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**TRANSLATION STUDIES.
RETROSPECTIVE AND PROSPECTIVE VIEWS**

Proceedings of the 5th Conference

Translation Studies: Retrospective and Prospective Views

(9th volume)

8-10 October 2010

“Dunarea de Jos” University of Galati, ROMANIA

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Editors

Elena **CROITORU**
Floriana **POPESCU**
Steluța **STAN**

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This issue includes a selection of the papers presented at the International Conference

Translation Studies: Retrospective and Prospective Views

8-10 October 2010

“Dunarea de Jos” University of Galati, ROMANIA

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EDITOR'S NOTE

The ninth issue of the review of *Translation Studies: Retrospective and Prospective Views* is published annually as a sequel to the 5th edition of the international conference with the same name, which took place between 8 and 10 October, 2010. As early as its first edition the conference has been so devised as to meet the requirements of both the Romanian higher education system and of its academics. Thus, the major purpose of the conference is that of providing opportunities for disseminating individual or group research results as well as for exchanging ideas and opinions on the relevance and the importance of theoretical and practical aspects of (field-related) translation studies.

Through its five editions, the conference framework has preserved the initially stated specific demands, i.e., (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 and (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. As time has passed by, the conference format has been so updated as to allow for the popularization of the new contributions in the field of Translation Studies and to pave the way for both the building of professional relationships which could result in international research projects highlighting both the corresponding and the contrasting elements in matters of translation studies.

This review actually reflects the conference format and objectives, and publishes in its three annual issues the peer reviewed contributions of the conference participants. Submitted papers have always been considered for publication after being peer reviewed, even if their authors were not among the conference participants.

The third issue each year presents the contributions in the field of translation studies, tackling both topics with a certain degree of generality as well as aspects of obvious specificity. The issue ends with a section of paper abstracts or resumes.

The editors are grateful to 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, "Dunarea de Jos" University of Galati, for their steady support and dedication during 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.

Elena CROITORU

Floriana POPESCU

Steluța STAN

TRANSLATING CULTURE-BOUND EXPRESSIONS¹

Translation involves the transposition of ideas expressed in a language by one social group into the appropriate expression of another group and entails a process of cultural de-coding, re-coding and en-coding. The conversion from one linguistic and cultural context to another also implies a lot of shifts or changes. Since the contact between cultures is increasing, multicultural considerations are all the more emphasized. Thus, the question may arise: Do any of these changes influence translators when trying to comprehend a text before translating it? Most importantly, the cultural aspect of the text needs to be taken into consideration, especially in the case of culture-specific elements. Therefore, the process of transfer should assign equivalent features with regard to the target culture in order to make sure that the target reader relies on the translation. In this respect, multiculturalism plays a distinct role due to its impact on almost all nations all over the world. Moreover, as technology develops and grows chaotically, nations and their cultures have begun a unifying process with an arbitrary result. Margins are becoming effaced, differences are being lost. As translators we are faced with an alien culture that needs its message conveyed in a more familiar way. That culture expresses its peculiarities in a way that is *culture-bound*: culture-specific words, proverbs and idiomatic expressions whose origin and use are uniquely bound to the culture in question. As a consequence, we are called upon to do a cross-cultural translation whose success will depend on our understanding of the culture we are working with. Thus, such questions as the following one may also arise: Is it our task to focus primarily on the source culture or on the target culture? A clear-cut answer to this question cannot be given. Therefore, the fact can be pointed out that the transcoding process should be focused not only on language transfer but also on cultural transposition. Consequently, translators must be both bilingual and bicultural, if not indeed multicultural.

To discuss culture specific elements is to discuss culture, because these items are inseparably linked to the culture, tradition and customs of a nation. Given the variety of cultures in the world and the differences between these cultures, culture-specific words are troublesome. That is why translating them from one language into another becomes a problem. The cause is that they describe a reality which has no correspondent in a different country. Such situations are labelled non-equivalence or, more often than not, untranslatability. As regards the concept of (un)translatability, J.C. Catford distinguishes linguistic and cultural untranslatability: "In linguistic untranslatability the functionally relevant features include some which are in fact formal features of the language of the SL text. If the TL has no formally corresponding feature, the text, or the item, is (relatively) untranslatable" [1]. For cultural untranslatability, "What appears to be a quite different problem arises, however", as Catford argues, "when a situational feature, functionally relevant for the SL text, is completely absent in the culture of which the TL is a part" [2]. Translators tend to solve the problem by avoiding the translation of the culture specific

¹ Maria Aciobăniței, PhD student, "Dunarea de Jos" University of Galati, maria.aciobăniței@gmail.com.

element altogether, mostly because using an inexact translation equivalent in the target text results in an unusual collocation in the target language, which cannot be accepted by the target readers (TRs). This is how culture specific elements become *untranslatable*.

The term *(un)translatability* is described by Hatim and Munday [3] as “a relative notion”, having to do with “the extent to which, despite obvious differences in linguistic structure (grammar, vocabulary, etc), meaning can still be adequately expressed across languages”. However, they consider that “for this to be possible, meaning has to be understood not only in terms of what the ST contains, but also, and equally significantly, in terms of such factors as communicative purpose, target audience and purpose of translation”.

To speak of cultural differences, first one must fully grasp the concept of culture. In anthropological linguistics, Foley provides a general view of culture: “a mental system which generates all and only the proper cultural behaviour” [4]. In translation studies, Snell-Hornby quotes Hymes (1964) to provide an important point: “Culture is here not understood in the narrower sense of man's advanced intellectual development as reflected in the arts, but in the broader anthropological sense to refer to all socially conditioned aspects of human life” [5].

In addition, Hofstede quotes Kluchhohn (1951) with the following well-known anthropological consensus definition:

Culture consists in patterned ways of thinking, feeling and reacting, acquired and transmitted mainly by symbols, constituting the distinctive achievements of human groups, including their embodiments in artefacts; the essential core of culture consists of traditional (i.e. historically derived and selected) ideas and especially their attached values. [6]

Furthermore, one of the most notable characteristics of culture is that culture is reflected in a general tendency different from individual to individual. Firstly, if culture is something we share with others, we do not share individual personality. Secondly, culture is subject to change, although national cultures are extremely stable over time [7]. Thirdly, mention must be made of the relationship between language and culture: language is a vehicle reflecting cultural specificity, rather than part of culture, according to Hatim and Mason [8], and Newmark [9]. Besides, culture and language are two independent but closely linked systems. This is why cultural untranslatability is an important concept for translators and a strong argument for that is set forth by Nida: “The best translation does not sound like a translation” [10], *naturalness* being a key requirement for Nida. It is obvious that the concept is important when there is a significant cultural difference because, without dealing with it, translators cannot achieve naturalness or even convey the source text purpose.

It has for a long time been considered that translations are only based on language. The cultural aspect has been brought into discussion on a secondary level and it can be observed in most of the following definitions. The first definition belongs to J.C. Catford: “translation is a substitution of textual material in one language by equivalent textual material in another language” [11]. Culture, however, is not considered here. A similar definition belongs to Savory, who states that a translation is made possible by an equivalence of thought that lies behind its different verbal expressions [12]. A more complex definition was given by Nida and Taber who explain the process of translating as follows: “Translating consists of reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style” [13]. Brislin defines translation as a “general term referring to the transfer of thoughts and ideas from one language (source) to another (target), whether the languages are in written or oral form;

whether the languages have established orthographies or do not have such standardization or whether one or both languages is based on signs, as with sign languages of the deaf" [14].

It becomes clear that a perfect translation of culturally-bound expressions is almost impossible. Nevertheless, a translation focusing on the source text purpose is always possible. The existing translations of literary texts are a good proof of that. In order to translate culturally-bound words or expressions, the translator uses addition, componential analysis, cultural equivalence, descriptive equivalence, literal translation, modulation, recognized translation, reduction, synonymy, transference, deletion, and combination. Some of them, however, are typically appropriate for certain classifications of cultural words: a) recognized translation is best used to translate institutional terms whose translation is already recognized; the use of new translation with whatever procedure will possibly make readers misinterpret, especially if they already have some degree of knowledge of the source language; b) descriptive equivalents are appropriate to translate culture-bound words or expressions that cannot be found in the English culture but are considered important enough in the text; When they are not, synonyms will do; c) literal translation can be used, although with exceptions: it should not be used in translating proper names, for instance; d) expansion is used only when there is no other alternative, because it adds too much material to the text; e) reduction is found to be useful in translating forms of address or proper name constructions when the terms of address are not found in the TL and an explanation is not possible; f) transference is very useful to translate titles, words of address and proper names; g) modulation can best be used to handle a word that has no exact equivalent in the TL and the context demands the translator to emphasize the economy and smoothness of the sentence flow. This situation usually happens in a direct quotation where cultural notes are impossible. Therefore, it can be said that a culturally-embedded text is both possible and impossible to translate into other languages. The closeness to the original text depends in a high degree on the purpose of the translation.

On the other hand, Eugene Nida distinguished between two types of translation procedures – technical and organizational. Technical procedures involve an analysis of both source and target languages and a thorough study of the source text before translating it. As far as organizational procedures are concerned, one of the most important is contrasting your variant with other existing translations of the same text. It is also highly recommended, when possible, to check the translation effectiveness by having target language readers assess it in terms of accuracy.

In addition, definitions for a translation strategy are abundant. Krings defines it as "a translator's potentially conscious plan for solving concrete translation problems in the framework of a concrete translation task" [15]; furthermore, Seguinot differentiates between three global strategies commonly used by: translating without interruption for as long as possible; correcting surface errors immediately [16]; leaving the monitoring for qualitative or stylistic errors in the text to the revision stage. Moreover, the discussion concerning the difference between translation methods and translation procedures was pinned down by Newmark. He states that, "[W]hile translation methods relate to whole texts, translation procedures are used for sentences and for the smaller units of language" [17]. The methods of translation suggested by Newmark are the following: a) **word-for-word translation**: the source language word order is maintained; the words are translated solely by their most common meaning (*Bangers and mash – cârnați cu piure de cartofi*; *House of Commons/Lords = Camera Comunelor/Lorzilor*); b) **literal translation**: the grammatical constructions in the source text are translated using their closest target language equivalents; c) **faithful translation**: the contextual meaning is kept while preserving the norms of the grammatical structures in the target language; d) **semantic translation**: similar to faithful translation, it takes into account the aesthetic value of the source text; e) **adaptation**: a free form of translation commonly used for plays or poetry; f) **free translation**: rendering the message of the text, but not

preserving any of the form or style of the original; g) **idiomatic translation**: rendering the message of the original but tending to idiomacy where idioms do not exist; h) **communicative translation**: maintaining contextual meaning while translating in a way that is comprehensible to the reader.

As regards the translation of culture specific expressions, Graedler suggested some procedures: 1) making up a new word; 2) explaining the meaning of the source language expression instead of translating it; 3) preserving the source language term intact; 4) choosing a similar word in the target language or a word that has the same relevance as the source language word [18]. Other strategies employed in the translation of culture-bound words have been proposed by Harvey: a) functional equivalence: using a referent in the target language culture with a function similar to the function of the source language referent; b) **formal equivalence** or linguistic equivalence: a word-for-word translation; c) **transcription** or **borrowing**: used when knowledge of the source language is expected of the reader; in other cases, the transcription comes with an explanatory note; d) **descriptive or self-explanatory translation**: it uses generic words instead of culture specific ones in order to convey the meaning. It is advisable to add the original source language word in order to avoid ambiguity [19].

We consider that Newmark's procedures of translating culture specific elements are worthwhile mentioning: 1) **transference** (synonymous with Harvey's term, i. e. transcription): the process of transferring a source language word to a target language text; 2) **naturalization**: adapting the source language word first to the normal pronunciation, then to the normal morphology of the target language (*Sandwich* = *sandviş*) ; 3) cultural equivalence: substituting a cultural word in the source language with a target language one; they, however, "are not accurate" [20]; 4) functional equivalence: using a culture-neutral word. ; 5) **descriptive equivalent**: the meaning of the culture specific term is explained in several words (*spotted Dick* = *budinca cu fructe uscate*; *a-şi face damblaua* = *to have one's way*; *târâie brâu* = *someone who wastes time doing nothing*); 6) **componential analysis**: "comparing an SL word with a TL word which has a similar meaning but is not an obvious one-to-one equivalent, by demonstrating first their common and then their differing sense components" [21]; 7) **synonymy**: a strategy that prefers economy to accuracy; 8) **through-translation** (also called calque or loan translation): the literal translation of common collocations, names of organizations and components of compounds; 9) **shifts or transpositions**: involving a change in grammar from the source language to the target language (e.g. change from singular to plural, change of a source language verb to a target language word, change of a source language noun group to a target language noun etc.); 10) **modulation**: reproducing the message of the original text in the target language according to its norms, since the SL and the TL may appear dissimilar in terms of perspective; 11) **recognized translation**: the translator "normally uses the official or the generally accepted translation of any institutional term" [22]; 12) compensation: the loss of meaning in one part of a sentence is compensated in another part; 13) **paraphrase**: explaining the meaning of the culture specific term (a more detailed explanation than in the descriptive equivalence: e.g. *cozonac*- *traditional Christmas/Easter sponge cake*); 14) **couplets**: combining two different procedures; 15) **notes**: additional information in a translation [23].

Culture specific elements often have an equivalent in the target language. However, even if a linguistic equivalent exists, there may be cultural differences to consider. For example, translation into English could vary depending on whether the target language is the English spoken in the UK or in the US.

It often helps to determine the origin of the expression, especially if it isn't an entirely common saying. It is best to aim at equivalence between the culture specific words in the context of the source language culture and of the target one.

To conclude, these words or expressions deal directly with societal customs that might not translate directly to certain other societies. In these cases, it might help to find an expression approximating the intended message. Ultimately, the challenges of translating culture specific words depend on the case at hand, and therefore, it is best for translators to adjust their method on a case by case basis.

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HANDLING PROPER NAMES IN TRANSLATED TEXTS (THE CASE OF THE ALBANIAN LANGUAGE)¹

1. Introduction

One of the most famous translation theorists, Peter Newmark, pointed out: "Any old fool can learn a foreign language, but it takes an intelligent person to become a translator" [1]. This statement suggests that, besides the knowledge of a foreign language, a translator needs special knowledge and skills which constitute his intelligence or competence. Since culture and translation are increasingly linked, cultural knowledge is an essential part of the translator's intelligence.

Translating involves not just two languages, but a transfer from one culture to another. Each culture has its own ways of behaving that is why translators need to be well versed in the history, customs, habits and traditions of the source and the target cultures they are mediating between. In this sense we can use "cultural transposition" as a cover-term for the various degrees of departure from literal translation that one may resort to, in the process of transferring the contents of a source text into the context of a target culture. Some of the most straightforward examples of the basic issues in cultural transposition are offered by place-names and proper names. Translating names is not usually a major concern, but a brief look at the question provides a simple introduction to what are often complex problems.

2. Different theories about the translation of proper names

The translation of proper names is one of the most difficult areas any translator usually faces while translating different kinds of texts. Simply, proper names are not like other words, the translation of which can be easily found in dictionaries. Generally, they "occupy an exceptional position with regard to the language system because of their minimal integration to it" [2]. Thus, special attention needs to be paid to the translation of proper names since this kind of activity is a real challenge for all translators.

In translating a name there are, in principle, at least two alternatives. Either the name can be taken over unchanged from the source text to the translated text, which is called foreignization, or it can be adapted to conform to the phonic/graphic conventions of the translated language, which is called domestication. The former, foreignization, aims at preserving all the cultural elements, while the latter, domestication, brings the text closer to the readers by leaving out many of the cultural elements.

Apostolova, who indicates a variety of aspects to consider while translating proper names, says:

The transformation of names in translation is rooted deeply in the cultural

¹ Zamira Alimemaj and Silvana Koço, University of Vlora, Albania, zalimema@univlora.edu.al, skalemi@univlora.edu.al.

background of the translator which includes phonetic and phonological competence, morphological competence, complete understanding of the context, correct attitude to the message, respect for tradition, compliance with the current state of cross-cultural interference of languages, respect for the cultural values and the responsibilities of the translator. The process reaches from an ear for aesthetic sounding to the philosophical motivation of re-naming. [3]

Many translator theorists such as Newmark [4] and Davies [5], have written about this problem expressing different ideas. When proper names appear in a literary text, we can evaluate their presence having in mind different aspects: a) the use of special names, b) the use of meaningful names, c) interpretation of names, d) the contribution to characterization, e) allusions in proper names, f) text function or effect they create, etc. Most of us may simply think that proper names are usually not translated; however, after we compare translations with the source texts (ST), we can observe that translators do various sorts of things with proper names. There are translation theorists who think that proper names are never translated, which seems to be a rule deeply rooted in many people's minds. Yet, looking at translated texts we find that translators do all sorts of things with proper names: *non-translation*, non-translation that leads to a different pronunciation in the target *language*, transcription or transliteration from non-Latin alphabets, morphological adaption to the target language, cultural adaptation, substitution, and so on. It is interesting to note, moreover, that translators do not always use the same techniques with all the proper names of a particular text they are *translating*. The translation of proper names has often been considered as a simple automatic process of transference from one language into another, due to the view that proper names are mere labels used to identify a person or a thing. Proper names are sometimes treated as labels, which are attached to persons or objects and the only task of the *translator* is to carry them over, or transfer them, from the source language text to the target language text.

3. Dealing with English Proper Names in the Albanian Language

Languages have particular personal names, some of which are deeply rooted in the culture of the speakers of the specific language; consequently, they can pose unique difficulties in the comprehension of culture-specific texts. It is interesting to note that some personal names have specific connotations, and omitting this implied information results in unacceptable translation. The Albanian language has its own phonological system, which comprises 7 vowel phonemes and 29 consonant phonemes. It is written in the Latin alphabet decided upon in 1908 at the Congress of Manastir. The Albanian language has an elaborated system of grammatical forms, a binary declension system: definite and indefinite, it retains the case forms (it has five cases), three genders (masculine, feminine and neuter); the last mentioned gender is going out of use and is used only with a certain category of verbal nouns. Word order is generally free but the most common form is subject + verb + object. The vocabulary of the Albanian language consists of certain layers. Native words date back from an ancient Indo-European period (*ditë, natë, dimër, motër*, etc.), or are formed in a later period out of Albanian words (*ditor, dimëror, i përnatshëm*). Another layer consists of words borrowed from other languages as a result of the contacts the Albanian people have had with other nations over the centuries. Words have been borrowed from Greek, both ancient and modern, from Latin and Romance languages, from Slavonic and Turkish. Despite the numerous borrowings, Albanian language has retained its originality as a separate Indo-European language. Thus, the main aim of the present article is to analyze the translation strategies that are applied for the translation of proper names from English into Albanian. Trying to present the problems they cause in the orthography of standard

Albanian, our purpose is to find out the ways of dealing with these items and to highlight some tendencies that could be useful for any translator. First, the theoretical considerations deal with different aspects of proper names in literary texts translation. Then, principles of adapting proper names are discussed as provided by The Congress of the Orthography of Standard Albanian, and to this effect we have treated proper names in general. In general, proper names cover several categories: names of persons, animals, companies, geographical places, zodiac signs and festivals. The definition given in *The Oxford Concise English Dictionary* is: a proper name is “a name for an individual person, place, or organization having an initial capital letter” [6]. In real life, proper names usually seem meaningless simple labels signaling reference. For example, the name *Nick* has nothing essential in itself and serves only a denotative purpose. Still, in real life “proper names may be non-descriptive, but they are obviously not non-informative” [7].

4. Davies’ translation strategies

Many translation theorists have presented different translation strategies. One of them is Eirlys E. Davies. (Davies’s translation strategies have been chosen while analyzing proper names in the translated texts from English into Albanian.) She lists her own translation strategies taking into consideration translations of cultural specific items including proper names. Her list consists of seven strategies: preservation, addition, omission, globalization, localization, transformation and creation.

a) Preservation occurs when a translator transfers the term directly into the translated text with no further explanation.

b) Addition occurs when a translator “decide[s] to keep the original item but supplement[s] the text with whatever information is judged necessary” [8]. In this case, additional information can be inserted within the text or in a footnote, gloss, introduction and notes.

c) Omission occurs when translators decide, as Davies writes, to “omit problematic culture specific items altogether, so that no trace of it is found in the translation” [9]. Davies argues that, when “the inclusion of a problematic culture-specific item might create a confusing or inconsistent effect,” it is better to omit it [10].

d) Globalization is “the process of replacing culture-specific references with the ones which are more neutral or general” [11].

An opposite strategy to globalization is what Davies calls **e) localization**, when translators “try to anchor a reference firmly in the culture of the target audience” [12]. Davies states that this strategy also includes phonological and grammatical adaptation of names and the use of gender endings.

The last of Davies’s strategies is called **f) creation** and it means the creation of a cultural specific item, which is firmly or totally different from the source text or is not present in there [13].

This strategy is rarely used and often includes an idea of compensation; for example, a translator can omit puns or alliterations in one place and put them elsewhere.

Davies’s translation strategies have been chosen while analyzing proper names in the translated texts from English into Albanian. Three groups of translation strategies are distinguished. Proper names (used here interchangeably with the expression 'proper nouns') can be dealt with in a number of ways in translations. Firstly, a proper noun can be transported wholesale from the target text (allowance being made for possible transliteration or transcription depending on the languages concerned). Secondly, it can be partly transported from the source language (SL) and partly translated. Thirdly, it can be replaced with more or less different names in the target language (TL). Finally, it can be dispensed with altogether. In the following I shall further refine this classification.

5. Proper names and translation strategies used in the Albanian language

5.1 Preservation

Preservation occurs when a translator uses the names as in the original language; for example names like *Harry, Brown, Bill* are left in Albanian translation with no changes. But Albanian is written according to phonological principals, i.e. words are written as they are pronounced. So, when translators use the preservation strategy, there is a real vogue in Standard Albanian. We see that the most perceptive traces of the influences of English are seen in orthography. It is becoming a common practice to introduce the simultaneous publishing in two languages, either English or Albanian, for example, *Universiteti i Njujorkut*, or *University of New York*. In its written form, Albanian is undergoing a process of mechanical reorientation to the English orthography. Our traditional written form was adapted to the orthography of neo-Latin languages, which was also used even in proper names, but now we see a number of cases when the rules are broken. According to Albanian orthography, the proper names are to be written with Albanian spelling. Nowadays this rule is widely violated. A number of English names are used in Albanian as they are used in their original orthography, for example: *Shakespeare, Dan Brown, Jack London*, etc. Sometimes translators use the adaption of these names to the system of the Albanian language, but this process is not going very smoothly. For example, some names can be used as they are pronounced in the original language but with Albanian spelling, such as *Shekspiri, Xhek Landën*, etc. by producing a number of irregularities and, actually, a mixed language.

Another problem is that in the Albanian alphabet there is no letter like the English *W*. When it appears on various occasions, it is spelt like in the original language [dabelju] or it consists of two *V*, [dubelve] or [dopio ve] So we are faced with the problem of finding a solution for a new letter in Albanian. One of the Albanian translation theorists, Xhevat Lloshi, says that “there is a new letter to be added to the Albanian alphabet” [14]. There is a real confusion in practice, as it is clearly demonstrated by the every day necessity to mention famous names for example, ex-president of the United States of America, *George W.* [dablju] *Bush*, the writer *Dan Brown* [braun] etc. In this case the English letter *W* is read like the Albanian letter *U*. But in some other cases it is read and written like the Albanian letter *V*, for example *Waterloo* is used in translated texts either as *Vaterlo*, or *Uoterlo*, or *Uoterlu*. The other hard example is the spelling of the internet system *www*. It is read [dubel v].

Even the morphological rules of the Albanian language are distorted. A particular case is the use of the proper nouns without case endings, as they appear in English language. So in Albanian of nowadays we can find cases like the following *Bush tha...* It is identical with the English *Bush said...* instead of *Bush-i tha...* or *Sipas Bush.....* is identical with the English *According to Bush...*, but according to the principles of Standard Albanian, it should be written *Sipas Bushit ...* or *Sipas Bush-it....* We see that the names are written without case endings.

5.2 Transformation

Transformation which involves alteration of the original, for example *Colombus* (English) is used as *Kolombi* in Albanian translations, *Teodor* (English) is used *Theodhori* (Albanian) etc. The pronunciation of the original proper names sometimes is very complicated for the Albanians. Therefore, when proper names are adapted, they are easy to pronounce and become similar to the Albanian proper names The adaptation of proper names is widely used in textbooks for pupils, this because of the phonological principals of the Albanian language. They also include phonological adaptations of letters that do not exist in the Albanian Alphabet as for example the English *W*.

5.3. Localization

Localization is applied when a translator uses a reference in the target language, for example, we find *Engjellushe* instead of the English name *Angel* or *Gjon Pali* instead of the Italian name *Papa Giovanni-Paolo*. Another example is the Albanian word *Londër* for *London*, the Albanian *Mikel* for *Micheal*, Albanian *Gjon* for *John* etc.

Furthermore, there are some examples which seem to have clearly descriptive elements in them; however, these are not translated but adapted phonologically or not. Again, this points to some inconsistency of the translator, for example, *Cinderella* (used in folktales) is sometimes either adapted phonologically as *Sindërella*, or replaced by another folk name which is so dear to children, *Hirushja*.

Historically, Albanian was in close contacts with other languages, with Latin and neo-Latin languages, with Greek, with Slavonic and Turkish languages. During the relations with them, Albanian elaborated solutions to preserve its nature regardless of the intense influence from foreign languages. But Albanian does not have a long experience in confronting the English language and the cultural complex it represents. Other European languages in the recent decades were considering the consequences of the English impact through globalization.

5.4. Literal translation

As Davies [15] states, if “a name contains clearly recognizable descriptive elements, translators often opt to preserve the descriptive meaning of a name rather than its form and use a literal translation”. Thus, some translators of English into Albanian language are seen acting like Davies suggests; for example the proper name “You-Know-Who” in Harry Potter is translated into Albanian directly as “*Ti-e Di-Kush*” or “*Ai-Që-Nuk-Duhet-Përmendur*”. Another example is the name of Shakespeare’ birth town “*Stratford-on-Avon*” which is translated into Albanian as “*Stratford-mbi-Avon*” or “*Stratfordi mbi lumin Avon*” (lumi=river). *Snow-White* (name for a girl) is translated as *Borëbardha*. In this case the translator has used literal translation because this name contains common meaningful words.

