost, te-ai deranjat degeaba, că știam. Da' dacă vrei să bei ceva cu noi, că ești și bețiv, atunci ia-ți prietenii și hai să ciocnim un pahar.	*Grigore*: Gogonea, if you came all this way to show us that you're stupid, you shouldn't have bothered, because we already knew that. But if you want to have a drink with us, because you're a drunkard too, then take your friends and let's raise our glasses.
Păstaie (trad): Nu știm dacă sunteți informați, dar azi noapte a încetat din viață Tătucul nostru, Iosif Vissarionovici Stalin.	*Păstaie (trans)*: We're here to inform you that our Father, Iosif Vissarionovici Stalin, passed away last night.
Haralambie: Să fie sănătos!	*Haralambie*: To his health!
Păstaie (trad): Marele Consiliu al Sovietelor Unite și Libere a decretat șapte zile de doliu internațional, așa încât, în afara întâlnirilor de doliu, sunt interzise cu desăvârșire toate manifestările cu caracter popular. Steagul național va fi coborât în bernă.	*Păstaie (trans)*: The Great Council of the United and Free Soviets has decreed seven days of international mourning, so that, with the exception of mourning meetings, all popular manifestations are strictly forbidden. The national flag will be lowered to half mast.
Grigore: În ce?	*Grigore*: To what?
Nașul: În bezną.	*Godfather*: To half past.
Păstaie (trad): Cei care nu vor respecta acest decret vor fi deferiți justiției și judecați în regim de urgență pentru înaltă trădare.	*Păstaie (trans)*: Those who will not conform to this decree will be taken to justice and tried urgently for high treason.
Grigore: Măi Gogoneo, tovarășe… c-am uitat…	*Grigore*: Gogonea, comrade… what's your name…
Păstaie: Păstaie	*Păstaie*: Păstaie
Grigore: Păstaie. Ajutați-ne cumva. Avem rude care-au venit tocma' de la mama dracu'. E o nuntă. Avem carne… Am tăiat patru porci, doi viței, sarmale, răcituri… În șapte zile se duc toate dracu', Doamne iartă-mă…	*Grigore*: Păstaie. Help us somehow. We have family who have come from miles away. It's a wedding. We have meat… We've slaughtered four pigs, two calves… Stuffed cabbage, meat jelly… In seven days, it will all go to waste, God forbid…
Păstaie (trad): Nu se face nici o excepție! Sunt interzise cu desăvârșire toate manifestațiile care ar putea distrage poporul român de la recunoștința pe care i-o datorează Părintelui Popoarelor!	*Păstaie (trans)*: There will be no exception! All manifestations which might distract the Romanian people from the gratitude they owe to the Father of Nations are strictly forbidden!
Păstaie (trad): Fără râs, fără meciuri de fotbal, fără nunți și fără înmormântări!	*Păstaie (trans)*: No laughter, no football matches, no weddings and no funerals!
Gogonea: Ați auzit, bă? Se interzice orice! Cum	*Gogonea*: Did you hear that? Everything is forbidden! Funerals too? Aren't they burying comrade Stalin?

şi înmormântările? Păi pe tovarăşu' Stalin nu-l înmormântează? *Păstaie (trad)*: Aveţi o oră să părăsiţi locul!	*Păstaie (trans)*: You have one hour to leave the premises!

1: **47.15 – 47.59** ………………..	2: **48.00 – 47.05** Come on!
3: **48.06 – 48.12** ………………..	4: **48.13 – 48.16** What is it, Gogonea?
5: **48.17 – 48.18** Good day, comrades!	6: **48.19 – 48.22** Get lost! What's the matter?
7: **48.23 – 48.27** He is from the town, comrade Dumitru Păstaie	8: **48.28 – 48.32** …and he is Captain Vladimir Boz… Biz…
9: **48.33 – 48.36** - (Bezimyany, "no name") - Commander of the Fourth Division	10: **48.37 – 48.40** …and representative of the General Headquarters of the Russian Uni…
11: **48.41 – 48.43** Gogonea, if you came all this way to show us that you're stupid,	12: **48.44 – 48.45** …you shouldn't have bothered, because we already knew that.
13: **48.46 – 48.48** But if you want to drink with us, because you're a drunkard too,	14: **48.49 – 48.50** …then take your friends and let's raise our glasses.
15: **48.51 – 48. 59** …………………	16: **49.00 – 49.03** We're here to inform you that our Father, Iosif Stalin,
17: **49.04 – 49.07** …passed away last night.	18: **49.08 – 49.12** To his health!
19-20: **49.13 – 49.23** …………………	21: **49.24 – 49.28** The Great Council of the United and Free Soviets has decreed
22: **49.29 – 49.33** … seven days international mourning. Except for mourning meetings,	23: **49.34 – 49.36** …all popular manifestations are strictly forbidden.
24: **49.37 – 49.38** …………………	25: **49.39 – 49.40** The national flag will be lowered to half mast.
26: **49.41 – 49.43** - To what? - To half past.	27: **49.44 – 49.50** ………………….
28: **49.51 – 49.54** Those who will not conform will be taken to justice	29: **49.55 – 49.56** …and tried urgently for high treason.
30: **49.57 – 49.59** …………………	31: **50.00 – 50.05** Gogonea, comrade… what's your name…
32: **50.06 – 50.07** Păstaie	33: **50.08 – 50.11** Păstaie. Help us somehow.
34: **50.12 – 50.13** We have family who have come from miles away.	35: **50.14 – 50.18** It's a wedding. We have meat…
36: **50.19 – 50.21** We've slaughtered 4 pigs, 2 calves…	37: **50.22 – 50.25** In seven days,

Stuffed cabbage, meat jelly…	it will all go to waste, God forbid…
38-40: **50.26 – 50.52** ………………….	41: **50.53 – 50.57** There will be no exception! All manifestations which

42: **50.58 – 51.00**
…might distract the Romanian people
  from the gratitude they owe
	43: **51.01 – 51.03**
	…to the Father of Nations
	  are strictly forbidden!

44: **51.04 – 51.06** No laughter,	45: **51.07 – 51.08** …no football matches,
46: **51.09 – 51.10** …no weddings	47: **51.11 – 51.13** …and no funerals!
48: **51.14 – 51.16** Did you hear that? Everything is forbidden!	49: **51.17 – 51.22** Funerals too? Aren't they burying comrade Stalin?
50-55: **51.23 – 52.06** …………………..	56: **52.07 – 52.09** You have one hour to leave the premises!

Comments:
• The Romanian "cuscre" was not translated because of the unnatural form it would have in the English vocative (frame 2).
• The English diminutive for "Father" was not an option since it would have induced the meaning of family, protection… (intended, but not equivalent to the political connotations of the Romanian "tătucu".
• The Latin transcription of "Bezimyany" and its translated meaning were included in the subtitles to facilitate understanding, but also for the sake of foregrounding the absurdity and danger of the situation (the unknown enemy, difficult to fight and blame, for the simple reason that it does not seem to exist).
• The invitation in frames 13 and 14, inexplicable culturally (accepting the other as guest) decodes itself through the gradual acknowledgement of a means to an end.
• The passages in Russian were not translated, for two reasons: they are followed by Păstaie's translation (this time translated) and they contribute to building the atmosphere.
• The typical Romanian toast "Să fie sănătos!" was preserved in the translation, despite its inadequacy (in frame 18), to show culturally rooted rituals and automatic behaviour.
• The request for help (in frame 33), pointing to the Romanian belief that exceptions can always be made is another case of inadequacy purposefully maintained.
• The interdictions in frames 44-47 also carry cultural significance, with the very short list of leisure activities for an otherwise overworked people/community and with the denial of just that as inflicted pain (although the reference to football seems a bit anachronous).
• Necessary omissions were operated: "That's it!" (frame 9), "Vissarionovici" (frame 16), "of" (frame 22), "to this decree" (frame 28).
• Condensation was the solution found in frame 13, where "to have a drink" was reduced to "to drink".
• The shorter form "except for" was used in frame 22 instead of the initially suggested "with the exception of".

Conclusions
Generating meaning inside its audio-visual text and mediating cultures through representations with a significant impact on the public worldwide, the film is approached from a multitude of perspectives, the main foci of its analysis being aesthetics, medium specificity, genre, realism, communication and reception. Added is the translational feature, by means of which understanding across languages and cultures in the global space is

promoted. The interplay of possible, negotiated meanings which emerge as the film is watched by insider/outsider viewers may be decoded by anchoring the text to its context of situation (the immediate context within which the story evolves, its input – clipped as it may be) and to its context of culture (the implicit, hidden ground – slippery but pertinent) – both observable at the level of its language and, ideally, carried forth by its subtitles. In the particular case of *Nuntă mută …şi întunericul a venit de la răsărit…* [*Dumb Wedding*, *…and the darkness came from the East…*], attempts have been made in that direction, but the end result is surely open to debate.

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UNFAITHFUL TRANSLATORS AND TRANSLATION INFIDELITY

Daniela ŞORCARU

Understanding a literary work as a whole (in our particular case prose) means understanding not only the language but also the intrinsic elements of the story (theme, plot, characterization, and setting), the symbolism, the metaphors, the author's style and cultural background. This means that, at the stage of analyzing the text, a translator must take all the aspects above into account. A very small misinterpretation of the work may cause a wrong perception. As a result, the target language (TL) reader will also misinterpret the story.

When translating a text, especially a literary work, the translator requires broader background knowledge. S/he cannot depend on the text and the dictionary alone. The cultural background that contributes to the creation of the text must be studied before working on the translation itself. A careless decision in choosing equivalent expressions to be used in the translated text may cause various problems, such as loss, gain and gap of meaning.

Unfortunately, not everything is translatable, and a transfer of meaning necessarily involves changes entailing loss or gain of linguistic, cultural and stylistic features.

The target text (TT) will always lack certain culturally relevant features that are present in the source text (ST). Translation is fraught with compromise, which means reconciling oneself with the fact that, while one would like to do full justice to the richness of the ST, one's final TT inevitably suffers from various translation losses. Often one allows these losses unhesitatingly.

Once the principle is accepted that sameness cannot exist between two languages, it becomes possible to approach the question of loss and gain in the translation process. It is again an indication of the low status of translation that so much time should have been spent on discussing what is lost in the transfer of a text from SL to TL while ignoring what can also be gained, for the translator can at times enrich or clarify the SL text as a direct result of the translation process. Moreover, what is often seen as lost from the SL context may be actually replaced in the TL context.

With a view to debating upon unfaithful translators and translation infidelity, we have chosen to analyse the Romanian and Spanish translations of Dan Brown's *The Da Vinci Code*, focusing on some text samples that seem to support our case.

A first problem of infidelity in both target texts is the loss of meaning that can be observed on the very first page of the novel under scrutiny, namely the prologue.

So as to better understand the following example, we found it useful to provide the dictionary dimension of some words. According to the Macmillan English Dictionary ***to crawl*** means *to move along the ground on your hand and knees or with your body close to the ground;* ***to scan*** *– to look at something very carefully, because you hope or expect to see a particular person or thing. (in our case to see a particular thing) and* ***cavernous*** refers to *a room or building very large and dark.*

Both verbs in TT$_{1.1}$ and TT$_{2.1}$ are not exactly the perfect synonyms of *to crawl,* so they are not transmitting the same message as the original, because the verb *se trase într-o parte de sub pînză / he dragged aside from under the canvas* is used in Romanian and *se dio la vuelta, se desembarazó del lienzo / he turned and removed the canvas* in Spanish, missing at the same time the idea that the person was under the canvas.

Scanned the cavernous space offers the SL reader the image of a person in a scary place, trying with desperation to find a place to hide, but it becomes simply *privi în jur/ looked around* (TT$_{1.1)}$ and *buscó con la mirada/ looked for a place* (TT$_{2.1)}$, in this case missing the feeling the man had in that place, whereas *cavernous space* is translated only as *a space to hide - căutarea unui loc.* Considering the fact that Romanian does not have a word to render the verb *to scan* exactly, this case may be included under semantic gap.

By rearranging the next sentence, TT$_{2.1}$ might have tried to provide the TT with the same intonation as the original but loses another detail of the ST: the adjective *chillingly*, thus, *A voice spoke, chillingly close. 'Do not move.'* is simply translated - *No se mueva – dijo una voz muy cerca de él./ Don't move – a close voice said.*

ST$_1$: *He crawled out from under the canvas* and *scanned the cavernous space* for somewhere to hide. A voice spoke, *chillingly close.* 'Do not move.' (p.1)	TT$_{1.1}$: *Se trase într-o parte de sub pînză* şi *privi în jur, în căutarea unui loc în care să se ascundă.* O voce răsună, *cutremurător de aproape*: — Nu mişca! (p. 1)	TT$_{2.1}$: *Se dio la vuelta, se desembarazó del lienzo* y *buscó con la mirada* algún sitio donde esconderse en aquel espacio cavernoso. - No se mueva – dijo *una voz muy cerca de él.* (p. 1)

The next excerpt is a good example of both semantic loss and gain at the same time. *Langdon thought,* is lost completely in TT$_{1.2}$, and in TT$_{2.2}$ there is just *pensó/he thought*, thus making the TL readers take a guess at who is talking. TT$_{2.2}$ also resorted to a change of structure, introducing the dialogue first and continuing with the observation that *the driver arched his eyebrows.* TT$_{2.2}$ gained an observation by adding explicitation to the dialogue *respondió el conductor/the driver answered* which is not to be found in ST$_2$ as we can easily see.

ST$_2$: *The driver arched his eyebrows.* 'Your French it's better than you admit, Monsieur Langdon.' *My French stinks,* **Langdon thought,** *but my zodiac iconography is pretty good.* (p. 11)	TT$_{1.2}$: *Locotenentul îşi arcui sprîncenele:* — Franceza dumneavoastră este mai bună decît vreţi să recunoaşteţi, *monsieur* Langdon. "Franceza mea e de doi bani, dar la iconografia zodiacală mă pricep bine." (p. 11)	TT$_{2.2}$: —Su francés es mejor de lo que admite, *monsieur* Langdon - **respondió el conductor arqueando las cejas.** «Mi francés es pésimo - *pensó* - pero mi iconografía zodiacal es algo mejor. (p. 11)

Sometimes semantic gain, loss or gap occurs because target texts need to provide TL readers with further explanations so that they have a better understanding of the text. This is exactly what happens in TT$_{1.3}$ where the translator feels compelled to add *pe care îl alintau "Ea" / spoilt She*, because it is recurrent in the text.

ST$_3$: '*She* (The Eiffel Tower) is the symbol of France. I think *she* is perfect.' […] Symbologists often remarked that France […] could not have chosen a more apt national emblem than than a	TT$_{1.3}$: Este simbolul Franţei. Mie mi se pare perfectă! […] Cei care studiau simbolistica remarcaseră adesea că francezii […] nici n-ar fi putut să aleagă un simbol naţional mai potrivit decît un falus de trei sute de	TT$_{2.3}$: —Es el símbolo de Francia. A mí me parece perfecta. […] Los simbologistas solían comentar que Francia […] no podía haber escogido mejor emblema nacional que un falo

thousand-foot phallus. (p. 18)	metri înălţime, *pe care îl alintau "Ea".*(p. 17)	de trescientosmetros de altura. (p. 18)

A case of semantic gain is exemplified by the next set of text samples when the Romanian translator thought of employing explicitation and the structure of the ST sentence. Hence, TT$_{1.4}$ adds *În cercurile de specialitate, se ştia că* and if we look at ST$_4$ this sentence does not exist. Another semantic gain occurs when TT$_{1.4.}$ introduces the adjective *retras* when translating *era un om discret şi retras*. A better translation would simply have been *Apreciatul Jacques Sauniere era faimos pentru discretia sa si acorda foarte putine intalniri.* TT$_{2.4.}$ is a faithful copy of the original by adjusting the translation to the original.

ST$_4$: The venerated Jacques Saunière had a renowned penchant for privacy and granted very few meetings; Langdon was grateful simply for the opportunity to meet him. (p. 26)	**TT$_{1.4}$:** *În cercurile de specialitate, se ştia că* apreciatul Jacques Saunière *era un om discret şi retras, care accepta foarte rar să iasă în public,* şi Langdon nu putea decît să fie recunoscător pentru ocazia ce i se oferise. (p. 24)	**TT$_{2.4}$:** El prestigioso Jacques Saunière era famoso por su discreción y concedía muy pocas entrevistas. Langdon se había sentido honrado al brindársele la ocasión de conocerlo. (p. 25)

Another problem causing infidelity in the Romanian translation is the loss of an entire sentence from ST$_5$. TT$_{1.5.}$ may have missed the sentence *that hung suspended from ceiling cables* because the translator thought it was not an important thing to add to the TT. The translator's wrong choice would result in the TL readers getting the wrong idea of the situation. However, if the text is not read in the original, TL readers would never know this part is missing.

ST$_5$: The reddish glow of the service lightning sifted upward, casting an unnatural smolder across a staggering collection of Da Vincis, Titians and Caravaggios *that hung suspended from ceiling cables.* (p. 40)	**TT$_{1.5}$:** Licărirea roşiatică a luminilor de serviciu proiecta o aură nefirească asupra zecilor de Tiziano, da Vinci sau Caravaggio. (p. 36)	**TT$_{2.5}$:** El brillo tenue y rojizo de las luces de emergencia apuntaba hacia arriba, iluminando con un resplandor artificial la colección de Leonardos, Tizianos y Caravaggios *suspendidos del techo con cables.* (p. 37)

With the next set of excerpts which illustrate a case of translation loss, the translator may have accidentally missed one question *(And what does it mean?),* as the following sentence implies the existence of a question. This is supported by *o întrebare de genul ăsta.* Thus, mistakes may occur without explicit intentionality on the part of the translator. Nevertheless, as long as the sentence is completely deleted, this makes up a case of translation loss.

ST$_6$: 'It's a pentacle, […] used over four thousand years before Christ.' 'And what does it mean?' Langdon always hesitated when he got this question. (p. 44-45)	**TT$_{1.6}$:** Este o pentagramă […] folosita cu peste patru mii de ani înaintea lui Hristos. Profesorul ezita întotdeauna cînd i se punea o *întrebare de genul ăsta.* (p. 40)	**TT$_{2.6}$:** —Es el pentáculo […] Ya se usaba cuatro mil años antes de Cristo. — ¿Y qué significa? Langdon siempre vacilaba cuando le hacían aquella pregunta.

Another example of loss in the process of translation can be found in the next samples in which the Spanish translator refuses to use slang, thus altering the impact of ST register on the TL readers. Hence, *Damned good question* is translated as *Esa sí que es una buena pregunta/ this is really a good question* missing the ST informality altogether. This time it is $TT_{1.7}$ that is more faithful to the source text by keeping the latter's way of conveying the message.

ST₇: 'Why did he remove his clothing?' ***Damned good question***, Langdon thought. (p. 48)	**TT₁.₇:** De ce şi-a scos hainele? "***Asta e o întrebare al naibii de bună***", îşi spuse Langdon. (p. 43-44)	**TT₂.₇:** ¿Por qué se quitó la ropa? «***Esa sí que es una buena pregunta***», pensó Langdon. (p. 44)

When tackling the issue of culture specific elements, we may discover that the target language is at a lack. Nonetheless, when the translator completely ignores certain sentences in the ST, we are no longer faced with semantic loss but with what we may call whole translation loss. The reasons behind such an occurrence may vary from lack of relevance for the subject at hand or the easy possibility of omission. In $TT_{1.8}$ we may notice that the Romanian translator missed the following sentence *Lieutenant Collet had returned to the Louvre* and there is no information, or compensating detail at least, to suggest the action. Yet, both target texts gained the possessive *al custodelui* ($TT_{1.8}$: *imensul birou al custodelui*) and *del conservator* ($TT_{2.8}$: *el enorme escritorio del conservador*) by explicitation, when referring to *the enormous desk*. Both TTs translated it as *the curator's enormous desk*.

ST₈: Not far away, inside Saunière office, ***Lieutenant Collet had returned to the Louvre*** and was huddled over an audio console set up on ***the enormous desk***. (p. 50)	**TT₁.₈:** Nu departe, în biroul lui Jacques Saunière, locotenentul Collet şedea aplecat asupra unei console audio aşezate pe ***imensul birou al custodelui***. (p. 46)	**TT₂.₈:** No lejos de allí, en el interior del despacho de Saunière, ***el teniente Collet había regresado al Louvre*** y estaba inclinado sobre una consola de audio instalada sobre ***el enorme escritorio del conservador***. (p. 47)

A simple but important detail of the action is again lost in the next examples, when $TT_{1.9}$ forgets to specify that at a certain moment a discussion was taped, mentioning only the fact that the conversation was listened to. As we can see, $TT_{1.9}$ passes on from one action to another, without specifying this detail. $TT_{2.9}$ adapts the text to the original, paying careful attention to the details.