6. Principles of the Usage of Foreign Names in Standard Albanian

The Congress of the orthography of Standard Albanian has adopted certain principles that the translators should comply with. According to “Rules of Spelling and Punctuation of the Albanian Language” we can read: “*Foreign Proper Names are written according to the principles of phonology and morphology of the Albanian Language. Their original form should be written in brackets. Ex. Shekspiri (Shakespeare)*” [16].

If foreign proper names have got **aj**, **ej**, **oj**, **uj** in their pronunciation they should be written with **j** in Albanian (p. 92) for example, *Byron* (English), *Bajron* (Albanian).

When proper names are translated from foreign languages into Albanian, they are inflected for case and a case ending is added to them.(Dr. 129,§ d), for example,

Byron (English), *Bajroni*, *Bajronit*, *Bajronin* (Albanian)

Clinton (English), *Klintoni*, *Klintonin*, *Klintonit*

If proper names that are translated into Albanian have got **au**, **eu**, **aw**, they should be written with **au** or **eu**. (Dr. §36, d.), for example, *Brown* (English), *Braun* (Albanian)

The pronunciation of the original proper names sometimes is very complicated for the Albanians. Therefore, when proper names are adapted, they are easy to pronounce and become similar to the Albanian proper names.

7. Conclusions

In conclusion, we can say that the translation of proper names is a challenge for translators. To translate efficiently it is not enough to be well educated linguistically.

Cultural education is also very important. A good translator has to consider the intended audience because different audiences require different strategies.

Eventually, the Albanian translators have to obey the translation principles that have been adopted by Congress of the orthography of the Albanian Language. By applying different translation strategies, they find appropriate ways to render proper names into the Albanian language.

For further research, it would be interesting to find out to what degree the Albanian translators adapt proper names in accordance with the Decisions of the Congress of the Orthography of the Albanian Language.

Of course, it remains a constant source of debate whether translators are entitled to interfere with the original, make changes, or be strict with the phonological rules of the Albanian language. It seems to me that here we have a new field of studies: to see what is the influence of the globalization on the Albanian language in order not to risk too much to lose a part of our inherited identity.

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THE EMBATTLEMENT OF TRANSLATING AND SUBTITLING THE CULTURALLY MARKED FILMIC VERSION OF *THE REMAINS OF THE DAY*¹

Introduction

Translating films can be considered a rather demanding task in itself, but translating a movie permeated by explicit cultural frames and stereotypes which if not regarded and treated with the greatest responsibility may bring to the fore an excoriating attitude on the part of the target culture (as it is the case in *The Remains of the Day*) is even more difficult. This paper purports to demonstrate two things: the tremendous necessity of the translator's awareness concerning the cultural component, on the one hand, and the indefatigable efforts needed in order to provide the best version of subtitling taking into consideration both cultural issues and technical recommendations, on the other hand.

Thus, the first point on the agenda is **culture** as perpetrated by films and rendered by subtitling, having as a result casting aspersions on a nation or, on the contrary, propelling a nation among the favoured ones. It is an acknowledged fact that any collectivity can recognize cultural stereotypes or common frames or codes. Peremptorily, unless education has made people acutely aware of these preconceptions, stereotypes govern deeply the whole process of perception.

Despite the current tendency of movie industry to prove a higher degree of sensitivity regarding such delicate issues as culture and gender than in the past, it is an irrefutable fact that films still perpetuate stereotypes. In the particular case of *The Remains of the Day*, the situation is even more complicated since there are several types of clichés concerning not only Britishness and Americanness, but also stereotypes concerning the Germans and the French. It is at this particular point that the mission of the translator begins in the sense that s/he must achieve in the target language a similar response to the source text; for this particular aim, all translation techniques, i.e. paraphrase, adaptation – comprising situational equivalence, exoticism, omission – etc. are meant to serve the purpose as long as they manage not to disregard the cultural factors which, if overlooked, may become a source of blunder. Thus, the translator is in fact also a mediator who understands the frames of representation in a given culture and who creates an equivalent set of interpretation frames to be accessed by the target viewer of the film.

On the other hand, the more technical issues are not to be overlooked, and subtitling has a double feature: that of a polysemiotic system, and that of a translation which needs to observe certain technical norms. Therefore, subtitling is defined by two factors: 1. semiotic composition; 2. time and duration. *The Remains of the Day* proposes to the viewer an interlingual and open subtitling. The more precise, almost mathematic elements concerning subtitling refer to the fact that generally a two-line subtitle of 60 – 70 characters which stays on the screen for 5 – 6 seconds is the goal, the presentation rates of more than 12 characters

¹ Cerasela-Daniela Baston-Tudor, PhD student, "Dunarea de Jos" University of Galati, tudor_cerasela_daniela@yahoo.com.

per second (cps) being unacceptable, hence the embattlement of achieving an accurate and brief translation. Due to lexical and syntactic differences between languages, this average measure of reduction may vary, but in television subtitling the text volume is typically reduced to one third.

As a result of the fact that an enormous effort is needed in this task, some subtitles, as they are provided on the screen, are rather unsatisfactory. In this respect some samples are to be analysed and some changes are to be recommended, especially since *The Remains of the Day* presupposes not only a tearing down of the linguistic and cultural English – American barrier, but at some points the German and the French barriers as well.

A. Theoretical support

According to Eugene Nida (1969), the translated text should produce a response in the reader in today's culture that is essentially like *the response of the original* receptors; if it does not, the author suggests *making changes in the text* in order to solicit the initial response. In other words, he is a firm believer in what is called dynamic equivalence [1].

Under these circumstances, what Nida lays stress on is not formal correspondence, but *functional equivalence*, not literal meaning, but *dynamic equivalence*, not what language communicates, but how it communicates.

Considering translation from the point of view of the target culture, Toury [2] argues in his *In search of a Theory of Translation* that translation equivalence is not a hypothetical ideal, but that it becomes an empirical matter.

In short, Toury demands that translation theory include cultural-historical facts, a set of laws he calls *translation norms*. He distinguishes between three kinds of translation norms: preliminary, initial and operational norms.

Preliminary norms involve factors such as those which govern the choice of the work and the overall translation strategy within a polysystem. Because the definition of translation varies historically, certain preliminary questions need to be answered in order to establish the cultural context which frames the translation process: what is the translation policy of the target culture? What is the difference between translation, imitation, and adaptation for the specific period? What authors, periods, genres, schools are preferred by the target culture? Is intermediate or second-hand translation permitted? What are the permitted mediating languages?

The initial norms categorize the individual translator's choice to subject oneself either to the original text with its textual relations and norms, or the target culture's linguistic and literary norms, or some combination thereof. The initial norms are placed at the top of the hierarchy of operational norms for, if consistent, they subsequently influence all other translation decisions.

Operational norms are the actual decisions made during the translation process: norms of the matrix determine location, additions, and deletions, and textual norms revealing linguistic and stylistic preferences.

Toury's model is the following: in terms of initial norms, the translator's attitude toward the source text is affected by the text's position in the source culture's literary polysystem; in terms of operational norms, all decisions are influenced by the position – central and peripheral – held by translated literature in the target culture polysystem.

Several aspects of Toury's theory have contributed to development within the field:

1. the abandonment of one-to-one notions of correspondence as well as the possibility of literary/linguistic equivalence (unless by accident);
2. the involvement of literary tendencies within the target culture system in the production of any translated text;
3. the destabilization of the notion of an original message with a fixed identity;

4. the integration of both the original text and the translated text in the semiotic web of intersecting cultural systems.

Theoretically, Translation Studies adopts the performance aspect of Toury's theory viewing translation as a process by which the subjects of a given culture communicate in translated messages primarily determined by local cultural constraints. Translators do not work in ideal and abstract situations, nor do they desire to be innocent, but have vast literary and cultural interests of their own, and want their work to be accepted within another culture. Thus, they manipulate the source text to inform as well as conform with the existing cultural constraints.

Techniques used in translating culture specific items

As translator one is faced with an alien culture that requires that its message be conveyed in anything but an alien way. That culture expresses its idiosyncrasies in a way that is 'culture-bound': cultural words, proverbs and of course idiomatic expressions, whose origin and use are intrinsically and uniquely bound to the culture concerned. So we are called upon to do a cross-cultural translation whose success will depend on our understanding of the culture under discussion.

Naturally, all of these clichés are to be perceived correctly, as they were meant to both by the readers and by the viewers of the filmic representation.

One of the techniques used in order to achieve that *similar response in the reader* discussed above is **adaptation** which is defined by Baker in *Routledge Encyclopedia of Translation Studies* as "a procedure which can be used whenever the context referred to in the original text does not exist in the culture of the target text, thereby necessitating some form of re-creation" [3]. This definition considers adaptation as a procedure employed to achieve an equivalence of situations wherever cultural mismatches are encountered.

In terms of mode of adaptation, the procedures used by the translators for the *Remains of the Day* (whose translation provided by www.titrari.com will be analysed further on) can be classified as follows:

1. **Situational equivalence**: the insertion of a more familiar context than the one used in the original. An example would be relevant in this respect:

We also heard some rubbish in Daily Mail which made my blood boil: "Traitor's Nest to be pulled down"	<i>Am mai auzit niște mizerii din Daily Mail care m-au făcut să-mi fiarbă sângele în vine: „Vizuina trădătorului pe cale să fie dărmată.”</i>
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In this case, translating *nest* into *cuib* would be inadequate since the connotations in the two cultures are different, and the solution of a translator having to choose between *cuib*, *cuibar*, *viziuină*, *speluncă*, *viespar*, *adăpost* should be *viziuină*.

2. **Exoticism**: the substitution of stretches of slang, dialect, nonsense words etc. in the original text by rough equivalents in the target language. This is the case of British expressions and proverbs which translated as such would be a total blur for the Romanian viewer of the film under analysis:

There's to be a very important conference in this house next week. People of great status will be his Lordship's guests. We must all put our best foot forward.	<i>Săptămâna viitoare urmează să fie o conferință foarte importantă în această casă. Oamenii cu un înalt statut vor fi oaspeții Înălțimii sale. Trebuie să pășim cu toții cu dreptul.</i>
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One may notice the adaptation both in terms of the verb and in terms of the adjective determining the noun *foot*.

Another excerpt is at least as prominent in this respect:

Look here, there's no need to make a song
and dance of it, just convey the basic facts
and be done with it.

*Uite, nu e nevoie să faci tapaj în
priveința asta, pur și simplu redă
faptele și termină cu asta.*

For a Romanian viewer it would seem at least awkward to refer to a context such as a discussion of a topic as an opportunity for singing and dancing, and thus a good knowledge of both culture and language is imperative.

'But Duprée will never come.'

'Well, enough to say that I heard word of
his acceptance.'

'Well, I'll say!'

- *Dar Duprée nu va veni niciodată.*

- *Ei bine, e de-ajuns să spun că mi-a
dat de veste că va veni.*

- *Măi să fie!*

The Romanian *Măi să fie!* represents a manner of expressing the intended surprised, astonished even, character of the remark in the original text.

Other examples may prove just as relevant:

'There's no wonder this country is going
down the drain!'

'There's no use crying over the spilt milk.'

'Miss Kenton, Mr. Cardinal has just
arrived out of the blue.'

'His Lordship is expecting some
gentlemen to call after dinner, sir.'

'Well, I'd better keep my head down all
the same, don't you think?'

- *Nu-i de mirare că țara asta se duce
de râpă!*

- *N-are rost să plângi după oalele
sparte.*

- *D-ră Kenton, d-l Cardinal tocmai a
sosit din senin.*

- *Înălțimea sa așteaptă niște domni
după cină, sir.]*

- *Ei bine, totuși ar fi mai bine să nu
mă arăt, nu crezi?*

As stated above, slang terms are also subject to substitution by rough equivalents in the target language. This is the case of *son of a gun* in *Every son of a gun gets a stately funeral oration* where the equivalents are *nemernic*, *păcătos*, *bandit*, *pui de lele*. The task of choosing between these equivalents may prove to be demanding because the context of communication has to be taken into account. In this particular case, *nemernic*, *bandit* and *pui de lele* are too strong, leading to the conclusion that *păcătos* is the appropriate solution since the meaning in the original is "anybody, no matter how insignificant".

3. **Omission:** the elimination or reduction of part of the text:

'Why, Mr. Benn!'

'Miss Kenton!'

- *D-le Benn!*

- *D-ră Kenton!*

Considering all of these possibilities of adapting a text, one may find that situational equivalence is to be placed on the first step of the hierarchy since, otherwise, the sense of the communication is not clear for the people belonging to different cultures. On the other hand, omission, for instance, can only bring about a semantic loss at most.

Naturally, one cannot dismiss the importance of adaptation as long as this technique does not infringe upon the accuracy of translation. Such is the case in the quarrel between Mr. Stevens and Miss Kenton concerning the china man outside the cabinet, where the

maid's emphatic retort *Is that or is it not the wrong china man* is translated by omission *Nu e acela chinezul care nu trebuie?* instead of *E sau nu e acela chinezul care nu trebuie?*

4. **Paraphrase** is also to be used in translating cultural specific elements. This technique is referred to as a sense-for-sense translation. In common usage, paraphrase is a term for loose rewording, i.e. for saying something in one's own words. In a cue like *Jim, I fell out of love for your mother* one has to consider that the Romanians do not perceive love as a motion metaphor, and thus the translators may find themselves in the position to use paraphrase and convey the meaning *by Jim, am încetat să o mai iubesc pe mama ta*. Since every language is so full of its own properties, that which is beautiful in one being often barbarous in another, it would be unreasonable to limit the translator to the narrow compass the author's words: it is enough for him to choose out some expression which does not vitiate the sense but which emphasises it.

Excerpt analysis

After considering the theoretical issues mentioned above, one cannot but conclude that the translator is in fact a cultural mediator. One of the situations in which translators have to prove their mastery in mediation is film since this is the media that perpetrates cultural clichés or stereotypes. In fact, our vision of the world is orientated by stereotypes. They do not move and are collective schemas. The subtlest and most pervasive of all influences are those which create and maintain the repertoire of stereotypes. All people are told about the world before they see it. All people imagine things before they experience them. And these preconceptions, unless education has made them acutely aware, govern deeply the whole process of perception.

Studies of psychology have proved that the human brain tends to schematize information. Thus, the fact that individuals stereotype people to some degree in an attempt of making sense of the world should not be a surprise to anybody; but it is movies that resort to such a device extensively for different reasons.

This perpetration of stereotypes holds valid in *The Remains of the Day* also, and thus the translator needs to pay attention to the translation of such sequences as the one below:

'We are also expecting the American delegate, Congressman Lewis to arrive on the same day.'

'Who is he, this American?'

'Well, he's rather an unknown quantity. He's a young Congressman from Pennsylvania. Sits on some sort of powerful Foreign Affairs Committee. He's I believe heir to one of those American fortunes.'

'Meat packing?'

'Trolley cars?'

'Or dry goods?'

'What are dry goods?'

'Evidently something that Americans make a lot of money of.'

'No, no, I think Mr. Lewis' fortune comes from cosmetics actually.'

- *De asemenea îl așteptăm să vină în aceeași zi pe delegatul american, congressman – ul Lewis.*

- *Cine e americanul ăsta?*

- *Ei bine, e un factor imprevizibil. E un congressman tânăr din Pennsylvania. E membru al unui fel de Comitet de Afaceri Externe. Cred că e moștenitorul uneia din averile ălea americane.*

- *Ambalarea cărnii?*

- *Tramvaie?*

- *Sau produse pulverulente?*

- *Ce sunt astea?*

- *Evident ceva din care americanii scot o mulțime de bani.*

- *Nu, nu, cred că averea d-lui Lewis provine de fapt din cosmetice.*

The entire conversation is permeated with cultural clichés. Thus, the Americans are rather downgraded as people who got rich by all sorts of strange business enterprises such

as meat packing, trolley cars and dry goods. The British don't really know what dry goods really are, but they do know it is one of the manner in which the Americans got rich. The style used by the speaker is also relevant for their attitude towards the culture discussed about, since the American is heir to one of *those* fortunes, and this has to be conveyed in Romanian by use of the informal *ălea*.

In order to prevent such cultural blunder as the examples given above, the translator needs to pay a great amount of attention to certain items as *unknown quantity* which is not to be rendered by *cantitate necunoscută* but by *factor imprevizibil*; the other meaning of the collocation, *persoană imprevizibilă*, is unsuitable for the situation at hand because Congressman Lewis is not an acquaintance of the people present so as to allow the possibility of emitting judgments concerning his character.

In fact the high opinion the British have of themselves and their tradition is underlined by yet another culturally marked statement:

Polished brass, brilliant silver, mahogany shining like mirrors: This is the welcome we will show these visitors to let them know they are in England where order and tradition still prevail.	<i>Alămuri lustruite, argintărie strălucitoare, mahon sclipitor ca oglanda: aceasta este primirea ce le-o vom face acestor vizitatori ca să știe că sunt în Anglia unde ordinea și tradiția domnesc încă.</i>
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Taking into account all these observations, one may conclude that it takes a mediator to deal with the delicate issues concerning culture due to the fact that s/he is the only one capable of understanding the frames of interpretation in the source culture and of producing a text creating an equivalent set of interpretation frames to be accessed by the target viewer or reader.

Since films are perpetrators of clichés and since the comprehension of a movie depends on its translation, one must pay a great deal of attention to the manner in which the ideas are conveyed in the target language. In the case of *The Remains of the Day* the translation provided by www.titrari.com is in some cases a rather unfortunate one, and this aspect is to be seen from the very beginning of the film where the following translation is set forth:

We also heard some rubbish in Daily Mail which made my blood boil: "Traitor's Nest to be pulled down."	<i>Am mai citit asemenea murdării în Daily Mail care m-au scos din sărite: „ Cuibul trădătorului să fie distrus”.</i>
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One may find several inadvertences not only to the semantic level, but also to the grammatical level. To begin with, *to be pulled down* refers to an imminent action stated in a journalistic manner rather than to a demand as the subtitling suggests.

Then *to make one's blood boil* is somewhat stronger and more emphatic than *a scoate din sărite*. Under these circumstances, one may consider the translation bellow as a preferable solution:

*Am mai auzit niște mizerii din Daily Mail care m-au făcut să-mi fiarbă sângele în
vine: „Vizuina trădătorului pe cale să fie dărmată.”*

Another excerpt of the script and its translation are just as suggestive:

You must have a completely different staff now. Not many of the old faces are	<i>Trebuie că aveți, acum, o echipă complet diferită. Nu mai există, pe nicăieri, vechile</i>
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likely to be around any more. I don't suppose there's much need for the small army of footmen and underbutlers that Lord Darlington employed.

chipuri. Nu mai e nevoie de mica armată de pedestrași angajată de Lordul Darlington.

The inaccuracy of translation arises at the lexical level in the case of rendering *footmen* by *pedestrași* which is indeed the first meaning of the English word, due to the fact that the context *army of footmen* may suggest a military semantic field rather than a household one. However, at a closer look, a translator will find that *footman* does not only mean "pedestraș, infanterist" but also "lacheu". One might consider the fact that in the source text it is not mentioned that the people from the old days are not to be found anywhere as in the target text: *Nu mai există, pe nicăieri, vechile chipuri*. A different solution to the rendering of the base text into the target language may be appropriate:

Acum trebuie să aveți un personal complet diferit. E puțin probabil să se mai afle pe acolo mulți dintre cei vechi. Presupun că nu mai aveți nevoie de mica armată de lachei și de ajutoare de majordom angajați de Lordul Darlington.

There are naturally some aspects of the movie that might be of interest since some of the terms are rather unusual. This is the case of *butlerage* in the excerpt below:

I believe I have found two first rate replacements: Miss Kenton [...], and a man with considerable experience of butlerage, sir, now of a certain age and happy to take on the post of underbutler.

D-le, cred că am găsit doi înlocuitori de primă mână: d-ra Kenton [...] și un bărbat cu o experiență considerabilă în chelărie, care are acum o anumită vârstă și care ar fi fericit să preia postul de ajutor de majordom.

Butlerage refers to the office of butler, a butler's department, and the closest Romanian term, although out of use, is *chelărie*. The subtitling of the film simply ignored this lexical item: *Și un bărbat cu experiență considerabilă*.

The paraverbal level in communication is also ignored at some point in the subtitling and the result is an error of translation. Since the intonation was not observed in *No, any influence I exerted was in an unofficial capacity*, instead of *nu, orice influență am exercitat a fost într-o calitate neoficială*, the subtitling proposed as a solution *nu, n-am exercitat nici o influență; am avut un rol neoficial*.

However, this is not the only drawback of the film's translation since a line such as *I've read about the suit for libel. [...] They should have lost the case* is rendered by: *Am citit despre seria de calomnii. [...] Ei ar fi trebuit să piardă cazul*, instead of *am citit despre procesul pentru calomnie [...] Ei ar fi trebuit să piardă procesul*.

Another confusion (this time at a lexical level) is to be seen in the butler's retort concerning the morality of the house:

Well, no gentlemen calls, of course. You'll forgive my mentioning it, but we've had problems of that sort from the house too. Previous housekeeper took it into her head and ran off with the underbutler.

- Ei bine, fără vizite din partea domnilor, desigur. Mă veți ierta că aduc asta în discuție, dar am mai avut probleme de acest fel în casă. Fosta menajeră și-a băgat în cap să plece cu ajutorul de majordom.

The first sign of trouble for the viewer appears when he is misled by the subtitling which renders the noun *calls* by *apeluri*: *Bineînțeles că nu sunt permise apeluri masculine din afară*. In fact had the context been taken into account, i.e. the running off of the housekeeper with the underbutler due to some romantic involvement, this error wouldn't have occurred, and *calls* would have been correctly translated by *vizite*. It is a well-known fact that subtitling is meant to be characterised by briefness, and perhaps this accounts for the semantic loss in *Predecesora dvs. a fugit cu ajutorul de majordom*, which leaves aside the cultural specific element *to take into one's head*.

In fact, such a cultural specific element, *to keep one in line*, is present in a tremendously important moment in the film, which presents the outburst of Nazism among some of the British Lords:

Over there, correct me if I'm wrong, Sir Geoffrey, they got rid of all that trade union rubbish. Believe me, no workers strike in Germany. And everyone is kept in line.	Corecți-mă dacă greșesc, Sir Geoffrey, dar acolo au scăpat de prostia aia de sindicat. Credeți-mă, nici un muncitor nu face grevă în Germania. Și toți respectă regulile.
--	---

Although the first sentence in the subtitling is stylistically admirable and accurate – *Acolo s-au debarasat de tot gunoiul ăsta sindical* – the rendering of *and everyone is kept in line* by *și toți sunt aliniați* instead of *și toți respectă regulile* leaves much room for discussion.

Another excerpt of the script deals with a different cultural specific element, *to make a song and dance out of something*:

Look here, there's no need to make a song and dance of it, just convey the basic facts and be done with it.	Uite, nu e nevoie să faci tapaj în pravința asta, pur și simplu redă faptele și termină cu asta.
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Unfortunately, the subtitling does not prove to be as inspired, stylistically speaking, as in the fragment above, and the lack of accuracy is quite poignant: *Nu e nevoie să faci o poezie din asta*. While the source text tried to get across the meaning of a lack of necessity to overemphasize the topic, the target text refers to the lack of necessity of beautifying the process of human intimate relations.

Cultural specificity appears to be a problematic issue in the highly cultivated discussion concerning economy and politics:

Do you suppose that that situation regarding America is a significant fact in the present low levels of trade or do you suppose this is a red herring and that the abandonment of the gold standard is at the root of the problem?	Crezi că situația privind America este un fapt semnificativ în nivelurile joase ale comerțului sau crezi că e doar un tertip și că abandonarea etalonului de aur stă la baza problemei?
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The subtitler proposed the viewer with the following variant: "*Crezi că situația debitului referitor la America influențează semnificativ nivelurile scăzute ale comerțului din momentul actual? Sau heringul roșu și renunțarea la aur ca standard sunt cauza problemei?*"

In fact, the so called *red herring* does not refer to some sort of fish, but to "mijloc de diversivare, tertip, pistă falsă" and since subtitling is supposed to be concise, the best lexical item is *tertip*. More than that the *gold standard* represents what economists call "etalon de aur".

However, the appropriate manner of translation apparently raises some problems when it comes to the accuracy of the Romanian language in quite a few extracts:

You know what I like best about your papers over here? These obituaries.	Știi ce îmi place mie cel mai mult la ziarele voastre de aici? Aceste necrologuri.
--	--

The subtitling offers as a solution : *Știi că ziarele voastre îmi plac în mod deosebit? Aceste fepare* which doesn't really make sense for a Romanian speaker.

A similar problem regarding the Romanianness of the subtitling is encountered in the exchange of retorts that follow:

'Very good man here your son. He does the house great service. don't know what we'd do without him. Proud of him, are you?'	- Fiul d-tale e un om foarte bun. Face acestei case un mare serviciu. Nu știi ce ne-am face fără el. Sunteți mândru de el, nu-i așa?
'Very proud, my lord.'	- Foarte mândru, d-le.
'Quite right, too.'	- Și pe bună dreptate.

If the other lines were well translated, the last one has nothing to do with the source text, since *quite right, too* was rendered by *nu mai puțin* for the subtitling.

A line such as: *Burned again?* (referring to toast), was rendered in the subtitling by *Arsă iar?* which is not typical for Romanian, unlike the usual *iar s-a ars?*

A very common kind of reply seems to be problematic in point of its Romanianness. Thus, *I'd hate to inconvenience you* is rendered by an atypical construction in the subtitling: *mi-ar fi neplăcut să vă creez probleme*, instead of *n-aș vrea să vă deranjez*.

Moreover, a line such as: *In a very small way, I did make my mistake* is rendered by: *În mic, am săvârșit propria mea greșeală*, instead of the Romanian *în mică măsură*. The Romanian *calde* or *sincere* in the collocation *calde / sincere felicitări* is replaced with *fierbinți*. Thus, *you have my warmest congratulations* appears as *ți-am prezentat cele mai fierbinți felicitări* instead of *cele mai calde felicitări*.