The correct meaning of the verb *to settle in* is also lost (*to make yourself comfortable in a place because you are going to stay there for a long time* – Macmillan English Dictionary), being translated as *se lăsă pe spătarul scaunului* without the added connotation of being comfortable. However, the translator later adds another verb *a se delecta*, which may be regarded as making up for the previous slip. $TT_{2.9}$ cannot find the perfect synonym to exactly show the idea of settling in, but it also gains semantically by means of another verb, *se dispuso a disfrutar / he laid out to enjoy the rest of the conversation*.

ST₉: Smiling he closed his eyes and settled in to enjoy the rest of the conversation ***now being taped*** inside the Grand Gallery. (p. 50)	**TT₁.₉:** Surîzînd, închise ochii şi ***se lăsă pe spătarul scaunului***, pentru a se delecta cu restul conversaţiei din Marea Galerie. (p. 46)	**TT₂.₉:** Sonriendo, cerró los ojos y ***se dispuso a disfrutar*** del resto de la conversación que tenía lugar en la Gran Galería y que a ***partir de ese momento empezaba a quedar grabada***. (p. 47)

If we have so far found more mistakes in the Romanian target texts, this time the error is to be identified in the Spanish translation. Instead of expressing the literal translation of the message from the original text, TT$_{2.8}$ prefers to literally let it be and passes on to the next sentence. Without knowing the original content of the message, the TL readers go on reading, thinking that is the correct form. Thus, the message *Just listen calmly* in ST$_{10}$ totally vanishes in TT$_{2.10}$.

ST$_{10}$: 'Do not react to this message. ***Just listen calmly.*** You are in danger right now. Follow my directions closely. (p. 67)

TT$_{1.10}$: "*Nu* reacţiona la acest mesaj. ***Ascultă-l în linişte.*** Eşti în pericol. Urmează-mi indicaţiile cu stricteţe." (p. 61)

TT$_{2.10}$: No reaccione de ningún modo cuando oiga este mensaje. En este momento se encuentra en peligro. Siga mis instrucciones al pie de la letra.» (p. 63)

Devils are known to be black with red eyes. Yet, if the author himself had wanted to express it as such, he might actually have done it. TT$_{1.11}$ ignored the form of the original text, but there was no impediment in using the adjective *red* in *ochi roşii de drac*. A simple translation like *ochi de drac* would have been more appropriate without causing translation gain. This is yet another example of Spanish TT$_{2.11}$ being faithful to the ST.

ST$_{11}$: *A ghost with the **eyes of a devil**!*
And he felt like a ghost... (p. 70)

TT$_{1.11}$: "O stafie cu ***ochi roşii de drac***!"
Şi chiar se simţea ca o stafie... (p. 63)

TT$_{2.11}$: «Un fantasma con ***ojos de demonio***.»
Y sí, sentía que era un fantasma... (p. 66)

A complex transfer of meaning always implies certain changes at text level entailing loss and/or gain of linguistic, stylistic and cultural features. We notice that, although Spanish does not regularly use short forms of saying *how much*? or *how long?,* the translator felt the need to be more explicit. He thus chose the long versions «*¿Cuánto tiempo lleva en marcha?/ for how long has it been moving?; Cuánta distancia ha recorrido?/ what distance has it covered?* The Romanian translation is not exactly loyal to the English version of the book either. *How far,* which indicates the distance, is translated as *Încotro?*, indicating the destination in Romanian, this being a case of loss of meaning in translation.

ST$_{12}$: When he awoke the train was moving. ***How long? How far?*** A pain was growing in his gut.
(p. 71)

TT$_{1.12}$: Cînd se trezise, trenul mergea. ***"De cît timp? Încotro?"*** În burtă simţea o durere înţepătoare. (p. 64)

TT$_{2.12}$: Cuando se despertó, el tren se movía. «*¿Cuánto tiempo lleva en marcha? ¿Cuánta distancia ha recorrido?*» En sus entrañas sentía un gran dolor. (p. 67)

During the process of transferring the message from the SL to the TL, a translator must be able to find equivalent phrases. Sometimes these collocations suffer some loss of meaning or some facts are completely lost in the transfer process. This is the case of *Salle des États - the room that housed the Mona Lisa* from ST$_{13}$ which is lost in TT$_{1.13}$ and it becomes only *ale sălii în care se afla Mona Lisa*. Thus, the instance of code-switch from the original is entirely ignored and, at the same time, there is meaning loss, as the translator gave up trying to find an equivalent to better convey *the room that housed* as TT$_{2.13}$ does.

ST$_{13}$: Sophie arrived breathless outside the large wooden doors of the ***Salle des États – the room that housed the***

TT$_{1.13}$: Sophie ajunse la uşile mari de lemn ***ale sălii în care se afla Mona Lisa*** cu răsuflarea tăiată.

TT$_{2.13}$: Sophie llegó casi sin aliento ante los portones de madera de la ***Salle des États, el espacio que albergaba la Mona***

Mona Lisa. (p. 136)   (p. 120)   *Lisa.* (p. 127)

The next set of excerpts may be regarded as one of the best examples of semantic loss. Missing a word in the ST may prove essential to the TT, as that very word may well change the entire meaning of the sentence it is part of. Furthermore, missing a whole sentence is inconceivable, especially when it contains certain details that can be paramount to the understanding of the plot. TT$_{1.14}$ does not provide a correct translation of the ST, but at least the conclusion stays the same. If the Romanian text gains by *rostea la rîndul ei nou învăţatul cuvînt în engleză*, which in ST$_{14}$ is differently put, TT$_{2.14}$ ignores the entire sentence in the source text, and it does not try, at least, to render some of its words and ends up by adding just *Eso / that*. A better translation in TT$_{1.14}$ and more observant of ST$_{14}$ would simply have been *stiind că discutia nu avea să continue pană ce nu-si repeta noul cuvânt din vocabularul său*.

| ST$_{14}$: 'She's even worse than in the books. Her face is … *brumeux.* 'Foggy', her grandfather tutored. *'Foggy,' Sophie repeated, knowing the conversation would not continue until she repeated her new vocabulary word.* (p. 127) | TT$_{1.14}$: — E chiar mai urâtă decât în poze. Figura ei este... *brumeux.* — *Foggy [1]*, o corectase bunicul. — *Foggy, repetase ea, ştiind că discuţia nu avea să continue până ce nu rostea la rândul ei nou învăţatul cuvânt în engleză.* (p. 113) | TT$_{2.14}$: —Es aún peor que en los libros. Tiene la cara*...* *brumeux*. —Borrosa —apuntó su abuelo. —*Eso*. (p. 118) |

Target texts reveal some mistakes that could easily have been avoided. A translator must take into consideration translating style adequately because careless translation of the style will affect the TL reader's interpretation of the whole message. A case of translation gain can be seen in TT$_{1.15}$ where the Romanian translator, trying to preserve the 'flavour' of the original, introduces the code-switch strategy: she keeps the word *horny*, explaining the word and its origin, so that it can be better understood by the TL readers. Moreover, if TT$_{1.15}$ does not properly convey the idiomatic phrases *No shit* from ST$_{15}$ and translates them with *Pe bune* which is not the exact Romanian synonym in terms of register and style, we are at least not dealing with a translation loss as we can see in TT$_{2.15}$ which skips them altogether and passes directly to the next sentence. However, TT$_{1.15}$ displays another mistake by missing the fact that the professor was *grabbing a grease pen* while he was talking, also replacing *Langdon* with *the professor*. This time TT$_{2.15}$ is more faithful to the original, avoiding loss, gain or gap of meaning.

| ST$_{15}$: Amon is indeed represented as a man with a ram's head, and his promiscuity and curved horns are related to our modern sexual slang "horny".' *'No shit!'* *'No shit,'* Langdon said. 'And do you know who Amon's counterpart was? […] 'It was Isis,' Langdon told them, *grabbing a grease pen.* (p. 155) | TT$_{1.15}$: Amon era reprezentat, într-adevăr, ca un om cu cap de berbec, iar promiscuitatea şi coarnele sale curbate au dat naştere termenului argotic *„horny" din limba engleza, care desemnează un ins excitat sexual.* - *Pe bune?* - *Pe bune!* Şi ştiţi care era corespondentul feminin al lui Amon? […] Era Isis, continuă profesorul. (p. 134) | TT$_{2.15}$: Amón se representa como un hombre con cabeza y cuernos de carnero, y por su promiscuidad es lo que hoy en día llamaríamos un «cachondo». ¿Y sabe alguien quién es su equivalente femenina? […] — Era Isis —les dijo Langdon, *cogiendo una tiza*—. (p. 142) |

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When translating a text, the translator must pay great attention to the details of the source text and s/he must try to create an identical copy of the original message. In TT₁.₁₆ we can notice a perfect case of simultaneous translation loss and gain, as compared to the ST. Thus, *Grouard told himself, keeping his gun levelled* becomes *îşi spuse Grouard, făcîndu-şi curaj*, TT₁.₁₆ missing the fact that the man carried a gun and gaining by adding *the courage*, while also changing the sentence structure (combining them). TT₂.₁₆ is more loyal to the source text.

ST₁₆: *Another few metres, Grouard* told himself, ***keeping his gun levelled***. *'Arrêtez! Ou je la détruis!'* the woman's voice echoed across the room. (p. 169)	**TT₁.₁₆**: "Încă trei sau patru metri", îşi spuse Grouard, ***făcîndu-şi curaj***, cînd vocea femeii răsună, reverberîndu-se în sala pustie: — *Arrêtez! Ou je la détruis!* (p. 147)	**TT₂.₁₆**: «Unos metros más», Grouard se decía a sí mismo ***con el arma bien levantada.*** —*Arretez! Ou je la détruis!* —La voz de la mujer reverberó en la sala. (p. 157)

There is nothing wrong with making the text more comprehensible for your TL readership, but in some cases the author's ST collocations may have been easier to express. An example of semantic gain by means of explicitation is present in TT₁.₁₇ where the translator finds it more appropriate to translate *I drive an automatic* with *Eu am maşină cu transmisie automată! / I have an automatic car* also replacing the verb I *drive* with *I have*. From the ST context (they were in hurry), the man did not have enough time to 'shout' a sentence that long, as in the Romanian version.

ST₁₇: 'I tried to warn you,' he shouted over the sound of gnashing gears. '***I drive an automatic!***' (p. 215)	**TT₁.₁₇**: — Am încercat să te previn, strigă el încercînd să acopere scrîşnetul pneurilor. ***Eu am maşină cu transmisie automată!*** (p. 182)	**TT₂.₁₇**: —He intentado advertírtelo —le gritó para hacerse oír por encima del rechinar de la caja de cambios—. ***¡Yo conduzco sólo automáticos!*** (p. 198)

In the next sequence, the existence of a dialogue makes it irrelevant to specify all the details such as *Sophie asked, Teabing replied,* because they can be inferred from the context, but this is no reason for them to be completely ignored in the process of translation. Thus, as we may easily notice, *Sophie asked* in ST₁₈ is translated in TT₁.₁₈ with *întreba ea cu glas tare / she asked loudly*, gaining *cu glas tare / loudly* and *Teabing replied* is absent in both target texts. *Sophie turned* is ignored in both Romanian and Spanish texts as well. Mention must be made here that TT₁.₁₈ gains another word *Păcătoasa,* which does not occur in the ST, with a view to drawing a conclusion that may be regarded as being already obvious considering the context and the cultural background of readers.

ST₁₈: 'Who is she?' Sophie asked. 'That my dear,' ***Teabing replied,*** 'is Mary Magdalene.' ***Sophie turned***. 'The prostitute?' (p. 313)	**TT₁.₁₈**: — Cine e? întreba ea ***cu glas tare***. — Aceasta, draga mea, este Maria Magdalena! — ***Păcătoasa, prostituata din Biblie?*** (p. 268)	**TT₂.₁₈**: — ¿Y quién es? —preguntó. —Esa, querida, es María Magdalena. — ***¿La prostituta?*** (p. 292)

In their attempt to provide a better translation of the ST, translators sometimes fail. They often use explicitation, meant to make the TT more comprehensible for their TL audience. This is exactly what happens in TT₁.₁₉ when an entire sentence is added: *Americanul făcu ochii mari, dar renunță să se chinuie să mai priceapă ceva şi dădu să se ridice.* The only thing which corresponds to the ST is *dădu să se ridice*, the rest counting only as semantic gain.

Excalibur also becomes just a *sword* (*spadă*). Once again TT₂.₁₉ is more faithful to the original and adapts the TT, by replacing the English interjection *Huh?* with the Spanish one *¿Eh?* and by providing a correct translation of the ST.

ST₁₉: 'You were rescued by a knight brandishing an Excalibur made by Acme Orthopedic.' *Huh? Langdon tried to sit up.* (p. 356)	**TT₁.₁₉:** — Ai fost salvat de un cavaler înarmat cu o spadă "made by" Acme Orthopedic! *Americanul făcu ochii mari, dar renunţă să se chinuie să mai priceapă ceva şi dădu să se ridice.* (p. 308)	**TT₂.₁₉:** —Te ha rescatado un caballero que blandía su Excalibur de Ortopedia Acmé. — ¿Eh? — musitó Robert intentando incorporarse. (p. 335)

Since the goal of translation is that of transferring meaning, the use of appropriate collocations in the TL is of the utmost importance. A good translation does not translate words, but meaning itself. By reacting to this translated meaning, the TL reader must experience the same impact of the TT as the SL reader did when confronted with the ST. This similar impact may be achieved by reproducing the message in natural and accurate TL. Translating fiction requires not only the translator's linguistic competence, but also his/her competence in analyzing the literary work. Failure to translate both the content and the form of the text (with all that these two aspects entail) will lead to translation infidelity. The translation s/he thus produces is based on superficial reading, without trying to observe the author's style and the cultural background embedded in the text as required in the case of a successful translation. As a result, loss, gain and/or gap of meaning frequently occur in such TTs. Such a situation obviously leads to the unwanted result of SL and TL readers interpreting the story differently.

Notes
[1] *Foggy* – înceţoşată (engl., n.tr.)

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LES REFERENTIELS DE COMPETENCES DANS LA TRADUCTION PROFESSIONNELLE

Angelica VÂLCU

Introduction

La notion de **référentiel de compétences** a été employée pour la première fois dans le domaine de l'enseignement professionnel. Un référentiel de compétences dans l'enseignement est une grille qui indique « en termes d'aptitudes les compétences nécessaires à l'exercice d'une tâche professionnelle» (Abry 2007 : 47). Au début des années soixante-dix le référentiel de compétence était à la base de la conception des programmes de l'enseignement technique. De nos jours, les référentiels de compétences professionnelles sont utiles non seulement dans la zone de la formation professionnelle, initiale et continue, mais aussi «pour la production de bilans de compétences, de définitions de profils de postes, etc. » (Abry 2007 : 47).

La réalisation d'un référentiel suppose (Mangiante 2006 : 52) :

- l'analyse des besoins impliqués dans la situation de communication ;

- la description des habiletés langagières ;

- la proposition des exemples de tâches et de textes ;

-la classification dans une/des compétence(s) compréhension écrite, compréhension orale, expression écrite, expression orale ;

 - l'indexation, en fonction du contenu, à un niveau.

Prenons l'exemple de l'étape de l'analyse des besoins qui suppose : l'inventaire des situations de communication professionnelle sollicitant l'emploi du français, la connaissance des discours qui sont à l'œuvre dans ces situations : à quels emplois du français les apprenants ils seront confrontés lorsqu'ils déroulent une certaine activité professionnelle ou universitaire, quels seront leurs interlocuteurs, à quel sujet, quelles activités de lecture ou d'écriture ils auront à accomplir, etc.

Nous reprenons de Jean-Marc Mangiante un exemple d'analyse des besoins pour un employé de banque qui doit recevoir des Français. Cet employé doit posséder les compétences suivantes :

- savoir accueillir les clients francophones au guichet et traiter avec eux des opérations de change d'argent, d'ouverture de compte ;
- informer sur l'état du compte ou sur différents problèmes tels que la perte de la carte bleue ;
- savoir fournir toutes les informations sur une demande de prêt, une opération de placement ;
- faire remplir des documents écrits ;
- expliquer les différences de fonctionnement avec les banques françaises ;
- traduire et expliquer en français les documents locaux (Mangiante 2006 : 53).

La conception d'un projet de référentiel n'est pas un véritable projet de recherche car il s'agit de la conception et de la production d'un outil à valeur opérationnelle, outil pour lequel les considérations méthodologiques sont essentielles.

Pour conclure à ce sujet, il faut reconnaitre que si la langue, avant d'être une structure, est une pratique toujours contextualisée, alors une évaluation des compétences langagières sera elle-aussi contextualisée.

1. La traduction spécialisée

Selon Daniel Gouadec, est **spécialisée** la traduction qui traite un matériau qui « relève d'un **genre** ou d'un **type** spécialisé et/ou se rapporte à **champ** ou **domaine** spécialisé pointu (…) et/ou se présente dans des **formats** et sur des **supports** particuliers (…) et/ou appelle la mise en œuvre des **procédures** et/ou d'**outils**, de **protocoles** ou de **techniques** spécifiques (…) » (Gouadec 2002)

L'enseignement de la traduction ne peut pas se limiter à la reproduction d'une expérience quelque réussie qu'elle soit. C'est en ce sens qu'il est impossible de proposer un modèle, un programme idéal duquel se rapprocher au plus près dans l'enseignement de la traduction. Adopter l'idée de l'existence d'un tel modèle signifierait que la traduction est une activité singulière, homogène, bien définie et nettement délimitée. La réalité est que la traduction est une activité plurielle et multidimensionnelle ; c'est en ce sens que pour imaginer un cadre explicite pour l'enseignement de la traduction il faudra se demander sur les conditions et les circonstances où se déroulera une telle activité et situer le traducteur dans le contexte des services linguistiques.

Selon la nature de la spécialisation on distingue les traducteurs généralistes, les traducteurs spécialisés, les traducteurs techniques, juridiques, etc., et une catégorie particulière qui est celle des traducteurs littéraires.

Avant de discuter sur la traduction en Français sur Objectifs Spécifiques nous allons délimiter Français sur Objectifs Spécifiques en citant ce que dit Cuq (2003)

> Le FOS s'inscrit dans une démarche fonctionnelle d'enseignement et d'apprentissage : l'objectif de la formation linguistique n'est pas la maîtrise de la langue en soi mais l'accès à des savoir-faire langagiers dans des situations dûment identifiées de communications professionnelles ou académiques. (...). Par opposition à l'enseignement des langues tel qu'il existe dans le système scolaire (secondaire ou même primaire) et qui se caractérise par un objectif large (apprendre le français) et une modalité d'apprentissage extensive (quelques heures par semaine durant plusieurs années), le FOS se caractérise par deux paramètres essentiels : des objectifs d'apprentissage très précis et des délais de mise en œuvre limités (quelques mois plutôt que quelques années).

L'objectif de la traduction spécialisée est la formation des traducteurs professionnels. Dans le tableau ci-dessous (Mangiante 2006 : 53) , nous retrouvons quelques éléments qui distinguent le Français Général du Français sur Objectifs Spécifiques et le Français de Spécialité du Français sur Objectifs Spécifiques :

Français général	Français sur objectifs spécifiques
Objectif large	Objectif précis
Formation à moyen ou à long terme	Formation à court terme (urgence)
Diversité thématique et des compétences	Centration sur certaines situations cibles
Contenus maîtrisés par l'enseignant	Contenus nouveaux a priori non maîtrisés par l'enseignant
Travail autonome de l'enseignant	Contacts, avec les acteurs du métier étudié
Matériel existant	Matériel à élaborer

Français de spécialité	Français sur objectifs spécifiques
Objectif large	Objectif précis
Formation à moyen ou à long terme	Formation à court terme (urgence)
Diversité des thèmes et des compétences liées à une discipline (économie, commerce, physique, médecine…)	Centration sur certaines situations cibles
Contenus nouveaux a priori non maîtrisés par l'enseignant	Contenus nouveaux a priori non maîtrisés par l'enseignant
Travail autonome de l'enseignant	Contacts avec les acteurs du métier étudié
Matériel existant (insuffisant dans certains domaines)	Matériel à élaborer

En général, une traduction professionnelle répond à des utilisations multiples et diverses :
- information documentaire ;
- exécution d'un document de travail à l'usage d'un spécialiste (médecin, juriste, enseignant, etc.) ;
- publication d'un document commercial ou industriel : instructions d'emploi, notice technique, mode d'emploi, manuel d'entretien, etc. ;
- publication d'un article ou d'un ouvrage ;
- rédaction de documents ayant une valeur juridique ou légale : contrats, accords, conventions, cahiers de charges, etc.

Nous sommes convaincus que les étudiants des facultés ayant comme objet d'étude des disciplines identifiées comme non-linguistiques, à savoir, le droit, l'économie, le commerce, etc. doivent apprendre plusieurs langues étrangères car les disciplines mentionnées ci-dessus «débouchent sur des professions dans lesquelles un manque de compétences en langues étrangères peut constituer un handicap» (Kraeva).

2. L'interculturel dans l'activité de traduction

Pour les étudiants qui se spécialisent en langue étrangère y compris en traductologie, la composante interculturelle de l'étude des langues est d'une importance capitale. Nos apprenants devraient être bine conscients des diversités linguistiques et culturelles et en même temps, ils devraient tenir compte des différences culturelles et respecter les identités culturelles.