The same problem of lack of familiarity with the Romanian language for a native speaker is to be found in two instances of the conversation between Mr. Stevens and Dr. Carlisle:

'There was a case after the war where he sued a newspaper for libel. The Express, was it? News Chronicle?' [...]	- A fost un caz după război când el a chemat în justiție un ziar, pentru calomnie. "The Express" era? "News Chronicle" ?
'I did know Lord Darlington and I can declare that he was truly a good man, a gentleman through and through to whom I'm proud to have given my best years of service.'	- L-am cunoscut pe Lordul Darlington și declar că a fost un om, într-adevăr, bun. Un gentleman deplin căruia sunt mândru că i-am închinat cei mai buni ani, de serviciu, ai mei.

The first element that would strike a Romanian as awkward is the formulation "*The Express*" era? "*News Chronicle*" ? instead of *Era oare "The Express" ? Sau "News Chronicle" ?* The second element is represented by *cei mai buni ani, de serviciu, ai mei* where the inversion of the possessive pronoun makes the sentences appear somewhat artificial, while the natural manner of conveying the idea is *cei mai buni ani ai mei de serviciu*.

A similar issue is to be made prominent in another moment of the film:

I would be grateful for a line from you to reach me here at the post office in Collingbourne, near Hungerford where I'm planning to stop.

- *Ți-aș fi recunoscător dacă aș găsi câteva rânduri de la d-ta la poșta din Collingbourne, lângă Hungerford unde intenționez să mă opresc.*

where the sentence in the source text is rendered by: *Ți-aș fi recunoscător, pentru un rand de la d-ta...dacă ne putem întâlni la poșta din Collingbourne, lângă Hungerford unde am planificat să mă opresc.* One cannot fail to notice the error, since it was a letter that Mr. Stevens expected at the post office and not Mrs. Benn.

Furthermore, a statement such as *I always look forward to a little chat when I come here* is to be seen on the screen as *de câte ori vin aici anticipez o discuție*, making a confusion between *to look forward* with the meaning "a aștepta cu nerăbdare" and *to anticipate*, hence the above mentioned subtitling instead of *de câte ori vin aici aștept cu nerăbdare să mai sporovăim.*

A rather humorous effect is produced by the rendering into Romanian of a reply of Cardinal referring to his Godfather in which he expresses his affection towards the latter: thus, *I care about him deeply, deeply, and I know you do too* is perceived quite strangely by the viewer of the film as *sunt profund interesat de el și știu că și dumneata ești la fel* instead of *îi port o afecțiune profundă ca și dumneata.*

The translation of the film proves to have some deficiencies at the grammatical level also:

Hmm, absolutely. It's terrific. Take a break! See the world! When did you last see the world, Stevens, tell me?

- *Sigur. E minunat. Ia o pauză! Vezi lumea! Ia zi, când ai văzut lumea ultima oară, Stevens?*

The subtitling offers as a translation an indicative, present tense for an imperative: *Absolut. Evident, iei o pauză. Vezi lumea. Când ai fost ultima oară prin lume?*

The truth is that there are some instances in the script that make the film a melting pot of cultures which are most pervasive at the level of language itself. Thus, the stylish English make use of Latin, one of the classic languages, in a demonstration, whereas the French use their own language just like the Germans.

A key scene in the film is the one where a Lord tries to demonstrate that the common man should not be involved in the *nation's decisions* by asking Mr. Stevens some complicated political and economic questions and when the butler proves to be unable to answer them, he exclaims: '*Qoud erat demonstrandum.*' As this syntagm is usually associated with mathematics, which is considered to be the *universal language* of human kind, and since people all over the world are well acquainted with its meaning, there is no need for translating it into *ceea ce era de demonstrat*. Therefore, the reproduction of the Latin syntagm is to be preferred, and indeed it was this solution that the translators of the film chose.

Another language used in the film is French, which is employed not only by the delegate of this country to Lord's Darlington Conference, but also by the American Congressman, who intends to manipulate the former to the disadvantage of the Germans and their race for rearmament:

'Tony, aide moi!'

- *Tony, ajută-mă !*

'Bien, Monsieur.'

- *Bine, d-le.*

'Monsieur Dupont?'

- *D-l Dupont ?*

'Oui.'

- *Da.*

'Je suis tres content de faire votre

- *Încântat să vă cunosc.*

connaissance.'

'Ah, how do you do? But I speak English.'

- Asemenea. Dar vorbesc engleză.

This quotation raises a rather difficult issue of translation: should the French lines be translated, which would be a blunder for the viewer who doesn't speak any of the languages in point when suddenly Dupont states that he is able to speak English right after the polite formulas for a new encounter, or should his previous words be left untranslated so as to imply the usage of a different language than that of his American interlocutor so as his last reply make sense? The answer is that the last option seems to better suit the purpose of communication in this case.

A more convenient situation is presented to the viewer when Lord Darlington meets the two Jewish refugees from Germany because under the pretext of his translating for Miss Kenton, the viewer benefits from an accurate rendering of his words. Therefore, the task of the subtitler is much facilitated his efforts still being directed toward the English language:

'Haben sie eine guten Reisen habt? I'm just asking them if they had a good journey.'

'It was long, my lord.'

'Haben sie eine guten eingekommen? Was haltzen sie von Weter? I'm just asking them what do they think of the weather.' [...] Welcome to Darlington Hall. Willkommen zu Darlington Hall.'

- Le întreb doar dacă au avut o călătorie plăcută.

- A fost lungă, milord.

- Le întreb ce cred despre vreme. [...] Bine ați venit la Darlington Hall.

The conclusion to this discussion concerning the translation efforts presupposed by the subtitling of the filmic version of *The Remains of the Day* is more likely to be rather demanding, due to the fact that it is not only the English linguistic barrier that needs to be broken, but also the French and the German ones, this mixture of languages being far from insignificant to the ideatic content of a movie which brings to the fore the inter-war politics of Europe, on the one hand, and of America, on the other. Therefore, a highly marked cultural filmic version such as *The Remains of the Day* needs to be looked upon through the perspective of a translator with specific skills for cultural mediation.

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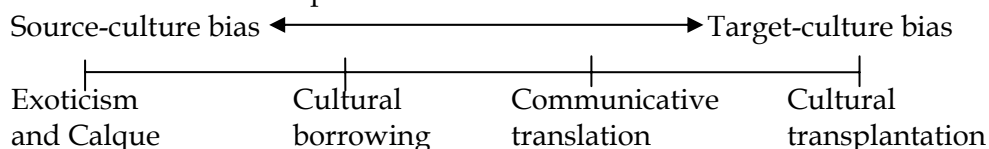
The Remains of the Day, 1993, directed by James Ivory.

DOMESTICATION VS. FOREIGNIZATION IN THE TRANSLATION OF CHILDREN'S BOOKS¹

The idea is generally shared that translating involves not only two languages, but also two cultures which may be very different. Cultural differences are sometimes bigger obstacles to successful translation than linguistic differences. Thus, translators have to overcome such obstacles in translating culture specific words and expressions. In doing so, they have to apply certain specific translation strategies.

In terms of culturally significant translation strategies, Hervey and Higgins (1994) distinguish between *exoticism* (a minimal adaptation of linguistic and cultural features) and *cultural transplantation* (a complete "naturalisation" of the foreign culture) [1]. The term *cultural transposition* is used for the main types and degrees of departure from literal translation that one may resort to in the process of transferring the content of a source text (ST) from one culture to another: "Any degree of cultural transposition involves the choice of features indigenous to the TL and the target culture in preference to features with their roots in the source culture" [2].

The result is to reduce foreign (that is SL-specific) features in the TT, thereby to some extent naturalizing it in the target language (TL) and its cultural setting. The various degrees of cultural transposition can be visualized as points along a scale between the two extremes of exoticism and cultural transplantation:



The extreme options in signaling cultural foreignness in a target text (TT) fall into the category of exoticism. A TT marked by exoticism is one which constantly uses grammatical and cultural features imported from the ST with minimal adaptation and hence signals the exotic source culture.

At the far end of the scale from exoticism is cultural transplantation, whose extreme forms are hardly translations at all, but more likely adaptations – the wholesale transplanting of the entire setting of the ST resulting in the entire text being rewritten in an indigenous target culture setting. The fact could be mentioned that it is not unusual to find examples of cultural transplantation on a small scale in translation.

By and large, normal translation practice avoids the two extremes of wholesale exoticism and wholesale cultural transplantation. In avoiding the two extremes, the translator will consider the alternatives lying between them: cultural borrowing and communicative translation. Cultural borrowing introduces a foreign element into the TT, but, unlike exoticism, it does not involve adaptation of the source language (SL) expression into TL forms. On the other hand, communicative translation is normal in the case of

¹ Cristina Chifane, PhD student, "Dunarea de Jos" University of Galati, cristinachifane@yahoo.com.

culturally conventional formulas where literal translation would be inappropriate. The concepts of exoticism and cultural transplantation with their intermediary stages were developed by Venuti (1995, 1998) who brings forward two interesting aspects of translation: domestication and foreignization.

In Venuti's (1995) opinion, domestication means that the translator makes the text familiar to the readers and removes unwanted elements that do not seem appropriate in the TL.

Just as the postcolonialists are alert to the cultural effects of the differences in power relations between colony and ex-colony, so Venuti bemoans the phenomenon of domestication since it involves "an ethnocentric reduction of the foreign text to [Anglo-American] target-language cultural values" [3]. This means translating in a transparent, fluent, 'invisible' style in order to minimize the foreignness of the TT. Domestication further covers adherence to domestic literary canons by carefully selecting the texts that are likely to lend themselves to such a translation strategy.

Alkman (2002), a researcher into the field of children's literature translation (CLT), provides a detailed explanation regarding Venuti's point of view: "A translated text is judged acceptable by most publishers, reviewers and readers when it reads fluently into English, i.e. when it appears not to be a translation but an original text" [4].

Further on, she emphasizes the idea that translations have long been seen as dependent on and of less value than original texts. In addition, Venuti (1998) claims that publishers in the UK and the USA tend to choose works for translation that are easily assimilated into the TL. He also mentions that the final product is considerably shaped by editors and that the result is often a domesticated translation.

Besides, translation forms domestic subjects by enabling a process of "mirroring" or self-recognition. Accordingly, the foreign text becomes intelligible when the reader recognizes himself or herself in the translation by identifying the domestic values that motivated the selection of that particular foreign text and that are inscribed in it through a particular discursive strategy.

Viewed from this perspective, domestication is transparent and adopted to minimize the strangeness of the original foreign text for the convenience of the target readers (TRs). The approach involves such steps as the careful selection of texts which lend themselves to being translated in this manner, the conscious adoption of a fluent, natural-sounding target language style, the adaptation of the TT to conform to target discourse types, the interpretation of explanatory material, the removal of source language realia and preferences.

On this line of thinking, in her thesis *Bringing Children's Literature Home from Abroad*, Droth-Huth (1996) claims that translators of children's books often use domestication as a translation method. Nevertheless, she does not agree with this adjustment to the target culture since the text might turn out to be less interesting and less colourful: "In order to comply with the customs of the new culture, the translator transposes names and phenomena from the specific in the source culture to the general in the target language" [5].

On the contrary, foreignizing translation signifies the difference of the foreign text only by disrupting the cultural codes that prevail in the TL. Venuti suggests that since foreignizing translation seeks to restrain the ethnocentric violence of translation, it is highly desirable today: "A strategic cultural intervention in the current state of affairs, pitched against the hegemonic English language nations and the unequal cultural exchange in which they engage their global others" [6].

Moreover, the notion of foreignization can alter the ways translations are read as well as produced because it assumes a concept of human subjectivity that is very different from the humanist assumptions underlying domestication. Foreignizing translations, that

are not transparent, that eschew fluency for a more heterogeneous mix of discourses, are equally partial in their interpretation of the foreign text, but they tend to flaunt their partiality instead of concealing it.

According to Venuti, foreignization “entails choosing a foreign text developing a translation method along lines which are excluded by dominant cultural values in the target language” [7]. In addition, the author considers the foreignizing method to be “an ethnodeviant pressure on [target-language cultural] values to register the linguistic and cultural differences of the foreign text, sending the reader abroad.” It is “highly desirable”, he says, in an effort “to restrain the ethnocentric violence of translation” [8]. In other words, the foreignizing method can restrain the ‘violently’ domesticating cultural values of the English-language world.

To sum up, the foreignizing method of translating, a strategy Venuti also terms ‘resistancy’ [9] is a non-fluent or estranging translation style designed to make visible the presence of the translator by highlighting the foreign identity of the ST and protecting it from the ideological dominance of the target culture (TC).

Further on, Venuti insists on foreignizing or, as he also calls it, ‘minoritizing’ translation, to cultivate a varied and “heterogeneous discourse” [10].

Although Venuti advocates foreignizing translation, he is also aware of some of its contradictions, namely that it is a subjective and relative term which still involves some domestication because it translates an ST for a target culture and depends on dominant target culture values to become visible when it departs from them [11].

We consider it worth mentioning that the polarity of Venuti’s vision is not approved of by Riitta Oittinen, another passionate researcher in the field of CLT. According to Oittinen (2000), “Every act of translating for children, too, has a purpose, scopos, and all translations should be domesticated according to this scopos” [12].

In translating literature for children, adaptations may occur due to several reasons. Sometimes they are dedicated to the child readers so that they could understand the text better. There are other cases when adaptations appeal to the parents in order to improve sales. Oittinen adds that “Adaptation may also reflect the adult authoritarian will to *educate* the child” [13]. Adaptations result in additions, deletions, harmonization, added explanations, corrections and embellishments. Cultural reinterpretations involve transferring the cultural setting from one language-culture context to another.

In *The Translator’s Turn*, Douglas Robinson (1991) defines the relationship between the original and its versions and adaptations in an interesting way: “[...] our connotations for ‘versions’ are different from those for ‘translations’ – looser, more open-ended, more tolerant” [14].

In general, people’s attitudes towards versions and adaptations are more open than their views regarding translation proper, even if translation involves the idea of deviation and challenge.

There are voices who claim that translators should not adapt, abridge or alter children’s literature in any way while translating; they should keep the same level of accuracy as they do when translating for adults: “[...] the original text must be accorded just as much respect as in the case of adult literature, therefore the endeavour should be a translation as faithful, as equivalent as possible” [15].

It is obvious that, generally speaking, Puurtinen (1995), Pascua (1998) and Oittinen (2000) do not agree to a foreignizing approach to the translation of children’s literature. Conversely, Klingberg (1986) and Shavit (1986) consider domestication as a negative process for the target reader and for Shavit it is even “a sign of disrespect for children” [16].

The truth is that both strategies are successfully used in CLT depending on the translational context.

For Oittinen, “Domestication is part of translation, and not a parallel process” [17]. She claims there is no real methodological difference between the two and the most important thing is for the translation to function in real situations in contact with the readers. Both Shavit (1986) and Klingberg (1986) share the same opinion regarding the distinction between translation and adaptation.

In *Children’s Fiction in the Hands of the Translators*, Klingberg underlines the importance of research on translation and is concerned about the dearth of research papers on the translation of children’s literature [18]. His intention is to reveal and explain some of the problems which the translators of children’s literature may encounter during the translating process.

Klingberg suggests that, as the author of the original children’s text has already taken the TRs into consideration, the only task of the translator is to stick to the same degree of adaptation as in the original: “The translation should not be easier or more difficult to read, be more or less interesting, and so on. We could thus try to find methods to measure the degree of adaptation in the source text and in the translation and to compare them” [19].

Further on, Klingberg divides the concept of adaptation into subcategories such as deletion, addition, explanation, simplification or localization (one way of domestication), where the whole text is transferred into a country, language, or epoch more familiar to the target-language reader. He also describes “antilocalizing” (actually a more descriptive term for foreignizing) as a means of retaining all the information in the original - like names, years, places - as it is.

Employing the afore-mentioned technique, the translator emphasizes the fact that the story is really situated in a foreign country, in a foreign culture, letting the young readers learn new things about new cultures, educating the children about international themes.

Culture specific items could be grouped into ten different categories: 1. literary references; 2. foreign languages in the source text; 3. references to mythology and popular beliefs; 4. historical, religious and political background; 5. buildings and home furnishings, food; 6. customs and practices, plays and games; 7. flora and fauna; 8. personal names, titles, names of domestic animals, names of objects; 9. geographical names; 10. weights and measures.

In order to deal with each of these categories, translators of children’s literature resort to either domestication or foreignization taking into consideration the interests, needs, reactions, knowledge and reading ability of the intended reader. Examples are numerous and they occur frequently in translations for children.

As an illustration, Lewis Carroll’s *Alice’s Adventures in Wonderland* contains many French references and puns scattered throughout the text. In chapter 2, Alice posits that the mouse may be French and chooses to speak the first sentence of her French lesson-book to it: e.g. “*Où est ma chatte?*”/ “Where is my cat?” [20]. In the 1987 Romanian translation, Frida Papadache [21] chooses to preserve the French sentence without providing a footnote to explain its meaning. On the other hand, in the 1998 Romanian version of Lewis Carroll’s *Alice’s Adventures in Wonderland*, Nina Ischimji [22] offers the child-reader a footnote by means of which she translates the foreign sentence and explains that it is of French extraction.

Both Frida Papadache and Nina Ischimji preserved the foreign element; the difference resides in the fact that the former is willing to give the child-reader the credit of understanding the meaning of the sentence from the general context, whereas the latter wants to be sure that the child will know the exact meaning of the French sentence.

Children’s stories and novels could be set in a specific historical, religious and political background meant to assure the authenticity of both actions and characters. The translator has the moral responsibility to make sure that the child-readers in the target

language fully comprehend the historical, religious and political references even if at first these are entirely alien to them in point of time and space.

An illustrative example in this respect is Daniel Defoe's novel *Robinson Crusoe*, published in 1719, but still widely read by teenagers all over the world. Most probably unknown to the Romanian child-reader, references to money used in certain historical periods and in certain countries are explained by means of footnotes by Petru Comarnescu, the 1964 Romanian version of the novel belongs to. Without the translator's explanation, the Romanian child reader would have no idea that the term *moidores* is used to designate "the golden coins circulating in Portugal and Brazil between 1640-1732" [23]. A similar historical reference appears in Chapter XIX. In a footnote, Petru Comarnescu explains that *crusades* are in fact golden Portuguese coins launched by king Alfonso the Vth (1438-1481).

In Leon Levițchi and Andrei Brezianu's 1985 version of Jonathan Swift's *Gulliver's Travels* (1726) [24], almost every page contains two, three, four or even more footnotes dealing with historical, religious and political background. The multitude of references could be tiresome for a child-reader, but in proceeding in this way the translators most probably have thought of the ambivalent status of this book which has been read by both adults and children.

Furthermore, in children's fiction, domestication is frequently employed. If a game is characteristic of a foreign culture, the translator should think of the target readers and their fascination with games. Children will most surely be interested in learning a new game. In *Harry Potter and the Sorcerer's Stone* (1997), J.K. Rowling invents a new game for children entitled *Quidditch*. Chapter XI is dedicated to the description of the game in general with rules lasting for centuries, matches that entered history and passionate players. In Romanian, *quidditch* becomes *vâjthaț*, a clear instance of domestication [25].

On the other hand, in realistic literary works dedicated to children, geographical names are usually preserved. If the translator assumes that the target-readers are not accustomed to the geographical location of towns and cities, mountains or rivers, then he is recommended to provide useful footnotes or explanations. Petru Comarnescu disambiguates the geographical context mentioning the fact that both *York* and *Hull* are cities situated in the north of England, *Humber* is an estuary of the Ouse and Trent rivers in the east of England, *Yarmouth Roads* is a seaport in the east of England and Newcastle is a seaport in the north-east of England on the Tyne river.

The system of weights and measures is different from one country to another. Translators have to be familiarized with these systems and explain them to their readers. In the English system of weights and measures, *feet* [26] is the plural form of a unit of measure divided into 12 inches and equal to 30.48 centimeters, a *mile* measures approximately 1 609 meters whereas a *sea mile* has around 1853 meters and a *pint* [27] is a dry measure of capacity, equal to one half of a liquid and dry quart respectively.

To conclude, a multitude of examples from the translation practice are meant to highlight the fact that domestication and foreignization are two translation strategies alternative to a translator. All in all, in the case of culture specific words and phrases, it is the translator's choice whether the translated text will be close to the source culture or to the target culture and to what extent.

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FILM TITLES IN TRANSLATION¹

Introduction

Just like music, literature or painting, film is an art combining the modern technology of film shooting and making with all kinds of other art forms including drama or music. A film is a product which needs to be consumed by the masses, being included in the category of popular culture. Usually, a successful film is recognized by both critics and audiences, meaning that a good film should have both artistic and commercial value being nowadays one of the most influential mass media and reflecting all the respects of human society, the material and the spiritual world included. Considering the large quantity of English films introduced on the Romanian market, we are confronted with better or poorer translations of film titles.

For the foreign audience, the film translation plays a significant role in the cultural communication between the country the film is imported from and the country on whose market it is introduced.. It is also the film translation that gives the foreign audience the chance to understand and appreciate the other country's culture, art, people and way of living. Therefore, the importance and the effect of film translation should not be ignored.

Exploring the present situation of film titles translation and using a selection of film titles from the years 2007 to 2010, within the framework of audience-oriented approach, this paper tries to focus on principles such as faithfulness, cultural awareness and a combination of commercial and aesthetic effects. In translating film titles, audience should be the main concern. In other words, film titles translation is audience-oriented. The title of a film always gives audience a general impression about the genre of a movie. Hence, film titles are considered to be one of the most influential factors affecting the box office. That is why production houses always take film titling very seriously. Since more and more films are released, in the context of globalization, the quality of film title translation is thought to be so much the more significant. Considering film as any other consumer goods and entertainment in our commodity society, audience becomes the core of any film producer. Translators also take audience as the central factor when translating film titles and think it essential to fit their language habits and psychological needs using new common expressions related to the story of the film.

1. The main features of film titles

Before discussing the strategies of translating English film titles into Romanian and finding out whether the tendency is towards "foreignizing" or "domesticating" as Venuti (1992) clearly makes the separation, the basic features of film titles will be briefly mentioned.

¹ Ramona-Agneta Cioranu, PhD student, "Dunarea de Jos" University of Galati

1.1. Shortness

Considering the impact of a film upon the audience, film titles are generally short. However, they should give the audience various clues on the story. Obviously, it is not possible to convey all the information in only a few words. But an expressive film title with a strong impact should have a highly artistic condensation of both content and theme. Some films are named after their protagonists, such as "Jane Eyre", "Hamlet", "Forrest Gump", "Jerry Maguire", "Lolita", others get the name of the place or of the main scene in which the story happened, like "Pearl Harbor", "Titanic", "Grand Hotel", "and Casablanca".

In our research, we have also found a lot of film titles related to the plot or story such as "It Happened One Night", "Guess Who's Coming to Dinner", "Saving Private Ryan", "Air America", "Karate Kid", "Asteroid", "How to Lose a Guy in Ten Days".

1.2. Film advertising or branding

Another important feature of film titles is that they act as the brand name and the advertisement of a film. Film is like any other commodity which needs sales promotion, especially on foreign markets where the audience speaks a different language and lives in a different cultural background. The first impression a film makes on its audience is highly important, because the audience knows nothing about the film, the only thing that can draw the audience's attention being the title. Thus, the title represents the foremost thing that would attract them to the cinema.

Therefore, viewed from this perspective, the translation of a film title is like the translation of an advertisement or a brand name, opening the market. The fact should be mentioned that a good film title has not only an informative function as a primary target, but also an aesthetic and vocative function. Consequently, the translated film title should be concise and should have commercial and advertising characteristics.

2. Strategies of English film titles translation

The techniques of film title translation can be divided into two large categories: 1. showing respect towards the original title, which is reflected in literal translation and explication (added value to the title); 2. discarding the original title, which results in film title adaptation or providing a new title. Considering Venuti's (1992) theory, the first category may be defined in terms of "foreignization", whereas the second is defined in terms of "domestication".

According to Venuti (1992), "foreignizing translation" is a strategy that brings the target-text audience closer towards the original text. It should be preferred to "domesticating translation" since the former would guarantee difference by introducing foreign elements to the text recipients. By choosing "foreignization", the target audience, will have more chances to be exposed to other cultures than their own, thus a heterogeneous society being formed. However, irrespective of the translation technique used, according to Nida (2001), there is one fundamental principle that should never be forgotten, i.e. the translation must be related to the story.

2.1. Literal translation

In literal translation, there is no change of the original words and sentences. By converting the source language grammatical constructions to their nearest target language equivalents, literal translation can preserve both the content and the form of the original to a maximum. As most English film titles consist of nouns or noun phrases, literal translation is the simplest and most effective technique used. If the target language equivalent structures do not sound awkward and prove capable of describing the story the same way the original

title does, then literal translation can be adopted. The following examples are relevant for this type of translation:

e.g. *"While You Were Sleeping"* → *"În timp ce tu dormeai"*
"Four Weddings and a Funeral" → *"Patru nunți și o înmormantare"*
"The Silence of Lambs" → *"Tăcerea mieilor"*
"The Void" → *"Vidul"*
"Master of Disguise" → *"Maestrul deghizărilor"*
"Three Dollars" → *"Trei dolari"*
"44 Minutes" → *"44 minute"*
"Family Sins" → *"Păcate de familie"*
"Money Train" → *"Trenul cu bani"*
"Metro" → *"Metro"*
"A Boyfriend for Christmas" → *"Un iubit de Crăciun"*
"Inheritance" → *"Moștenirea"*
"A Girl like Me" → *"O fată ca mine"*
"Wildflowers" → *"Flori sălbatice"*
"Apocalypso" → *"Apocalypso"*
"Black and White" → *"Alb și negru"*
"Guilty by Association" → *"Vinovat prin asociere"*
"The Running Man" → *"Alergătorul"*

Comparing all these English film titles with their Romanian translation, it is obvious that they are characterized by symmetry or perfect equivalence, although some theorists do not agree to the concept of equivalence approaching it in terms of approximation (Dollerup 2006). Thus, the conclusion can be drawn that without changing the original point of view and style, as well as being faithful to the original, literal translation gets close to the original in the ideological content.

2.2. Explication

A second "foreignizing" strategy showing respect towards the original title is explication. There are titles, especially some allusive ones, whose literal translation cannot describe the story as they were supposed to, thus failing to provide information and attract the audience. They need additional details to make them more explicit. However, these details are not chosen at random, they should be based on the story and be able to help polish the titles.

e.g. *"Hook"* → *"Căpitanul Hook"*
"One, eight, seven" → *"187-Cod 'crimă'"* (the audience received more information with respect to the film action. Otherwise what would 187 mean?)
"Multiplicity" became *"Un bărbat multiplicat"*
"Vanished" has been translated as *"Soțul dispărut"* (the explanation was considered necessary because "dispărut" would have been quite ambiguous in revealing the film action).
"S.W.A.T." → *"SWAT - Trupe de elită"* (explication was considered necessary for all those who are not familiar with the military terminology i.e. special weapons and tactics).