La compétence de communication est constituée de plusieurs composantes : linguistiques, paralinguistiques, sociolinguistiques, référentielles, discursives, stratégiques et socioculturelles, bien que cette dernière composante soit souvent négligée dans l'enseignement des langues étrangères.

Selon les auteurs du Cadre *européen commun de référence pour les langues: apprendre, enseigner, évaluer* (Conseil de l'Europe / Conseil de la Coopération Culturelle 2000), la composante sociolinguistique de la compétence de communication articule, en quelque sorte, la compétence à communiquer aux autres compétences individuelles. C'est pour cela que nous insistons sur l'importance des dimensions culturelles dans la constitution de la compétence à communiquer :

Sensible aux normes sociales (règles d'adresse et de politesse, régulations des rapports entre générations, sexes, statuts, groupes sociaux, codification par le langage de nombre de rituels fondamentaux dans le fonctionnement d'une communauté), la composante sociolinguistique affecte fortement toute communication langagière entre **représentants de cultures différentes**, même si c'est souvent à l'insu des participants eux-mêmes. (Conseil de l'Europe / Conseil de la Coopération Culturelle 2000)

Aborder la culture à travers la pratique traductive offre des avantages tels que :

a) la mise en évidence par la traduction, de l'encrage social, historique et idéologique de la culture et la mise en relief des interactions qui l'animent autant de l'extérieur que de l'intérieur

b) l'introduction d'une distance à « l'égard des appartenances immédiates au risque de décomposer le réel régularisé par la culture dominante. Du même coup, la traduction nous livre un récit qui dévoile le rapport à soi, à l'autre, c'est-à-dire un mode d'existence basé sur la compréhension du monde et intimement lié à la *praxis*, à l'expérience directe avec la réalité.» (Gouadec 1998)

Le traducteur qui veut se faire une place sur le marché de la traduction spécialisée devra connaitre très bien les mécanismes des domaines professionnels en question et suivre les informations des médias pour être au courant, chaque moment, de l'actualité en Europe et partout dans le monde.

Les spécialistes en traductologie affirment que la traduction est un phénomène social, une activité initiée, réglée et contrainte par des agents sociaux dont les fonctions sont socialement déterminées.

Le caractère social de la traduction est à remarquer au moins à trois niveaux (Gambier 2005) :

a) au niveau de la définition des objectifs du projet que le traducteur s'est proposés : pour qui est utile la traduction, la traduction est-elle utile seulement pour le moment où elle est réalisée ou pour plus tard ; ses effets sont à court, à moyen ou à long terme ?

b) le niveau de la recherche des clients francophones, le choix des partenaires et l'engagement des chercheurs ; à cette étape on crée les ressources, on développe des équipes et réseaux pluridisciplinaires et pluri-institutionnels, on formule les programmes et les priorités de recherche ; à ce niveau on doit réaliser impérieusement des enquêtes sur les marchés langagiers ;

c) le troisième niveau est celui de la dissémination des résultats:

> Deux questions majeures interreliées se posent ici. D'une part, quel est le type de discours employé avec nos pairs, envers les traducteurs professionnels, vis-à-vis du public en général ? D'autre part, quelle est l'accessibilité des fruits de nos travaux ? Elle ne se réduit pas à la parution de quelques anthologies et dictionnaires encyclopédiques, utilisés par les étudiants. Elle conditionne à la fois l'interface avec d'autres disciplines (sociologie, histoire culturelle, anthropologie, psychologie cognitive, etc.) et la visibilité de nos efforts. Les réponses à ces questions n'oblitèrent pas l'exigence de réinterroger la carte de la traductologie, vu son essor récent dans différentes directions […] ni non plus de s'intéresser à la traduction des théories de la traduction si on ne veut pas qu'à une lingua franca corresponde l'imposition d'un mode unique de pensée (Gambier 2005).

Nous insistons sur le fait que toute activité de communication y compris l'opération traduisante est ancrée dans une culture et que l'accès au culturel «pourrait bien se faire aujourd'hui de façon socialement reconnue à partir d'une pratique dans un domaine de spécialité et non plus seulement à partir d'un ensemble conceptuel dit général, ou de base, avec ses valeurs de référence et ses pratiques » (Berchoud 1589).

La composante interculturelle de la compétence de communication initie et développe le dialogue, le respect pour sa langue maternelle, sa culture et ses traditions et encourage la tolérance pour les autres langues et cultures et favorise la communication interculturelle.

Conclusions

La parfaite maitrise d'une langue étrangère est directement liée à la compréhension de sa culture et de la culture de l'Autre, cultures qui s'apprennent elles-aussi par le langage.

Langue et culture formant un tout, elles doivent s'apprendre simultanément et non pas indépendamment : «l'éducation linguistique devrait servir de base à la communication interculturelle et être conçue pour définir la compétence interculturelle dans les différents secteurs de l'activité et de la communication professionnelle» (Berchoud 1589).

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PROSPECTIVITY AND RETROSPECTIVITY AS POLARITY ITEMS IN TRANSLATION

Titela VÎLCEANU

Introduction

A broad intellectual topography of translation theories allows us to go beyond more traditionally defined zones (for instance, Holmes' (1972) far-reaching tripartite division of translation studies into *descriptive*, *theoretical* and *applied* ones) to an osmotic model, incorporating comparative literature, linguistics, philosophy, psychology, anthropology, ethnography, sociology, cultural studies and communication sciences. Furthermore, Holmes' terminological distinction between *translating* (understood as the process of translation) and *translation* (the product) seems to have become blurred due the fact that the product dimension has gained increased importance, being the most visible part of translation as design-oriented, precise and measurable (complying with specification).

If we no longer want to entertain a fiction, we must be fully aware that translation is not a *mimetic form*, but an *analogical* one (Holmes 1988: 26) since it "*cannot double up with its parent text*" (Hermans in Riccardi 2002: 11), it cannot be a franchised copy of the donor text because of the translator's more or less visible hybrid positioning and face saving strategies. In this respect, Hervey and Higgins (1992) claim that the translator makes two sets of reasoned (ethical and aesthetic, we should add) decisions: *strategic decisions* (related to the global reading of the text, in a skopos-oriented mindset) and *decisions of detail* (during the close reading of the text, dealing with manageable parts, with text and context specificities). Baker (2006) sees the translators engaged in the "*active processes of contextualisation*", recognising the dynamic, fluid nature of context, empowering translators and translation theorists to actively negotiate meaning. She strongly argues that the cultural turn in translation should be envisaged as enabling rather than disabling:

> instead of treating context as a constraint, a set of restrictions on what we can or cannot achieve in translation and other communicative events, and setting out to specify the numerous facets of that constraint, it might ultimately be more productive to recognize context as a resource, something that we selectively and strategically construct as we engage in any act of communication, including the act of translation. (Baker 2006: 332)

House (2006) broadly equates contemporary translation theory to an eclectic re-contextualisation theory and an *ex post facto* re-creative act, which we further define as context sensitivity and acquisition of a repertoire of re-usable strategies in order to achieve and operationalize equivalence at the structural and functional levels, pragmatic equivalence being given priority. The translator is not a mere skilled worker and translation unfolds the implicit meaning, the socio-cultural matrix in which the text is embedded (peritextually) and the situational context (ultimately reduced to the readership's structures of expectation).The translator should master top-down and bottom-up information processing strategies (action-oriented approach) according to particular needs and interests.

This requirement does not only enhance personal and professional growth, but it is also connected to quality assurance in translation as meeting both internal (the translator gains viable insights in the process of translation) and external requirements (mostly related to translation as product to be delivered on the market). Hence, the translator's choices are to be considered "*a hierarchy of demands on equivalence*" (House 2006: 345) and they are accountable in point of cost-effectiveness (efficiency) and effectiveness.

Mainstream literature reduces the translator's strategic choices to the dichotomy *author-centred translation* (retrospectivity) vs. *readership-oriented translation* (prospectivity). Crudely put, literary translation is within the scope of retrospectivity whereas the translation of survival literature (informative and vocative texts) pertains to prospectivity. More recent approaches promote the translator's *divided loyalties,* i.e. the translator's positioning and repositioning while the translation is unfolding. Admittedly, prospectivity and retrospectivity seem not to be mutually exclusive. Nevertheless, at the global level of the text, one of the strategies prevails – consequently, prospectivity and retrospectivity may be considered polarity items in translation in spite of the occurrence of reversed polarity.

1. Situated and transferred practice
In what follows, we shall evaluate the prospective and retrospective policies in rendering linguistic variations in the translation of David Lodge's *Paradise News* into Romanian. We shall start from the assumption that both in monolingual and bi-/ multilingual communication situations, participants have at their disposal a compartimentalised and fluid repertoire made up of linguistic variations (conventions pertaining to register (field), mode (oral vs written communication) and tenor (level of formality). To a large extent, linguistic variations are equated in translation by compromise or by compensation strategies.

1. 1. Dialectal variation
1.1.1. Geographical dialect
The source (literary) text circulates lexical items belonging to British and American dialects, which are meant to generate a clash of cultures. We witness a translation loss in this respect, motivated by the fact that the Romanian dialects (one within the Romanian borders, the others outside them) do not hold the same importance as the two English dialects (the Romanian dialects outside the Romanian borders are spoken by a small community, they are their mother tongue, but they are not granted the status of official language of the country). Besides, to our best knowledge, there are few reference materials on Romanian dialects, the translators being forced to neutralise such linguistic variation.

    A. lexical marks
➤ „*Eighteen and a half hours cooped up in one of those oversized sardine cans?* (p.5) (American English)
    - *Optsprezece ore şi jumătate ferecaţi într-o **conservă** de sardine de-aia mare*? (p.11) -
➤ „*Are you **kidding***? *I can't even go home to my **apartment**"* (p. 27) (American English)
    - ***Glumesti**? Nu mă pot duce nici acasă, în **apartamentul** meu.* (p. 31)
➤ „*Tess is always nagging me to sell up and move into a **flat**"* (p. 42) (British English)
    - *Tess mă bate la cap să o vând şi să mă mut într-un **apartament**.* (p. 44)
➤ *... **motorway** pile-ups* (p. 34), *... closer to the **freeway**.* (p. 116) (American English)
    *... **autostrăzi** rulante foarte aglomerate* (p. 36), *... mai aproape de **autostradă**.* (p. 109)
*... and for tickets in the **Underground**.* (p. 40) (British English)
    *... la fel şi la biletele de **metrou**.* (p. 42)
➤ *They know how people going on **vacation** are supposed to behave.* (p. 77)

(American English)

*Ei ştiu cum trebuie să se comporte oamenii în **concediu***. (p. 77)

➢ *The night air at Honolulu airport.... with a hint of **petrol*** (p. 83)

(American English)

*Cu noaptea de pe aeroportul Honolulu...cu un usor iz de **petrol*** (p. 80)

➢ „**You guys** *must be exhausted, huh?"* (p. 87), „*Seems a nice **chap**." (p.* 110), „*Well, I'll leave* **you folks** *alone."* (American English)

- *Bănuiesc că sunteţi extenuaţi, nu?* (p. 83) (omission), - *Pare **băiat** de treabă.* (p. 103), - *Păi, eu vă las.* (p. 111) (omission)

*... me and another British **bloke*** (p. 247) (British English)

*... cu **englezul** ăstălalt* (p. 223)

➢ *... parked at the **kerb**...* (p. 88) (American English)

*...parcat la **bordură**...* (p. 85)

*... both **pavements, or sidewalks**, as Mrs Knoepflmacher called them...* (p. 91) (American English *vs.* British English)

*... **trotuarele** de pe ambele părţi ale şoselei...* (p. 87) (omission)

➢ „ *I didn't ask for **a bloody wake up call**!"* (p. 110) (British English)

- *N-am cerut să fim trezite, **fir-ar a dracului de treabă**!* (p. 106)

„*I can't tell you how much I miss the New England **fall**....here is blossom **all fuckin' year**"* (p. 176) (American English)

- *Nici nu pot să-ţi spun cât imi lipseşte **toamna** din New England....Aici pomii sunt în floare tot timpul anului, **fir-ar a dracului de treabă**!* (p. 162)

➢ *But paying off the **cab**...* (p. 115) (American English)

*Şi plăti **taxiul** cu ultimii dolari...* (p. 108)

➢ *As she stepped out of the **elevator**...* (p. 115) (American English)

*Când ieşi din **lift**...* (p. 108)

➢ „*...But lovers call each other „**darling**" or „**sweetheart**" or something like that, don't they? And there's an American word..."*

„**Honey**?" (p. 309) (British English vs. American English)

- *Dar alţii ca noi işi spun „**dragă**" , „**iubitule**" sau ceva de genul ăsta, nu? Şi mai e un cuvânt american...*

-„ ***Scumpule***"? (p. 279)

➢ „*No, we don't, **I'm afraid**".* (phatic language)

„*You should stop saying that, Bernard".*

„*Saying what?"*

„**I'm afraid**". (p. 281)

- *Nu, **mă tem** că nu prea ne-nţelegem.*

- *Ar fi cazul să nu mai spui chestia asta, Bernard.*

- *Ce anume?*

„**Mă tem**". (p. 255)

B. phonological/ spelling marks – there are instances of intra-dialectal variation (within the borders of UK) and inter-dialectal variation (British vs American English), which are neutralised in translation.

➢ „*What d'you take me for, a **robot**?" He pronounced this word in **a perceptibly Irish accent, as „row-boat**"* (p. 15)

- *Ce sunt eu, **robot**? Rostea cuvântul cu **un pronunţat accent irlandez**.* (p.20)

➢ „*Some people think it's gotten tacky, but I think it's still **kinda** fun"* (p. 90) (American English)

- *Unii zic că s-a năclăit, dar mie tot **mi se pare** amuzantă.* (p. 86)

➢ „**How ya doin'**, *sir?"* (p. 101) (American English)

- *Cum va simtiti, domnule?* (p. 95)

C. morpho-syntactic marks

➢„*I was searching **for me purse***" (p. 20), ´***Me feet** were killin' me*" (p. 94) (Irish dialect)
  - ***Mă** scotoceam **după portofel.** (p.24), **Îs mort de picioare.** (p. 77)*

The choice of the verbal form *Is* seems rather inappropriate, representing regional variation – used in the western part of Romania. There are no grounds for equating the Irish marks to this Romanian regional variation, and it is inconsistent with the general strategy used by the translators , i.e. neutralisation.

➢„*Some people think **it's gotten** tacky, but I think it's still kinda fun*" (p. 90), „***You wanna ride** with him?*" (p. 105), „***You gonna sue** the driver?*" (p. 198) (American English)
  - *Unii zic căa **s-a năclăit**, dar mie tot mi se pare amuzantă. (p. 86), - **Vreți să veniți** cu el? (p. 99), - **Si, ce faceți, îl dați în judecată** pe conducătorul auto? (p. 181)*

1.1.2. Temporal dialect (lexically marked) – the referent designated by the lexeme *cable* and *telegrama*, respectively, is out of date in both cultures (a case of cultural symmetry).

➢ „*Western Union delivered a **cable** for you this afternoon,*" she said. (p. 279)
  - *Cei de la Western Union ți-au adus o **telegramă** azi după masă, spuse ea. (p. 176)*

1.1.3. Social dialect - mainly marked at the phonological level by ellision; if we give credit to deficit theory, such marks are an index of social insecurity.

➢*I ask you – it must **take'em** all day to get there. (p.5), Must be mad ... Look **at'em!**" (p.5), „**Tell'em** a mile off" (p. 13), **Me feet were killin' me**" (p. 94), „Only this **fella'** exasperates me, **treatin'** me like a child" (p. 52)*
  - *Pariez că **le ia** o zi întreagă să ajungă acolo! (p. 11), Toți sunt într-o doagă, **ascultă-mă ce-ți** spun! (p. 11), - **Ți-i recunosc** de la o poştă! (p. 18), - **Îs mort** de picioare. (p. 77)*

All are instances of neutralisation by equivalence to standard pronunciation, - ***Numa'** că **tipu'** ăsta mă exasperează, parc-aş fi prunc.* (compensation strategy due to numerical reasons– ellision occurs to *numa'* – corresponding to the English *only*, which is unaffected in the source text, to compensate for *treatin'*, which is neutralised in translation. Again, the translators's choice is criticisable: the Romanian word *prunc* pertains to regional variation – encountered in the western part of Romania, whereas *child* in the original text is neutral.

1. 2. Register-related variation

1.2.1. Field – equivalence is complete.

➢„***to purchase, sell, bargain, or contract for, encumber, hypothecate, or alienate any property, real, personal or mixed, tangible or intangible**...*" (p. 198) (legal language)
„**achiziție, vânzare, negociere, contractare, datorii, ipotecă, înstrăinare a proprietății, imobiliar, personal sau în devălmăşie, tangibil sau intangibil**..." (p. 181)

➢„***Whoso readeth, let her understand.**"* (p. 237**)** (religion)
Fie să priceapă cea care va citi. (p. 215)

1.2.2. Mode – indexed at the lexical level, overlapping with dialectal variation and tenor. These marks are neutralised in translation:

➢„***You guys** must be exhausted, huh?*" (p. 87) (oral mode)
  - *Bănuiesc că sunteți extenuați, nu? (p. 83) (omission)*

➢„ *I didn't ask for **a bloody wake up call!**" (p. 110), „I can't tell you how much I miss the New England fall....here is blossom **all fuckin' year**"* (p. 176) (oral mode)
  - *N-am cerut să fim trezite, **fir-ar a dracului de treabă**! (p. 106), - Nici nu pot să-ți spun cât imi lipseşte toamna din New England....Aici pomii sunt în floare tot timpul anului, **fir-ar a dracului de treabă**! (p. 162)*

The Romanian rendering does not observe the principle of naturalness as *da-o dracului de treaba!* is more frequent.)

1.2.3. Tenor

A. lexical features

➢„*My **colleague** Mr Connolly will be **glad to assist** you with your bags*" (p.6) (formal language)

*- **Colegul** meu, domnul Connolly, **o să vă ajute** imediat la valize.* (p. 12)

The Romanian verbal form is not the counterpart of the English Future Simple Form – it equates the „Be going to" Future, and it is a mark of the informal style. To comply with the formal style features, we suggest: *va fi încântat să vă ajute la bagaje.*

➢*Make a good impression, otherwise he might write something **nasty** about you*". (p.7), „*Tess is always **nagging** me to sell up and move into a flat*" (p. 42), „*All I need to settle is a **fag** or two*" (p. 52), *Roxy said **it was a knockout**.*" (p. 172 (colloquial items)

*Să faci impresie bună, altfel te trezeşti că scrie ceva **nasol** despre tine.* (p. 13), *Tess **mă bate la cap** să o vând şi să mă mut înt-un apartament.* (p. 44), *- Tot ce-mi trebui', e un **trabuc**, două.* (p. 53), *- Roxy mi-a spus că **e zdrobitoare**.* (p. 159)

Mă bate la cap does not pertain to colloquial language, *mă cicăleşte* is a more appropriate solution. *Trabuc* may be sanctioned as a referential error since the context makes reference to *cigarettes* not to *cigars*; furthermore, *trabuc* is a neutral item and the translation should read as *Tot ce-mi trebui', e să trag un **fum** sau două*. *Zdrobitoare* with reference to *rochia* is utterly inappropriate, the accurate rendering being *Rochia te dă pe spate*.

➢ *... and every blessed item of **booze** and **grub**...* (p. 46) (slang)

*... si toate felurile de **haleală** şi **pileală** în el...* (p. 47) (optimal equivalence)

➢ „*It's a very nice dress*." (p. 172) (neutral style)

*- E o rochie **deosebit de** draguţă*. (p. 159)

The Romanian maximizer *deosebit de* characterises the formal style and it should be replaced by *foarte*, which is a neutral item.

B. morpho-syntactic features

➢ *Must be mad ... Look at'em!*" (p.5) (elliptical sentence characterising colloquial language)

*Toţi sunt **într-o doagă**, ascultă-mă ce-ţi spun*! (p. 11)

Equivalence occurs via a compensation strategy at the lexical level, where **mad** is rendered by *sint intr-o doaga*.

➢ „*Get off it*", says Trevor (p.8). (The use of phrasal verbs is ascribed to informal and colloquial style)

*- **Nu zău**, comentează Trevor*. (p. 13) (Compensation is activated once again: English phrasal verbs do not have direct corresponding constructions in Romanian. We suggest another rendering: *Nu mai spune* to have a verbal phrase in translation, too.)

Conclusions

Translation does not take place in a social vacuum; instead it underpinns accommodation work, complying with linguistic and cultural norms (language use) at all levels of analysis: morpho-syntactic, semantic and pragmatic, so as to acquire *ecological validity* (Dimitrova 2005), i.e. real life feasibility.

Notes

1. In time the (potential) product, and especially its (prospective) position and function in the target system, should be assigned precedence over the process (Toury 1986: 1121).

2. Importance is attached to equivalence in non-Western theories of translation. For instance, translation is identified with *rupantar* (change in form) and with *anuvad* (speaking after) in India, with

tarjama (biography) in the Arab world, with *fan yi* (turning over) in China (Tymoczko in Hermans 2006).

3. Parallel terminology also includes: *formal equivalence vs dynamic* equivalence (Nida 1964), *textual equivalence vs formal correspondence* (Catford, 1965), *formal correspondence vs dynamic equivalence* (Nida and Taber 1969), *semantic equivalence vs pragmatic equivalence, overt translation* vs *covert translation* (House 1977) *semantic equivalence vs functional equivalence* (Bell 1984), *exoticzing vs naturalizing* (Holmes 1988), *semantic translation vs communicative translation* (Newmark, 1988), *the translator's visibility vs the translator's invisibility*, *domesticating vs foreignizing translation* (Venuti 1995).

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VERBAL COLLOCATIONS TRANSLATING MARITIME LANGUAGE

Ioana Raluca VIŞAN
Elena CROITORU

Introduction

Research in the field of linguistics and lexicography has shown that collocations are pervasive in English and seem to occur both in technical and non technical genres. The idea is generally shared that collocations may cause difficulties to non-native speakers or translators. In this respect, we agree with Newmark (1988: 180) that the translator "will be 'caught' every time, not by his grammar, which is probably suspiciously 'better' than an educated native's, not by his vocabulary, which may well be wider, but by his unacceptable or improbable collocations". Hence, to follow the collocational conventions of a foreign language means to contribute to one's idiomacity and 'nativelikeness', whereas not doing so, signals one's foreignness.

Besides, viewed from the specialized translation perspective, terminological units constitute the most frequent and important components of LSP texts, being also expressed in verbal combinations such as collocations which are of utmost importance for translation studies. Thus, the aim of this paper is to deal with the translation of some verbal collocations encountered in the maritime domain. Since no English-Romanian dictionary of maritime collocations has been produced so far, we think it necessary to mention that if a translator uses only a traditional maritime dictionary, it will be rather difficult to find the exact counterparts of all the collocations specific to the maritime discourse. The existing maritime English-Romanian dictionaries contain but few verbal collocations. Consequently, one of the results of our research will be a dictionary of maritime collocations.

1. Defining collocations

It is as interesting as useful to study collocations from the linguistics, lexicography and language teaching points of view. Linguistically speaking, collocations are mostly used to make reference to some sort of syntagmatic relations of words. Considering vocabulary acquisition, collocations are, as McCarthy (1990: 12) defines them, "a marriage contact between words", some words being more strongly connected or "married" to each other than others.

From the lexicography point of view, focus is laid on the simple combinations, the most common being the partitives both in general and in specialized dictionaries, Among patterns of idiomacity, idiomatic collocations are also included especially in general dictionaries, Nevertheless, we consider that what dictionaries in general, specialized dictionaries, in particular, badly need is '**updating**' such word combinations in keeping with the contemporary literature in the field. Moreover, there are lots of collocations (very) widely used nowadays in specialized texts which are not included in any specialized dictionary. There have also been a lot of changes of meanings closely connected with the frequency of collocations, and these changes have to be i**ncluded** and **marked** in dictionaries.

Last but not least, from the language teaching point of view, collocations are extremely important both in general language and in the languages for specific purposes. Such word combinations are the first to reflect the specificity of language. That is why non-natives are always 'caught' with collocations and contextual restraints. Thus, learners of English need to get familiar to them, from simple word combinations to patterns of idiomacity, i.e. among them, idiomatic collocations.

Furthermore, in dealing with collocations in general, and in LSP texts, in particular, we consider two main approaches to be more relevant: the *frequency based approach* in which a collocation is regarded as the tendency of words to co-occur at a certain distance, and the *phraseological approach* which refers to collocations as free word combinations and idiomatic expressions (Nesselhauf 1998: 11). In the *frequency based approach*, distinction is generally made between co-occurrences that are frequent and those that are not. Thus, according to Sinclair (1991: 170) a collocation is "the occurrence of two or more words within a short space of each other in a text", which can be logically deduced that he makes reference to the co-selections between lexical and grammatical items. The concept of "short space" is attributed to the distance of around four words (i.e. collocates) to the right and left of the "node" (i.e. the word under investigation). Distinction should also be made between grammatical collocations or colligations and lexical collocations. Grammatical collocations are relations established between words and functional items or particular phrases which are in complement position, whereas lexical combinations are types of constructions that do not contain grammatical items. Moreover, the translation of collocations from one language into another involves difficulties which may be determined by semantic, grammatical and sometimes cultural differences. Most of the problems are caused by lexical gaps in the target language, and sometimes by the lack of a target language equivalent of some semantic characteristics present in one of the constituents of the English collocation.

2. Some aspects of maritime discourse

Maritime discourse is a special type of discourse characterized by a specialized terminology. Collocations, metaphorical and idiomatic expressions are also specific to this type of discourse.

The lexicon of maritime language as its most obvious distinguishing feature may cause difficulties to both translators and non-native speakers.

Thus, some of the words and phrases specific to the maritime discourse are unlikely to mean anything outside the maritime world, or if the words are understood literally the non-professional translator will get at a wrong and possibly odd understanding: e.g. *forward spring* → a rope; *a gypsy* → part of the windlass; *monkey island* → on top of the wheelhouse (Kluijven 2005).

Mention should be made that the linguistic features of the English language used in the maritime domain have wrongly been assumed to exhibit the needs of the ship's crew as a special, very narrow social group. That is why maritime English has been often referred to as the *ship's* or *dockers' jargon* or *seafaring English* (Prichard 2002). However, it serves not only the specific needs of the users in specific communicative situations, but also the specific use to which language is put in various branches of science or fields of human activity. Thus, the more neutral, informative aspect of language use is worthwhile mentioning, namely the varieties of maritime English: nautical English, English used in maritime communications, legal English (the English used in maritime law), and technical English. All these varieties of English display specific lexical and syntactic features which are of utmost importance for translation studies. For instance, the translator/interpreter must know that when dealing with a translation belonging to the maritime discourse used in communications, (s)he must avoid lexical variation such as synonymy and homonymy. (S)he must also know that in order to avoid misunderstandings and mistranslations, this type of discourse is

'standardized'. Hence, it represents "an abstract set of linguistic rules which operate on discrete units of vocabulary" (Prichard 2002: 71), and aims at rendering "texts more precise and systematic, aesthetically neutral and economical in expression" (Gerzymisch-Arbogast 2008: 16).

Moreover, among the 'discrete units' used in maritime communication, the use of collocations can also be analysed. Collocations are by far the most representative linguistic features of the maritime discourse, the nautical register reflecting a very high degree of their productivity. Even if most collocations in the maritime discourse are nominal, verbal combinations are also very frequent in this type of discourse.

3. Verbal collocations in maritime discourse

Verbal collocations in spoken and written maritime discourse can be classified syntactically and semantically by testing their syntagmatic and paradigmatic occurrences. According to Newmark (1998: 114), *syntagmatic* or *horizontal* collocations have a common structure, whereas *paradigmatic* or *vertical* collocations consist of words related to the same semantic field (synonyms or near-synonyms) or semantic opposites (antonyms). Among the syntagmatic collocations we can distinguish between the paradigm: *verb + noun* as in: e.g. *handle cargo → a manipula marfa, operate a ship → a opera o nava,* and *verb + adverb*: e.g. *sheer rankly.* Accordingly, one can produce a definite number of verbs entering the syntagmatic relation with the noun *cargo*: e.g. *load, unload, handle, stow.* The same applies to the verb *provide*, which can, in similar collocations, be replaced with a different number of verbs: *fit, build in, mount, install, be fitted with, be equipped with, be located, be placed,* etc.

This aspect can also be related to the distinction made by Sinclair (1991) between *free* and *restricted* collocations in the sense that, depending on co-occurrence restrictions, it may be possible to substitute both constituents, or only one of them. With *restricted collocations*, a verb may be found in combination with a restricted number of nouns: *break flag/ rules/ law.* A *free word combination* can be described in terms of "semantic constraints on the words which appear in a certain syntactic relation with a given word" (McKeown &Radev 2000: 508). Thus, with *free* or *open collocations*, the same verb *'break'*, this time with its literal meaning of 'damage or separate into two or more parts', can combine freely with a large number of nouns: *break the glass/window/plate/steering-engine*, etc.

Another syntagmatic feature that we have noticed in some verbal collocations is that most verbs combine with nouns formed by derivation, by composition, or with verbal nouns nouns as in *require assistance → a solicita/ cere ajutor, keep a look-out → a executa/ menține o veghe,* these collocations being literally rendered into Romanian. Most verbal collocations in maritime discourse consist of transitive verbs denoting activation and combine with nouns expressing physical objects: e.g. *to jettison cargo → a arunca marfa peste bord; to heave the anchor → a ridica ancora; to handle a ship/rope → a manevra / opera o nava /parâma.* The pattern *verb + adverbial particle (phrasal verb) + noun* is very common in ship handling situations, being especially prevalent in anchoring and mooring orders or in the orders given when a vessel sails in and out of the harbour. Occurrences of phrasal verbs followed by nouns are often confusing and create translation difficulties for non-professional translators, perhaps due to the interference of the standard language where some phrasal verbs have more than one meaning: e.g. *pay out the chain → a fila lanțul; run out the head rope → a da parâma prova; cast off the bow spring/ head rope → a mola șpringul prova/parâma prova.*

3.1. Verbal Combinations with *make* and *take*

We do not share the opinion that the combinations of the verbs *make* and *take + nouns* are not regarded as collocations on the ground that there are numerous nouns combining with these verbs, their meaning being predictable. However, we do not share this view. If we did, we might expect the standard collocations *make a call, take a photo,* or the maritime collocations *to*

take reckoning → a determina punctul estimat al navei; to take a turn→ a lua o voltă / a volta to be treated as instances of non-collocational combinations, which would be wrong. Instead, we agree with Baker (1992) that some words, in our case verbs, have a much broader collocational range than others, this aspect being put down to two main factors that influence the collocational range of an item, i.e. its level of specificity and the number of senses it has. Some of the verbal collocations occurring in the maritime discourse have a direct object represented by a noun phrase which can be modified by attributive adjectives or attributive nouns: *to make a safe landing → a acosta in condiții bune; to make a running moor → a acosta din mers.* The examples above are translated into Romanian by means of modulation, which, according to Vinay and Darbelnet (2000: 89), involves "a variation of the form of the message, obtained by a change in the point of view". Such a change occurs when "although a literal or even transposed, translation results in a grammatically correct utterance, it is considered unsuitable, unidiomatic or awkward in the TL" (Vinay and Darbelnet 2000: 89).

3.2. Verbs collocating with compound nouns and adverbs

The analysis made on a number of texts belonging to maritime discourse pointed out that a frequent type of collocations is that consisting of verbs which verbs collocate with compound nouns: e.g. *to engage a windlass → a cupla un vinci de ancora; to overhaul the lifeboat → a verifica / controla barca de slavare.* Other collocations consist of verbs which are generally intransitive in nature and combine with adverbs ending in *–ly*: e.g. *sheer rankly → a da ambardee, roll badly/heavily → a rula puternic, ride easily → a se ridica usor pe valuri, steer wildly → a avea ambardee puternice, pitch heavily → a avea tangaj puternic, heave handsomely → a vira usor.* Moreover, a large number of collocations specific to maritime discourse consist of verbs that combine with adverbs formed by means of the prefix ,a': e.g. *astern, abaft, aft, aground, abeam, abreast, aft, ahead* as in *go astern / abaft → a merge la pupa; lay aft → a trece in pupa..* Text analysis has proved that such word combinations have a high degree of occurrence in the nautical register.

3.3. Shifts of meaning in verbal collocations

In maritime discourse there are verbs which signal shifts in their meaning. For example the verb *steer* may shift from *direct (a guverna)* to *keep (a menține)* as in *to steer a ship → a guverna o nava;* and *to steer a steady course → a menține nava pe drumul stabilit.* Baker (1992: 47) rightly points out that "meaning cannot always account for collocational patterning" and thus, seafarers or officers of the watch typically *keep a look-out*, less typically *perform a look-out*, and are unlikely to *execute a look-out*. Similarly, they do not *fill in* or *complete the log,* but they *keep the log.* According to Baker (1992: 48) the relationship between two words that collocate "can hold between all or several of their various forms, combined in any grammatically acceptable order". For example, *jettison cargo, cargo has been jettisoned, jettisoning the cargo, the jettison of cargo* are all acceptable and typical in maritime discourse. The fact should be added that certain phrases appear both in the standard and maritime language register under the same or almost the same form but having a different meaning. If in maritime English some phrases are perceived as collocations, in standard English the same phrases work as idiomatic expressions. Let us consider the phrases *to take the plunge* and *to take a plunge.* The form of these phrases points out only a small difference between them, but on the whole they look very similar. In the former, the determiner of the noun *plunge* is the definite article *the*, whereas in the latter the determiner is the indefinite article *a.* However, in Standard English the phrase *to take the plunge is* regarded as an informal idiom whose dictionary meaning is *to resolve, to do something irrevocable* or *to get married*. In maritime English, *to take a plunge* is used to refer to the act of plunging or immersing and it is a collocation because the action of the verb *take* is expressed in the verbal noun *plunge*. Similarly, the maritime collocation *to take the helm* which is synonymous with the collocations *to helm the ship* or *to steer the ship,* has the

Romanian equivalents: *a lua timona in primire/ a sta la timona/ a guverna nava* (Popa, Beziris 1982: 482). In standard language, this phrase is an idiom which means *assuming charge of something/ starts to control something (a prelua frâiele).* Thus, the translator may be able to decode the meaning of the maritime collocation since the two phrases bear a certain degree of similarity.

4. Strategies used in translating verbal collocations

Semantically, a word combination such as *trimmed by her head/bow* means that the forward draught of the vessel is greater than her aft draught (Cockcroft 2004: 72). This grammatical combination is generally rendered into Romanian by means of only one word, i.e. *aprovată* (Bibicescu 1971: 716) as in *Nava este aprovată.* However, a translator with good knowledge in the field is aware of the fact that when a ship is trimmed by its head/bow, it has a bow inclination, which means that (s)he can also render the collocation into Romanian as: a) *Nava are o inclinare la prova* b) *Nava este inclinată la prova*; c) *Nava are asietă negativă.* To all this, things may differ if a Romanian translator attempts to transfer examples *a, b, c* into English. (S)he may not think from the beginning of rendering these examples by means of the collocation *trimmed by the head*, so when looking up in the dictionary the following equivalents can be found:

1) ***inclinare***: *inclination, list, heeling,rake, declivity* (Popa 1993: 269)
2) ***inclinat***: *raked, listed, sloping, hove-down, inclined, cockbill* (Popa 1993: 269.)
3) ***asietă negativă:*** *trimmed by the bow/head* (Popa 1993: 269)

For 1 and 2 the translator must distinguish between different types of inclinations within the ship. So, he must know that the words *list* and *heeling,* for example, are only used to denote *transversal inclination* and would constitute a bad translation choice for **a.** Similarly, *rake* involves all types of inclinations of superstructures, such as *raking of a mast/ funnel → inclinarea catargului/ coşului.* Consequently, the combinations **The vessel has a bow list/heeling/rake/ declivity* or **The vessel is listed/inclined/raked ahead* are uncommon in maritime English. Instead, the correct translations for **a** and **b** are those provided in the chart below:

(SL) Romanian	(TL) English
a) *Nava are o inclinare la prova.*	1) *The ship has an inclination of the head/bow.* *The ship is trimmed by the head/bow.*
b) *Nava este inclinată la prova.*	2) *The ship is trimmed by the head/bow.*
c) *Nava are o asietă negativă.*	3) *The ship is trimmed by the head.* **The ship has a negative trim.*
d) *Nava este aprovată.*	4) *The vessel is trimmed by the head/bow.* *The ship is bow heavy.* *The vessel is nose-heavy.* *The ship is down by the bow.*

We can notice that the usage of the collocation *trimmed by the head* works for all the examples *a, b, c, d* which stand for the same thing. Similarly, the first translation provided in example 1 and the last three translations in 4 apply to all *a, b, c, d.* However, mention should be made that the last three examples in 4 are idiomatic expressions. Examples **a** and **b** are translated into English by means of transposition.

The findings of our investigation on the translation of verbal collocations led us into classifying the strategies resorted to by translators when rendering the meaning of some verbal collocations used in LSP. In our research, one of the findings was that certain collocations were translated by means of modulation, whereas others are rendered into Romanian by means of transposition. Thus, in what follows, based on Baker's (1992)

remarks, some strategies used in translating collocations will be referred to whose acceptability or non-acceptability depends on the context in which a given collocation is translated.

4.1. Translation by a collocation with a similar meaning

First of all, when rendering unmarked source language (SL) collocations into the target language (TL), a translator strives to produce a collocation which is typical in the TL, while at the same time allowing for the meaning associated with the SL collocation. Typical examples are:

Collocation	Meaning	Romanian Equivalent
to require assistance	*to ask for help*	*a solicita asistență*
to have permission	*to be allowed to*	*a avea permisiunea*
to helm a ship	*to steer a ship*	*a guverna o navă*
to engage a windlass	*to connect a windlass*	*a cupla vinciul*
to alter course	*to change the direction of a ship*	*a schimba direcția/cursul*

Thus, it is obvious that some of the verbal collocations in the maritime discourse can be translated literally into Romanian. They carry the same meaning in the two languages and consist of equivalent lexical items whose linear arrangement is symmetrical.

4.2. Translation by addition of meaning

The nearest acceptable TL collocation will often involve some change in meaning which may be minimal or significant in a given context. Addition of meaning will be often resorted to in this case, since language systems can tend to be too different to produce exact counterparts in translation. By means of using additions we explain in the target language what is implicit in the source language:

Collocation	Romanian Equivalent
to take reckoning	*a determina punctul (estimat al) navei*
to ride easily	*a se ridica usor pe val*
to jettison cargo	*a arunca marfa peste bord*

Conclusions

Our investigation reveals the fact that collocations are very active with maritime discourse. Note should be taken of the fact that certain collocations are translated literally into Romanian by using a direct equivalent, others are translated by means of additions, whereas others are translated by modulation and transposition.

Verbal collocations in maritime discourse have both the grammatical and lexical features of verbal collocations in maritime discourse are worth analysing. With lexical collocations, there are restricted and free combinations. In verb + noun combinations, the combinations may be both fixed and open. Thus, some words collocating with each other are sometimes definite: e.g. *haul the course* or *take the plunge, lash the tiller, meet the helm*. These structures may be idiomatic. However, their meaning is still predictable from the elements of the combination. In contrast, in free or open combinations, the elements are freely combined, such as: e.g. *load cargo, discharge a ship, require assistance*. We have seen that these combinations allow a literal translation into Romanian. Other combinations that can be translated literally are verb + adverb combinations.

In order to be able to properly deal with collocations, we believe that a professional or technical translator as a good communicator must possess different kinds of knowledge (Bell 1991: 36): TL knowledge, text-type knowledge, SL knowledge, subject-area knowledge, contrastive knowledge and decoding and encoding skills, as well as collocational and

colligational competence in the TL and SL. If a translator deals with collocations specific to the maritime discourse, (s)he must be an expert in the field in order not to produce peculiar lexical combinations and create pitfalls.

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TRANSLATION BETWEEN PRETENSION AND 'INNOVATION': ON IOANA IERONIM'S TRANSLATION OF SHAKESPEARE'S *THE TEMPEST*

George VOLCEANOV

This paper is a sequel to last year's article, in which I discussed a few aspects of my new Romanian version of *The Tempest*, the first play to be issued by Editura Art in its forthcoming Shakespeare series in November 2009. This year I will examine the strategies used by Ioana Ieronim in her translation of the same play [1], her outspoken convictions underlying these strategies, the way in which, and the extent to which, she fulfils her readers' expectations. I will assess the faithfulness of her recent version to the original text and / or the translator's acts of betrayal, illustrating it / them with several examples regarding prosody, vocabulary, style, denotation and connotation, etc. As every new translation is inevitably related to the history of previous translations, in a gesture of either acceptance or rejection of earlier texts, I will also tackle the translator's moral principles, mirrored by her unacknowledged attitude toward her precursors (actually, toward Leon Levitchi's influential version, which *has been* the canonical translation of *The Tempest* in Romania for the past fifty years) – an attitude ranging from complete disrespect to previous translations to subtle ways of plagiarizing her illustrious precursor. And, insofar as Shakespeare himself has come to be considered a commodity in the supply side of culture (cf. Michael Bristol *et al.*), I am also intent on evaluating the short-term and the long-term impact of this translation in the Romanian book-market and theatre as well as in the Romanian academe.

The term *pretension* as defined by the *Longman Dictionary of Contemporary English* gives us a precise description of Ioana Ieronim's new translation (and foreword): "an attempt to seem more important, more intelligent, or of a higher class than you really are" (LDCE 2003: 1295).