2.3. Adaptation

Besides the foreignizing strategies, the domesticating strategies are very frequently used, adaptation being one of them. When literal translation or translation by explication or explication fails to provide a suitable title in the target language due to cultural differences, adaptation may become the solution. Adaptation is used to change the cultural references.

Bearing in mind the principle of cultural awareness, the translator must first understand the cultural information within film titles and then find the proper cultural equivalent for the Romanian language in order to be easily understood and accepted by the target audience.

The following examples are relevant for this strategy:

e.g. *"Dirty Deeds"* was translated as *"Probe murdare"*. It's a case of non-equivalence as "deeds" has been rendered in Romanian as "probe" instead of "fapte". The Romanian adaptation fits the plot and thus we can consider that the title has been semantically enriched.

"Haunting Sarah" was translated as *"Viziunile lui Sarah"*. In spite of the obvious non-equivalence the Romanian adaptation keeps the main idea of the film that is the spiritual connection with the 'other' world.

"The Shadow Box" was translated as *"In fața morții"* as it seemed more suitable for the Romanian language. *"The Shadow Box"* is the allusive term for coffin, but for the Romanian audience *"In fața morții"* is more suggestive than the literal translation would be (*"Cutia umbrelor"*)

"Open Season" was rendered by an adaptation becoming *"La vânătoare de audiențe"*. *"Open Season"* means hunting season. However, the Romanian title catches the film action being much more explicit than *"Sezon de vânătoare"*

"A Cinderella Story" has suffered a small adaptation into *"O Cenușăreasă modernă"* as like this, it renders the film theme explicitly.

2.4. Providing a new title

In film titles, language is used creatively. There are film titles to which the techniques mentioned above do not apply. Thus, there are cases when the translator finds himself in the position of providing a completely new title. In this situation the translator has to rely on his own intuition and taste to make the best choice. The new title should have the characteristics of the original title. That is to say, it should accurately describe the story and act as an advertisement for the film.

For example, *"A History of Violence"* has been translated as *"Umbrele trecutului"*, that is "shadows of the past" because the translator probably felt this title stronger than the literal translation, and anyway it matches the content: deeds from the past come to mess up the hero's present, although he is mistaken for someone else.

e.g. *"City of Ghosts"* becomes *"Afaceri dubioase"* for the Romanian audience. Although completely changed, the title is fully relevant for the film action.

"Secondhand Lions" has been changed into *"Ultima aventură"*, but the Romanian title captures very well the film action.

"Covergirl" - Here the title *"Top-Model"* has been preferred to the literal translation *"fata de pe copertă"*.

"Counterforce" has been disambiguated as *"Dreptate fără lege"*. Just like in the game Counter Force, mafia people from an American city die mysteriously eliminated by unknown law people.

"Air Panic" became in Romanian *"La un pas de dezastru"*. Although completely changed, the title renders perfectly the plot essence.

"The Good Shepherd" has been changed from *"Păstorul cel bun"* into *"Agenția secretă"* as the literal translation would have been far from the film plot.

Conclusions

After analysing various translations of film titles with different strategies applied, the conclusion can be drawn that translating film titles is not an easy job even for skilled and experienced translators. They have to embody their intelligence and active thinking in just a

few words. Using a single strategy is not always the solution; translators must have the whole story, a theory foundation and flexible strategies in mind.

Film title translation involves many complicated factors. It depends on the content of films, on cultural factors as well as on the psychology of the audience. A good translated version should be concise, striking, attracting and full of meaning. A good rendering of film titles should obey such principles as faithfulness, cultural awareness and a combination of commercial and aesthetic effects. However, out of the analyzed corpus it becomes obvious that the common strategies used in translating English film titles into Romanian are literal translation and explication, that is from Venuti's point of view a tendency towards foreignization. Domesticating methods, like adaptation or providing a new title are also used but not so often as the foreignizing ones. Literal translation and explication are obviously preferred for preserving the flavour of the original title and for allowing the target audience to get closer to the source culture.

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THE IMAGE OF THE TRANSLATOR/INTERPRETER IN EARLY MODERN ROMANIAN CULTURE¹

A brief overview of the history of Romanian translation is provided by János Kohn in Baker [1]; it focuses on church translations and underlying religious ideology, but translators/interpreters played a much more complex part¹ of which they were evidently aware, as the excerpts below will hopefully show.

The very visible translator and the *traduttore* as a potential political *tradittore*

There was an implicit plurality of office: a translator's job involved much more than the transposition of text from the source language into the target language. Translators and interpreters also served as secretaries, envoys, princely advisors [2], teachers, scholars, holders of various ranks and dignities, ambassadors, and ultimately princes (hospodars) appointed by the Porte [3]:

(1) *Postelnic mare, dvorbitoriu înaintea domnului și pârcălab de Iași și tălmăciu a limbi striine* (Ureche, on the organization of the court under Alexander the Good [4]) [Grand chamberlain, speaker before the prince, alderman of Iassy and interpreter of foreign languages]

(2) *Ușer mare, purtătoriu de grijă tuturor solilor și tălmăci striinilor la giudeț* (Ureche, on the organization of the court under Alexander the Good [5]) [Grand usher, in charge of all messengers and interpreter to the foreigners in courts of law]

(3) *peste toți mai mare au pus pe un lane grecul (adecă în locul lui), carele știea limba lor căzăciască prea bine și l-au numit hatman* (Cronica Bălenilor [6]) [he named a certain lane the Greek his lieutenant, for he spoke their Cossack language very well, and so he named him sword-bearer]

(4) *trămițând și cărți de la capichehaialele ce era cu oastea turcească, anume Enache Porfirita dragomanul și lane căpitan de Odiove* (Radu Greceanu [7]) [sending letters from the ambassadors accompanying the Turkish army, namely Enache Porfirita the dragoman and captain lane of Odiove]

(5) *Era acestu Gașpar-vodă multă vreme tergimanu la împărăție, adecă tilmăci tuturor solielor creștinești ce vinu la împărăție. Și fiindu și la mijlocul păcii ce făcuse între Împărăția Neamțului și între împărăția Turcului, pentru slujba acéia i-au dat aicea în Moldova domnia în locul Radului-vodă.* (Costin [8]) [This Prince Gaspar had been a dragoman of the empire for a long time, that is to say he interpreted for all the Christian messengers coming to the Porte. And because he had been the middle man

¹ Ioana Maria Costache, PhD student, University of Bucharest, ioanna.maria.costache@gmail.com.

in the peace negotiations between the German Empire and the Turkish Empire, he had been appointed ruler here in Moldavia instead of Prince Radu.]

(6) *Era un boier, anume Neculai Milescul Spătariul, de la Vaslui de moșia lui, prè învățat și cărturar, și știè multe limbi: elinește, slovenește, grecește și turcește. Și era mândru și bogat, și umbla cu povodnici înaintea domnești, cu buzdugane și cu paloșe, cu soltare tot sirmă la cai. Și lui Ștefăniță-vodă îi era prè drag, și-l ținè prè bine, și tot la masă îl punè, și să giuca în cărți cu dânsul, și la sfaturi, că era atunce grammatic la dânsul.* (Neculce [9]) [There was a boyar named Neculai Milescu the sword-bearer, of Vaslui, a most learned scholar, who spoke many languages: ancient Greek, Slavonic, Greek, and Turkish. He was rich and proud, and a retinue of princely heralds always preceded him, bearing swords and maces, and the trappings of the horses were made of precious metal. Prince Stephen loved him dearly, honoured him and placed him at the same table, and would play cards with him and ask for his advice, for he was then his private secretary.]

(7) *s-au dus la Moscu, la marelui împărat, la Alexii Mihailovici, la tatăl marelui Petru împărat, carele au venit la noi aici în Moldova. Și pentru învățătura lui au fost terziman împăratului și învăța și pre fiul împăratului, pre Petru Alexievici, carte. Și era la mare cinste și bogăție.* (Neculce [9]) [He went to Moscow to the grand emperor Alexey Mikhailovich, father of the emperor Peter the Great, who came to Moldavia. And due to his learning he became the emperor's interpreter, and he also taught the young prince. He was rich and greatly honoured.]

Nicolae Milescu's case was by no means singular, nor was the Russian empire the only one to set great store by learned interpreters. There were two important positions in the Ottoman state: dragoman of the fleet and the grand dragoman. The prestige of the positions is due to Alexandros Mavrocordatos *o ex aporriton* (of the secrets) [10], "le fameux grand interprète de la Porte" [11], to whom the 1699 Treaty of Karlowitz is due to a great extent [12]. How did he rise to power? The daughter of one Scarlat of Constantinople, a rich butcher, divorced her princely husband because of his revulsion against a physical defect of hers, and went on to marry a grammarian. So started a dynasty:

(8) *au trimis Scarlat ferman împărătescu de s-au luat fata de după Alexandru vodă, de-au dus-o la Țarigrad, și au dat-o după un grammatic, anume Mavrocordat. Și acel Mavrocordat au făcut pre Alexandru Exaporitul, și Alexandru Exaporitul au făcut pre Nicolai vodă, și Nicolae vodă au făcut pre Constantin vodă, careli au fost domnu aicea la noi în Moldova* (Neculce [13], [14]) [Scarlat sent forth the emperor's decree for his daughter to be separated from Prince Alexander, brought her over to Constantinople, and married her to a grammarian by the name of Mavrocordatos. He was the father of Alexander Exaporiton, who was the father of Prince Nicholas, who in turn was the father of Prince Constantine, who was our ruler in Moldavia]

The translator could also act as negotiator, taking Umberto Eco's title in the most literal sense; the Treaty of Karlowitz (1699), ending the Austro-Ottoman war of 1683-1697, was forged to a great extent by the Exaporiton:

(9) *trimis-au Împărăția Turcului sol la nemți, anume pre Rami reiz efendi, împreună cu Alexandru tergimanul cel mare împărătescu, fiind la mijloc solul englezului și al olandezului ca să să facă pace* (Radu Greceanu [15]) [The Turkish Empire sent Rami reis effendi [roughly, the foreign minister] as a messenger to the Germans, along with Alexander,

the great imperial dragoman, to negotiate the peace with the English and Dutch representatives]

Dragomans were feared enemies and worthy allies. When Antioh Cantemir wanted to overthrow Constantin Brâncoveanu, he hoped to enlist the grand dragoman's help:

(10) [Cantemir] *cu priiatenii ce-i avea la Poartă, anume Alexandru Mavrocordat tergimanul și Mihalache Ruset, vor putea doar face vreo mișcare celuia ce cu pace și cu liniște domnia și țara își păziia* [Brâncoveanu]. *Dar n-au putut ticăloșii nimic alt să-i strice, de vreme ce prea înțeleptul dragoman cu dânșii a să uni n-au vrut* (Radu Greceanu [16]) [Cantemir tried to get his friends at the Porte, namely Alexander Mavrocordatos the dragoman and Mihalache Ruset, to unsettle the one who was guarding his country and government in good order and peace [Brâncoveanu]. But the wretches could do him no harm, since the very wise dragoman would not join them in their plot.]

Did Alexander Mavrocordatos refuse to join the plot out of prudence or because he had a hidden (matrimonial and political) agenda of his own?

(11) *Având Măriia sa și nuntă a face ficăi Mării sale doamnei Ilincăi cu Scarlatache, coconul lui Alexandru dragomanul cel mare împărătesc, cinstit-au întâi cu dregătorie pre acest cocon, făcându-l păharnic mare. După aceia și nunta s-au făcut la februarie, veselie foarte mare și cu cinste domnească făcându-se și dăspre o parte și dăspre alta.* (Radu Greceanu [17]) [As his highness wanted to give his daughter Ilinca in marriage to Scarlatache, son of Alexander the great imperial dragoman, he first raised his future son-in-law to the rank of great cup-bearer. Then the wedding took place in February, with great joy and princely pomp and honours on both sides.]

Another son, Nicholas, joined his father in the rank of dragoman when he was only 18 and held office from 1698 to 1709 [18]. His early involvement in the business of government is obvious in this description of a meeting in Edirne between Constantin Brâncoveanu, the grand dragoman and his son:

(12) *Acolea dar fiind Măriia sa împreună cu toată boerimea tăbărăți, au venit și dumnealui Alexandru Mavrocordat Exaporiton, trimis dă veziriul, dă s-au împreunat cu Măriia sa, căruia Măriia sa halaiu i-au făcut. După aceia dar, multe trebuincioase lucruri cu dânsul vorbind, bine Măriia sa dăruindu-l și cu blană de samur și cu zloți 1000 și altele, și pe cal înpodobit puindu-l s-au dus iarăși în cetate la Odriiu. După aceia, a doa zi și fiul dumnealui, Necolae, marele dragoman, viind la Măriia sa dă s-au împreunat, iar și pe dânsul cu cele cuviincioase daruri Măriia sa dăruindu-l, s-au întorsu iarăși la Odriiu.* (Radu Greceanu [19]) [As his highness and all the boyars had pitched up camp there, Alexander Mavrocordatos Exaporiton came over, sent by the vezir, and his highness received him with great pomp. Later, after a lengthy council, his highness gave him a sable fur and 1000 zloty, and sent him back to Edirne on a richly trapped horse. The next day his son Nicholas, the grand dragoman, came over to talk to his highness, in turn was presented with the due gifts, and returned to Edirne.]

Nicholas Mavrocordatos eventually became hospodar of Moldavia (1709):

(13) *Pus-au dar domnu pre Necolae Mavrocordat, feciorul lui Alexandru Mavrocordat, marele dragoman împărății turcești, însă nu cu puținea cheltuială domnia au luat, cum s-au auzit.* (Radu Greceanu [20]) [He named Nicholas Mavrocordatos, son of Alexander

Mavrocordatos the grand dragoman of the Turkish Empire, as the new prince, but rumour has it that the appointment did not come cheap at all.]

He did not speak Romanian at the time of his appointment, so he needed an interpreter himself ("Sculi camarașul din lăuntru", or the private chamberlain, according to Neculce), but in 1712 he wrote to the former patriarch of Alexandria, Gerasimos, that he was familiar with the language of the country [21]. Apparently, lack of familiarity with one of the "working" languages, or a faulty grasp thereof, was not uncommon among interpreters, paradoxical as it may seem; Nicolae Iorga [22] quotes a testimony written around 1600 by one Tofan Draguman whose knowledge of Romanian was poor to say the least [23]. Nicholas Mavrocordatos's later knowledge of Romanian was an added accomplishment to his knowledge of Greek both classic and modern, Latin, French, Italian, Turkish, Arabic, and Persian [24], which made him a consummate linguist.

The great Mavrocordatos dynasty of dragomans was not uncommon in the way it wielded power. Less famous interpreters took advantage of their position, too. One did not wish to antagonize the dragoman: a plot against hospodar Grigore Ghica failed because the plotters...

... (14) *să învrăjbi se cu Panaiotache dragomanul, căruia i să trecea cuvântul la viziriul* (Cronica Bălenilor [25]) [had entered into conflict with Panaiotache the dragoman, who had great influence over the vezir]

The same Panaiotache founded what would eventually become an iconic church in Bucharest, that of St. George, marking the city centre:

(15) *să făcuse cu cheltuiala unui Panaiotache, ce fusese dragoman mare înpărătescu* (Radu Greceanu [26]) [had been paid for by a certain Panaiotache, former grand imperial dragoman]

Wherever there was intrigue, there must be a translator:

(16) *fiind numai ca să puceagă turcul acela cătră Țarigrad, socotind ei între dânșii, că a scrie pen scrisori cele ce acolo ar putea face și isprăvi, nu va fi bine, socotitu-se-au proclétul acela, Dumitrașco paharnecul, și ș-au trimis jupâneasa noaptea pă la Tăbăcărea tâlmaci* (Radu Greceanu [27]) [as the Turk was getting ready to leave for Constantinople, they saw that it would not be a good thing to write down all that they intended to do, so the traitor, Dumitrașco the cup-bearer, saw fit to send his wife to Tăbăcărea the interpreter in the dead of night]

Ad-hoc interpreters also did service as eye-witnesses and historiographers, recording a variety of mediated communication:

(17) *Știia limba sîrbească Gașpar-vodă și cîndu i-au muștratu pre căpitaniile cei prinși orheieni, li-au dzis sîrbește: Да имаете срдце чисто къ Господарю. Le tîlmăciia apoi aceste cuvinte pre rumâniile Bucioc vornicul de Țara de Gios, adecă: Să aveți inimă curată spre Domnă. (Costin [28])* [Prince Gaspar could speak Serbian and he used it to scold the captive captains from Orhei: Да имаете срдце чисто къ Господарю. His words were then translated into Romanian by Bucioc, governor of the southern part of Moldavia, thus: you should have a clean heart towards your prince.]

(18) *Eu, carile scriu acéstea, m-am prilejită la acestă tălmăcită și la alte, mai pre urmă.* (Costin [29]) [I, the writer of these lines, happened to take part in this interpreting and in others which came later.]

How did translators view themselves and their work?

There was at least one prestigious role model to be followed in translation:

(19) *Ulfila, episcopul gothilor, iaste lăudat că pre vreamea lui Valendian au tălmăcit unile părți ale Sfintei Scripturi spre limba lor* (patriarch Dositheos of Jerusalem's preface to the Bible of 1688) [Wulfilas, the bishop of the Goths, is praised for having translated some parts of the Holy Scripture into their language, in emperor Valentinian's time]

At least in principle, the translation of church books was viewed as a worthy spiritual exercise. However, the practitioners seem to have perceived it with a "resigned optimism" [30] as an exercise in humility, aspiration, and frustration. The difficulties were the same, be they faced by a team of translators...

(20) *La tălmăcirea aceştii Sfinte Scripturi, făcînd multă nevoință și destulă cheltuială, despre o parte puind dascali știuți foarte den limba elinească, pe preînțeleptul cel dentru dascali ales și și, după petreacerea lui, pre alții care s-au întîmplat, și, despre altă parte, ai noștri oameni ai locului, nu numai pedepsiți întru a noastră limbă, ce și de limba elinească avînd știință ca să o tălmăcească, carii, luînd lumină și dentr-alte izvoade vechi și alăturîndu-le cu cel elinesc al celor 70 de dascali, cu vrearea lui Dumnezeu o au săvîrșit, precum să veade. Și măcară că la unele cuvinte să fi fost foarte cu nevoie tălmăcitorilor, **pentru strîmtarea limbii românești**, iară încăș avînd pildă pre tălmăcitorii latinilor și sloveanilor, precum aceia, așa și ai noștri le-au lăsat precum să citească la cea elinească.* (preface to the Bible of 1688, emphasis mine) [31] [The translation of this Holy Scripture required great effort and not a little expense; on the one hand, there were very good Greek scholars, such as the most eminent and wise cleric Germanos Nisis, followed, after his death, by other scholars; on the other hand, there were our own people who had studied not only our language, but also the translation of Greek, who, guiding themselves by other ancient sources which they confronted with the Greek translation of the Septuagint, succeeded in finishing it, God permitting. And even though some words were very difficult for the translators because of *the tightness of the Romanian language*, they followed the example of translators into Latin and Slavonic and did the same as those had done in their Greek version.]

... or by a single translator:

(21) *Cu greu iaste a tălmăci neștine singur, ales despre limba elinească spre cea rumânească; găsim cuvinte elinești și vorbe despre locuri, care unele nici la lexicoane nu să află, altele, de să află și să înțeleg, iară **pentru îngustarea limbii rumânești** nu pot veni la tălmăcit.* (Radu Greceanu, preface to the *Menaion* of 1698) [It is hard for a single man to translate, particularly from Greek into Romanian; there are some Greek words that can't be found in the lexicons, and even if you do find them and understand them, you simply cannot translate them because of *the narrowness of the Romanian language*.]

In the gradual transition from the dragoman's overt use of (linguistic) knowledge as power to the translator's solitary effort and his awareness of (and fight against) impending quasi-failure, we begin to recognize the familiar predicament of the modern representatives

of the profession. Translation theory stands only to gain by further investigating the data made available by historical accounts, and the outcome of such investigation may well benefit the profession as a whole, enhancing its time-honored tradition and legitimacy.

Notes

¹ On the deep political involvement of the dragomans, see Baker 2001: 572.

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- [31] *** (1988). *Biblia adevărată dumnezeiască scriptură a Vechiului și Noului Testament, tipărită întâia oară la 1688 în timpul lui Șerban Vodă Cantacuzino, domnul Țării Românești, retipărită după 300 de ani în facsimile și transcriere cu aprobarea Sfântului Sinod și cu binecuvântarea Prea Fericitului Părinte Teoctist, Patriarhul Bisericii Ortodoxe Române*, București: Editura Institutului Biblic și de Misiune al Bisericii Ortodoxe Române.

ON THE CONTEXT OF CULTURE IN TRANSLATION¹

1. Language and culture

Translation plays an important role in spreading information and knowledge about the way of life and culture in a language community. Malinowski, the famous anthropologist who went to Trobriand Islands to study the culture and the language of the inhabitants, realized that, in order to make explicit what was implicit in the native language, he needed to add an extended commentary to provide information about the immediate situation in which the phrases were uttered, but also information about the cultural background which determined their significance. This latter one, which he termed as the context of culture, is the focus of this study, since language is closely rooted in the culture of the community.

The relationship between language and culture has been a very controversial one. The question arises whether the nature of the language necessarily conditions the way members of a community see things, whether language determines culture. Corder points out that language mediates between the individual and culture because the individual acquires the culture, that is the way of thinking and forms of behavior, through his language. To illustrate that, he mentions an example: in Medieval Britain it was economically important to make a distinction between different types of hawk. That is why there arose a number of simple and easily perceptible disguising names like *goshawk*, *falcon*, *falconette*, etc. It was more convenient for the language users to use different words than adding adjectival qualifiers to the same word [1]. The vital connection between language and culture was also emphasized by the German linguist and philosopher, Humboldt. He considered language as the product of activity rather than a static inventory of items, an expression of both the culture and the individuality of the speaker, who perceives the world through language.

These ideas were accepted a century later by the American researchers Sapir and Whorf, who formulated their famous hypotheses of linguistic relativity. Their claim concerning the relationship between language and culture is that the structure of language determines the way in which speakers of a particular language view the world. This idea suggests for example that bilinguals would automatically change their view of the world when they change language. Though this extreme view that people are virtually prisoners of their native tongue is not wholly accepted, it's to be acknowledged that there is a link between language, thought and reality. Each language has a distinctive way of segmenting experience by means of words and the range of meaning for the words rarely overlaps in any two languages. This creates some difficulty for the translator in the attempt to render the right equivalent word. For instance, the Albanian word *besoj* covers the areas of meaning of these English verbs: "to believe", "to trust", "to have confidence", "to entrust", "to have

¹ Silvana Koço and Yamira Alimemaj, University of Vlora, Albania, skalemi@univlora.edu.al, zalimema@univlora.edu.al.

faith". The Italian word *matrimonio* covers the areas of meaning of the English "matrimony", "wedding" as well as "marriage". Hebrew has four words for "you" distinguishing between masculine and feminine, singular and plural. The Greek word *charis* can mean "beauty", "kindness", "grace", "gift", and "thankfulness". According to Jacobson, from the grammatical and semantic point of view languages can be differentiated from each other in a major and minor degree, but this doesn't mean that translation is impossible. He claims that: "Even when the translator can't find an equivalent, even when there are gaps, the terminology will be modified and extended by borrowings, calques, neologisms, and semantic transpositions" [2]. A more moderate view that enjoys wider acceptance is espoused by Lyons when he claims that "the lexical distinctions drawn by each language will tend to reflect the culturally important features of objects, institutions and activities in the society in which the language operates" [3]. When a speech community focuses its attention on a particular topic (this is usually called cultural focus), it spawns a plethora of words to designate its special language or terminology. In Madagascar, the missionaries found that a Malagasy-speaking person distinguishes more than 200 different kinds of noises and has special words to differentiate over 100 different colors. Americans have a host of words to refer to types of vehicles. Italians have a whole series of categories and subcategories for coffee. Eskimos have four different expressions for the one English word for snow, denoting snow on the ground, falling snow, drifting snow, and a snow drift. The Chinese language has different words for different types of ants. Americans have a host of words to refer to types of vehicles: automobile, convertible, station wagon, jeep. The French for wines and cheeses, the Germans for sausages, Arabs for camels, Spaniards for bull-fighting, the English for sport. Frequently, where there is a cultural focus, there is a translation problem due to the cultural "gap" or "distance" between the source and target languages. At this point, cultural knowledge becomes an essential part of the translator's competence, since he does not merely transfer words and sentences but acts as a cultural mediating agent to find the right equivalent and bridge the gap between source and target text, or rather cultures.

2. The concept of equivalence

A lot has been written about the notion of equivalence in translation, but its definition still rests to be controversial. Jacobson was the first to introduce the term "equivalence" in the theory of translation and he emphasized the fact that it cannot be else but an "equivalence in the difference", from the moment that "the translation implies two equivalent messages in two different codes" [4].

Kade talks about "lexical equivalence" and describes equivalence in terms of correspondence or lack of correspondence between the lexical units of the two languages distinguishing in this way four types of equivalence [5]. Approximate equivalence is the case when the meaning of a source language word is divided between two target language equivalents, for example the German word *Himmel* in English means "heaven" and "sky".

Zero equivalence is the case when the source language unit does not have a target language equivalent. Nevertheless, Baker has noted that it must be acknowledged that in the translation process it's not operated only in the level of a single term, but in the whole context of the text [6]. Filipec and Reiss have proposed the phrase "textual equivalence", placing the whole text as the unit of translation [7]. In addition, Koller proposes five types of equivalence in relation to the "quality" and to the "value" that needs to be preserved in the translation process [8]. One of these types, pragmatic or communicative equivalence, is oriented toward preserving a determined effect of the text on the target reader. This type of equivalence corresponds with the dynamic equivalence introduced by Nida based upon the principle of equivalent effect. The goal of this tendency has been to make the target reader's

experience of reading the translated text identical, or nearly identical to the source readers' experience of reading the original. For instance, the phrase "white as snow" may be rendered as "white as egret feathers". For people who have never seen snow, *whiteness* can be represented by reference to other objects which are white. For them it is not snow as an object that is crucial to the understanding of the message [9].