In the very opening sentence of her foreword, in a rhetorical question, Ioana Ieronim implicitly declares herself a partisan of *innovation* in the field of literary translation: "Will William Shakespeare (1564-1616) have to be translated for each and every generation to come?" (Ieronim 2009: 5). The answer is obviously *yes* insofar as Shakespeare's texts have come to be modernized and updated even in the English-speaking countries. And I think that the best part of Ioana Ieronim's endeavour to produce a new version of *The Tempest* is her self-conscious approach to the following issues of Shakespeare translations: 1) there is an ample, on-going process of re-translating Shakespeare both in Romania and elsewhere; 2) Shakespeare's text is an "interesting landmark" in the translator's attempt "*to measure the super-simplification of our* [i. e. present-day readers'] *expression and perception of…*" Of what I cannot say, as the sentence is left unfinished; 3) the translator had to explore, step by step, "certain areas and colours of our language that yesterday still existed and seem to be still viable" – when faced with an author who used about 18,000 words in his works, "*the translation implicitly becomes a test of (minimum) memory and validity of wider expressive areas of the Romanian language*" (Ieronim 2009: 5). To sum up these three assertions, Shakespeare has to be

re-translated every now and then and, in the process, the translator certainly has to cope with difficult tasks by using all the resources of the target language.

Ioana Ieronim is aware that Shakespeare's language is often obscure, a quality that apparently makes the author the more fascinating. And she makes it clear that she does not believe in the distinction between writing and translating for page as opposed to writing and translating for the stage. "Shakespeare is, obviously, the playwright **par excellence**" (Ieronim 2009: 5). Hence, the translator's claim that she has opted for an "oral style and clarity" in rendering the original into Romanian.

Ioana Ieronim likewise acknowledges the variety of styles and voices in Shakespeare's play, with "*Caliban's poetic curses, imagination's cosmic and ritual flight with Prospero (sic), the archaic, mannerist, deliberately artificial speeches of Ceres and Juno*", all previously translated according to a tradition that "*needs to be reconsidered at the beginning of this millennium.*" By reconsidering tradition Ioana Ieronim means using free verse or, to put it bluntly, bad prose instead of the Elizabethan blank verse with its iambic pentameter that sounds so natural when uttered by great actors; or using free verse instead of finely shaped rhyming couplets in the goddesses' speeches.

Ioana Ieronim is not the first "*innovator*" of prosody in Shakespeare translation: the late Dan Amedeu Lăzărescu rendered Shakespeare's both blank verse and prose as… rhyming couplets, claiming that a secular tradition in Romanian drama did justify his bewildering choice [2].

Ieronim concludes her brief foreword calling the process of translating *The Tempest* "a privileged reading [3] (translation probably being the most profound reading in the solitude of the words), while the true reading will be that of the performance". After such a bombastic introduction one should expect a fluent, modern text functioning perfectly on the stage. Let us see if Ioana Ieronim's translation can live up to our expectations.

The translator justly contends that there should be no difference between Shakespeare for the page and Shakespeare for the stage. However, extra-textual, extrinsic clues suggest that, notwithstanding her narcissistic claims, Ioana Ieronim has failed the stage-test: up to now she has re-translated and "updated" three Shakespeare plays (*Measure for Measure* for The National Theatre of Craiova, *King Lear* for The Bulandra Theatre, and *The Tempest* for Teatrul Mic in Bucharest) only to provide the draft for Silviu Purcărete's, Andrei Şerban's, and Cătălina Buzoianu's stage versions of the respective productions. It seems that in translation, as in love, "*the will is infinite and the execution confined*", "*the desire is boundless and the act a slave to limit*", to quote Shakespeare's tragic hero from *Troilus and Cressida* (III. 2. 64-65). There is a huge gap between the translator's theoretical input, her aim at "*oral style and clarity*", on the one hand, and her practical output, nearly unutterable lines, like those spoken by Prospero in this random quote from Act I, Scene 2, on the other hand:

> *Vorba! Un singur cuvânt*
> *Şi-ţi trag un scandal, poate-mi ieşi de la inimă. Ce!*
> *Avocat pentru un impostor! Să taci!*
> *Crezi poate că altul ca el nu mai e pe lume,*
> *Când doar pe el l-ai văzut şi pe Caliban. Prostuţo!*
> *Pe lângă mulţi alţii, acesta-i un Caliban,*
> *Alţi oameni sunt îngeri adevăraţi faţă de el.* (476-82) [4]

Back to Ieronim's prosody (or, rather, lack of prosody, insofar as prosody means "patterns of sound and rhythm in poetry and spoken language" (LDCE 2003: 1316), one can easily notice the complete lack of rhythm in the quotation above; Ieronim's free verse has lines ranging from 10 to 23 syllables in a sample-text of one hundred lines (I. 2. 1-100) that I will discuss next.

At the International Micro-conference *Translation: Betrayal or Creative Statement?* held at the University of Bucharest on 12 September 2008, during a discussion about the way in which the Romanian translators observed, or did not observe, the *principle of stringency* in Shakespeare translations, Professor Angel-Luis Pujante suggested that we should measure stringency by counting not just the lines, but also the syllables of the original text and those of the translation. In the aforementioned sample-text Shakespeare has 56 decasyllabic and 36 hendecasyllabic lines (which represent the norm in the iambic pentameter); Shakespeare's text also has slight deviations from the norm, with one 9-syllable line, 6 dodecasyllabic lines and one 13-syllable line. The sum total of syllables per one hundred lines is 1,050 syllables (with an average of 10.5 syllables per line).

Ioana Ieronim translates the one hundred-line sample-text into 104 lines, none of which has less than 10 syllables: there are 6 decasyllabics, 3 hendecasyllabic lines, 16 dodecasyllabic lines, 18 lines of 13 syllables, 17 fourteeners, 20 lines of 15 syllables, 11 lines of 16 syllables, 7 lines of 17 syllables, one line of 18 syllables, one of 19 syllables, 3 lines of 20 syllables, and one of 23 syllable. Such a "pattern" can hardly be called free verse at all! The sum total is 1,453 syllables, with an average of 1.45 syllables per line. This ratio turns a play of 2,070 lines into one of 3,008 lines, thus increasing the duration of each performance [5], hindering its dynamics and compelling the director to make massive cuts and to jettison much of the original text. And, as Ioana Ieronim sees no difference between the page and the stage texts, her translation likewise increases the duration of reading.

It is hard to accept the idea that by "modernizing" Shakespeare, a present-day translator actually should mean turning some of his finest poetry into doggerel and prose.

The first stanza of Ariel's first song in Act I, Scene 2 (374-80) is made up of lines consisting of 7 / 4 / 7 / 4 / 7 / 7 / 4 syllables. The Romanian version, a perfect example of a doggerel, has lines with 7 / 7 / 8 / 8 / 9 / 9 / 4 syllables. Shakespeare's 7-syllable lines are all trochaic; Ieronim's lines are inconsistent both in point of length and stress – she expands all the lines except for the first and the last, and she uses the iambic foot throughout the song.

Ariel's famous song "Full fathom five thy father lies" (I. 2. 397-403) consists of 7-syllable lines except for the first one, which is an octosyllabic. In Ioana Ieronim's version we have the following line-length: 11 / 9 / 8 / 12 / 9 / 9 / 11. Prosodic inconsistency kills the poetic quality of this purple passage, one of the eerie and touching moments of the play (especially in performance). The translation vacillates between the trochaic foot of the original and the iambic foot. The rhymes added to these varying lines are much worse than the mechanicals' attempts at poetry in the prologue to the play-within-the play in *A Midsummer Night's Dream*.

In Romanian, the Epilogue, which in Shakespeare is made up of heptasyllabic and octosyllabic lines, becomes just another doggerel with lines whose length varies from nine to fourteen syllables.

Ioana Ieronim contends in her foreword that her translation departs from tradition, which means that her version "updates" not only the prosody but also the vocabulary and the style of previous translations. And, indeed, there are passages wherein Ioana Ieronim has departed from Leon Levițchi's translation, correcting her precursor where he happened to be wrong. Here are a few such examples of emendations:

ANTONIO: Noble Sebastian,
                Thou let'st thy fortune sleep – die, rather; *wink'st*
                Whiles thou art waking. (II. 1. 213-5)
ANTONIO: Sebastian, tu-ți laşi
                Norocul să-aţipească şi să moară;
                Clipeşti deşi eşti treaz. (Leon Levițchi) [6]
ANTONIO: Nobile Sebastian, tu
                Îţi laşi norocul să doarmă tun – să moară chiar,

Ţii ochii închişi, cu toate că eşti treaz. (Ioana Ieronim)

Ioana Ieronim has obviously learned from a more recent English edition of the play what Leon Leviţchi failed to grasp, namely, that in this context to *wink* means *to keep one's eyes shut* [7].

CALIBAN:	Do *that good mischief* which may make this island Thine own forever, and I, thy Caliban, For aye thy *foot-licker*. (IV. 1. 216-8)
CALIBAN:	Şi fă *isprava*; insula, atunci Va fi a ta pe veci, iar Caliban – De-a pururi *sclavul* tău. (Leon Leviţchi)
CALIBAN:	Fă tu *buna faptă rea* prin care insula Să fie a ta pentru totdeauna, iar eu, Caliban Pe veci al tău *linge-cizmă*. (Ioana Ieronim)

Unlike her illustrious precursor, Ioana Ieronim does not fail to exploit the comic effect of the oxymoron *good mischief*, but the Romanian phrase *linge-cizmă* (*boot-licker* in back translation) sounds far-fetched. Why, then, not *linge-picior* (*foot-licker*) or *linge-talpă* (*sole-licker*)? And here is another instance of a slight improvement of meaning in Ieronim's version:

MIRANDA:	I do not know / *One of my sex…* (III. 1. 49-50)
MIRANDA:	Eu nu cunosc *făpturi de-un neam cu mine…* (Leon Leviţchi)
MIRANDA:	Eu nu cunosc *nici o altă femeie…* (Ioana Ieronim)

Ieronim's version is again closer to Shakespeare's intention, but both translators (prudishly?) avoid the word *sex* in their translations and choose to paraphrase it. So, Ioana Ieronim has doubtless consulted more recent critical editions of *The Tempest*, and yet, her translation displays plenty of clumsy solutions that echo Leon Leviţchi's earlier errors. One of them might simply be explained in terms of sheer coincidence:

PROSPERO:	…Hast thou forgot The foul witch Sycorax, who with age and *envy* Was *grown into a hoop*? (I. 2. 257-9) This *blue-eyed* hag was hither brought with child, And here was left by th' sailors. (I. 2. 269-70) … she died And left thee there, where thou didst vent thy groans As fast as *mill-wheels strike*. (I. 2. 279-81)
PROSPERO:	…Uiţi de Sycorax, Hidoasa hârcă, ce de ani şi *pizmă*, S-a prefăcut în cerc de bute? Însărcinată, cloanţa cu *ochi vineţi* A fost adusă-aici… …Murind ea într-acestea, Tu ai rămas ca să te-ntreci în geamăt Cu aripile *morilor de vânt*. (Leon Leviţchi)
PROSPERO:	…Ai uitat-o pe scârba de Sycorax, scorpia care de bătrâneţe şi *gelozie* Era cocârjată ca vreascul? *Zgripţora cu ochii albaştri* fiind grea, *Matrozii* au depus-o aici. …şi a murit Şi te-a lăsat acolo; slobozeai gemete

Dese cum bate *roata morii*. (Ioana Ieronim)

Ioana Ieronim emends Leviţchi's incorrect use of *wind-mill* and restores the *mill-wheel* of the original, but she perpetuates the mistake of the *blue eyes (ochii albaştri)*, a phrase in which the epithet refers not to the colour of the eyes proper, but to the condition of a pregnant woman's eye-lids [8]. Ieronim translates Shakespeare's *envy* as *jealousy*, which makes no sense in the context. She also has a very strange choice for the translation of *sailors*, using the word *matrozi* (a word with a double etymology, borrowed from both German and Russian, which in Romanian certainly sounds like a Russian word, hence on out of context).

Elsewhere Ioana Ieronim emends Leon Leviţchi's translation of *crabs* as follows:

CALIBAN: I prithee let me bring thee where *crabs grow*,
                And I with my long nails dig thee pig-nuts… (II. 2. 161-2)
CALIBAN: La *mere acre*-am să te duc, şi trufe
                Cu ghearele-am să-ţi scurm… (Leon Leviţchi)
CALIBAN: Te rog vino, te duc unde *cresc crabii*;
                Şi cu unghii lungi îţi scurm cartoafe… (Ioana Ieronim)

Ieronim's reading of *crabs* echoes recent editorial developments; in Stephen Orgel's editorial comment "crabs were not considered good to eat – their sourness was proverbial – and Caliban may well be promising Stephano shellfish instead" [9]. Ieronim is right to assume that Caliban refers to crustaceans rather than to crab apples; but she still has serious problems with her use of punctuation marks, with her choice of words and euphony…

However, there are passages in Ioana Ieronim's version which prove that, at times, her "translation" is simply a paraphrase of Leon Leviţchi's earlier translation; the occurrence of similar gross errors in both translations arouses suspicions about Ieronim's unacknowledged method of "borrowing", which places her method on the verge of plagiarism.

Here is a conspicuous case in which the coincidence is no longer… coincidental:

ARIEL: *Jove*'s lightning, the precursors
            O'th' dreadful *thunder-claps*, more momentary
            And sight-outrunning were not… (I. 2. 201-3)
ARIEL: …mai iute, mai năprasnic
            Ca fulgerul lui *Zeus*, vestitor
            Al *trăsnetului* crunt… (Leon Leviţchi)
ARIEL: Fulgerele lui *Zeus ce trag după ele*
            Înfricoşatele *trăsnete* n-au fost niciodată
            Mai repezi, mai presus de vedere… (Ioana Ieronim)

Leviţchi strangely uses *Zeus* instead of *Jupiter*, while the whole mythological background of the play points to the Roman mythology, not to the Greek one (Shakespeare prefers the names of Iris, Ceres, Juno, Neptune and so on to those of Eos, Demetra, Hera or Poseidon). And here is another inexplicable error: the word *thunder-clap* describes an acoustic phenomenon, not the *thunderbolt*. Quite curiously, both Leon Leviţchi and Ioana Ieronim translate the English thunderclap as *trăsnet*, which, in back-translation, means *thunderbolt*. Shakspeare shows us that the speed of light is greater than the speed of sound, an aspect that both translators fail to render into poetic imagery. And Ieronim curiously echoes her predecessor by naming Zeus instead of Jupiter! Moreover, she gets contaminated by this name and, unlike Leon Leviţchi, repeats it in V. 1. 45, where Prospero remembers how he "rifted *Joe*'s stout oak": "Cu trăsnetul am despicat stejarul lui *Zeus*". Leviţchi's correct translation reads "Crăpând stejarul mândru al lui *Joe*".

Here is another startling coincidence:

PROSPERO: Sea-water shalt thou drink; thy food shall be
             The fresh-brook *mussels*, withered roots, and husks
             Wherein the acorn cradled. (I. 2. 463-5)
PROSPERO: Vei bea din apa mării, hrana ta –
             Muşchi, cupe ce-au ascuns pe vremuri ghinda
             Şi rădăcini uscate. (Leon Leviţchi)
PROSPERO: De băut o să ai apă de mare; de mâncat
             Muşchi de pârâu, rădăcini uscate şi teacă
             De ghindă. (Ioana Ieronim)

Both Leon Leviţchi and Ioana Ieronim mistake the *mussels* (which are, in fact, shells – "fresh water mussels are inedible" is the Oxford editor's comment [10]) for *moss*, the "very small green plant that grows in a thick soft furry mass on wet soil, trees, or rocks" (LDCE 2003: 1070). While Leviţchi simply translates the *mussels* as *moss*, Ioana Ieronim specifies that it is *brook-moss*; Dan Lăzărescu hits the nail on the head and blunders by saying *tree-moss*.

I have shown elsewhere that self-censorship was commonplace in the Romanian translations of Shakespeare's plays published back in the 1950s: Leon Leviţchi was the son of an Orthodox priest, and this biographical detail, combined with another factor – the fact that he was not a member of the Communist Party – made him cautious in the translation of religious terms [11]. That is why I was not surprised to see that he translated the first line of Gonzalo's opening speech in Act III, Scene 3, "By'r lakin, I can go no further" in which *lakin*, or *lady kin*, is a mild form of "by our Lady" [12], as "Mă iartă, oasele mă dor, stăpâne", i. e. "Forgive me, sir, my bones are aching" (with *bones* standing for *feet* or *legs)*; Ioana Ieronim's version, "Zău că nu sunt în stare să mai merg", meaning "I truly can't walk any more", is as secular as her forerunner's, doing away with the presence of a solemn vow in Gonzalo's speech.

And here is one last example of coincidental interpretation:

PROSPERO: If I have too austerely punished you
             Your *compensation* makes amends… (IV.1.1-2)
PROSPERO: Pedeapsa de ţi-a fost prea grea, ispaşa
             Te *răsplăteşte*-acum… (Leon Leviţchi)
PROSPERO: Dacă te-am pedepsit prea aspru,
             Are să te consoleze *răsplata* mea… (Ioana Ieronim)

Both Leviţchi and Ieronim translate Prospero's compensation as *reward* (the former uses a verbal form, the latter a noun), a strange choice, indeed, insofar as an unjust punishment cannot possibly be followed by a reward; the right word to use in case of injury or damage (as in Ferdinand's case) is *compensation*, which is of Latin origin and has its Romanian counterpart *compensaţie*. The term was probably avoided by the two translators because it may have sounded not poetic enough… Dan A. Lăzărescu likewise translates *compensation* as *reward* in his rhyming couplet:

PROSPERO: De te-am silit la munci necuvenite,
             Acum ţi-or fi cu toate *răsplătite*…

Ioana Ieronim's "innovative" translation cannot boast only emendations of an earlier translation and inexplicable (or, sometimes, explicable) coincidences, but also huge blunders of its own. There has been a new fashion in the Romanian teenagers' jargon to use American interjections like *wow*, *ouch*, or *geez* instead of their corresponding Romanian ones. Ieronim, in her translation of Ariel's song, likewise renders the bell's knell *ding-dong* (I. 2. 404) as… *ding-dong*!

Prospero fondly calls Ariel "my *bird*" (IV. 1. 184), a term of endearment used for a youngster [13]; later he names him *chick* (V. 1. 316), yet another affectionate epithet. Ioana Ieronim translates the first term literally, thus missing the emotive modality at work in Prospero's utterance; the second term is correctly paraphrased as "drăgălaşul meu", i. e. "my dear li'l Ariel".

Physics is again one of Ieronim's weak points when she translates the following passage from Prospero's famous soliloquy on his magic power:

PROSPERO: Ye elves of hills, brooks, standing lakes, and groves,
        And ye that on the sands with printless foot
        Do chase the *ebbing* Neptune… (V. 1. 33-5)
PROSPERO: Voi elfi din munți, pâraie, lacuri, crânguri,
        Voi care pe nisipuri alergați fără de urmă,
        Gonindu-l pe Neptun *în flux…*

The verb *ebb* refers to the water's flowing away from the shore – that is why the elves can *chase* Neptune; in Ioana Ieronim's version, the elves chase Neptune while he is flowing onto the shore, which, of course is illogical – that would mean that the elves do chase him from off shore towards the coast, which contradicts Shakespeare's poetic (and physical) image!

The way the word *cell* from *The Tempest* should be translated into various languages is, perhaps, an intriguing topic. *Cell* is a small, one-room dwelling, with monastic implications. Prospero refers to his cell several times throughout the play. Sometimes the word is accompanied by the epithet *poor* as in "full poor cell" (I. 2. 20) or "my poor cell" (V. 1. 301). It is a place that lacks luster and luxury, a dwelling that does not seem to have been erected by Prospero, who is no handyman but a white-collar type of person; its modest appearance also suggests it was not created by means of magic, so it is quite likely to be a kind of natural shelter, probably a cavity in a rock, a grotto or a cave. In his translation, Leon Levițchi opted for *pe teră*, the Romanian word for *cave*. Levițchi also used the word *grotă (grotto)* once. Dan A. Lăzărescu translated cell as *cave (peşteră)* in Act I, but in Act V strangely rendered it as *iatac* (an archaic word of Turkish origin meaning *bedroom*). When, back in 1998, I translated Lawrence Durrell's non-fictional work *Prospero's Cell*, I applied Levițchi's suggestion [14]. The flip side of this choice was that in 2001, when I got a British Council translation award for this very translation, someone in the British staff re-translated the title as *Prospero's Cave* on my diploma.

Ioana Ieronim's "innovative" approach makes her vacillate between conflicting solutions. In her translation, the *cell* becomes *bârlog* (a *den* in I. 2. 20), *căsu ă* (a little house in I. 2. 39), and *colibă (cabin)* throughout Act V. The latter has a strong literary connotation in Romanian, making one think of *Uncle Tom's Cabin*. Leslie Fiedler would certainly be deeply offended to see Prospero, the synecdoche for colonialism, placed next to an Afro-American hero.