Newmark criticized his theory for being too considerate to the readers at the expense of the authors. For Newmark translation is "rendering the meaning of a text into another language in the way that the author intended the text" [10]. Other scholars, on the other hand, maintain that the concept of equivalence is very strong and they propose notions like that of "matching", introduced by Holmes [11] and "similarity" introduced by Chesterman [12]. Snell-Hornby goes too far and refuses it as an "inappropriate concept of the theory of translation" [13], whereas Catford distinguishes between formal correspondence and textual equivalence. By formal equivalence he means "any TL category which can be said to occupy, as nearly as possible, the same place in the economy of the TL as the given SL category occupies in the SL" [14]. Later, he remarks that formal correspondence can be traced extremely rarely. He illustrates this by the example of the English yes and the Japanese *hai*, since the latter is not only used to give an answer to "yes or no" questions, but also to give an affirmative answer to negative questions. According to a contemporary researcher, Anthony Pym, "the translator is an equivalence producer". Pym proposes "a symmetry" of the same values and maintains that equivalence must be conceived as a dynamic concept and it is not a predetermined relation that the translators look for passively [15]. Friday the 13th means bad luck in English language cultures. In Spain, Tuesday is considered to be an unlucky day. What should the translator do when translating Friday the 13th into Spanish?

The choice of the translator will depend on what kind of information is required. If he has to refer to the calendar, he is recommended to translate the dictionary equivalent, that is, Friday. If the idea of bad luck has to be transmitted, "Tuesday" has to be chosen. Linguistics has an influence on translation. There are a number of linguistic means at the translators' disposal which help to solve language specific and cultural specific problems when they transfer meanings from one language to another. Total transformation of meaning is an equivalence-creating transfer-operation introduced by Klaudy. It can be regarded as a way of attaining directional equivalence in a situation where either there are no natural equivalents, or the natural equivalents present in the target language can't carry the functional, pragmatic meaning of the original text. How can the phrase "Lamb of God" be translated meaningfully into an Eskimo culture where lambs are unfamiliar animals? The innocence symbolized by the word lamb would pass unobserved. Nida offers the option "Seal of God" as a possible pragmatic equivalent in this particular context since the seal is both a familiar animal and naturally associated with innocence in Eskimo culture.

3. The cultural element: a challenge for the translator

In his book *God's Word in Man's language*, Nida impressively describes the enormous dramatic efforts of the missionaries who consecrated their lives to work out alphabets and grammars of strange unwritten languages in Africa and then use these language tools to proclaim the message of God's word. The numerous examples presented in this book are provided by the missionaries. Experience in the translation of the Bible into widely different cultures provides a multitude of interesting insights into interlingual cultural problems. Nida emphasizes the point that, to understand a strange culture, one must enter as much as possible into the very life and viewpoint of the native people. In Sudan people speak of a stingy man as "having a big heart" and of a generous man as having "a small heart" [16]. They argue that a stingy man is one that has taken everything he can and has stored it away in his heart. Whereas the generous man is one who has given away all that he has, and

therefore his heart is small. In foreign cultures there are many features which appear quite contradictory. When we learn that in the Quechua dialect of Bolivia one must speak of the past as being ahead of one, and the future as being behind one, we might be inclined to accuse the Quechuas of being stupid or having a perverted philosophical orientation. Nevertheless, the Quechuas are fully able to defend themselves and their idioms. They argue: "Well, try to imagine, if you will in your mind's eye the past and the future. Which can you see? Our only possible answer is that we can see the past and not the future. "Right", they agree, "therefore, the past must be ahead of you and the future behind you" [17]. Our interpretation of the past and future is based upon movement; theirs is based on perspective. One is as valid as the other. The Valientes of Panama would only understand "stiff-necked people" as those who were afflicted with severe paralyses or rheumatism of the neck. Their equivalent is "holding-back people". The Indians of Panama, a tribe a few hundred miles away from the Valientes, describe similar folks as "people with stopped-up ears" [18]. These two different metaphors are two equally good ways of describing rebellious, un-cooperative people who insist on their own way. The journey into the soul of a language is often confusing because the idioms have no counterparts, no ready equivalents. The Valiente Indians of Panama have no abstract word for "authority", but a simple phrase like "those on the handle". The phrase in Mark 11:28 "By what authority do you do these things?" is literally translated as "What people on the handle told you to do these things"[19]. In the Shipibo language, (the language of Peruvian tributaries of the Amazon) people do not have games of chance and there's no such word as "gamble". How then is a person going to translate Mark 15:24, where the soldiers "cast lots" for the clothing of Jesus? Hence, the Shipibo translation reads, "They shook little things to decide what which one should take" [20]. Many problems arise from profound differences in the environment and lives and customs of people. How can one talk of mountains and rivers among the Mayas of Yucatan? On that plain most Mayas have never seen a hill more than 200 feet high. The Shipibos of the jungles of eastern Peru likewise have their troubles in understanding some parts of their Biblical account. Living as they do in the midst of a vast jungle along the Amazon, they can't conceive of a wilderness in the sense of some place where nothing grows. Literal translations fail to provide the proper meanings, for they are interpreted purely in a material sense. In the Albanian Bible, the phrase "fruit of the vine" (written in Mathew 26:29), which in English is a euphemism for "wine", does not carry the appropriate meaning. Instead, the Albanian phrase *fruti i hardhise*, as a result of literal translation, renders the meaning of "grapes". In some instances there are simply no cultural parallels. In places where missionaries have been unaware of the cultural problems involved, serious errors have been made and have caused widespread misunderstanding. One translator in West Africa used a word for "grace" which was used in casting curses upon people [21]. He had explained "grace" as a great spiritual power descending upon people, but in many cultures supernatural power is more often fearful. As we study more of a language and interpret it in the light of the culture which it represents and of which it is a living part, we can understand more easily those features of the language which at first may have seemed quite contradictory and impossible. In cases where there are no ready-made expressions or equivalents, description and explanation are the best solutions. This is done in all languages. In the Black Thai language of Laos there seemed no way of talking about the "new birth." The word "new" simply could not be used with "birth", but the missionaries did solve the problem by using the phrase "birth to receive a new heart" [22]. After all, this is the meaning of the "new birth". The emphasis is not upon being born twice, but being born with a new nature. The meaning is not determined by the similarities which a foreigner can discover between words, but by the manner these words are used by native speakers of the language.

As a conclusion, what needs to be stressed is that language expresses cultural reality and translation is a cross-linguistic and cross-cultural process which takes place within a socio-cultural context. Cultural knowledge is a significant factor of the translator's competence in enabling the translation process from one language to another, in order to struggle with the challenge of meeting equivalence.

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LA LANGUE DES LOGICIELS : PROBLÈMES DE TRADUCTION¹

1. L'Union européenne et les langues

Des années auparavant, lors d'une conférence donnée aux Assises de la traduction littéraire en Arles¹, Umberto Eco prononçait cette phrase qui devait rester célèbre pour le contexte actuel de l'Union européenne : « La langue de l'Europe c'est la traduction ».

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

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

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

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

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

¹ Virginia Lucatelli, Université "Dunarea de Jos" de Galati, iverja@yahoo.fr.

solutions dans la volonté de se faire comprendre, les gens recourront de plus en plus à ces outils efficaces et l'intérêt pour les langues s'accroîtra.

2. Localisation, régionalisation, internationalisations – des termes qui se spécialisent

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

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

C'est aussi une occasion d'enrichir la langue du domaine informatique de nouveaux contenus spécialisés des termes déjà existants, tels 'localisation', 'régionalisation' ou 'internationalisation'. Ces trois termes sont rencontrés assez souvent dans d'autres domaines que celui dont nous nous occupons. Ce sont des mots assez nouvellement recensés par le lexique du français qui ont subi une modification et une spécialisation du sens ces dernières années. Signalés par tous les dictionnaires généraux de langue française², ces termes sont des dérivés de verbes correspondants - 'localiser', 'régionaliser', 'internationaliser', eux-aussi dérivés des adjectifs 'local', 'régional', 'international'.

'Localisation' ("action de situer en un certain lieu, en un point déterminé" [1]), le fait de situer dans l'espace ou dans le temps, est attesté en français depuis 1803. Un peu plus tard, le lexique du français enregistre aussi le dérivé 'internationalisation' (vers 1845), avec la signification "rendre international" ou "mettre sous régime international" [2]. Beaucoup plus récent est le terme 'régionalisation' (vers 1960), enregistré aussi dans *Le Monde*, en 1964, défini comme "donner un caractère régional à", "adapter au cadre de la région" [3].

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

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

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

Le terme 'internationalisation' connaît, lui-aussi, un sens lié à l'industrie des logiciels: "processus d'adaptation d'un produit, qui consiste à prendre en compte les conventions et les langues de plusieurs pays sans avoir à remanier ce produit pour chaque marché ciblé" [4], avec la remarque conformément à laquelle 'l'internationalisation concerne surtout les logiciels' et "inclut les étapes de conception et d'implémentation du produit pour le rendre culturellement et techniquement neutre, de manière à ce qu'il puisse être facilement et efficacement personnalisé pour un pays ou pour une culture en particulier" [5].

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

La localisation des logiciels

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

1. Le terme 'localisation', spécialisé pour l'adaptation des logiciels à une zone géographique spécifique, n'est pas le dérivé français du verbe 'localiser', mais un néologisme de date très récente, provenu d'un calque à partir du terme anglais 'localization'. Ce terme entre en compétition avec le terme, plus français mais moins employé, 'régionalisation', apparaissant sporadiquement avec ce sens³ et s'impose, finalement, dans le parler des spécialistes.

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

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

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

- la mise en place de collectifs de travail, équipes complexes formées de linguistes, de traducteurs, de terminologues et non dernièrement d'informaticiens-programmateurs;
- la création d'outils spécifiques capables de simplifier le travail du traducteur;
- l'adaptation du matériel à traduire du point de vue informatique, linguistique et culturel, ceci incluant l'adaptation du vocabulaire, notamment en ce qui concerne la longueur des mots et l'adaptation des phrases ou séquence de phrases dont la combinaison n'est pas identique d'une langue à l'autre;
- la modification du clavier et des raccourcis-clavier, surtout si les sigles ou initiales ne correspondent plus à la langue d'arrivée⁴;

- l'adéquation des commandes et des indications de mise en forme de la langue des macro-instructions;
- l'adaptation aux caractéristiques spécifiques de la langue d'arrivée (alphabet, direction d'écriture⁵ [10], etc.);
- le sous-traitement des projets de localisation par des entreprises spécialisées en vue de la réduction des prix et de l'augmentation de la rentabilité.

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

3. Un exemple de localisation: le logiciel Windows 7

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

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

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

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

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

3. En guise de conclusion

La possibilité de choisir entre plusieurs langues d'affichage de l'interface utilisateur est sans doute une belle conquête des programmeurs-informaticiens et des linguistes. Les interfaces multilingues ont remporté un remarquable succès de marché. On a vu que les éléments culturels jouent un rôle très important dans l'adoption des logiciels. Pourtant, à

l'état où se trouve la recherche sur la traduction des logiciels, on observe qu'il y a un décalage entre la transposition linguistique proprement dite et les faits de culture et ceci en faveur de la première. On constate aussi que l'anglais ne cesse d'être considéré comme lingua franca de l'informatique, ce qui, tout compte fait, entraîne des conséquences favorables et un effet compétitif majeur sur les plus grands marchés du monde.

NOTES

¹ Dimanche, le 14 novembre 1998, "La lingua dell'Europa è la traduzione".

² Ici ont été consultés: *Dictionnaire de l'Académie française*, (DA), 9^{ème} édition, *Le Petit Larousse Multimédia*, (PLM), éd. 2010 sur CD-ROM, *Le Grand Robert de la langue française* (GR), (2005). Version 2.0. Le Robert : Sejer, *Le Nouveau Petit Robert de la langue française*, (PR), (2009), édition 2009 sur CD-ROM, *Le Grand Dictionnaire Terminologique* (GDT), URL: <http://www.olf.gouv.qc.ca/ressources/gdt.html>, Trésor de la langue française informatisé. (TLFI), URL: <http://atilf.atilf.fr/tlf.htm>.

³ Voir, à ce sujet, l'Encyclopédie Wikipédia (ce terme).

⁴ Si le nom des commandes, des styles, etc. diffère d'une langue à l'autre, surtout au niveau des initiales, les macro-commandes et les raccourcis-clavier doivent être adaptés dans ce sens.

⁵ Il y a des langues, en particulier les langues sémitiques, qui s'écrivent de droite à gauche.

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(UN)TRANSLATABILITY AND CULTURAL SPECIFICITY¹

1. Transfer strategies and (un)translatability

The idea is shared that in dealing with translatability, it may be necessary to go back to some great representatives of Translation Studies because their views on translation influenced translation research to a great extent. We also consider it interesting to remember the time when the cultural dimension in translation was taken into consideration later on becoming the most important.

Furthermore, the range of translation procedures, as discussed by Nabokov (1899-1977), Vinay and Darbelnet (1958/1995), Nida (1964), Lefevere (1992) and Vermeer (1989) is very interesting to study because it demonstrates that the decision-making act is prevalent in the translation process. Strategies, such as borrowing, modulation, transposition, adaptation, and others, are linked with the degree of difference between the source text (ST) and the target text (TT). Given the differences between the two language cultures involved, the most difficult task of the translator is to give the right interpretation in order to make the right choices during the translating process.

Moreover, translators are aware of the cultural gaps in translation which they try to identify and resolve by suggesting a number of techniques and transfer strategies.

In Nabokov's opinion, translators shouldn't ignore the cultural differences and the cultural specificity of a given cultural space for the translation to be a good one. Besides, the translator also has to deal with the issue of form and content and with the question whether to favour one to the other.

A solution to these problems may be, as Venuti quotes Nabokov, translations "with copious footnotes, footnotes reaching up like skyscrapers to the top of this or that page so as to leave only the gleam of one textual line between commentary and eternity" [1].

On the same line of thinking, Vinay and Darbelnet (1958/1995) agree that translators should be conscious of the gaps in the target language (TL). These gaps or *lacunae*, as the two scholars call them, must be filled in by corresponding elements, so that the overall impression is the same for the two messages. The degree of difference between the two texts dictates the decision of using one or another of the seven translation strategies described by Vinay and Darbelnet: borrowing, calque, literal translation, transposition, modulation, equivalence and adaptation.

Hence, they consider borrowing, calque and literal translation to be the most important three procedures for direct translation. Borrowing, the most direct translation method, is used to fill in a gap. Another procedure is calque which they consider to be a special type of borrowing. In this respect, they identify two types of calque in the translating process: the lexical calque and the structural calque. As regards the lexical calque, the translator both preserves the syntactic structure of the TL and introduces a new mode of

¹ Nastasi Monica, PhD student, "Dunarea de Jos" University of Galati, monika_serban@yahoo.com.

expression. In the case of the structural calque, the translator introduces a new construction into the TL.

The third procedure which the translators introduce to fill in a gap, the literal or word-for-word translation, is a direct transfer of a SL text into the TL. It can be used in translations from/into two languages of the same family which may share the same cultural dimensions.

In case the result of the literal translation is unsatisfactory, Vinay and Darbelnet suggest that translators must resort to the oblique translation. According to the two authors, the oblique strategies that translators may choose in translation are: transposition, modulation, equivalence and adaptation [2].

Transposition is defined as the substitution of one word class by another without changing the meaning of the message. It may be both an intralingual and interlingual translation procedure. Further on, two types of transposition can be distinguished: obligatory transposition and optional transposition.

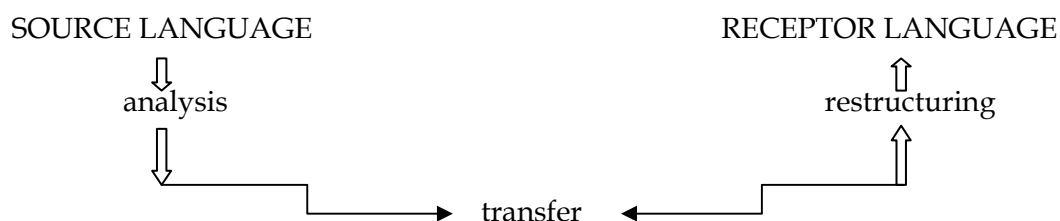
Modulation is considered to be a variation of the message form, obtained by a change in the point of view [3]. Modulation is linked to the way a TL speaker would naturally conceive of what a word or a structure refers to.

Unlike transposition, which consists in changing the grammatical categories but preserving the same meaning, modulation consists in describing the same situation from a different point of view. In this respect, some theorists argue that different grammatical forms express the same meaning, whereas others dismantle this idea considering that a change in form leads to a change in meaning. Modulation, alongside of other translation strategies, will make the TT sound natural to a native speaker of the TL.

Equivalence is the third oblique translation procedure identified by Vinay and Darbelnet. They consider that the same situation can be rendered in translation by two texts using completely different stylistic and structural strategies. As an outcome of this situation, the SL and the TL texts are equivalent.

Adaptation, the fourth oblique translation procedure, as Venuti quotes the two authors, is used in the cases when the SL text has no equivalent in the target language culture (TLC) , hence, the translator has to **create** equivalence. "Adaptation can, therefore, be described as a special kind of equivalence, a *situational equivalence*" (emphasis added) [4].

Nida is one of the theoreticians who believe in translatability. In his work, *Toward a Science of Translating* (1964), he analyses all the translation problems a translator may encounter and discusses his three-stage model of the translation process: analysis, transfer and restructuring. Nida's popular model of the translating process [5] involves both the transfer and preliminary restructuring stages.



Both the analysis stage and the transfer one imply making decisions and exploring the potential of the two languages. The transfer is the stage "in which the analysed material is transferred in the mind of the translator from language A to language B" [6]. At this stage, the translator works out his or her strategy and decides on the register and genre. Eventually, the translator restructures the message in the TL in accordance with the

audience addressed using adjustment strategies. This is the final stage in which the translator puts the pen on paper.

We share Nida's opinion that there is no absolute correspondence between languages because there are no two identical languages.. As a result, exact translations are not entirely possible, ideal translations being only a chimera, an ideal to touch.

Further on, Lefevere (1992) and Vermeer (1989) change the perspective and the target orientation is marked by the "skopos" theory (Vermeer 1989).

One of the interesting aspects Vermeer assumes is that translating a ST into the TLC depends only on the characteristics and the potential of the TLC. Thus, there may be situations when the discrepancies between the source language culture (SLC) and the TLC are so great that translation seems to be almost impossible. In such situations, the translation is either a text that will approximately render the ST with a lot of footnotes or end-notes, or an adaptation of the ST.

The fact must be mentioned that different languages reflect different cultures. That is why in Lefevere's (1992) opinion, the translator tries to "naturalize" a different culture, to make it conform to what the TRs are accustomed to. However, it is natural that *gaps* between the two cultural systems may arise, especially when the two cultures are very different. That is why the reception of the text into the TLC is not always favourable.

Furthermore, the notion of translatability is related to the notion of comprehensibility. In this respect, translatability may be defined as

a relative notion and has to do with the extent to which, despite obvious differences in linguistic structure (grammar, vocabulary, etc.), meaning can still be adequately expressed across languages. But, for this to be possible, meaning has to be understood not only in terms of what the ST contains, but also and equally significantly, in terms of such factors as communicative purpose, target audience and purpose of translation. [7]

Despite the fact that there will always be unique experiences and ST values that will create great difficulties in crossing *linguistic and cultural boundaries*, they agree that translation is always possible and cultural gaps may be overcome. In order to achieve the criteria mentioned above, the TT's comprehensibility is of utmost importance.

2. The (un)translatability of culture-specific elements

Studying and translating culture-specific elements in a foreign language is one of the most important aspects since they raise awareness of the role of culture in translation.

The words I am interested in are called *realia* (words which do not have an equivalent in the TLC). That is why the specialists have suggested two variants of translating them.

On the one hand, the theory of translation suggests preserving the word from the ST (the strategy being called code switching) and explaining its meaning, that is providing some explanatory footnotes. On the other hand, an explanatory periphrasis may be used in translating the word in the TL even in spite of some semantic losses or gains. Untranslatability is caused not only by realia but also by archaisms, regionalisms a.s.o..

Since the Romanian language abounds in culture-specific elements, we think that Creangă's work would be more interesting to explore. In order to achieve formal equivalence in translating *Soacra cu trei nurori* or *Amintiri din copilărie*, A. Cartianu and R.C. Johnston [8] had to render the language in such a way that it could be understood by the native speakers of English very well. In this respect, very good examples may be such culture-specific words as *opincă*, *slănină*, etc.

AMINTIRI DIN COPILĂRIE (by Ion Creangă)	MEMORIES OF MY BOYHOOD... (translated by A. Cartianu and R.C. Johnston)	MY TRANSLATION
<i>Opinca-i bună, săraca! Îi eede piciorul hodinit și la ger huzure ți cu dânsa. [9]</i>	A good old-fashioned wrap-around boot's the thing! Your foot feels comfortable in it and when it's frosty you're as snug as can be [10].	<i>Opinca's</i> good for you. It eases walking and when frosty you feel that cosy in it.

Opinca is a culture-specific element which Levițchi [11] describes as *peasant sandals*, but it does not render the meaning of the original word. It is explained in the Romanian dictionaries as: *încălămintă ărmănească făcută dintr-o bucată dreptunghiulară de piele sau de cauciuc, strânsă pe laba piciorului cu ajutorul nojielor* [12]. In translating this term, Cartianu and Johnston use an explanatory periphrasis such as *a good old-fashioned wrap-around boot*. Another variant I suggest is to preserve the word as it is in the TL and provide an explanatory periphrasis such as *a traditional boot made of pigskin which is worn by Romanian peasants*.

The term *opincă* is also used in a large number of Romanian idiomatic expressions such as *a pune cuiuă (a-i da cu) opinca în obraz* = *to play the merchand with somebody; to cheat/to dupe/to gull/to swindle; to trick somebody; to take somebody in*; *c-un pantof și c-o opincă* = *to take somebody unawares/by surprise; to catch somebody unprepared*; *a umbla cu opinci de fier* = *to search high and low*; *pe unde-i-a spart dracul opincile* = *at the back of beyond; at the ends of the earth; at the world's end; at the bottom of the sea*; *a călca (pe cineva) pe opinci* = *to cut somebody to the quick/to hurt/to sting*; *de la vâldică până la opincă* = *old and young (alike)*.

Another relevant example may be the culture-specific word *slănină*.

SOACRA CU TREI NURORI (by Ion Creangă)	THE OLD WOMAN AND HER THREE DAUGHTERS-IN-LAW (translated by A. Cartianu and R.C. Johnston)	MY TRANSLATION
<i>D-apoi neam de neamul meu n-a mâncat a a bucată. Da' slănină nu-i în pod? unt nu-i? ouă nu-s? [13]</i>	Now no kith and kin of mine has ever fed on such dishes. Is there no <i>bacon</i> in the garret? no butter? no eggs? [14]	Now no kinsfolk of mine has ever had such fare. Isn't there some <i>lard covered with rind</i> left in the garret? some butter? some eggs?

We consider that Cartianu and Johnston's translation of the term *slănină* as *bacon* does not express the same reality as in the original. According to DEX, the term *slănină* is described as "strat de grăsime între pielea și carnea porcului; parte, bucată din această grăsime, conservată și preparată ca aliment (cu adaos de sare ori de boia sau afumată) sau care se topește devenind untură" [15]. The explanatory periphrasis *lard covered with rind* seems to render the local colour.

There are also other words specific to the Romanian language culture such as *blid*; *lespede*; *chiseliță*; *fotă* or *ie* which do not have any equivalent in the English culture. I shall suggest an equivalent for each culture-specific term mentioned above. For example, *ie*→*hand-stitched, traditional motifs decorated blouse*; *blid*→*porringer*; *lespede*→*slab*; *chiseliță*→*stewed plums*; *fotă*→*embroidered peasant skirt*.

Specialists demonstrated that most culture-specific elements are preserved in the TL due to the original words expressiveness.

The conclusion can be drawn that untranslatability between cultures is hereby understood as the impossibility for the Romanian solution to convey all of the meanings a Romanian word would suggest to an English reader and not as an impossibility of lexicalization. From this point of view, Romanian culture-specific elements may cause translation difficulties whether they are lexical units, collocations, idioms, phrasal verbs etc. That is to say, all the culture-specific elements may be rendered into Romanian by means of various methods and strategies which imply either translation losses or translation gains. To translate or to paraphrase means to render in the TLT the meanings and the logical and emotional structure of the SLT in such a way that the TLT will have the same effect as the original does on the reader.

NOTES

¹ a traditional boot made of pigskin which is worn by Romanian peasants.

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CHALLENGES IN TRANSLATING DES MACHALE'S *IRISH WIT*¹

Introduction

The main aim of this paper is to analyse the solutions adopted for the translation of Des MacHale's book, entitled "Irish Wit", published in 2002 by Mercier Press, Cork, Ireland. "Irish Wit" is a collection of funny quotes by famous Irish politicians, writers, actors, TV presenters, professional golf players, football players, etc. Over the years Des MacHale has collected quotes from a very wide range of sources: magazines, books, newspapers, radio, television and film. The quotes, following the alphabetical order of the authors' names, cover various topics, such as politics, religion, social behaviour, food, manners, professions, sports, marriage, etc.

Wit has been defined as "the clever end of the humour spectrum" [1], an expression of a widely held observation or opinion though presumably originality is not to be excluded. The difficulties involved in the translation of wit are closely connected with those involved in the translation of puns, due to the fact that

the semantic and pragmatic effects of source text wordplay find their origin in particular structural characteristics of the source language for which the target language more often than not fails to produce a counterpart, such as the existence of certain homophones, near-homophones, polysemic clusters, idioms or grammatical rules. [2]

After a brief description of the basic themes and features of Irish humour in section 1, section 2 discusses how translation techniques such as transposition, modulation, equivalence and adaptation can be successfully used in the translation of some quotes from Des Mac Hale's book into Romanian.

1. Irish humour: basic themes and characteristics

One of the reason why I approach the topic of British humour is its distinctiveness; its defining characteristic is the value the British put on humour, the central importance of humour in British culture and social interactions. While in other cultures there is a time and place for humour, in English conversation there is always an undercurrent of humour. Kate Fox develops this idea very suggestively:

We can barely manage to say 'hello' or comment on the weather without somehow contriving to make a bit of joke out of it, and most English conversations will involve at least some degree of banter, teasing, irony, understatement humorous self-deprecation, mockery or just silliness. Humour is our 'default mode' if you like: we do not have to switch it on deliberately, and we cannot switch it off. For the

¹ Mariana Neagu, "Dunarea de Jos" University of Galati, mcndiana@yahoo.com.

English, the rules of humour are the cultural equivalent of natural laws – we obey them automatically, rather in the way that we obey the law of gravity. [3]

The English talent for hyperbole and understatement is equalled only by the Irish who are also “the wittiest people in the world. Without their wit they would just leap *en masse* into Dublin Bay” [4]. However, the Irish are different from the English in that they are ironic about themselves without being whiners. Humorous communication can be considered just another way of implicitly expressing the speaker’s attitudes towards some aspects of the world.

According to Dave Allen, Irish humour consists of five basic themes: *life, death, religion, drinking and the English*. What is interesting to note is that sometimes the authors of Irish wit do not approach these themes separately, but somehow combining them, as in the examples below:

- (1) Neil Hasset: *There are just three certainties in life – death, taxes and television repeats.* [5]
- (2) Kevin Mc Aleer: *Is there any afterlife? Well, there’s an afterbirh, so why shouldn’t there be an afterlife?* [6]
- (3) Des MacHale: *The main reason why the Irish took to Catholicism so easily is that it was founded by a man who could turn water into wine.* [7]

Irony, the characteristic which J. B. Priestley puts at the top of his list of ingredients of English humour, is also a feature of Irish humour, as can be seen from the following examples:

- (4) Oscar Wilde: *His work is that curious mixture of bad painting and good intentions that always entitles a man to be called a representative British artist.* [8]
- (5) Brendan Behan: *The Irish Navy is the best in the world. Every evening all the sailors can cycle home for their tea.* [9]
- (6) Joseph Duffy: *Argentina is a true democracy - everynbody eventually becomes President.* [10]

Understatement (e.g. *not bad* meaning “absolutely brilliant”) is a restrained, refined, subtle form of humour. Kate Fox (2004) considers it a form of irony, rather than a distinct and separate type of humour. The whole point of the understatement is that it is amusing, but only in an understated way. It is not obviously funny, not laugh-out-loud funny, even not cross-culturally funny. This happens because it is deeply ingrained in the English culture, part of the English psyche.

Overstatement, exaggeration or hyperbole is a form of humour in which statements are exaggerated or extravagant. It may be used due to strong feelings or is used to create a strong impression and is not meant to be taken literally. As stated earlier, it is a characteristic of Irish wit. The following examples, extracted from Des Mac Hale’s *Irish Wit*, illustrate this traditional Irish habit:

- (7) *Cork people would steal the cross from behind Jesus’ back and leave Him hanging in mid-air.*
- (8) *I would like to die from hypothermia brought about by the breeze from my slave girls’ ostrich feather fans.*
- (9) *If you vote for me, not only will I return Northern Ireland to the Republic, but I’ll get back Gibraltar and Hong Kong as well.*

Self-deprecation is a form of irony which involves not genuine modesty but saying the opposite of what is really meant:

(10) James Joyce: *I'm a strict teetotaller, not taking anything between drinks.* [11]

(11) Flann O'Brien: *The task of reviving Irish, we are told, would be hard unless conversations could be limited to requests for food and drink. And who wants conversations on any other subject?* [12]

Closely related to irony is *sarcasm* which involves someone saying something that is the opposite of what is appropriate, often in a derisive or mocking tone, like in these examples:

(12) Dominic Behan: *Then one day they opened a Catholic chapel, which was followed by a pub, a block of shops and eventually a school. The school went up last because there was no profit in it.* [13]

(13) Oscar Wilde: *Please do not shoot the pianist – he is doing his best.* [14]

In sum, Irish wit covers many topics, but life, death, religion, drinking and the English remain, according to Dave Allen [15] the basic ones. The characteristics of Irish humour are not very different from English humour, as they share almost the same 'ingredients': irony, self-deprecation and sarcasm. What we notice is the Irish tendency to use the overstatement rather than the understatement.

2. Translation techniques

In what follows we will try to find out whether the translation techniques proposed by J.P. Vinay and J. Darbelnet (1958/1995) can be applied to the texts included by Des Mac Hale in the volume he entitled *Irish Wit*. The translation techniques identified by the Canadian scholars can be grouped in two large classes: the first group, leading to direct translation and the second group, resulting in oblique (indirect) translation. The former consists in *borrowing*, *calque* and *literal translation*, while the latter includes *transposition*, *modulation*, *equivalence* and *adaptation*. As difficulties in translation are usually associated with the group of indirect translation techniques, we will next discuss transposition, modulation, equivalence and adaptation. *Transposition* is defined as the process of "replacing one word class with another without changing the meaning of the message" [16]. There are different parts of speech that can be transposed: noun, verb, pronoun, adverb, adjective and preposition. According to our findings, the most commonly transposed part of speech is the noun, as shown below:

(14) Joe Foyle: a. *The protestant Churches look after you from **birth** to **death**; the Catholic church looks after you from **conception** to **resurrection**.* [17]

Our proposed translated version replaces the nouns *birth*, *death*, *conception*, *resurrection* by corresponding verbal forms: *te naști*, *mori*, *ești conceput*, *înviî*:

b. *Bisericile Protestante au grijă de tine de când **te na** **ti** până **mori**, pe când Biserica Catolică are grijă de tine de când **e** **ti conceput** până **înviî**.*

Two further examples support the idea of transposition of ST nouns into TT verbal forms:

(15) George Moore: a. *In Ireland a girl has the choice between perpetual **virginity** and perpetual **pregnancy**.* [18]

b. *În Irlanda o fată poate să aleagă între a rămâne **virgină** sau mereu **însărcinată**.*

(16) John B. Keane: a. *The ultimate role of the Catholic Church in Ireland is the **propagation** of bingo.* [19]

b. *Rolul de căpătâi al Bisericii Catolice în Irlanda este să **răspândească** jocul Bingo.*

However, we also found some cases where a ST verb (15a) or a ST adjective (16a) can be transposed into a TT noun (15b) and (16b):

(17) Eoin Hand: a. *There are only two inevitable things in life: people **die** and football managers **get sacked**.* [20]

b. *Există doar două lucruri inevitabile în viață: **moartea** și **demiterea** managerilor din fotbal.*

(18) Ray Fitzgerald: a. *How would you know that your fish was **incontinent**?* [21]

b. *Cum îți dai seama că peștișorul tău suferă de **incontinență**?*

Modulation, in Vinay and Darbelnet opinion, is a kind of oblique translation which consists in “a variation of the form of the message, obtained by a change in the point of view” [22], thus reflecting the subtly different angles from which speakers of different languages view real life objects and phenomena. The two authors distinguish various types of modulation such as abstract for concrete (e.g. *le dernier étage* for *the top floor*), part for whole (e.g. *to wash one's hair* for *se laver la tête*) or negation of the opposite (e.g. *forget it!* for *n'y pensez plus!*). The last type of modulation, i.e. negation of the opposite or reversal of terms can be exemplified by the following statements from *Irish Wit*:

(19) Patrick Kavanagh: a. *In Dublin you are **worse off** if you have written books than if you are illiterate.* [23]

b. *În Dublin e **mai bine** să fii analfabet decât scriitor.*

(20) Oliver St. John Gogarty: a. *William Orpen never got under the **surface** until he got under the sod.* [24]

b. *William Orpen nu a mers niciodată în **profunzime** până nu a intrat în pământ.*

According to whether the shift in the point of view is towards or away from greater generality, Van Leuven-Zwart distinguishes two types of modulation: generalization and specification [25]. *Generalization*, characterized by a shift towards greater generality and corresponding to what Newmark (1981/1988) calls *undertranslation* [26], is illustrated below:

(21) Alice Glynn: a. *A woman **voting** for divorce is like a turkey **voting** for Christmas.* [27]

b. *O femeie care e **de acord** cu divorțul este asemenea unui curcan care e **de acord** cu Crăciunul.*

(22) Niall Toibin: a. *Gary Cooper had two **emotions**: hat on and hat off.* [28]

b. *Gary Cooper avea două **dispoziții**: cu și fără pălărie.*

Specification, a type of modulation characterized by a shift in the direction of a higher level of explicitness in the TT, involves the use of words with a less general meaning or the addition of extra words. This translation technique corresponds to the phenomenon called *overtranslation* (Newmark, 1988), consisting in some loss of ST meaning which entails an increase in detail (rather than an increase in generalization).

Equivalence is a translation procedure which “replicates the same situation as in the original, whilst using completely different wording” [29]. It is used to translate idioms, proverbs, cliches, where SL and TL units which bear little or no external resemblance are used to translate each other.

Here are some idiom-based statements selected from *Irish Wit* and their translation in Romanian:

- (23) Bertie Ahern: a. *I will **not upset the apple tart**.* [30]
 b. *N-am să înnot împotriva curentului.*
- (24) Brendan Behan: a. *People don't actually swim in Dublin Bay – they are **going through the motions**.* [31]
 b. *De fapt, oamenii nu înoată în golful Dublin – ci pur și simplu **se lasă duși de val**.*
- (25) David Feherty: a. *Colin Montgomerie is **a few fries short of happy meal**. His mind goes on vacation and leaves his mouth in charge.* [32]
 b. *Lui Colin Motgomerie **ii lipsește o doagă**. Minteă îi pleacă în vacanță și vorbește gura fără el.*
- (26) Donal Foley: a. *Though not a formally religious man, he **never darkened a church door** in his life.* [33]
 b. *Deși nu era credincios de ochii lumii, **nu se omora cu dusul la biserică**.*

Idioms, cliches proverbs and onomatopoeia of animal sounds stand for a repertoire where the translator can find fixed equivalences:

- (27) Frank Carston: a. *Three ducks were flying over Belfast. The First duck said ‘quack’, the second duck said ‘quack’ and the third duck said ‘Look, I’m going **as quack as** I can.* [34]

Of course, the subtle allusion at the Irish tendency to pronounce the vowel /i/ like an open, central vowel, cannot be preserved in the Romanian translation:

- b. *Trei rațe zburau deasupra Belfast-ului. Prima rață spuse ‘mac’, a doua rață zise ‘mac, și a treia zise ‘Uite, zbor **cat ai zice mac**’.*

Adaptation is, according to Vinay and Darbelnet (1958/1995) a strategy which should be used when the situation referred to in the ST does not exist in the target culture, or does not have the same relevance or connotations as it does in the source context. For example, a reference to the Rosary in example (30a) requires reference to a target language situation which is capable of producing the same effect on the target readership:

- (28) Eamon Kelly: a. *I knew of an 85 year old man who married a girl of 18. He wanted someone **to answer the Rosary** for him.* [35]
 b. *Am cunoscut un bărbat de 85 de ani care s-a căsătorit cu o fată de 18. Avea nevoie de cineva care **să facă mătănii** în locul lui.*

We decided on this version after we found the following information in the Catholic Encyclopedia:

[...] the recitation of the Rosary, as practised in the West, has not become general in the Eastern Churches; there it has still retained its original form as a monastic exercise of devotion, and is but little known or used among the laity, while even the secular clergy seldom use it in their devotions. Bishops, however, retain the

rosary, as indicating that they have risen from the monastic state, even though they are in the world governing their dioceses.

The same source provides even the etymology of the word “mătanie”:

The rosary used in the present Greek Orthodox Church — whether in Russia or in the East — is quite different in form from that used in the Latin Church. The use of the prayer-knots or prayer-beads originated from the fact that monks ... were enjoined by their founder to pray without ceasing... and as most of the early monks were laymen, engaged often in various forms of work and in many cases without sufficient education to read the prescribed lessons, psalms, and prayers of the daily office, the rosary was used by them as a means of continually reciting their prayers. At the beginning and at the end of each prayer said by the monk upon each knot or bead he makes the “great reverence” (*he megale metanoia*), bending down to the ground, so that the recitation of the rosary is often known as a *metania*.

Adaptation is often described as a special kind of equivalence, a situational equivalence, as it works by replacing ST elements by TL elements which in some way serve the same function and are thus equivalent. Here are further witty statements and their translation, exemplifying the point:

(29) David Feherty: a. *Eamon Darcy has a golf swing like an octopus falling out of a tree.* [36]

b. *Când lovește mingea de golf, Eamon Darcy se împleticește ca o caracatiță care cade din copac.*

(30) David Feherty: a. *John Daly's divots were travelling faster than my drives.* [37]

b. *Bucățile de pământ smulse de crosa de golf a lui John Daly se duceau mai departe decât mingile mele.*

From a pragmatic point of view, Vinay and Darbelnet's adaptation method corresponds to Hickey's *recontextualization*:

By recontextualization I refer to a radical approach to the translation of a particular text, which consists of totally or partially abandoning the literal, propositional or locutionary level, while maintaining the illocutionary act (usually 'telling') as far as possible and focusing strongly on the perlocutionary effect, directly or accurately reproducing it. [38]

This method seems to be the adequate translation method in the case of humour, as humour frequently depends for its effect on some characteristic of the original language which it may not share with the target language. Actually many of the problems arising in humour translation originate in structural differences between the Source Language and the Target Language and challenges become bigger when word play is involved.

Conclusions

The difficulty in the translation of wit is something evident due to the fact that the asymmetry between the signs of a language and the extralinguistic entities and their conceptualizations does not reflect an identical pattern across languages. In spite of this, we cannot speak of an impossibility of translating Irish Wit in Romanian. Applying theory to practice, we have shown how a variety of strategies can be used to translate samples of Irish

wit in Romanian. These strategies range from transposition and modulation to recontextualization and adaptation.

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BETWEEN FORMAL AND DYNAMIC EQUIVALENCE IN TRANSLATION PRACTICE¹

1. No two languages are identical

Such a statement as the one above is obviously not only a truth, but it also leads to a deeper analysis that goes beyond *meanings* given to corresponding symbols or the *ways* such symbols are arranged.

In dealing with such a topic, the idea is shared that there is no absolute correspondence between languages, hence there is no perfect translation. In other words, any translation is marked by a certain degree of interpretation. That is why a translation can be viewed as the most direct form of *commentary*.

The fact should be mentioned that between a *free or paraphrastic translation* and a *close or literal one*, the reader can choose and value the version (s)he enjoys most. Still, the translator is bound to the balance (s)he is obliged to keep between the source language (SL) and the target language (TL).

We consider such ideas to be valid in studying two parallel corpora: the Romanian short story *Popa Tanda* and its English version, i.e. *Pope Tanda*, published by Fred Năbădan and his collaborators A. Vultur and L. Hoyer at Dacia Publishing, Cluj-Napoca, in 1987. A thorough look at the English version may be in favour of a free translation :

e.g. ST1: "Ierte-l Dumnezeu pe dascălul Pintilie! Era cântăreț vestit. Și murăturile foarte îi plăceau ."

TT1: God **rest** and forgive reader Pintilie! He was **a good man** and a famous singer. And very fond of pickles, too!

The concordance relationship where the same source-language word is translated by one and only one receptor-language word is also very much used:

e.g. ST2: "**Mult** s-a ostenit părintele Trandafir în tinerețea lui."

TT2: "Father Trandafir **did toil hard** in his youth."

Nevertheless, the word order is different in the two languages. While Romanian lays stress on the adverb *mult* and places the subject in post position, the English sentence keeps the SV order, using the emphasis with DO.

Very close formal and semantic correspondance attracts, however, notes and commentaries (e.g. *pope* popular, at time, derogatory, for orthodox, *priest*).

The differences between the two versions can be counted by at least three factors:

- the nature of the message
- the purposes of the translator
- readership

¹ Anca-Mariana Pegulescu, University of Craiova, anca.pegulescu@medu.edu.ro.

2. Methods

2.1. In exploring the English version, *Pope Tanda*, I have followed what can be traced as the primary purpose of the translator:

- information as to both content and form
- degree of adaptation
- the decoding ability which is to be understood as the translator's capacity of rendering the nuances Romanian displays through Slavici's pen and his cultural awareness of the Romanian countryside world

Comparing the two parallel corpora (the Romanian text and its English version), I could observe that the information is correctly transmitted and most of the time the reader has the impression that the translator gave the closest possible equivalent like in:

e.g. ST3: "*Iar cu capul se lucrează mai greu decât cu sapa și cu furca*"

TT3: "*And working with your head is harder than with the hoe or the pitchfork*"

However, there are degrees of *adaptation* starting from an adjective syntagm, which replaces a Romanian proper noun (having a diminutive suffix - *ică*), both ironical and empathetic (ST4), to ellipsis (ST5), or to a different perspective (ST6):

e.g. ST4: "*Trandafirică a ajuns popă în satul tătâne-său, în Butucani*"

TT4: "*Young Trandafir became a priest in his father's village, Butucani*"

ST5: "*Minunat om ar fi părintele Trandafir, dacă nu l-ar strica un lucru.*"

TT5: "*What a wonderful man Father Trandafir would have been, but for one blemish.*"

ST6: "*Nu e bine să fie omul așa*"

TT6: "*This is no good*"

2.2. A translation of dynamic equivalence

A translation based on dynamic equivalence should aim at complete naturalness of expression where the receptor is related to modes of behaviour which are relevant within the context of his own culture.

The linguistic and cultural distance between Romanian and English can be counted in simple words, different constructions or different concepts.

The expression *a suci vorba* in Slavici's short story is well-known in Romanian (with the variant *a lungi vorba*) and is rendered in the English version of Slavici's short story by the idiomatic expression *to beat about the bush*:

e.g. ST7: "*El nu mai **sucește vorba**, ci spune drept în față*"

TT7: "*He wouldn't **beat about the bush** at all, say it straight to your face*"

The naturalness of the expression is ensured by the translator through both word classes that are not changed (verbs for verbs, nouns for nouns) and the **meaning** which prevails over the construction:

e.g. ST8: "*Nici vorbă! drept avea părintele Trandafir*"

TT8: "***It's true he was right***"

For certain translators, meaning must have priority over style and I believe Fred Năbădan tried to cope with both style and meaning

ST9: "*Un sat! Sărăcenii! pe o 'vale seacă': mai rău nu poate să sune însemnarea unui loc*"

TT9: " A village called Sărăceni on a 'dry valley', hard to find a worse-sounding name for a place"

An effective blend of 'matter and manner' can be felt in the stylistic selection and the arrangement of such symbols like in:

ST10: "Iar cine e deprins cu răul, la mai bine nici nu se gîndește"

TT10: "Those who've grown used to *dearth* won't even think of prosperity"

A translation oriented toward dynamic equivalence triggers the receptor's response and is also open to formal adjustments. The syntagm *vârful dealului* becomes 'the head of the village. [...], 'its highest spot', while the Romanian term *alcătuială* is rendered in English by 'a would-be construction'.

There are also some other formal adjustments like special literary forms, metaphors, like:

ST11: "Omul harnic mănâncă piatră, scoate caș din apa de baltă și seceră fir de grâu unde au crescut cucute."

TT11: "An industrious man will *make stones edible*, get cheese out of stale water and harvest wheat where hamlock used to grow."

3. Interrelated meanings appear especially in the proverbs that Slavici's shorts tory like:

e.g. "He who wants to jump a ditch, should throw his bundles over, first"

"Where there is no hope to gain, there won't be any drive to work"

"He who works, want to earn"

The differences in meaning between *desagii* and *bundles*, between *nădejde* and *hope* between *dobîndă* and *gain*, between verbs like *a câștiga* and *to earn* are the response of different cultures and different ways of thinking and acting.

Conclusions

The analysis I undertook, comparing and contrasting Ioan Slavici's shortstory's versions in Romanian and in English, made me realize the two poles of the translator's endeavour, his balanced attempt between the strict formal equivalence and the complete dynamic equivalence.

There are different intervening degrees both at the linguistic and cultural levels like:

- shifting word order:

e.g. "Când venea apoi iarna... vai și amar!"

V S

"And when winter came, there was bitter woe and grief"

S V V S

- using verbs instead of nouns:

e.g. "Nici muruiala pe pereții de lemn n-au înțeles {...}"

"Plastering the wooden walls was useless, too. "

- substituting nouns by pronouns:

e.g. "Părintele Trandafir nu era omul care să fi putut afla calea pe care să iasă din această încurcătură."

"He was not the man to find the way out of this mess"

The fact that Fred Năbădan sought the spirit more than the exact pattern of the target language, can be felt everywhere and especially in constructions where the inversion S-V is not only imposed by the target language system, but also by the Romanian writer's style:

e.g. *"De-ar fi fost alții în starea lui, el le putea da ajutor, pe sine însuși nu se putea mângâia"*

"Had others been in his predicament, he could have helped them, but he was unable to comfort himself"

The translation of Slavici's short story into English is a successful one because:

- the original is understood thematically and stylistically;
- the translator overcomes the differences between the two language structures;
- even in changed constructions, the translator succeeds in reconstructing the stylistic structures of the original.

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ASPECTS OF MANIPULATION. TRANSLATING POLITICAL DISCOURSE¹

Argument

From a communicative standpoint, manipulation may be understood as a form of interaction. Interacting across social, linguistic and cultural boundaries usually takes place through discursive practices that need careful consideration in view of dismantling their inner mechanisms and constitutive structures of authority. Actively engaged in communication and mediation, politics and the media are the domains most commonly associated with the notion of manipulation, to which we contend that a further one, i.e. that of translation, needs to be added. Their public discourses presuppose and reproduce power in ways which, most often than not, are illegitimate (since they favour one party only, opposing the interests of any other party) and, therefore, manipulative in the sense given to the term by van Dijk [1], that is with societal consequences.

Our aim is that of showing that this is true by resorting to the particular case of translating political speeches (televised and later on made available on the internet), and emphasising the multi layers of manipulation strategies at work there. The corpus chosen consists of the allocutions made by the candidates Mircea Geoană and Traian Băsescu during the 2009 presidential elections in Romania.

Aspects of manipulation

Saussure and Schultz stated that manipulative communication is governed by a functional politics and its main features may be summed up as follows: 1. its discourse establishes an asymmetrical relation between the two parties involved (that is the speaker or writer has at least some power over the addressee); 2. the speaker's or the writer's interest and intention are always covert, any manipulative strategy necessarily escaping the awareness of the manipulated subject; 3. the means that are used in manipulative discourse to achieve the desired effect are not in agreement with generally acknowledged critical standards of reasonableness (rather than receiving crucial information, the addressee receives unnecessary and irrelevant information) [2].

Thus, the two basic forms of manipulation (deception and persuasion) emerge in close connection with the notions of truth and falsity, and with those of the world of fact and the world of value or cultural evaluation. Deception involves withholding or controlling information (assigning a passive role to the addressees), whereas persuasion involves negative association (activating addressees to some extent).

Influencing people through deception and persuasion is done by means of testimony and argumentation. The former aims at creating an impression of reality intended to counter possible accusations of subjectivity, while the latter aims at building trust and convincing of why it is worthwhile to accept the assertion.

At the micro level, Blass [3] distinguishes the linguistic techniques used in manipulation: omission (information withheld, although potentially relevant) and

¹ Alexandru Praisler, PhD student, "Dunarea de Jos" University of Galati, alexandru_praisler@yahoo.com.

commission (explicit: lies, distortions, evasions, equivocation; or implicit: underspecified explicatures and false implicatures), propaganda strategies (the most frequent being repetition and emotional appeal), weak implicatures (carried by connotative lexemes and figurative speech) and deontic mood (used when the issue is not true or false but rather a culturally held belief or moral standard dictating an obligation).

A particular kind of manipulation common to political discourse is crowd manipulation or the use of strategies intended to engage, control or influence the desires of a crowd so that they should be directed towards a specific action. One possible set of processes involved in the manipulation of the masses is the one identified by Eddo Rigotti [4]. Overlapping a number of the specificities of manipulative discourse already pointed out, it comprises: falsity (which, reconstructing reality, is synonymous with disinformation if the speaker controls the communicative system and denies competitors any retort); insincerity (adding promises to other commissive speech acts); violating presuppositions (which, adding false information to information which is not only true but shared, induces culpability in the addressee to make him/her adhere); exploiting the human instinct of referring to totality (through oversimplification or hasty generalisation); the polarity temptation (based on a faulty interpretation of the logic of semantic paradigms or sets of mutually exclusive predicates); distorting relevance and interest (with a meta-communicative component, constructing an artificial interest to replace the natural one, expected of the message); fallacies (illegitimate shortcuts of reasoning, classical among which are begging the question or reasoning in circles, the use of the straw man or misstating the opposing case, *ad hominem* or attacking personalities, either or reasoning – also known as “believe it or else”).

Manipulation of the masses also occurs through the media, whose five filters, identified by Edward S. Herman and Noam Chomsky (1988) in close connection with its status as business, are: 1. size, ownership and profit orientation (mass-media corporations catering to the growing financial interests of their owners); 2. the advertising license to do business (news media depends on advertising and must therefore cater to the political prejudices and economic desires of their advertisers); 3. sourcing mass-media news (the powerful become routine news sources, while non-routine sources must struggle for access); 4. flak and the enforcers (where ‘flak’ means negative responses to a media statement or program, such as letters, complaints, lawsuits; being expensive for the media company, it may be organised by powerful influence groups and can be a deterrent in reporting certain facts or opinions); 5. anticommunism, now replaced by the war on terror (the major social control mechanism) [5].

Besides these economically induced factors which impose limitations on the information transmitted by the media, a number of strategies are also operative (Chomsky 1988). We consider the following strategies to be worthwhile mentioning: 1. the strategy of distraction (diverting public attention from important issues and changes, determined by political and economic elites); 2. creating problems, then solving them (creating a ‘situation’ referred to cause some reaction in the audience in order to point out that this is the principal measure that you want to accept); 3. the strategy of gradualism (to accept an unacceptable degree, it needs to be applied gradually, with a dropper for consecutive years); 4. the strategy of deferring (another way of accepting an unpopular decision is to present it as painful as necessary, gaining public acceptance, in time, for future application); 5. the strategy of turning to the audience as children (use of a weak tone, specific to children, as if the viewer were a few year old or mentally deficient creature); 6. using the emotional side more than the reflection (the use of this strategy is a classic technique in causing a short circuit on a rational analysis and, finally, the critical sense of the individual); 7. keeping the public in ignorance and mediocrity (ensuring that the public is incapable of understanding the technologies and methods used for its control and slavery; the public must remain

ignorant and poor); 8. encourage the public to be complacent with mediocrity (to have the public welcome its mediocrity; the media push their audience to believe that it is fashionable to be stupid, vulgar and ignorant); 9. strengthen self-blame (to have the individual believe that he is the only one to blame for his misfortune, due to inadequate intelligence, ability or efforts); 10. getting to know the individuals better than they know themselves (thanks to developments in biology, neurobiology and applied psychology, the system has an advanced understanding of human beings and, in most cases, the system exerts greater control power over people).