Shakespeare has been a "profitable commodity" in the cultural marketplace for centuries (Bristol 1998: 101). It is hard to believe that today a translator would engage in translating a play by Shakespeare just for fun, exercise, or glory. Royalties are always stimulating in a literary activity; the greater the impact of translation on the book-market and the theatre, the larger the translator's financial incentive. I. I.'s translation was issued by a publishing house specialized in printing Romanian and foreign drama and drama criticism. Its target-readers are theatre-goers, critics, actors, directors. The initial 300-copy print run has been distributed in the foyer of the National Theatre in Bucharest and at the seat of UNITER in Bucharest. As such, it cannot compete with Dan. Lăzărescu's awful translation, which, in a cheap paperback edition, has been distributed for years on (since 2004) through the major

bookshop chains, in several print runs. At present, Lăzărescu's version (abhorred by Romanian academics [15]) is the only available edition in print, hence, the pupils' and undergraduates' fodder and surrogate of a Shakespeare reading.

Conclusions

A translator should turn to his/her account the experience stored in earlier translations. Every new translation is not necessarily better than the previous one. "Updating" or "modernizing" Shakespeare is much more than turning his prosodic pattern into unutterable free verse.

The first rule to be observed in translating Shakespeare for the stage is the *principle of stringency*: the translator should bear in mind the duration of the performance and try to stick to the length of the original text.

A good translation should prove faithful to the original and to the tradition of past translations; Ioana Ieronim has failed to comply with all of these requirements and her translation of *The Tempest* is doomed to be no more than an experiment gone down the drain, that will have no chance to supplant Leon Levițchi's canonic translation for the page or Nina Cassian's adaptation for the stage.

Notes

[1] William Shakespeare, *Furtuna*, în românește, cu un cuvânt înainte de Ioana Ieronim, Bucureşti, Fundaţia Culturală „Camil Petrescu", Revista Teatrul Azi, Supliment, 2009.

[2] D. A. Lăzărescu explained his "method" of translating Shakespeare into rhyming couplets in his Introduction to W. Shakespeare, *Macbeth*, Târgovişte, Editura Pandora-M, 2002, pp. 8-10; it actually resuscitated Şt. O. Iosif's early twentieth-century habit of translating Shakespeare into rhyming couplets without observing the principle of stringency (the line for line translation).

[3] As an experienced literary translator, I felt that I was in a privileged position whenever I had the opportunity to produce the first Romanian translation of a literary text (like, for instance, Shakespeare's *The Two Noble Kinsmen* and *Edward III*, or David Lodge's *Small World*): I felt that I was not just the first translator but also the first critic and interpreter of the respective text. In the case of a re-translation (as in the case of *The Tempest*) I did not regard the translation as a privilege but I rather felt a strong anxiety of influence due to the performance of my precursor, Leon Levițchi. Ioana Ieronim "forgets" about the latter and implicitly claims that her translation is strictly based on her artistic and intellectual wrestling with the original text. However, there is textual evidence to the contrary, an aspect I will discuss later.

[4] Ioana Ieronim, *op. cit.*, p. 39. All the following quotations from Ioana Ieronim are from *op. cit.*, pp. 13-113.

[5] Ioana Ieronim succeeds in outdoing Dan A. Lăzărescu in her total disregard for the principle of stringency: the latter's translation of the sample-text has 130 lines but only 1,367 syllables. By comparison, my translation of the sample-text has 100 lines and 1,055 syllables.

[6] All quotes from Leon Levițchi's translation of *The Tempest* are taken from Shakespeare, *Opere,* Volume 8, Bucureşti, Editura Univers, 1990, pp. 347-411.

[7] Cf. Stepehen Orgel (ed.), in William Shakespeare, *The Tempest*, London and New York, O. U. P., 2002, p. 138 *n.*

[8] Cf. Stepehen Orgel (ed.), *op. cit.*, p. 116 *n.*

[9] Cf. Stepehen Orgel (ed *op. cit.*, p. 150 *n.*

[10] Cf. Stepehen Orgel (ed.), *op. cit.*, p. 126 *n.*

[11] See George Volceanov, "Appropriating through Translation: Shakespeare Translations in Communist Romania," in Floriana Popescu (ed.), *Translation Studies: Retrospective and Prospective Views*, Gala i, Editura Fundaţiei Universitare Dunărea de Jos, 2006, pp. 206-18, esp. 215-6, with examples of omissions and paraphrases of religious terms in *2 Henry IV*.

[12] Cf. Stephen Orgel, *op. cit.*, p. 163 *n.*

[13] Cf. Stephen Orgel, *op. cit.*, p. 183 *n.*

[14] Lawrence Durrell, *Pestera lui Prospero*, în româneste de George Volceanov, Bucureşti, Univers, 1998.

[15] In *Shakespeare in Romania: 1950 to the present*, Bucureşti, Humanitas, 2008, Monica Matei-Chesnoiu (ed.) simply turns a blind eye to all of Dan Lăzărescu's translations of Shakespeare's plays, ignoring him as a translator in her rather exhaustive list of Shakespeare translations published in Romania in the past sixty years

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BOOK REVIEW

GERDI. The Great English-Romanian Dictionary of Idioms. Bucureşti: Editura Coresi 2007
by SĂILEANU Cristian, POENARU Vasile.

Reviewed by Elena Croitoru and Mariana Neagu (University of Galati)

The work under review is co-authored by Vasile Poenaru, writer, translator and lexicographer and Cristian Săileanu, a writer and teacher of English in the United States. In their *Foreword*, Poenaru tells the reader how the dictionary was born, how his friend living in California, Săileanu, has, for two decades, worked on a kind of 'survival kit', an enormous collection of English idiomatic expressions, collocations, phrasal verbs, verbal clichés, dicta, famous quotations, proverbs and sayings. That was "everything he needed in order to integrate himself seamlessly in the American culture and be able to teach English to the native speakers of the language in their own country." Compiling the dictionary proper took the two authors "another seven years of extremely strenuous and dedicated efforts" (p. 8). We can only think of the hard work of separating idioms from other multiword lexical units to make an idea of a part of the whole undertaking.

Idioms, from their definition to their arbitrary/motivated nature, have long been a hotly-debated issue among theoretical linguists and lexicographers. They have lately have been defined as a special type of *phrasemes*, i.e. multiword units of the lexicon that are relatively stable in form and meaning. Idioms are "phrasemes with a high degree of idiomaticity (i.e. semantic reinterpretation and/or opacity) and stability (i.e. frozenness or lack of combinatorial freedom)" (Dobrovolškiy 2006: 514). They are arbitrary only from the point of view of their production, but not from the perspective of their understanding, because most of them are clearly motivated by underlying structures of knowledge. These structures are often based on metaphor or on meanings related to local events, habits, traditions, myths or legends.

As the title suggests, *GERDI. The Great English-Romanian Dictionary of Idioms.* is indeed great: it is as useful to learners and teachers of English, to linguists, lexicographers and translators as it is big since it contains 18,000 English idioms.

The dictionary consists of three sections: (1) English idioms in alphabetical order (2) index of English expressions and (3) index of Romanian expressions.

The first part, i.e. **English Idioms in Alphabetical Order** covers 530 pages (pp. 17-546) and contains idioms used by English speakers in everyday situations; lots of them are very recent idioms, being for the first time entered into a dictionary. As in any bilingual dictionary, the means of explaining the meaning is not primarily the semantic definition, but a set of **target language equivalents**.

Thus, most of the English idioms are given more Romanian equivalents separated by a semicolon: e.g. ***hit the deck*** 1. *a se apuca de lucru;* 2. *a se da jos din pat; a face ochi;* 3. *a se trânti la pămât; a se arunca pe burtă; a face salt înainte.* Moreover, there are lots of synonymous expressions in which the noun is variable: e.g. ***hit the deck/dirt, big cheese/fish/gun***, etc. Besides, mentions about the grammatical status such as (+Genitiv/+Dativ) are very important because they mark differences between English and Romanian: e.g. ***be ablaze with*** *a fi plin de stălucire şi culoare graţie* (+Dativ); ***here's to*** *în cinstea/sănătatea lui* (+Genitiv); ***black eye to*** *palmă la adresa* (+Genitiv); *atac la prestigiul* (+Genitiv); *pată pe reputaţia* (+Genitiv). There are also indications about the use of tenses which are not common in dictionaries: e.g. ***be***

around the block (used in the Preset Perfect) *a avea ceva experiență în ale dragostei*. The same holds valid with remarks about the grammatical incorrectness of some phrases: e.g. ***be ate up with sth*** (slang, grammatically incorrect) *a fi ros de ceva* (figurat); *a-l măcina ceva* (figurat).

Furthermore, the indication (aproximativ) in the second column, after more Romanian equivalents of an English idiom is very important. For example, ***have no business doing sth*** 2. *a-i veni greu să înțeleagă cum de s-a putut întâmpla ceva; a nu înțelege cum de a fost posibil să se întâmple ceva; ceva ce e de neînțeles* (aproximativ); *cum se poate aşa ceva?* (aproximativ); ***have one's ass in a sling*** (vulgar) *a fi în budă* (colocvial); *a fi la ananghie; a o mierli/sfecli* (figurat); *unde-ți stau picioarele, acolo-ți va sta şi capul* (aproximativ); ***hem and haw*** *a da din colț în colț; a ezita; că sucită, că învârtită* (aproximativ); ***hindsight is always 20/20*** *după război mulți viteji se arată* (aproximativ). It is obvious that all of them are situations of non-equivalence.

The notes (zicătoare, proverb) are written for quite a number of idiomatic expressions: e.g. ***be a close call/shave*** *a scăpa ca prin urechile acului;* ***be caught in a cleft/stick*** *a fi în mare bucluc/dilemă; a fi prins între ciocan şi nicovală* (zicătoare); ***be caught in a double bind*** *a fi prins într-un cerc vicios; a fi prins între ciocan şi nicovală* (zicătoare); ***be caught in the act*** *a fi prins în flagrant delict; a fi prins cu mâța în sac* (zicătoare) *a fi prins asupra faptului;* ***better safe than sorry*** *paza bună trece primejdia rea* (proverb); ***between a rock and a hard place*** *între ciocan şi nicovală* (zicătoare); *la răscruce* (figurat); *între Scylla şi Caribda; prins la mijloc;* ***bite off more than one can chew*** *a se întinde mai mult decât îi este plapuma; a se înhăma la mai mult decât poate duce; a se angaja în ceva care-l depăşeşte;* ***go down the plughole/tube*** (slang) *a se duce pe apa sâmbetei;* ***have a narrow escape/squeak*** *a scăpa ca prin urechile acului* (zicătoare); ***have been to the school of hard knocks*** *a avea şcoala vieții; a fi trecut prin ciur şi prin dârmon* (zicătoare); ***big oaks from little acorns grow*** *stejarul cel falnic din ghinda mică creşte* (proverb); ***brevity is the soul of wit*** *vorba multă, sărăcia omului; fii scurt şi la obiect ca să te arăți isteț* (proverb), a.s.o.

Nevertheless, such a mention is not given for others which do occur as sayings: ***be cruising for a bruis***ing (slang) *a o căuta cu lumânarea; a căuta scandal;* ***be cooking with gas*** (slang) *a mai veni de-acasă* (figurat); ***a drowning man clutches at a straw*** *se agață ca înecatul de pai/ scândură;* ***bite the hand that feeds one*** *a muşca mâna care te hrăneşte; a fi nerecunoscător; pe cine nu laşi să moară nu te lasă să trăieşt*, etc.

Collocations are mostly represented by partitives which are not troublesome combinations. However, special attention is paid to idiomatic collocations such as ***bean time*** (slang, humorous) *ora de masă; ora de haleală;* ***Bronx cheer*** *huiduială;* ***Buddha head*** *chinezoi,* ***budget sqeeze*** *criză financiară,* ***dirt cheap*** *de pomană; chilipir; la preț de nimic (I bought this house dirt cheap);* ***big cheese/fish/gun*** *barosan; mare ştab; grangur* (slang); ***black Maria*** (slang, old) *duba poliției/puşcăriei,* ***big house*** *închisoare; mititica, penitenciarul federal.* Many of them are obvious cases of non-equivalence: e.g. ***breakfast of champions*** (slang, humorous) *prima duşcă de băutură alcoolică băută pe burta goală dimineața, etc.* A large number of misleading collocations and expressions with a special structure are very difficult to *translate: e.g.* ***da bomb*** *cel mai cu moț; nemaipomenit,* ***go gaga*** *a da* în mintea *copiilor; a se scleroza,* ***desk jockey*** *hârțogar; scârța-scârța pe hârtie,* ***dead men*** *sticle goale,* ***dead presidents*** (slang) *dolari* (banknote), ***dead on target*** *sută la sută correct, la fix,* ***credit hour*** *oră de studiu universitar (cursurile universitare sunt evaluate printr-un număr de credite…),* ***go into orbit*** (slang) *a sări în sus până în tavan* (figurat); *a sări ca ars; a-i sări țandăra, a lua foc* (figurat), ***go straight*** *a duce o viață onestă (în special după ce a comis ilegalități),* ***go south*** *a se duce de râpă; a o lua în jos; a cădea* (despre piață, economie), ***grandfather clause*** *principiu de drept comun căruia i se aplică legea aşa cum era ea formulată la momentul săvârşirii faptei, clauză ce ar face imposibilă retractarea, clauză asiguratorie,* ***grease monkey*** (humorous) *mechanic auto,* ***hit the juice*** (slang) *a se apuca de băutură*, etc.

Partially equivalent or symmetrical collocations also cause translation problems: e.g. *hired gun* asasin plătit, *hired hand* zilier, *hit the ceiling* a sări până în tavan (de furie) (figurat), etc.

However, perfectly equivalent or symmetrical collocations are included here, although this dictionary focuses on idiomatic patterns only. For example, such collocations and simple combinations as the following do not have an idiomatic meaning: *highway robbery* jaf la drumul mare (şi figurat), *be pinned under* a fi prins sub, *be partial to/toward* a ţine cu; a favoriza pe, *be serious about sb* a avea intenţii serioase în privinţa cuiva, *be to blame* a fi de vină/responsabil de ceva, *be under stress* a fi stresat, *because of* din cauza, *coffee break* pauză de cafea, a.s.o.

The same holds valid with compounds. Many of them have an idiomatic meaning: e.g. *boob-tube* (slang, humorous) tembelizor (glumeţ), *brown-nose* (slang) lingău; periuţă (figurat); linguşitor, *burn-out* oboseală profundă provocată de prea multă muncă, *butt-ugly* (slang) urât ca moartea; nasol să-i pui perna pe faţă; urât de zici că-i moartea-n vacanţă, *die-hard* încăpăţânat; înrăit, *goody-goody* (informal, disapproving) persoană care face totul pentru a fi pe placul profesorilor/şefilor, etc; periuţă (figurat).

Nevertheless, there are compounds without any idiomatic meaning: *hard-boiled* fiert tare (despre ouă), *baby-sitter* bonă, *safe-cracker* spărgător de seifuri, etc

The fact should be added that there are some lexicographical aspects which seem not to be in favour of the writing technique, the result being too much space taken up: 1. the repetition of the whole expression instead of writing the variable noun/verb/adjective after the slash; 2. the avoidance of abbreviations in bracketed indications referring to variety of English, register, modality, etc.; 3. the use of the semicolon with synonymous meanings; 4. the frequent use of the full forms of the Romanian pronouns (e.g. a îl măcina ceva, a îi zâmbi cu toată faţa, a îi da şpagă cuiva, a îşi da obştescul sfârşit, a îşi avea rădăcinile în, etc.

Furthermore, since, in most cases, similar idioms in the source and target languages do not coincide in all their relevant features, additional means of semantic and pragmatic explanations are also provided. Here is an example, out of the many, in which both the source language idiom and the target language equivalent is accompanied by a note referring to usage: *mother's fair-haired boy* (ironic) = baieteaul mamii (adesea ironic). Mentions such as (humorous, ironical, disapproving) are numerous: e.g. *canned speech* (disapproving) discurs pregătit dinainte; *carp about* (disapproving) a se văita/plânge de; a face gălăgie/gură din cauza; *castor-oil artist* (ironic, humorous) doctor; *chief cook and bottle washer* (humorous) factotum; cel care le face pe toate; *civil serpent* (humorous) funcţionar guvernamental (humorous pun derived from 'civil servant', a.s.o.

Usage notes or labels are written before Romanian equivalents to indicate that the idiom is suitable only in certain situations. This is only natural because affect (the affective stance towards what is said) is a typical property of idioms, alongside with inflexibility (i.e. restricted syntax), figuration (i.e. figurative meaning), proverbiality (i.e. description of social activity compared to a concrete activity), informality (i.e. idioms are typically associated with informal speech styles or registers). Thus, besides the indication about the variety of English, there are indications about register: e.g. *be off beam* (British English, Australian English, informal) a fi incorect; a fi greşit, there are differences in meaning with the same expression depending on register: e.g. *be on the make* 1. a fi pus pe îmbogăţire/parvenire; 2. (slang) a ieşi la agăţat (colocvial); *cook the books* (informal) a falsifica înscrisurile contabile pentru a înşela statul sau acţionarii; a aplica cei şapte F ai contabilului comunist: fură frate fără frică formele fiind făcute; a falsifica conturile, etc.

As regards register, the authors of the dictionary warn their readers that GERDI also records idioms used in slang: "GERDI includes taboo words" (on the front cover).

Besides equivalents, usage notes or labels, the first section of GERDI includes **contexts** of usage which we believe is an indispensable part of any good dictionary.

Although the illustrative material is not based on literary citations but on the vivid language and on the author's experience with the spoken language in USA, the contextualizations are brief and clear: *My younger brother has always been mother's fair-haired boy. Nothing was too good for him.* They have greater impact upon the "end-users".

The second part, i.e. **Index of English Expressions** covers 319 pages (pp. 547- 866) and is of a great use in finding the idioms by means of the key word. For example, the idiom mentioned earlier, *mother's fair-haired boy*, is recorded under the dictionary entry 'boy'. The idea of combining alphabetical order of idioms with indices of the idioms' keywords is not only original, but also welcomed as it enables faster and easier access to the dictionary entries.

As far as the frequency of verbs and nouns in idioms is concerned, the largest number of idiomatic expressions are with the following verbs and nouns: *come, get, go, give, catch, break, bring, do, call, draw, fall, have, hold, keep, make, put, run, strike, take; eye, life, time, care, cash, business, cat, chance, day, ear, end, ground, hand, heart.*

The **third part,** i.e. **Index of Romanian Expressions,** covering 374 pages (pp. 867 – 1241) includes key words of the Romanian equivalents corresponding to the English idioms presented in part 1. The fact is worthwhile mentioning that that this part should not be regarded as a Romanian- English dictionary of idioms in a proper sense as the Romanian translations are not always idioms. With this brief remark we touch upon an important theoretical issue: the term 'idiom' in English may be understood as an umbrella term for all possible fixed expressions (e.g. idiom, phrasal verb, saying), whereas in Romanian it is used in a more restricted sense. This may explain why the authors' definition of the notion of 'idiom' is a very general one: "a group of words whose overall meaning is completely different from the sum of the meanings of each word taken separately (p. 8).

This section also helps us realize the frequency of idiomatic expressions with certain verbs and nouns: *ajunge, ajuta, arunca, avea, bate, băga, crede, da, face, gândi, întoarce, înțelege, lăsa, lua, merge, spune, şti, vorbi; cap, ban, loc, ochi, mână, minte, bătaie, atenție, apă, coadă, cuvânt, Dumnezeu, fund, gură, lume, pas, picior, piele, punct, timp, suflet, treabă, vorbă, veste, vânt, zi..*

It would be interesting to compare the frequrncy of such expressions with the Englsih and Romanian verbs and nouns.

GERDI is written for people who have some background in the English language and also for English speakers who want to learn colloquial Romanian. The relatively non-technical language makes the book an excellent resource for students of English, translators, as well as language teachers keen on learning more idiomatic English.

We also consider this dictionary to be a special resource due to its grasping the subtle, sometimes hidden, meanings of the idioms included in that special type of intuition which may not be taught even at university level. In addition, everything in it is "fresh from the horse's mouth" (p. 10).

Săileanu and Poenaru's dictionary can be viewed as a remarkable achievement in the field of bilingual idiom dictionaries.

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ABSTRACTS

Carmen ANDREI, "Dunărea de Jos" University of Galați, Romania
Traduire les jeux de mots, entre défi, courage et (mal)adresse

The paper deals with a sensitive issue in translation studies: translating puns. Given the divergent opinions of scholars in linguistics, semantics, pragmatics, and literary studies who work *on* and *with* puns, the paper firstly aims at defining the term and presenting its main features, functions and typologies. Secondly, it raises questions with regard to pun (un)translatability, while giving a brief overview of several studies arguing in favour and/or against translating puns. Stress is laid on the arguments in favour of pun translation on condition that the translator manages to create *the same effect* in the target language. The concluding part of the paper proposes a translation into Romanian of *Caen*, the famous sketch of the French comedian Raymond Devos, and analyses the puns that could prevent a non-native spectator from understanding the text, providing solutions for their translation.
Key words: ambiguity, effect, homonymy, pun.