Method

Omnipresent in communicative interaction, implying power and its abuse, manipulation needs to be considered firstly within a social context. Secondly, since both manipulators and manipulated are human individuals whose minds generate and are subject to the manipulation process, the cognitive dimension should also be taken into account. Thirdly, particular cases of manipulation may be seen at the level of a relatively limited number of texts, which justifies the discursive approach. The triad is proposed by van Dijk in his groundbreaking "Discourse and Society" and followed through from context to model and text in terms of two basic interaction strategies – positive self-representation and negative other-presentation – along the lines of:

- macro speech act implying Our 'good' acts and Their 'bad' acts, e.g. accusation, defence
- semantic macrostructures (topic selection)
 - (de-)emphasize negative/positive topics about Us/Them
- local speech acts implementing and sustaining the global ones, e.g. statements that prove accusations
- local meanings Our/Their positive/negative actions
 - give many/few details
 - be general/specific
 - be vague/precise
 - be explicit/implicit
 - etc.
- lexicon: select positive words for Us, negative words for Them
- local syntax
 - active vs passive sentences, nominalizations: (de-)emphasize Our/Their positive/negative agency, responsibility
- rhetorical figures
 - hyperboles vs euphemisms for positive/negative meanings
 - metonymies and metaphors emphasizing Our/Their positive/negative properties
- expressions: sounds and visuals
 - emphasize (loud, etc.; large, bold, etc.) positive/negative meanings
 - order (first, last: top, bottom, etc.) positive/negative meanings. [6]

Social and political manipulation through positive self-representation and negative other-presentation involves ideology, attitudes of an ideological nature and discourses with ideological structures. Political discourses, like the ones under focus here, illustrate how manipulative policies (in our case the ascension to power) carry the ideological categories of patriotism, the disputed heredity of past politics, the debatable strategies for future well being, Us/Them polarisation and negative representations of the political opponent as Other. Moreover, their televised and electronic versions allow for further scrutiny into the audio and video components of the manipulation (on) show.

Translating Political Discourse

Translators and translating are still, unfortunately, very much perceived as unimportant or secondary. Proof may be found in official EU documents like the one Katan [7] mentions, available at on the internet [8], specifically Document no. 3037/90, Nace – Rev 1, *Statistical Classification of Economic Activities in the European Community*, which regulates professions and occupations recognised throughout the European Union. In it, under Section K 70 - "Real estate, renting and business activities", one finds:

74. Other business activities

74.8 Miscellaneous business activities

74.83 Secretarial and translation activities

This class includes:

- stenographic and mailing activities:
- typing
- other secretarial activities such as transcribing from tapes or discs
- copying, blue printing, multigraphing and similar activities
- envelope addressing, stuffing, sealing and mailing, mailing list compilation, etc., including for advertising material
- translation and interpretation

Despite this view, people nonetheless generally believe (sometimes with good cause) that, if something goes wrong on the political stage (where inter-state communication and intercultural mediation is concerned), the translator is always to blame. A notorious example in this respect is the unfortunate translation of the English "shoulder to shoulder" into Romanian, as "şold la şold", which has made prime time news on the occasion of George Bush's visit to Romania in April 2008, not to mention the various comedy shows immediately taking up the blunder¹.

What all this comes to show is that there are numerous problems that need to be addressed, both about improving translator/interpreter training and about attempting to change deeply engraved mentalities regarding his/her status. Impossible as the tasks might seem, systematically informing on the various demands and challenges of translation might help in giving food for thought on the matter. And this is the direction that this study is inscribing itself within, by positing that the translator could very well be a filter in the communication and by emphasising the authority of the choices made, thus challenging the stereotypes, hoping to expose the errors and demonstrate the contrary.

When approaching political discourse for translation purposes, the first thing to be kept in mind is that political life is shaped by the actions of pressure groups or by special interests. The idea that political power is an instrument of group interests [9] opposes the older one of neutral politics based on public interest. Nowadays, political action is mainly perceived as one of parliamentary or extra-parliamentary pressure of lobbying, of influencing – directed towards attaining the goals of certain groups, and not of society as a whole [10]. More often than not, the politics of pressure groups or more generally, the politics of promoting special interests invents a false public interest so that it may justify itself. It follows that one needs to make a clear cut distinction, both from the theoretical and the practical point of view, between the real public interests and the false public interests, between the authentic public priorities and the priorities invented by interested groups.

The research oriented towards understanding the logic specific to human political behaviour [11] has led to the conclusion that the smaller and the more motivated (by obtaining special stimulants or advantages) a group of people, the better it promotes its interests. In modern states therefore, there exist a silent majority (relatively passive from the political point of view) and smaller, very active groups, which can be élite pressure ones,

trade unions, mass-media corporations, professional groups, etc. The latter may obtain privileges, favourable decisions and, through their intervention, the policies adopted favour them, to the detriment of the majority of citizens. Problematic remains the conciliation of particular group interests, not only with the rest of the society, but among themselves as well. The class and group struggle, the permanent conflict between opposing interests, social adversity, are mirrored by political life and are the substance of politics. Theorists like Grotius [12] maintain that people are brothers, meant to cooperate and help one and another. The adepts of the idea of the inborn sociability of man tend to view society not as a battlefield, but as a harmonious organism as mechanism, or as unitary whole whose perfect functioning is possible if the necessary political arrangements are made. For them, politics represents inter-human cooperation and presupposes finding the best arrangements for joint enterprises with the members of society.

All in all, the most realistic conclusion would be that politics is an ambiguous or eclectic domain: within it, cooperation between citizens is sometimes achieved, but very often a battle of interests is also led; there is (partial) consensus, but conflict as well; solidarity, mutual aid, but unrelenting competition. Politics is coordination, harmonization, but also domination in position, effort to exercise force.

Within this frame, using the method forwarded by van Dijk [13], two samples of political discourse and their translation into English will be discussed in what follows.

Case study

Allocutions made by Mircea Geoană and Traian Băsescu during the 2009 presidential elections in Romania	
Mircea Geoană:	
04.31-05.06 [...] <i>Sper în această seară, ca cel care a intrat în finală alături de mine, domnul Băsescu, să nu apeleze la mijloace și la atacuri personale și la modul în care a conceput să facă această campanie, care s-a bazat pe minciună, pe atacuri personale, pe atacuri la familie, și pentru acest lucru vreau să îl indemn pe domnul Băsescu să demonstrăm României întregi că suntem oameni capabili să confruntăm două viziuni și să nu apelăm la scuze, acuze și pretexte în absența de politici publice autentice.</i>	04.31-05.06 [...] Tonight I hope that he who has entered this final confrontation with me, Mr. Băsescu, does not resort to various means and personal offences, to the way he has conceived this campaign, which was based on lies, personal offences, offences brought to my family, and that is why I want to invite Mr. Băsescu to join me in demonstrating to the whole of Romania that we are capable of confronting two visions and of leaving aside excuses, accusations and pretexts in the absence of authentic public policies.
Traian Băsescu:	
0.32-1.24 [...] <i>Experiența primului mandat, cu bucuriile și cu eșecurile lui, cu împlinirile și cu greșelile acestui mandat, îmi arată că pe 6 decembrie România se va afla în fața unei opțiuni, o opțiune puternică înspre o societate modernă, sau poate fi opțiunea întoarcerii în timp prin revenirea la Palatul Cotroceni a PSD-ului, a lui Ion Iliescu, a lui Mircea Geoană.</i> 03.24-03.49 [...] <i>Alianța pe care o prezintă domnul Geoană este o alianță care, prin manifestarea politică din parlament, a arătat că nu înțelege prioritățile românilor, și mai ales că nu este dispusă să servească românii în</i>	0.32-1.24 [...] The experience of my first mandate, with its joys and its failures, with the achievements and the mistakes of this mandate, shows me that, on the 6 th of December, Romania will be facing an option, a powerful option for a modern society, or an option to return to the past through SDP, Ion Iliescu and Mircea Geoană coming to Cotroceni Palace once again. 03.24-03.49 [...] The alliance represented by Mr. Geoană is an alliance which, through its political manifestation in Parliament, has shown that it does not understand the

<i>intențiile și dorințele lor. Obiectivul acestei alianțe poate fi păstrarea privilegiilor.</i>	priorities of the Romanians and, more importantly, that it is not willing to serve the Romanians in their intentions and desires. The objective of this alliance may be that of maintaining privileges.
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The samples extracted above have been selected because of their core dichotomy Us versus Them, and the translation preserves the clumsiness of repetitions and digressions. A translator's note would be considered useful, however. Thus: SDP would be explained as standing for the Social Democratic Party; Ion Iliescu would be presented as the founder of the respective political formation, but also as the first president of post-communist Romania and a former activist of the Communist Party; Cotroceni Palace would be mentioned as the residence of the President of Romania. Although impartial, such a note would not be able to escape bias or interpretation, turning into yet another obstacle in accessing the original.

As for the symbolism of the names themselves (keeping in mind that Mircea Geoană has had image problems lately and that Traian Băsescu has already brought disappointment to some as president), it would be almost impossible to capture either in or outside the translated text.

Returning to the discourse structures, what needs pointing out from the very beginning is the fact that, determined by the context and cognitive model of their occurrence and communicative function, the manipulative interaction strategies used are intended to make victims of their recipients, defined as lacking crucial resources to resist, detect or avoid manipulation [14].

The macro speech act (whereby We are Good and They are Bad) implies accusation and defence in both cases. However, defence predominates with Mircea Geoană, whereas with Traian Băsescu, accusation is forefront.

The topic selections made differ more significantly. The first speaker obliquely mentions the violence of the strategies his opponent has used against him in the campaign, thus singularising Mr. Băsescu. As for the second, he chooses to directly refer to the incapacity of the opposition party as a whole (simply represented by Mr. Geoană, or Ion Iliescu, for that matter) to serve the people. Thus, with each, emphasis is laid on: openness to civil, democratic confrontation as against violence and insincerity, and, respectively, experience and modern solutions as against inert, outmoded standards.

Local speech acts implementing and sustaining global ones are almost absent, since the particular case of these allocutions is inscribed within a national context rather than an international one (although references to foreign affairs are made in the ensuing debate between the two politicians).

In order to underline Our positive actions, general, vague and explicit references are made: Mircea Geoană elegantly invites the other candidate to join him in a productive exchange of ideas, while Traian Băsescu valiantly offers to eradicate communist styles and attitudes. Their negative actions, on the other hand, are summed up in specific, precise and implicit observations: in Mr. Geoană's view, Mr. Băsescu is offensive and untruthful, and in the latter's view, the former is frail and unrealistic.

The active sentences and nominalisations chosen in both addresses reinforce the idea of responsibility and determination, but the number of positive words for Us is much smaller than that of negative words for Them. Emerging is a sense of the speakers' uncertainty/hesitation as to actual future plans and the more poignant goal of fighting back a straw man.

In as far as figures of speech are concerned, hyperbole serves to empower and create a sense of belonging in the addressee ("the whole of Romania" – MG, "Romania" – TB);

symbol mostly occurs in the second allocution, making it more allusive, therefore more difficult to translate or mediate culturally (Ion Iliescu – to suggest the communist heritage; Cotroceni Palace – to imply power). Also noticeable are understatement, as in Mircea Geoană's "leaving aside excuses, accusations and pretexts in the absence of authentic public policies" and overstatement, as in Traian Băsescu's "The objective of this alliance may be that of maintaining privileges" – carefully thought out to achieve the desired aim.

Last but not least, a few considerations on the marketing strategy of the media in presenting the two potential presidents of 2009: the site (www.antena3.ro²) opens with a title that gives their names in an apparently suggestive order: "Băsescu and Geoană, the First Discourses in the Great Confrontation". Below, however, are their videos, with Geoană's first. Significantly, on each screen there appears a graph showing the results of the tele-voting organised; Geoană's score: 84%, Băsescu's score: 16%. The only manipulative aspect that favours both is that of the formal setting, dress and tone that the filmic texts bring in the limelight and that confer powerful positions to the speakers.

Obviously manipulative, all these devices and techniques, together with their processing into a foreign language, keep adding links to the communicative chain (already including political groups, political interests, counsellors, financial gains, politicians, personal vanity, journalists, different media, translators and their translation).

Conclusions

Manipulative discourse, especially the mediated political one, is aimed at domination, exploiting the vulnerability of the recipients. Emphasising or de-emphasising meanings via a series of detectable strategies, it appeals to attitudes and emotions, at the same time implementing ideologies. In the cross-cultural dialogue, the many layers of deception and persuasion gain further depth due to the local specificities which defy translation and mediation.

NOTES

¹ see "Vacanța mare, Bush și Translatoru Deștept" on [http:// www.youtube.com/watch?v=irI6-BtgsrE](http://www.youtube.com/watch?v=irI6-BtgsrE)

² http://www.antena3.ro/politica/Basescu-si-Geoana-prima-sectiune-discursul-d-inceput_86564.html (last accessed on 2nd of October, 2010).

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The Hol-Atomistic Level of Maritime Texts in Translation¹

Introduction

The idea has been shared that "among the oldest written translations into any language and of all times, there is a prevalence not of literary but of service documents" [1], in contemporary translation studies called domain specific or specialized texts.

For the last 20 years, LSP researchers have focused on LSP texts after they had previously been more concerned with terminology and syntax. The turn from lexicology oriented to text oriented LSP research was marked by Kalverkämper's *'Textuelle Fachsprachen Linguistik als Aufgabe'* (*'Textual LSP Linguistics as a Task'*) where LSP texts are referred to as *'real parole phenomena'* (individual texts) and *'abstract entities'* in the language system which must be the main focus for LSP language descriptions [2].

In linguistics there is still a degree of confusion over what constitutes a text or a specialized text, even though attempts have been made to provide reasonable definitions for these concepts. Accordingly, some linguists consider that a special text is:

[T]he instrument and at the same time the result of a communicative activity carried out in connection with a specified professional activity [which] consists of a finite, ordered set of pragmatically, semantically, and syntactically coherent/cohesive sentences/ utterances (textemes) or units equivalent to them, which, being complex language signs, correspond to complex propositions in human thinking and to complex states of affairs in reality. [3]

Mention should be made that this definition lays stress not on the completion of the language hierarchy or explanation of syntactic rules, but on the larger communicative units and their constituents due to the fact that the choice of the linguistic means is motivated by the communicative dimension of the text. Starting from the idea that a specialized language is functional as "it is doing some job in some context" [4], the specialized text carries a high degree of communicative value and can therefore, be viewed as a form of interaction between its participants. In this context, maritime language can be labelled as functional, because it is the language that serves different communicative purposes in a multitude of contexts. To exemplify, maritime language is both the language used offshore, that is, the language by means of which seafarers communicate at sea, and it is also the language used onshore, i.e. the language spoken in all sectors of maritime industry (e.g. maritime administration, maritime law). Thus, the maritime text as a special text, can embrace a multitude of definitions, but we share the idea that the most relevant one is to view the maritime text as "the verbal record of the communicative act" [5].

¹ Ioana Raluca Vișan, PhD student, and Elena Croitoru, "Dunarea de Jos" University of Galati; ioanaralucavisan@yahoo.com, elena_croitoru@yahoo.com.

Understanding in detail what makes a maritime text ‘specialized’ is the key to comprehending what maritime translation as specialized translation is and how it works.

Maritime translation appears to be strictly linked to the nature of texts it deals with, which might belong to different specific registers. For instance, if we deal with the translation of an IMO collision regulation, or a bill of lading which is a legal document issued by a carrier to a shipper, the two texts under investigation are said to pertain to the maritime legal register. Irrespective of the text type, the maritime translator must bear in mind that the norms and conventions of the target text (TT) are not completely identical with those of the source text (ST), due to the differences between the two languages in contact. Consequently (s)he needs to resort to shifts in point of text structure.

Therefore, in translation, maritime texts can be looked at in different ways. On different levels, focus may be laid on words and terms, on text structure, that is the way information is presented, as well as on cultural backgrounds, norms and values. Such dimensions are often referred to as micro- and macro- levels of texts. Since maritime texts “need to be translated in order to make sense as a whole”[6], the maritime translator must interrelate micro- and macro- level categories.

1. Maritime text perspectives

According to what has been said so far, we suggest that maritime texts should be generally considered from three different perspectives which are interrelated and must all be taken into consideration in translation. Thus, the first perspective is the *atomistic level* of the maritime text where the smallest micro-structural features (e.g. terms and terminological units) are identified. The second perspective is the *hol-atomistic level* of a maritime text where the text features within and beyond the sentence must be identified. The third perspective includes the *holistic level* where the understanding of maritime texts involves integrating world or domain knowledge, so that texts gain coherence.

All these maritime text perspectives can be illustrated in the diagram below:

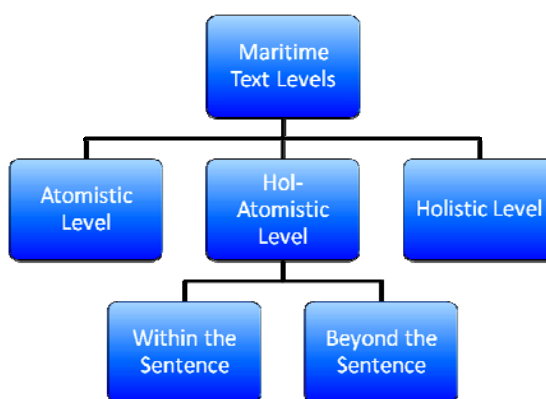


Fig. 1: Maritime text levels in translation

As it can be noticed in fig. 1 above, maritime text perspectives complement each other in translation. Consequently, if the translator fails to consider any of them, the translation will result in a garbled text. It is obvious that the hol-atomistic perspective, placed in the middle, acts as a ‘mediator’ between the atomistic and holistic levels of maritime texts.

This idea can be expressed metaphorically, that is, by picturing the whole maritime text in terms of *a tree*, where the *root* will be represented by terms and terminological units making up the atomistic perspective, the *trunk* will be related to the hol-atomistic

perspective at the sentence level and above the sentence level, whereas the *top* or the *crown* will be related to the holistic perspective. If the *tree*, in our case the maritime text, is void of any of its constituents, it can no longer be called a *tree* or a maritime text.

If the hol-atomistic perspective of maritime texts is to be considered individually, then, it should require a further sub-classification into text features at the sentence level and text features above the sentence level, as illustrated in figure 2 below:

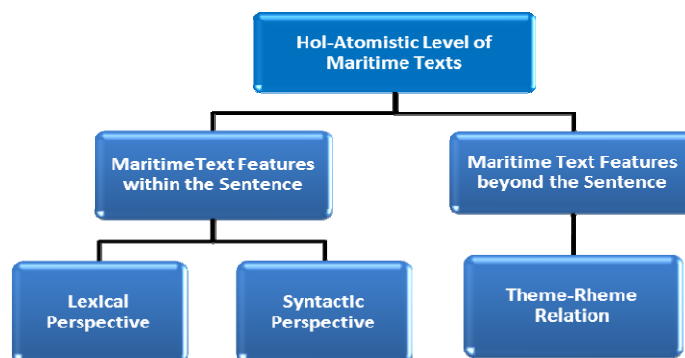


Fig. 2: The hol-atomistic level of maritime texts

The idea has to be pointed out that raising awareness of the above text levels will enable translators to tackle translation problems from the perspective of terms (atomistic level), from the perspective of information sequencing (holistic level) and from the perspective of background knowledge. Thus, translators should integrate all these perspectives in order to produce a coherent target text.

2. Hol-atomistic features within the sentence

Recent studies claim that the more translators know about the structures and the dynamics of discourse, the more readily and accurately they can translate both the content and the spirit of a text [7]. As it has already been pointed out, the hol-atomistic perspective of maritime texts consists of text features at and above the sentence level. Maritime text features at the sentence level include the syntactic and lexical features (see Fig. 2 above). For instance, in Maritime English texts, the frequency of the passive voice and of nominalizations is higher than in maritime Romanian texts. That is to say, the features referred to are at the sentence level. There are also important features to be taken into account above the sentence level. Therefore, when structuring a target text, the maritime translator must be aware of these differences in order to meet target readers' expectations. The fact should be mentioned that certain parts of maritime texts are more important, more salient or more foregrounded than others. Connections between these parts account for text structure, which in its turn, accounts for text coherence.

2.1. Syntactic characteristics of maritime texts

In contrast to the lexical dimension with its main characteristic of terms and terminology, the syntax of maritime language does not provide specific features but borrows syntactic devices from general language, which may be more or less pervasive in maritime texts. Arbogast [8] argues that due to this phenomenon, i.e. the fact that LSP does not have a syntax of its own, experts have been determined to avoid speaking of 'languages' for special purposes. The main reason is that a language needs both a lexical and a syntactic system of

its own. Some linguists actually consider that "[T]here is a tendency towards rationality and stereotype in syntax to be recognised within these types of texts"[9].

The selection of the syntactic devices specific to maritime language is largely motivated by the purpose of facilitating communication: they have to be particularly precise, economical and objective. The linguistic features of specialized texts, hence of maritime texts, are related to their theme, structure and the ability of the language to express concepts. The most frequent syntactic devices used to overcome communication barriers will be presented in the sections below.

2.1.1. Length and complexity of sentences

Depending on the register to which they belong, maritime texts display certain syntactic features which must be carefully considered in translation.

Thus, if we deal with texts belonging to seamanship, as opposed to texts belonging to the maritime legal register, the translator will notice striking differences in terms of the sentence length and structure of these texts.

For instance, we have noticed that texts belonging to the nautical register, that is, those texts referring to the activities performed in seamanship (e.g. mooring, anchoring, berthing, trimming, lashing, ropework, etc.), or to the description of certain devices used in seamanship, display shorter sentences than the texts belonging to the legal register (e.g. IMO regulations, terms and conditions provided in the shipping documents). Mention should also be made that the considerable sentence length of maritime legal texts is due to the high number of items required to minimise ambiguity and misunderstandings.

Moreover, in maritime English texts, the sentences have different lengths, ranging from 5-6 words to 20. The length of the average sentence can be established at about 20 words. The sentences revealed by the Romanian variants, which generally reproduce the structure of their originals, are characterized by similar lengths.

Another important aspect to be pointed out is that subordinate clauses of various types, especially adverbial clauses, are present both in maritime English and Romanian texts. However, it is not the purpose of this paper to elaborate on this aspect.

2.1.2. Non-finite verb forms

The use of non-finite verb forms (infinitive, present participle) enables us to condense information for reasons of stylistic economy. These non-finite forms are typical of maritime English texts. The wide use of *-ing* forms is determined by the desire to consolidate the text expressive form. For example, the present participle is often employed in maritime texts in order to avoid relative clauses. Present participle is also pervasive in reduced temporal clauses. The conciseness it brings to the text is so highly appreciated that it is frequently used also when the subject of the secondary clause is different from that of the main clause. Even though the translation option *când se ncarcă și se descarcă orice tip de marfă* is acceptable, there are cases when the *-ing* forms *loading* and *discharging* are translated into the Romanian by the nouns *ncărcare* and *descărcare*: e.g. *When loading and discharging any type of cargo [...]* → *La încărcarea și descărcarea oricarui tip de marfă [...]*

Another frequently used non-finite form is the infinitive. In maritime English texts the infinitive is used to indicate the purpose of an action (i.e. the infinitive of purpose) and it is generally translated into Romanian by means of the conjunctions *pentru a*, *ca să*: *[T]o maintain an even transverse balance, the cargo must be distributed in such a way that [...]* → *[P]entru a se menține un balans transversal, marfa trebuie distribuită astfel încât [...]*; *[T]o ensure a safe voyage of a laden vessel, loadlines are painted[...]* → *[C]a să se asigure un voiaj sigur navei încărcate, se vopsesc liniile de încărcare [...]*.

2.1.3. Nominalization

The noun is considered to be the most frequently used word class in LSP texts. There is general agreement that the tendency to nominalize is characteristic of LSP texts, mainly for reasons of economy. For example, most maritime texts display a frequent use of long noun groups such as: e.g. *slow speed diesel engine* → *motor diesel cu turatie mică*; *specialized heavy lift vessel* → *navă specializată de transport al mărfurilor agabaritice*; *emergency position indicating radio beacons* → *radiobaliză de indicare a poziției în caz de sinistru*; *ship cargo working gear*, etc. Nominalization also calls for a high degree of formality in maritime texts, which is a strategy used to obtain certain stylistic effects and syntactic compression. Maritime texts make frequent use of nominalization because verb-derived nouns seem to reflect the parallel process whereby results are inferred from experiments and objects from their construction process. Another aspect to be pointed out about nominalization in maritime texts is the link with textual construction. By favouring the reintroduction of concepts in thematic position, nominalization also allows for an easier flow of information from new to given, therefore facilitating text development. By thematizing information through nominalization, a maritime text also allows for greater cohesion, as illustrated in the sample text below:

ST1: "*Determinarea pescajelor navei este o operație dificilă, deoarece depinde de starea în care se află marea. Această operație dificilă de determinare a pescajelor trebuie să se facă cu suficientă precizie [...]. Determinarea pescajelor navei este posibilă numai până la gradul trei.*" [10]

TT1: "*The vessel draft measurement is a difficult operation, as it depends on the sea state. This difficult operation of draft measurement must be made with great accuracy [...]. The vessel draft measurements are possible only up to sea level three.*" (our translation)

In the second sentence of the source and target texts (ST₁ and ST₂) above, the noun *operație* → *operation* reintroduces and expands the rhematic part of the first sentence. Similarly, the noun phrase *determinarea pescajelor navei* → *vessel draft testing* cohesively reintroduces the content of the first two sentences dealing with *vessel draft testing*.

2.1.4. Pre- and post-modification

In maritime English, relative clauses are often reduced to pre- or postmodifications, (the insertion of one or more elements in front of or after the head word) for reasons of conciseness. While contributing to the economy of expression in texts, combinations of pre- and post-modifications increase the complexity of nominal groups which affects readability. For example, the nominal group *the flexible coupling copes with a considerable degree of misalignment* containing a qualifier rendered by a prepositional group (after the head) should read: *the flexible coupling copes that have a considerable degree of misalignment*, which means that the prepositional group can be replaced by a that-marked clause.