Ionela BATOG, "Dunărea de Jos" University of Galați, Romania
Using Technical Corpora in Translation

The rapid technological progress involves a strong demand of specialized texts in the field. Translators need a helpful hand to keep up with this rapid evolution. Corpus based research is an important branch of Translation Studies. Creating an electronic data base of English-Romanian, Romanian –English technical and specialised words, would be a useful tool for translators as well as for English learners. This project aims at laying the basis of a general corpora and specialized corpora data base which can allow users to exploit the available resources.
Key words: corpora, machine translation, technology, translation studies.

Khatuna BERIDZE, Shota Rustaveli University, Batumi, Adjara, Georgia
"Therefore, you, clown, abandon, - which is in the vulgar, leave" – Speech Variation in English-Georgian Translations

Social setting, change of social roles, shift of registers, speech variation and contextual meaning reflect social and situational variation of the language. The paper focuses on the analysis of compatibility of the translation norms between the above pair of languages. The characters of the SL texts make several shifts from formal to informal registers in the interactions. In the Georgian translations the effect of the formal/informal variation of the register and tone is transposed through maneuvering between singular and plural forms of the pronouns: თქვენ / *t'quen* / and შენ / *šen* / which the present study distinguishes as an extra grammatical category in Georgian for the reproduction of role-shifting. Comparative study of the Georgian-English and English-Georgian translated corpus examines various scenes of interactions, such as friendship scenes, confession of love, verbal duel, etc.
Key words: contextual meaning, registers, social roles, social setting, speech variation.

Ruxanda BONTILĂ, "Dunărea de Jos" University of Galați, Romania
On Exile as Ultimate Experience in Translation

Ethos and spirit—the individual's imprints since birth—can be undone at both great pain and loss. This explains why neither jokes nor poems easily lend themselves to translation; nor does the exile — although a being at the fringe of cultures and languages—easily accept transgression across geographies, histories, stories. His/her 'trial' of memory as atonement of loss is similar to the

translator's 'task' seen as an effort to turn abandonment (of the desire for a perfect translation) into pleasure (of translation as donation/duty/mission). In my contribution, I assimilate Paul Ricœur's (2004) paradox of the translation – equivalence without adequacy – to the exile's efforts to stay creatively sane within language.

Key words: bilingualism, épreuve de l'étranger, equivalence without adequacy, exile-writer, (inter)linguistic hospitality.

Valentina CIUMACENCO, The Free International University of Moldova, Republic of Moldova
The Meanings of the English Modal Verbs in Translation

Modality as a major exponent of interpersonal relations has been extensively studied. It is mostly studied in a highly individual centered view that individual speakers and their relations to one another are central, and social relations are built up through the linguistic interactions of speakers. In most cases, a modal verb expresses the speaker's or the author's attitude at the time of speaking. So, it is very necessary that we learn the meaning of the modal verbs in translation. This paper aims at explaining difficulties involved in the treatment of modals by presenting meaning-definitions through paraphrases which take underlying culture-based assumptions into account.

Key words: linguistic interactions, meaning, speaker attitude, translation.

Ana-Elena COSTANDACHE, "Dunărea de Jos" University of Galați, Romania
Synchronisme vs formes sans fond dans des traductions poétiques roumaines de la période de 1848

The proposed research sets out from the problems raised by the fictional transcriptions that the Romanian poets from the 1848 period have created as to assume the literary models of the west literature and as to synchronize them with the actual facts of the époque. Discovering the western world by reading and researching, influenced by the French romanticism and actively taking part in the cultural life of the country, but also in that from abroad, the 1848 writers have believed in their puissance to model the Romanian public, following the pattern of the Europeans, proposing new artistic and linguistic valences, therefore contributing to the enlightenment of the masses. If the transcriptions have succeeded in accurately conveying the French poets' ideas, or they simply materialized in plain replications, lacking originality, that is what we will try to solve in the article below.

Key-words: synchronism, literary translations, influence(s), literary models, culture.

Elena CROITORU, "Dunărea de Jos" University of Galați, Romania
Proverbs: Cultural and Linguistic Forms of Identity in Translation

Proverbs promote the inherited wisdom of a culture and appeal to shared knowledge and values, encoding old experience handed down from generation to generation. In addition proverbs represent the speaker's intervention into the situation by stating a judgement, giving some advice, suggestion, etc., or the speaker's evaluation of the situation correlating it with other people's experience. Consequently, when discussed from the perspective of translation, **proverbs** become cultural and linguistic forms of identity.

Key words: cultural identity, functions of proverbs, misleading synonymy, syntactic parallelism.

Daniel DEJICA, Polytechnic University of Timişoara, Romania
Approaching Cultural Relations for Translation Purposes

The paper starts from the hypothesis that one of the keys to felicitous text understanding, and implicitly translation, is represented by knowledge of various possible cultural relations embedded in the information universe of texts. A model for the identification and analysis of such holistic relations is presented and exemplified for translation purposes.

Key words: cultural relations, holistic analysis, source text analysis, translation process.

Gabriela DIMA, "Dunărea de Jos" University of Galați, Romania
Strategies Used in Translating Syntactic Irregularities in Shakespeare's The Twelfth Night

Once the translating process has been completed, an analysis of the procedures used by the translator in order to achieve equivalence will show that the syntactic architecture of the ST is left behind and has undergone relevant changes in rendering the original message. Transposition of verbal or adverbial groups, omission of *that* – complementizer, relative conjunctions or auxiliary *do* are rendered through interpolation of clauses, expansion of binary sentences, constituents shift and replacement meant to recreate the dramatic effect.
Key words: equivalence vs non-equivalence, naturalization, syntactic irregularity, translation strategy.

Irina-Ana DROBOT, Technical University of Civil Engineering Bucharest), Romania
Trying to Keep Faithful to the Original in the Romanian Translations of Virginia Woolf's "Mrs Dalloway", "The Years"

The aim of this paper is to show that, in an effort to keep faithful to the original text, translators make use of both preserving original meanings and adaptation as far as some cultural aspects are concerned. This is Wilhelm von Humboldt's view on what a good translation is. According to him, a good translation should also keep a certain 'foreign flavour to it' aside from decoding the original meaning of a text. The Romanian translations of Virginia Woolf's novels *Mrs Dalloway* and *The Years* will be examined in this paper.
Key words: creativity, fidelity, Mrs Dalloway, The Years, translation.

Anca GÂȚĂ, "Dunărea de Jos" University of Galați, Romania
Sur les vertus de l'exercice de traduction

This study discusses a possible approach to the translation exercise in foreign language teaching, focusing on the pedagogical potential provided by the source text. An example of approach is provided with respect to teaching French and translating reported speech fragments.
Key words: translation, translation exercise, reference to information source.

Vesna LAZOVIĆ, Faculty of Philosophy, Novi Sad, Serbia
Possible Criteria for the Criticism of Translation into English

In the era of globalization, when the need for almost instant translation is evident, there emerge more and more examples of inadequate and unacceptable translations into English in all the media, and hence the necessity for translation criticism arises. This paper points out possible categories and criteria when evaluating and/or criticizing translation into English, by illustrating the examples of translations from Serbian into English.

The aim of this paper is to help future translation critics determine translation quality, thoroughly analyzing whether and to what extent the original and the given translation correspond, by following the suggested criteria, which must encompass four levels, namely, lexical, grammatical, orthographic and discoursal along with the subcategories of each.
Key words: English, possible criteria, translation criticism, translation quality, Serbian.

Nadia Nicoleta MORĂRAŞU, Bacău University, Romania
Translation Strategies for English and Romanian Conventionalized Similes (2009)

Considering that conventionalized similes "allow little or no variation in form, encapsulate stereotyped aspects of experience and can be culture-specific" (Baker 1992: 63), we face several problems in the interpretation and translation of such patterns. After identifying different translation strategies for idiomatic expressions, we reach the conclusion that finding an expression of similar meaning and form in the target language is effective only when stereotyped and clichéd similes are treated paradigmatically; hence, we definitely need to consider the rhetorical effect of their contextual spread.

Key words: comparison pattern, conventionalized simile, idiomatic simile, phraseological expression, translation strategies

Mariana NEAGU, "Dunărea de Jos" University of Galați, Romania
Pun Translation or the Best of the Worst

Humorous discourse and verbal play, in general, intersects with the wider study of creativity in language. If we look at wordplay as "a form of layman's poetry" (Chiaro 1992: 123), we can understand why, not infrequently, humour is characterized by some extra difficulties (not encountered in translating straight referential prose) that compare with the difficulties faced in the translation of literary texts and especially poetry. Language-specific jokes, also called poetic jokes (Chiaro 1992: 87) present many of the same problems as poetry when they are translated. Like the punster, the poet has at his disposal a variety of options within the language which he can exploit to create a stylistic effect. As these options tend to be typical only of the source language, it follows that poetry and puns tend to encounter similar difficulties when an attempt is made at translation. Some jokes are worth comparing to poetry in terms of the density of translation obstacles to be overcome and, whether easy or difficult to translate, like poetry, they are not exactly mirrored in their translated form.
Key words: equivalence of effect, lexical ambiguity, pun untranslatability, wordplay.

Elena NIKOLAJOVÁ KUPFERSCHMIDTOVÁ, Commenius University, *Slovakia*
Specific Features of Translation Process of the European Union Documents

Since 1993 when the Association and Stabilisation Agreement was signed and after accession to the European Union in 2004, the translation process from and to Slovak started, writing its history. The process itself has got some specific features closely related to the life of European Union. The translator finds these matters connected with translation within European Union somewhat hazy, but at the same time they provide gradually increasing knowledge and understanding of this highly complex subject through creation of interactive terminology databases.
Key words: EU documents, language, linguistics, translation.

Ecaterina PĂTRAŞCU, Spiru Haret University, Bucharest, Romania
Non Serviam: Refusal of Translating Cultures in Kiran Desai's The Inheritance of Loss

Kiran Desai's novel, *The Inheritance of Loss*, brings forth an atypical migrant portrait, that of Biju who, confronted with the classical scenario of migration, refuses to comply with it. His American experience ends with the heretic Non Serviam and thus his return to India, his native land. The article deals with the trajectory of his defying what a typical migrant would have blindly followed: his reasons for not accepting the route to a new and borrowed identity as well as the identity consequences of "the route not taken."
Key words: ethics, identity, immigrant, politics, postcolonialism.

Anca-Mariana PEGULESCU, University of Craiova, Romania
Interpretation and Translation of Fairy-Tales

Starting from the acknowledged truth that any text is a written discourse, I intend to analyse the speaker's intention, when addressing the interlocutor. The speaker is the author himself or may be another character. In a fairy-tale we can refer to the interpretation as a scientific approach of the text. The context independence vs the context dependence appears when passing from the original text T1 to the translated text T2. The content must remain the same, even if the expression may change.
Key words: fairy-tale, interpretation, pragmatics, semantics, translation.

Ioan-Lucian POPA, University of Bacău, Romania
Technical Translation: the State of the Art

Technical translation has undeservedly been neglected by the theorists and practitioners of

translation. All too often, it has been regarded as a basic type of translation and the interest has been limited to terminological issues. Technological progress has resulted in large amounts of specialized texts and it has become all too obvious that the way in which information is conveyed from the source language into the target language and the accuracy of the process deserve much more attention.

Our paper aims at giving a condensed and comprehensive account of the state of the art of technical translation along with exposing the misconceptions about it, highlighting the promising perspectives it offers for theoretical investigation, and revealing its major economic impact.
Key words: specialized texts, technical translation, translation accuracy.

Floriana POPESCU, "Dunărea de Jos" University of Galați, Romania
Translating English Mathematical Eponyms

Within a research study devised to produce a comprehensive approach to the use and translation of English eponyms into Romanian, several varieties of English for specific purposes have been explored. Eponyms, as a productive word-creating resource, may generate difficulties in the translation process, when Romanian is the target language.

Difficulties originate in the fact that eponyms are created instantly, as results of contributions belonging to great personalities, famous in the Anglo-American world, but may be less known to Romanian translators. The degree of eponym recentness also results in their not being included even in the latest and updated versions of general or encyclopedic dictionaries. As a consequence, translators need either to rely on monolingual specialized dictionaries or to spend long hours trying to solve the enigma created by personal nouns attached as determiners to laws, lemmas, approximations, coefficients, formulae, procedures, etc.

The present approach will discuss the translation techniques to be resorted to in emergency situations. It will critically discuss attitudes of the English and Romanian mathematical lexicographers, as they are actually reflected by dictionary structure and entries.
Key words: terminology, specialized dictionaries, translation techniques.

Michaela PRAISLER, "Dunărea de Jos" University of Galați, Romania
Romania's Past on Film. The Challenges of Subtitling

In Romanian history, the darkest corners remain those in which communism crept in unawares and, slowly but surely, grew hideously. *Nuntă mută [Dumb Wedding],* the film directed by Horațiu Mălăele and released in 2008, captures one such moment with its impact on individual lives. Its tragic-comic story is one of the breaking of the Romanian spirit and traditions, of the destruction of the myths of community, family and home. Subtitling the film for the benefit of foreign viewers interested in the metamorphosis of Romanianness has proved a challenging task, especially since many of the scenes, in their unreal reality, speaking boldly of faults we as a people are to blame for, deliberately take the Romanians themselves by surprise.
Key words: film, history, representation, Romanianness, subtitling.

Daniela ŞORCARU, "Dunărea de Jos" University of Galați, Romania
Unfaithful Translators and Translation Infidelity

When translating a text, especially a literary work, a translator requires broader background knowledge. He cannot depend on the text and the dictionary alone. The cultural background that contributes to the creation of the text must be studied before working on the translation itself. A careless decision in choosing equivalent expressions to be used in the target text may cause various problems, such as the loss, gain and /or gap of meaning.

Key words: semantic gap/gain/loss, source/target language culture, translation infidelity, unfaithful translators.

Angelica VÂLCU, "Dunărea de Jos" University of Galați, Romania
Referentials on Competences in Professional Translations

Any professional activity depends on well determined social, economic, legal context which is rather restrictive and this is why professionals are expected to have a behaviour influenced by his/her specific domain of activity.

The present paper enlarges on the importance of intercultural competence in the process of translating specialized texts. The intercultural component in communication is essential to efficient professional exchanges, so much the more that this competence is not referred to only in relation to Professional French, but also in relation to French as a Foreign Language. In the practice of translating professional texts, linguistic competence combines with professional competence.
Key words: intercultural competence, Professional French, competence referential, professional translation.

Ioana Raluca VIȘAN, Constanța Maritime University, Romania and Elena CROITORU, "Dunărea de Jos" University of Galați, Romania
Verbal Collocations in Maritime Language Translation

In spite of the large literature dealing with maritime language, the linguistic features of this type of discourse have not been systematically studied. Therefore, the frequent use of collocations represents on one hand, the linguistic characteristics of maritime language and, on the other hand, a challenge for the researchers in the field. In the acquisition and translation of this type of language, collocations are of paramount importance since these combinations of words pose great difficulties for non-native speakers and hence, for translators. The aim of this paper is to analyze and translate different types of verbal collocations that frequently occur in Maritime English, also allowing for the translation strategies. In our approach, attention will be focused on the verbal collocations that prevail in the area of handling, maintenance and assistance of ships.
Key-words: maritime discourse, translating verbal collocations, translation strategies.

Titela VÎLCEANU, University of Craiova, Romania
Prospectivity and Retrospectivity as Polarity Items in Translation

Translation implies sensitivity to linguistic and cultural contexts, which determines the strategic positioning of the translator. Traditionally, this strategic choice is reduced to the dichotomy *author-centred translation* (retrospectivity) *vs. readership-oriented translation* (prospectivity). More recent approaches promote the translator's *divided loyalties,* i.e. the translator's positioning and repositioning while the translation is unfolding. Admittedly, prospectivity and retrospectivity seem not to be mutually exclusive. Nevertheless, at the global level of the text, one of the strategies prevails – prospectivity and retrospectivity may be considered polarity items in translation in spite of the occurrence of reversed polarity.
Key words: ecological validity, operational equivalence, prospectivity, retrospectivity.

George VOLCEANOV, "Spiru Haret" University, Bucharest, Romania
Translation between Pretension and 'Innovation': On Ioana Ieronim's Translation of Shakespeare's The Tempest

This paper is a sequel to last year's article, in which I discussed a few aspects of my new Romanian version of *The Tempest*, the first play to be issued by Editura Art in its forthcoming Shakespeare series. This year I will examine Ioana Ieronim's strategies, her outspoken convictions underlying these strategies, the way in which, and the extent to which, she fulfils her readers' expectations. I will assess the faithfulness of her recent version to the original text and / or the translator's acts of betrayal, illustrating it / them with several examples regarding prosody, vocabulary, style, denotation and connotation, etc. As every new translation is inevitably related to the history of previous translations, in a gesture of either acceptance or rejection of earlier texts, I will also tackle the translator's moral principles, mirrored by her unacknowledged attitude toward her precursors (actually, toward Leon Levitchi's influential version, which *has been* the canonical translation of *The Tempest* in Romanian for

the past fifty years) – an attitude ranging from complete disrespect to previous translations to subtle ways of plagiarizing her illustrious precursor. And, insofar as Shakespeare himself has come to be considered a commodity in the supply side of culture (cf. Michael Bristol *et al.*), I am also intent on evaluating the short-term and the long-term impact of this translation in the Romanian book-market and theatre as well as in the Romanian academe.

Key words: innovation, pretension, Shakespeare, *The Tempest*, translation.

RESUMÉS

Carmen ANDREI, "Dunărea de Jos" University of Galați, Romania
Traduire les jeux de mots, entre défi, courage et (mal)adresse

Cette étude traite d'un problème susceptible dans le domaine des études de traduction: la traduction des jeux de mots. Etant donné les opinions diverses et divergentes des savants en linguistique, sémantique, pragmatique, ou bien, études littéraires qui travaillent *sur* et *avec* jeux de mots, l'étude se propose tout d'abord une définition du terme, suivie par l'énumération de ses caractéristiques, fonctions et typologies principales. Secondairement, l'étude pose des questions concernant les jeux de mots et surtout leur (in)traductibilité, tout en accomplissant une courte présentation de plusieurs études qui soutiennent une réaction pour/ou contre la traduction des jeux de mots. On met l'accent sur les arguments favorables à la traduction des jeux de mots à condition que le traducteur arrive à créer *le même effet* dans la langue cible. La section concluante de l'étude avance une traduction du *Caen* au roumain, le célèbre sketch du comédien français Raymond Devos, et analyse les jeux de mots qui puissent dévier le spectateur non natif de la compréhension du texte, proposant aussi une solution pour leur traduction.
Mots clés : ambiguïté, effet, homonymie, jeu de mots.

Ionela BATOG, "Dunărea de Jos" University of Galați, Romania
Using Technical Corpora in Translation

Le progrès technologique rapide présuppose une demande accrue de textes spécialisés dans le domaine. Les traducteurs ont besoin d'aide pour pouvoir être au courant avec la rapide évolution d'information qu'on se confronte avec. La recherche appuyée sur des corpus est une branche importante des Etudes de Traduction. La création d'une base de dates électroniques, bilingue, des mots techniques et spécialisés anglais - roumain et roumain - anglais, serait bien un instrument utile pour les traducteurs et les apprenants d'anglais aussi. Cette communication se propose d'avancer un fondement initial d'une base de dates constituée d'un corpus général aussi que d'un corpus spécialisé ; décidément, cette base de dates viendrait à l'aide des utilisateurs pour explorer les ressources disponibles.
Mots clés : corpus, machine à traduire, technologie, études de traduction.

Khatuna BERIDZE, Shota Rustaveli University, Batumi, Adjara, Georgia
"Therefore, you, clown, abandon, - which is in the vulgar, leave" – Speech Variation in English-Georgian Translations

L'espace social, le changement des rôles sociaux, le changement des registres linguistiques, les variations du discours et l'intentionnalité contextuelle reflètent une variation sociale et situationnelle de la langue. Cette étude s'appuie sur l'analyse de la compatibilité des normes de la traduction entre le géorgien et l'anglais. Pendant les interactions, les caractéristiques des textes de la langue source incitent plusieurs mutations de registre comme, par exemple, du formel à l'informel. Dans les traductions géorgiennes, la conséquence de la variation du registre formel/informel et du style est transposée par des permutations entre les formes pronominales du singulier et du pluriel თქვენ/ *t'quen /* and შენ / *šen /* que, pour la représentation des changements des rôles au géorgien, cette communication différencie comme une catégorie extra grammaticale. Une étude comparative des corpus traduits du géorgien à l'anglais et de l'anglais au géorgien examinent plusieurs modèles d'interaction, comme celui de l'amitié, de l'amour avoué, ou du duel verbal, etc.
Mots clés: intentionnalité contextuelle, registres, rôles sociaux, espace social, variation du discours.

Ruxanda BONTILĂ, "Dunărea de Jos" University of Galați, Romania
On Exile as Ultimate Experience in Translation

L'ethos et l'esprit – les empreintes de l'individu depuis sa naissance – peuvent être péniblement convertis et au prix d'une perte terrible. Cela pourrait bien expliquer pourquoi ni plaisanteries ni poèmes ne se prêtent à être traduits; de la sorte, ni l'exile – quoiqu'un être à la frontière des cultures et des langues – n'admet de transgresser géographies, histoires ou souvenirs. *Son* « essai » de se souvenir ou bien *sa* « tentative » de se rappeler - compensations évidentes de la perte – sont semblables au « devoir » du traducteur vu comme un effort de convertir l'abandon (de l'appétence pour la traduction parfaite) dans le plaisir (de la traduction comme donation/devoir/mission). Dans mon article, j'assimile le paradoxe de traduction de Paul Ricoeur (2004) – équivalence sans adéquation – aux efforts de l'exile de garder sa créativité saine dans la langue.
Mots clés : bilingualité, épreuve de l'étranger, équivalence sans adéquation, exil-écrivain, hospitalité (inter)linguistique.

Valentina CIUMACENCO, The Free International University of Moldova, Republic of Moldova
The Meanings of the English Modal Verbs in Translation

La modalité vue comme un important exposant des relations interpersonnelles a été longuement étudiée. On l'étudie surtout dans le cadre d'une vue hautement centrée sur l'individu et selon laquelle les locuteurs individuels et leurs relations envers les autres sont essentielles; aussi les relations sociales sont-elles construites par l'intermediare des interactions linguistiques des locuteurs. Dans la plupart des cas, un verbe modal exprime l'attitude du locuteur ou bien l'attitude de l'auteur au moment ou l'on parle. Ainsi devient-il nécessaire qu'on apprenne la signification des verbes modaux dans une traduction. Cet article se propose d'expliciter les difficultés éprouvées par la manière dont on traite les verbes modaux dans le procès de traduction tout en dévoilant plusieurs définitions de la *signification* à l'aide des paraphrases qui observent aussi des suppositions culturelles indispensables.
Mots clés : interactions linguistiques, signification, attitude du locuteur, traduction.

Ana-Elena COSTANDACHE, "Dunărea de Jos" University of Galați, Romania
Synchronisme vs formes sans fond dans des traductions poétiques roumaines de la période de 1848

Dès son début, cette étude s'engage dans une recherche des difficultés suscités par les transcriptions fictionnelles que les poètes roumains de 1848 ont créés pour assumer les modèles littéraires de la littérature de l'ouest et pour les synchroniser avec les faits existants à cette époque-là. Tout en découvrant le monde de l'ouest par le biais des lectures et des études, les écrivains de 1848 – influencés par le romantisme français et entrepris dans la vie culturelle nationale ou étrangère – croyaient dans le pouvoir de modeler les audiences roumaines selon l'étalon européen et proposaient de nouvelles valeurs artistiques et linguistiques, concourrant ainsi à l'illuminisme des masses. Si les transcriptions ont réussi à transmettre correctement les idées des poètes français ou s'ils ont simplement rendu des répliquas ordinaires, c'est ce qu'on essaie de résoudre dans le présent article.
Mots clés : synchronisme, traductions littéraires, influence(s), modèles littéraires, culture.

Elena CROITORU, "Dunărea de Jos" University of Galați, Romania
Proverbs: Cultural and Linguistic Forms of Identity in Translation

Les proverbes promeuvent la sagesse héritée d'une culture et font appel à des idées et des valeurs communes, tout en encodant des pratiques anciennes transmises d'une génération à l'autre. Davantage, les proverbes représentent l'intervention du locuteur dans une situation donnée tout en formulant un jugement, donnant des conseilles, faisant des suggestions, etc., ou bien l'évaluation du locuteur envers une situation en la corrélant avec l'expérience d'autres personnes. En conséquence, vus du point de vue de la traduction, les proverbes deviennent des formes culturelles et linguistiques d'identité.
Mots clés: identité culturelle, fonctions des proverbes, synonymie fausse, parallélisme syntactique.

Daniel DEJICA, Polytechnic University of Timişoara, Romania
Approaching Cultural Relations for Translation Purposes

Cet article commence par l'hypothèse qu'une des clefs pour une compréhension chanceuse d'un texte, et donc, implicitement d'une traduction, soit représentée par l'expérience de plusieurs relations culturelles possibles comprises dans l'univers informationnel des textes. Un modèle pour l'identification et l'analyse de telles relations holistiques est dévoilé en vue de la traduction.
Mots clés: relations culturelles, analyse holistique, analyse du texte source, procès de traduction.

Gabriela DIMA, "Dunărea de Jos" University of Galați, Romania
Strategies Used in Translating Syntactic Irregularities in Shakespeare's The Twelfth Night

Une fois le procès de traduction fini, une analyse des procèdes employés par le traducteur pour arriver à l'équivalence montrera que l'architecture syntactique du texte source est abandonnée et endure quelques changements typiques pour transmettre le message original. La transposition des groupes verbaux et adverbiaux, l'omission de *that* – complémentaire, des conjonctions relatives ou l'auxiliaire *do,* tous sont rendus par l'interpolation des propositions, l'expansion des phrases binaires, la mutation et la permutation des constituants afin de créer l'effet poignant.
Mots clés : équivalence vs non équivalence, naturalisation, irrégularité syntactique, stratégie de traduction.

Irina-Ana DROBOT, Technical University of Civil Engineering Bucharest), Romania
Trying to Keep Faithful to the Original in the Romanian Translations of Virginia Woolf's "Mrs Dalloway", "The Years"

Le but de cet article est de montrer que, à cause de leurs efforts de rester fidèles au texte original, les traducteurs gardent et adaptent l'intentionnalité culturelle d'un texte. Telle est l'opinion de Wilhelm von Humboldt concernant une bonne traduction. Selon lui, une bonne traduction devrait aussi garder quelque « saveur étrangère » en même temps que décoder le sens d'un texte. Les traductions roumaines des romans de Virginia Woolf, *Mrs Dalloway* et *The Years*, seront examinées dans cette étude.
Mots clés : créativité, fidélité, *Mrs Dalloway*, *The Years*, traduction.

Anca GÂȚĂ, "Dunărea de Jos" University of Galați, Romania
Sur les vertus de l'exercice de traduction

Ma communication concerne le français langue étrangère, enseigné en milieu académique aux étudiants en licence Lettres et Langues modernes appliquées et en master professionnel de traduction. Cette étude vise la pratique de la langue à travers des exercices de traduction. Une attention particulière est donnée aux équivalences et correspondances entre les langues dans le domaine des expressions à valeur évidentielle (ou médiative) permettant au locuteur de faire référence à la source de l'information intégrée au contenu propositionnel de son énoncé.
Mots clés : expressions à valeur évidentielle (ou médiative), référence à la source de l'information, techniques de développement des compétences linguistiques, traduction, traduction comme exercice.

Vesna LAZOVIĆ, Faculty of Philosophy, Novi Sad, Serbia
Possible Criteria for the Criticism of Translation into English

Dans l'ère de globalisation, quand on sent le besoin d'une traduction à peu près instante, on se confronte de plus en plus souvent avec des exemples de traductions inadéquates et inacceptables à l'anglais et dans tous les médias, d'où résulte la nécessité d'une critique de la traduction. Cette communication démarque quelques catégories et critères possibles dans l'évaluation et/ou l'analyse des traductions en anglais, tout en faisant recours à des exemples de traduction du serbe à l'anglais. Le but de cette étude est donc d'aider les futurs chercheurs dans le domaine de traduction à déterminer la qualité des traductions, tout en analysant rigoureusement si ou en quelle mesure le texte originel et la traduction donnée correspondent, et en suivant les critères suggérés qui doivent

comporter quatre niveaux: lexical, grammatical, orthographique et discursif, les sous-catégories de chaque niveau z comprises.
Mots clés: l'anglais, critère possible, critique de la traduction, qualité de la traduction, le serbe

Nadia Nicoleta MORĂRAŞU, Bacău University, Romania
Translation Strategies for English and Romanian Conventionalized Similes (2009)

Si on considère que les comparaisons conventionnalistes « permettent peu ou nulle variation de la forme, comportent des aspects stéréotypés d'expérience et peuvent être culturellement - spécifique » (Baker 1992: 63), on se confronte avec plusieurs problèmes dans l'interprétation et la traduction de tels échantillons. A la suite de l'identification des plusieurs stratégies de traduction des locutions idiomatiques, on conclut que trouver une locution similaire en intentionnalité et forme dans la langue cible devient effective strictement au moment où les comparaisons stéréotypés et les clichés sont considérés paradigmatiquement ; ainsi doit-on clairement considérer l'effet rhétorique de leurs accroissement contextuel.
Mots clés : échantillon de comparaison, comparaisons conventionnalistes, comparaison idiomatique, locution phraséologique, stratégies de traduction

Mariana NEAGU, "Dunărea de Jos" University of Galaţi, Romania
Pun Translation or the Best of the Worst

Le discours humoristique et les jeux de mots, en général, s'entrecroisent avec le plus compréhensif domaine de recherche de la créativité de la langue. Si on considère un jeux de mots comme « une forme de poésie laïque » (dans l'originel : *a form of layman's poetry*) (Chiaro 1992: 123), on peut facilement comprendre pourquoi, à peu près constamment, l'humour est caractérisé par quelques difficultés supplémentaires (pas rencontrées dans la traduction de la prose référentielle) semblables aux difficultés aperçues dans la traduction des textes littéraires, et surtout de la poésie. Les plaisanteries qui appartiennent à une certaine langue, dénommées comme des plaisanteries poétiques (Chiaro 1992: 87) comportent de nombreuses difficultés de traduction, tout pareillement à la poésie. Comme le créateur des jeux de mots, le poète détient une variété d'options qui existent dans la langue et qu'il peut exploiter pour arriver à un effet stylistique. Vu que ces choix ont la tendance d'être spécifiques seulement dans la langue source, il résulte que la poésie et les jeux de mots manifestent les mêmes difficultés dans le procès de traduction. Quelques blagues valent à être appréciées comme poésie quant à la compacité des problèmes de traduction qui se dressent, et tantôt facilement tantôt difficilement à traduire, les jeux de mots – aussi comme la poésie – sont peu rappelés dans la forme traduite.
Mots clés: équivalence d'effet, ambiguïté lexicale, intraductibilité des jeux de mots, jeux de mots.

Elena NIKOLAJOVÁ KUPFERSCHMIDTOVÁ, Commenius University, *Slovakia*
Specific Features of Translation Process of the European Union Documents

Depuis 1993 quand on a signé l'Accord d'Association et Stabilisation et suivant l'accession à l'Union Européenne en 2004, le procès de traduction du et en slovaque a été commencé, marquant le début de son histoire. Le processus même a acquis quelques traits caractéristiques étroitement liés à la vie de l'Union Européenne. Le traducteur trouve que ces problèmes liés à la traduction dans le cadre de l'Union Européenne soient un peu confus, mais, simultanément, par le biais de bases dates terminologiques et interactives, ils partagent progressivement de leurs propre expérience et compréhension de ce sujet compliqué.
Mots clés: documents EU, langage, linguistique, traduction.

Ecaterina PĂTRAŞCU, "Spiru Haret" University, Bucharest, Romania
Non Serviam: Refusal of Translating Cultures in Kiran Desai's The Inheritance of Loss

Le roman de Kiran Desai, *The Inheritance of Loss*, promeut un portrait migrant atypique, celui de Biju qui, confronté au scénario classique de la migration, refuse de s'y conformer. Son expérience américaine finit avec l'hérétique Non Serviam et, subséquemment, avec son retour aux l'Indes, son

pays natal. Cette communication suit le trajet de sa défiance pour tout ce qu'un migrant typique aurait aveuglement suit : ses raisons pour ne pas accepter le chemin vers une identité toute neuve et empruntée aussi que les conséquences de son identité « de la route décampée».

Mots clés : éthique, identité, immigrant, politique, postcolonialism.

Anca-Mariana PEGULESCU, University of Craiova, Romania
Interpretation and Translation of Fairy-Tales

A partir de la vérité universellement acceptée que tout texte soit un discours écrit, mon intention est d'analyser l'intention du locuteur au moment où il s'adresse à son interlocuteur. Le locuteur est l'auteur même ou, il pourrait bien être un autre personnage. Dans un conte de fée on fait appel à l'interprétation vue comme une lecture scientifique du texte. L'indépendance du contexte vs la dépendance du contexte apparaît quand on arrive du texte original T1 au texte traduit T2. Le contenu doit rester identique, même si la locution peut changer.

Mots clés: conte de fée, interprétation, pragmatique, sémantique, traduction.

Ioan-Lucian POPA, University of Bacău, Romania
Technical Translation: the State of the Art

Les traductions techniques ont injustement été négligées par les théoriciens et praticiens de la traduction. Le plus souvent on prend la traduction technique pour un type principal de traduction autant que les intérêts soient réduits à des questions terminologiques. Le progrès technologique a généré un volume incommensurable de textes spécialisés et il est devenu plus qu'évident que la manière dont on transmet l'information d'une langue source à une langue cible aussi que l'exactitude du procès mérite plus d'attention. Cette étude se propose d'offrir une version réduite et compréhensive de la maîtrise des traductions techniques et de dévoiler les conceptions erronées quant à ces traductions, tout en marquant les perspectives engageantes qu'elles offrent pour la recherche théorétique et en dévoilant son haut impact économique.

Mots clés : textes spécialisés, traduction technique, véracité de la traduction.

Floriana POPESCU, "Dunărea de Jos" University of Galați, Romania
Translating English Mathematical Eponyms

Dans une recherche conçue pour fournir une approche compréhensive de l'emploi et la traduction des éponymes anglaises dans le roumain, plusieurs variétés de l'anglais pour des raisons spécifiques ont été explorées. Les éponymes, comme une source productive - génératrice de mots, peuvent engendrer des difficultés dans le procès de traduction, quand le roumain est la langue cible. Les difficultés apparaissent du fait que les éponymes sont créés instamment, à cause des contributions des personnalités célèbres, réputées dans le monde anglo - américain, bien qu'ils soient peu connus aux traducteurs roumains. Le fait que les éponymes sont relativement récents résulte qu'ils ne soient pas inclus même pas dans les dernières versions des dictionnaires généraux ou encyclopédiques. Par conséquent, les traducteurs doivent s'appuyer sur des dictionnaires spécialisés monolingues ou bien passer longtemps en essayant de résoudre l'énigme créé par les noms personnels – déterminant des lois, des lemmas, des approximations, des coefficients, des formules, des procédures, etc. Cette communication se propose d'observer les techniques de traduction auxquelles on fait appel pendant des cas d'urgence. Aussi va-t-on discuter les attitudes des lexicographes anglais et roumains telles que reflétées par la structure et les entrées des dictionnaires.

Mots clés: terminologie, dictionnaires spécialisés, traduction technique.

Michaela PRAISLER, "Dunărea de Jos" University of Galați, Romania
Romania's Past on Film. The Challenges of Subtitling

Dans l'histoire roumaine, les plus obscurs coins restent ceux où le communisme s'est insinué tout subtilement mais sûrement, en grossissant hideusement. *Nuntă mută [Mariage muet] (Dumb Wedding* dans l'original), le film dirigé par Horațiu Mălăele et sorti en 2008, saisit un tel moment avec son impacte sur les vies des individus. Son histoire tragi-comique est celle de l'effondrement de l'esprit

roumain et des traditions, de la destruction des mythes de la communauté, de la famille et du foyer. Le sous-titrage de la pellicule pour les spectateurs étrangers suivant la métamorphose de l'esprit roumain a été un devoir provocateur, surtout parce que, débordant d'une irréelle réalité et tout en exposant audacieusement les fautes et défauts dont nous comme peuple sommes coupables, plusieurs scènes prennent les Roumains mêmes par surprise.

Mots clés : film, histoire, représentation, esprit roumain, sous-titrage.

Daniela ŞORCARU, "Dunărea de Jos" University of Galaţi, Romania
Unfaithful Translators and Translation Infidelity

Lorsqu'on traduit un texte, notamment une œuvre littéraire, il exige que le traducteur ait une expérience et qu'il possède des connaissances étendues. Il est impossible que le traducteur ait recours seulement au texte et au dictionnaire. Le contexte cultural qui contribue à la création d'un texte doit être étudié avant qu'on ne travaille sur la traduction même. Une décision inconsidérée pour le choix des locutions équivalentes à être employées dans le texte cible peut bien causer des problèmes tels la perte, le gain et/ ou la détérioration de sens.

Mots clés: détérioration/ gain/ perte sémantique**,** langue/ culture source/ cible, infidélité de la traduction, traducteurs infidèles

Angelica VÂLCU, "Dunărea de Jos" University of Galaţi, Romania
Les référentiels de compétences dans la traduction professionnelle

Toute activité professionnelle obéit à un cadre social, économique, juridique, précis et assez contraignant et c'est pourquoi on attend d'un professionnel un comportement déterminé par son domaine d'activité.

Notre communication porte sur l'importance de la compétence interculturelle dans l'activité de traduction des textes professionnels. La composante interculturelle de la compétence de communication est indispensable à l'efficacité des échanges professionnels d'autant plus que cet aspect concerne non seulement le Français Langue Professionnelle (FLP) mais aussi le Français Langue Etrangère (FLE). Dans la pratique de la traduction des textes professionnels la formation linguistique rejoint la formation professionnelle dans son ensemble.

Mots clés : compétence interculturelle, Français Langue Professionnelle, référentiel de compétence, traduction professionnelle.

Ioana Raluca VIŞAN, Constanţa Maritime University, Romania and
Elena CROITORU, "Dunărea de Jos" University of Galaţi, Romania
Verbal Collocations in Maritime Language Translation

En dépit du volume extensif de textes maritimes, les traits linguistiques de ce type de discours n'ont pas été systémiquement étudiés. Par conséquent, l'emploi fréquent des collocations représente, d'une part, les caractéristiques du langage maritime, et, de l'autre, un défi pour les chercheurs. Dans l'acquisition et la traduction de ce type de langage, les collocations ont une importance fondamentale car ces combinaisons des mots posent de sérieux problèmes pour les locuteurs non natifs et de là pour les traducteurs. Cette étude se propose d'analyser et de traduire de différents types de collocations verbales qui sont couramment employées dans l'anglais maritime, tout en admettant des stratégies de traduction. Un intérêt particulier est manifesté envers les collocations verbales qui prévalent dans le traitement, la maintenance, et l'assistance des navires.

Mots-clés: discours maritime, traduire collocations verbales, stratégies de traduction.

Titela VÎLCEANU, University of Craiova, Romania
Prospectivity and Retrospectivity as Polarity Items in Translation

Une traduction présuppose toujours une certaine réceptivité envers les contextes linguistiques et culturels, ce qui détermine l'emplacement stratégique du traducteur. Traditionnellement, ce choix est réduit à la dichotomie *traduction centrée sur le traducteur* (rétrospective) vs *traduction centrée sur le*

lecteur (prospective). Des articles plus récents encouragent que le traducteur soit tiraillé entre deux camps, c'est-à-dire, qu'il se pose constamment des questionnes et propose de nouvelles solutions lorsque la traduction se déroule. A vrai dire, la prospective et la rétrospective n'apparaissent pas s'exclure l'une l'autre. Néanmoins, au niveau global du texte, une des deux stratégies prévaut – la prospective et la rétrospective peuvent être prises pour éléments de polarité quoiqu'il y ait déjà une polarité inversée.

Mots clés : validité écologique, équivalence opérationnelle, prospective, rétrospective

George VOLCEANOV, "Spiru Haret" University, Bucharest, Romania
Translation between Pretension and 'Innovation': On Ioana Ieronim's Translation of Shakespeare's The Tempest

Cette communication vient à la suite de mon article de l'année passée où je discutais quelques aspects concernant ma plus récente version roumaine de *The Tempest*, la première pièce de théâtre à être publiée par Editura Art dans les prochaines séries de Shakespeare. Cette année-ci je vais analyser les stratégies d'Ioana Ieronim, ses convictions véhémentes, aussi que la manière dont et la mesure en quelle Ioana Ieronim, le traducteur, accomplit les expectations de ses lecteurs. Je vais évaluer la fidélité de sa plus récente traduction du texte original aussi que/ ou les actes de trahison commis par le traducteur, tout en soutenant mes arguments avec plusieurs exemples de prosodie, vocabulaire, style, dénotation, connotation, etc. Vu que chaque nouvelle traduction est liée à l'histoire des traductions précédentes, dans un geste soit d'acceptation soit de rejet des textes antérieurs, je vais aussi rapprocher les principes moraux du traducteur, représentés par leur non - avouée attitude envers leurs précurseurs (en réalité, envers l'influente version de Leon Levițchi qui *a été* la traduction canonique de *The Tempest* en roumain pendant les cinquante dernières années) – une attitude changeante démontrant un manque total de respect pour les traductions précédentes jusqu'au subtile plagiaire de son précurseur. Et, autant qu'on est arrivé a considérer Shakespeare lui – même comme un produit culturel vendable (cf. Michael Bristol *et al*), j'ai aussi l'intention d'évaluer l'impact de cette traduction, à court et à long terme, sur le marché des bouquin, dans le théâtre aussi que dans le monde académique roumain.

Mots clés : innovation, prétention, Shakespeare, *The Tempest*, traduction.