Furthermore, the strategy can be applied to some maritime texts by means of which a defining relative clause can be reduced for simplification to an elliptical passive form (a past participle) by omitting its subject and auxiliary. This type of construction is known as a reduced relative clause or passive relative clause [11]. This strategy can be applied to both English and Romanian maritime texts, but as the Romanian text below illustrates, it is sometimes difficult to preserve the same contracted form in translation especially if it occurs more than once in the English source text:

ST2: “Cargo **carried** in bulk can be divided into liquid and dry bulk cargo. Liquid bulk cargo is carried in tankers **designed** to transport crude oil. The oil is carried in tanks **connected** by a system of pipes to a central manifold.” [12]

TT2: “Marfa **transportată** în vrac poate fi împărțită în marfă lichidă vrac și marfă solidă vrac. Marfa lichidă în vrac este transportată de către tancuri petroliere **destinate** transportului de țiței. Țițeiul este transportat în tancuri (care sunt) **conectate** la rezervorul central printr-un sistem de pompe.” (our translation)

There are situations when the Romanian relative clause renders the meaning of an English non-finite participial clause as in: “...the safe passage of a vessel constrained by her draught, exhibiting the signals in Rule 28” / “trecerea în siguranță a unei nave cu probleme din cauza pescajului, care prezintă semnalele menționate la regula 28” from the texts above. The phenomenon of relative clause simplification/reduction shows a frequent transition from post-modification to pre-modification. In what follows, focus will be laid on pre-modification in maritime English.

2.1.5. Passivization

The frequent use of the passive voice, with a relatively limited number of verbs in the active voice, is one of the most well known syntactic features of maritime English. The choice of tenses is highly restricted in marine engineering texts, suggesting that primary emphasis should be placed upon the present and present perfect tenses. In maritime English, like in other specialized languages, the passive is the main device used to depersonalize discourse. The pervasiveness of the passive in maritime texts may be accounted for by its usefulness as a depersonalising device which generally emphasises the effect or outcome of an action rather than its cause or originator. Thus, the agent is normally omitted in passive clauses, because it is often the same for all the operations described as well as for reasons of clarity. This idea can be illustrated in the first two sentences of the ST and TT below, where the agent is understood to be *the ship builders*:

ST3: “Nowadays ships **are built** in sections composed of welded plates and frames. In the old days rivets **were used** to put the parts together. The ship **is divided** into watertight compartments **by decks and longitudinal and transverse bulkheads**.” [13]

TT3: “Astăzi, navele **sunt construite** din secțiuni compuse din table de bordaj și coaste. Pe vremuri **se utilizau** mbinări prin nituire pentru asamblarea elementelor. Nava **este împărțită** în compartimente etanșe **de către punți și pereți etanși longitudinali și transversali**.” (our translation).

As it can be noticed in the target text above, there is symmetry between the ST and the TT as far as the first sentence is concerned: it consists of the passive *are built* which is translated by the passive *sunt construite*. The passive construction in the second sentence is translated into Romanian by a reflexive-passive construction. The third sentence of the ST and TT above also consists of a passive construction, but mention should be made that the agent is expressed by the prepositional phrase *by decks and longitudinal and transverse bulkheads* which may also be interpreted as having an instrumental function: *cu ajutorul/prin*.

Another reason for using the passive in maritime texts is that in passive sentences, the subject takes initial position and “it is into the subject that scientists put much information” [14], an idea also shared by Swales (1975). The fact is obvious that it is closely connected with the impersonal and objective nature of maritime discourse:

ST4: “*The cargo must be distributed in such a way that the vessel will not make a list to port or starboard. The vessel must not be trimmed in such a way that she will be down by the head or down by the wind. Ballast water is used to improve the vessel’s trim in this case.*” [15]

TT4: “*Marfa trebuie (să fie)/ va fi împărțită/ se va împărți n așa fel ncât nava să nu se canarisească la babord sau tribord. Nava nu trebuie sa aibe o astfel de asietă ncât aceasta să fie (asieta navei trebuie concepută în așa fel încât să nu fie) aproată sau apupată. În acest caz se folosește apa de balast pentru a corecta asieta navei.*” (our translation)

The target text above favours the use of the modal *must* unlike the modal/future passive/reflexive alternation in Romanian. The fact must also be pointed out that in the passive sentences of the text above there is no mention of people performing the action, because such references to people are unnecessary, given the impersonal and objective character of this type of language.

2.2. Lexical characteristics of maritime texts

Lexical characteristics of maritime texts involve terminological units above the word level and below the sentence level. In addition, in order to produce a good translation, the translator of maritime texts is required to pinpoint the appropriate lexical and terminological fields and to comprehend the intended message in order to get the correct interpretation of terms, of the collocations and idiomatic expressions as well as of the text as a whole.

Depending on language-specific conventions, terms may occur as compound or **multiword terms**. In some cases, a multiword term in the target language corresponds to a single (compound) word in the source language and viceversa. For example, the collocation *bulk carrier* is translated into maritime Romanian as *vrachier*, whereas the corresponding equivalent of *navă frigorifică* is *reefer* in maritime English. For translation purposes it is vital to record such phrases because a single term in one language may be a complex set phrase in the other. Since our research on maritime texts has brought out a very high frequency of compounds, we have decided to take up Tribml’s [16] model of compounds classification and categorize compounds in maritime English into simple and complex. Therefore, we consider that combinations such as *anchor chain* → a chain used in anchoring a vessel, and *berthing place* → a place for bringing a ship alongside a quay are simple compounds, whereas combinations such as *cargo handling gear* → a gear used to handle cargo on board and outboard, and *two-legged swinging mooring* → a mooring with one anchor laid on a leg of chain cable upstream and the other on a similar leg downstream are complex compounds.

Another lexical characteristic of maritime texts is the use of **free-formed combinations**, although there are not very many of them. Combinations such as *rolling and pitching* → *ruliu și tangaj*, *search and rescue* → *căutare și salvare*, *fore and aft* → *la prova și la pupa* are free-formed, but they occur so frequently together that they may be considered set phrases.

Furthermore, **collocations** are a very important lexical feature of maritime texts. Maritime collocations co-occur syntagmatically or in combination with each other. These may be *verb+noun*, *noun + noun*, *adjective+ noun* combinations such as *to keep a look-out*, but not *to execute a look-out* or *perform a look-out*. Experts in the maritime domain speak about *dead reckoning* but not about *estimated reckoning*. Similarly, seafarers know that *water* can be *shallow* as in *shallow water* and not *tiny*, *small* or *little*.

The idea has to be pointed out that most maritime collocations are nominal; however, verbal collocations are also very important to translators. We consider that nominal collocations with metaphorical meaning may pose real problems to translators since they are

language specific. Examples of such collocations are the following: *bull rope* → *parâmbă de legare la geamădură, apărătoare de parâmbă*; *cat's eye* → *nară de parâmbă*; *cat head* → *gură de capon*; *dog watch* → *cart redus, scurt* (16 00-18 00 - 18 00 - 20 00); *sea dog* → *lup de mare*, etc. Due to the linguistic differences between the two languages, there may be metaphorical collocations only in one language, but not in the other as well. On the other hand, there may be metaphorical collocations in both languages.

The fact must be mentioned that since both collocations and compounds are considered to be difficult elements in translation, the translator needs competence in both the source and the target maritime language and the specialized topic at stake.

3. Hol-atomistic features beyond the sentence

This level involves the existence of theme-rheme progression, that is, to the way information is structured in a maritime text and the manner in which coherence is obtained in both source and target text. The concept of theme is referred to as “the initial unit of a clause”, whereas the rheme is “the reminder” [17].

The theme-rheme distinction in a maritime text is based on the assumption that, even if speakers and writers have a multitude of syntactic forms available for expressing a message, they generally resort to the formulation that best suits their communicative purpose in a given context. Accordingly, the element that takes initial position in a clause is important both because it creates a point of departure for the speaker and writer and also because it creates a framework within which the message is to be comprehended.

In full agreement with Baker [18], we will not consider the conjunctions as part of the basic thematic structure of maritime texts. The idea has to be pointed out that in most maritime texts, the theme position is generally occupied by the noun *vessel*, because within the maritime context, the ship is the most important subject representing the point of orientation around which the text as a whole is coherently organized as illustrated in Table 1 below:

Table 1. Example of theme-rheme progression in maritime English and maritime Romanian texts

ST		TT	
Theme	Rheme	Theme	Rheme
1. Vessels that carry timber	can easily be recognized by their tall derricks.	1. <i>Navele care transportă cherestea</i>	<i>pot fi recunoscute după bigile nalte.</i>
2. A timber carrier	has been designed in such a way as to carry a tall deck cargo.	2. <i>Nava pentru transport de cherestea</i>	<i>a fost proiectată astfel ncât să poată transporta ncărcătură amarată pe mai multe nivele.</i>
3. Her Plimsoll Mark	is provided with a special timber load-line that indicates the maximum draft to which she is allowed to be loaded under certain circumstances and in different season.	3. <i>Semnul de bord liber al acestei nave</i>	<i>este prevăzut cu o marcă specială de ncărcare ce indică pescajul maxim n funcție de care este permisă ncărcarea n anumite cazuri și n diferite anotimpuri.</i>

The thematic analysis and the representation of the text above prove that the Romanian translator must be careful to preserve the thematic pattern of the original text. The topic entity in table 1 above is *Vessels that carry timber* → *Navele care transportă cherestea*. Both in English and Romanian, this topic entity is thematized in all the clauses making up the text in question. Besides, the fact should be mentioned that the clauses in the text display an unmarked theme. Moreover, it is obvious that the text above illustrates a type of thematic pattern consisting of a chain of identical or similar themes which occur in a unit. In addition, by repeatedly thematizing expressions with the same reference, cohesion is achieved and the importance of the realities these expressions denote is underlined.

Another important aspect is that most of the subject noun phrases belonging to seamanship texts generally make reference to various onboard and outboard devices: mooring lines, anchors, cargo handling gears, or to anything connected to ships.

Maritime texts also display cases when elements other than the grammatical subject occur in the theme position. Thus, we have noticed that several maritime texts various types of adverbial phrases occurring in the theme position: *“In determining if risk of collision exists the following considerations shall be among those taken into account [...]”* → *„Pentru a determina dacă există un risc de coliziune trebuie să se țină seama, printre altele, de următoarele considerente [...]”*.

The fact must also be mentioned that most maritime English and maritime Romanian texts also display themes that are connected to a constituent or more constituents of a previous rheme as the following example indicates: *Vessels designed for cargo or/and passengers transport (T1) are called merchant ships (R1). They (T2 = R1) may be classified as liners and tramps (R2 → R2a R2b). Liners (T3 = R2a) carry cargo between two fixed destinations (R3)*. The thematic structure displayed by maritime texts is of great importance to the identification of the topic entity and the correct understanding of the content.

Conclusions

One prominent feature of maritime texts is that their content can be included in a frame of genre reference. In order to produce an adequate target text, irrespective of its genre, the translator must integrate all text levels, that is, the atomistic, hol-atomistic and holistic level. Therefore, we strongly believe that these levels are interconnected in translation and failing to consider one of them will result in an awkward or even bad translation.

As far as the hol-atomistic level of maritime texts is concerned, the existence of specific syntactic and lexical devices at the sentence level is pointed out. Thus, both English and Romanian maritime texts are represented by a complex syntactic structure, this complexity being manifested at all levels of analysis. With a view to the lexical level of maritime texts, the idea is brought forward that maritime English texts are characterized by frequent use of collocations, compounds and even free formed combinations. In this respect, the translator must be familiar with these specific features in order to be able to transfer the information accurately and coherently in the target language, be the language in question English or Romanian.

Last but not least, the idea is pointed out that in translating English and Romanian maritime texts, the translator is very much influenced by the language that has the status of source language. This is a peculiarity that may come as no surprise in the case of genre which aims at achieving the same communicative function, irrespective of the language of the texts illustrating it.

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"Translations between Borders": A Metaphor for Constructing Cultural Otherhood¹

Introduction

Our understanding of the field of translation studies has in recent years taken on many more meanings and now encompasses spheres beyond the usual textual dimension: translation today is as much about the translation of cultural, political, and historical contexts and concepts as it is about language. The following is not a historical approach, but rather starts from a more cultural and philosophical perspective while not forgetting the colonialism dealing with principles, concepts, symbolic values of borders/boundaries; and suggesting 'translation' as the way of dealing with it in a democratic spirit. It is also not about concrete borders being drawn; it is a general philosophical or anthropological approach with only hints and references to localities with a possible comparison with other areas of the world, looking for the commonalities in the mechanism. The underlying idea is that these mechanisms of constructing borders as softer or harder are pretty much the same in principle, though the local conditions may be different. The idea of 'translating between cultures' putting into question the 'translator' and the 'original' itself will be opposed to the limiting idea of a 'dialogue between cultures' (translation-as-violation), in a multi-culturalist approach. The 'violence' in redrawing boundaries comes from discontinuing communication and exchange and from giving up the constant relational dynamic tension maintained in the rapport of translating as an attitude. Such a premature shutting down of alternative histories, which is also a linguistic closure, means, at the level of languages, suppressing the diverse, constructing un-translatabilities, forcing separation between related idioms: constructing otherhood and striving to expulse it outside the 'system', or outside the 'good world'.

1. Transborder translating

The field of translation studies has come a long way in the past two decades from the margins of the linguistics to today's central position in the field of cultural studies and critical theory. On the basis of this, António Sousa Ribeiro sketches out how translation can provide for "mutual intelligibility without sacrificing difference in the interest of blind assimilation". Translation is a theoretically problematic concept. I oppose it to the concept of 'dialogue' as it appears in some contexts where it forces an apparently symmetrical dichotomy, but really hides a hierarchy. I mean here the idea of a "dialogue between cultures" (implying closed communities with defined *borders* as agencies), as opposed to *contextual translation* among individuals and languages. Translation, as I see it here (not in the narrow sense), is a vital form of resistance (through the *differential* critical expression of differences) to the hegemonic lines of imposition of *the* meaning (of a meaning). In this sense, translation is transformation inherent in life as a whole and governing not only that part of it which is language. Translation is therefore also a possible vehicle of power (or of

¹ Cristina-Georgiana Voicu, PhD student, "Al. I. Cuza" University of Iasi, voicucristina2004@yahoo.fr.

powerlessness). It disposes of a whole array of degrees, nuances, divergences; a range of (im)possibilities, of traversals of meaning. Translation is the exchange between different forms of being or existing. Contrary to what we (wrongly) believe with regard to textual translation, rendition actually flows both ways, it is reciprocity, even when not acknowledged. Paul Gilroy builds the concept of *Black Atlantic* upon the two-way translation of which one direction only – from North to South, from White to Black Atlantic – is recognised¹. This is why every translation is imperfect and incomplete – but could the same thing not be said of every ‘original’? In other words, there always remains something untranslated. It is the price and the reserve of comprehension and translation, which is possible in theory but always more or less ruled out in practice. There is no such thing as exhaustive translation or word-to-word univocal translation.

But does ‘untranslated’ necessarily imply ‘untranslatable’? What appears to me to be problematic is to claim that there is such a thing as a principled untranslatability, borders that cannot be crossed, like a fatality; or indeed that there should be thoroughly reliable translatability. The concept of ‘translatable’ will come to us only in the binary with ‘untranslatable’. And the fact of co-conceiving the translatable and the untranslatable, and indeed being unable to imagine either without the other, provides access to a ‘middle way’, and also the possibility of getting beyond seeing dichotomy as an ultimate horizon or blockage. Between two terms, two languages or two cultures, there is always the possibility of a relatively successful mediation or translation – one that is insufficient but still offers hope by half-opening the door to a meaning. Meaning takes place in-between, in relation, at least as translation of an inner sense to a communicable discursive sense. *Translation is no more than an opening-up of meaning*, crossing the line, and never a promise of exhaustiveness. But isn’t life so too? And yet one cannot speak of identity between the two terms, languages or cultures in question, country-to and country-from, even in the case of successful translation. There is correspondence, approximation, comprehension even, resemblance but no identity. Difference is included or maintained in the translation. But perhaps this is the price of its success, imperfect (and thus still necessary) as it may be. In the best case, translation runs both ways, and crosses borders all the time: translation is necessarily transborder.

Besides seeing it as resistance, I would like to suggest that *translation is the original mother tongue* of humankind, in the sense that there is no language that does not reach out to the other (self; person, or group) and intend meaning even when monologic, as well as meaning a technique of negotiation and a strategy of survival in common and in integration. The concept of translation as the mother tongue implies the *border as your country*. People can have borders for their countries for different reasons, willingly or compelled. Most have no choice and in that sense borders are not to be celebrated. It is an unstable and uncomfortable position, a tragic one, when not chosen. For the elites, us included, but also for non nationalists or non fundamentalists in general, it may be an escape from nationalist or ‘cultural’ ghettos. The relationship to transborder translation, as well as to borders *tout court*, then, is very ambiguous. You need to learn living at the border as in permanent challenge and insecurity. Borders are also states of exception. Through their extension to situations like the last mentioned, they tend to become *permanent exceptions*. This state of *exception*, becoming nowadays the *rule* and dangerously inverting the scheme of the saying that the exception confirms the rule – now indicates that the *exception of the untenable has spread so as to become the rule*: as borders in Europe ‘disappear’, some much more terrible borders appear elsewhere, everywhere and tend to generalise. Borders expand, extend with centres of detention, of retention, spaces retrieved from publicity, withdrawn from public space, as the space between them shrinks.

Apart from that, translation is complicated by all sorts of circumstances, and in particular by the context. It is also thorny due to the relationship of the two things to be

translated, which is necessarily a relationship of inequality in the sense that one of them is translated into the idiom of the other, thus creating a typical situation of *différend*. There remains something *unsaid* in this situation, or again there is a “transborder” residue of what has no language; which is more or less the same thing as saying that there is something *unheard*, an inaccessible space – a *no-woman’s land*. It is the body and the order of bodies. This basic inequality, which is already political (before there is any such thing as politics), can still be aggravated by historical circumstances that have made one of the two terms of the relationship – dominant. Since Foucault, at least, but also as a result of work done by anthropologists and psychoanalysts, we know that in the last analysis *it is a question of the body*. And there are other disciplinary, and undisciplined, approaches, such as feminist theory, post-colonial studies etc., which tell us that what cannot be articulated or understood in conventional language also comes from the other, from the ‘untranslatable’ transborder side – for example the Black Atlantic, from the immediate experience of repression, the limit of which is also very much the body. It is the somehow *with* the body, or within the body, that there remains an inviolable space, the transborder body not exhausted in itself or by violence.

All of this boils down to the idea that translation involves bodies and movement; and this is the sense, both extended and restricted, in which I am using it here. An instance of organ-transplantation/intrusion-of-another-body would in this respect be no more than an extremely dramatic individual case in point. And it is in this ‘primary’ sense that I will now take up the theme of the *politics of translation*, through our position as (female) mediators, both translators and translated. I will tackle the fundamental question of the more general political circumstances of translation/intrusion. I will also take the opportunity to project another exercise in intermediacy, above and beyond what has just been put forward, namely that which could take shape between ‘Western’ philosophies and certain concepts to be found in ‘Indian’ philosophies. What is to be translated is not texts, but contexts. And what encourages me to do so is the *crisis*, the critical situation in which the body finds itself; because the body (chronically always, but acutely – often), discovering itself called into question, heads towards translation, communication or transformation, as the only way out. It is the body, for its life, that grasps toward translation. It is apparently (above all) the crisis that puts us in a condition of translation and opens us up to a new meaning. A border invites a transborder situation and lives by it, as well as vice-versa. The ‘identities’, spread on both sides of the line of partition/division (*partage* in the French double sense) then.

Neither of the two extreme positions, i.e. to say that languages or cultures can be translated, or that they cannot, seems viable if it is to be the only one. Experience teaches us that translation always takes place, and is always unsatisfactory. The feeling of imperfection or incompleteness that results from every attempt at translation is not confined to this experience alone. More profoundly, it characterises the human condition, the existential paradox of being at once mortal and destined for immortality, at once *limited* and *unlimited*. No language, no translation, no ‘inter-pretation’ can express this completely, because that process is never closed. Our condition, our origin, our final state is situated neither in the term to be translated nor in the result of the translation, but rather in this unbearable, intolerable *inter-*, *between-two* that we nonetheless tolerate: the border, the transborder situation. It is the paradox of having a body and not being reducible to it, but not being able to live or think without it either. It is true that this condition could change when we (but who is “we”?) get to the point of thinking without bodies, and it may be that we (?) are approaching that point. But I will not speculate on this ideal identity between the self and (one)self, whose will and effects of violence I have discussed elsewhere. Translation (and life itself) takes place in this un-conditionality, this imperative of the *animated body*. As such, translation is no more than a *relationship*, being nothing in itself and without its terms. It is thus the line between life and death that keeps life on, that allows for translation and

movement. It is never “only” a question of the body, but also of the way in which the condition of the being is enfolded by it (*without*, but also *with*, organs; anatomy or not), and reciprocally, but not symmetrically, a certain “translation” lies in the way that the prism of the psychical, social and historical refracts the body. In this sense, we will always have been a graft of ourselves as other, overcoming our own bodily borders. Life grows out of life, however “imperfect”. Not only is *animated corporality* the condition of translation, but it makes translation necessary: there is no situation other than translation; there is no pure ‘natural’ state that is still untranslated or unreflected. Even total incomprehension demonstrates this. To imagine a state (of language, or civilisation) *before* all translation and transborder movement would be like imagining a body without a “soul”, a pure nature, or biological sex clearly distinct from gender, outside of all mediation. This would mean falling into the nature-culture, sex-gender, female-male, subject-object, interior-exterior dichotomy. It would also mean imagining that, in the dyad, the two terms could be equal, symmetrical, and without any implicit hierarchy. Culture is first and foremost a matter of translation, even within a given language. But language (re)produces – and thrives on – not only differences and borders, but also inequalities. Any border is indeed *ineffable*, because it is a crossing line, a vanishing meeting point and because it is nothing in itself, being all in a relationship of the twain that tries hard to build separate and autonomous identities. Translation is preceded by many experiences of mediation, and many *intimidating* obstacles, attempts at establishing borders. Is the most difficult thing not to translate from the interior to the exterior, in other words to expose oneself to others – to go from the *intimate* dimension to the public dimension, to cross the line and overcome the inhibition? And is it not characteristic of a hegemonic force to want to keep for itself the codes of exclusive translation, and of all interpretation, or to want to give a definitive connotation?

The idea of “translating, between cultures” as an open-ended relational and reciprocal gesture of freedom putting into question the ‘translator’ and the ‘original’ itself can be opposed to the somewhat limiting and communitarian (communalist) arrogant idea of a “dialogue between cultures” (translation-as-violation), often proposed by a benevolent yet limited multi-culturalist approach. Non-translation means the preclusion of *alternative history* or histories. Today we all suffer from a process of tremendous de-semantisation building a one-dimensional world of an Imperium without translation and “without borders” (for the elites), with a simplistic bipolar vocabulary as “the axis of evil” etc. The intended or obtained meaning, here, is totalitarian. This one-mindedness is such that no reading between the lines is possible any more, as it was in the case of some more complex or subtler cases of totalitarian patterns. Of course there is no translation at work in such cases, but no translation means – being at war.

It is part and parcel in the making of any identity, and therefore of a national identity, to claim territory, *create borders* (pictured as female or ‘embodied’ in women), and pretend to master time (the latter is the most powerful way of appropriation of the universal). Borders and limits are mere lines, they are an interface which intervenes in the process of appropriation of geographic and symbolic territories. Because they have no essence in themselves, they are impossible to locate without reference, by delimitation, to some possession of territory or of land. An identity is something that nests itself into an imaginary territory first, and real territory only thereafter. For this, it needs and uses a narration which brings about foundation myths, stories about the origin, images, representations and a fixed interpretation of history. Through stories and pictures, borders are drawn.

Colonial expansion is actually a historic process characteristic of any state - and it is a matter of degrees. The national state in Europe has been colonial in reality and/or vocation, and it is becoming securitarian. Colonialism, and later nationalism, imagined the ‘discovered’ territories they proposed to civilise as empty territories, nobody’s land.

Territories, geography, countries, borders, for them, were virtually created *ex nihilo*. In North and in Latin America, where nations are created without the local population or in disregard of it, underscored by an elitist dream about an imported population, about a ready made people coming from Europe and already in itself a political subject, the indigenous population could never be considered as a political subject, as citizens, much the same as women in general. Parallel to such 'external' geographical colonisation, the constitution of a nation-state, involves a process of "internal colonisation" which is, among other things, inscribed on the bodies of individual women (the way they are fashioned) as well as on the body of a collective imaginary 'womanhood'. Those are borders too. In the latter, female autonomy, the citizenship of women and their human rights are made subordinate to the interests of the community (religious or national) and of the state, under the ruling "gender regime". Women are the majority of the transborder population worldwide and the translating link. Generally, women are the most frequent translation mediators too.

2. Cultural diversity

'Culture' as an instrument of differentiation, of border building and as a weapon is often used by defensive and separatist units, but outright by conquering ones, which usually prefer the euphemism of civilisation in such cases, it refers rather to colonies (see the colonial system, and also the present "civilising mission" of colonialism or of the American way of life). An interesting comparative study could be made about the differential usage of the concept 'culture', or about how 'culture' and 'civilisation' compare within the appropriative logic of imposing not only hegemony but also domination.

While decades of migration have meant that multiculturalism has long been a *de facto* element of western European society, multiculturalism as social policy has been heavily challenged. In the past two decades, the question of the definition of translation has become an increasingly complex one. One particularly significant moment of this process lies in the putting into question of the univocal universalism of the concept of translation and its redefinition from a contextualizing point of view. According to Gideon Toury, translation is "any target language text which is presented or regarded as such within the target system itself, on whatever grounds" [1]. Thus, the way lay open for a decentring of translation studies and, namely, for an incorporation of non-Eurocentric perspectives, since a definition such as the one proposed by Toury applies only *a posteriori*: translation is that which functions as such within a given context, not that which conforms to the transcendence of a preconceived and ultimately prescriptive model.

The model underlying Toury's definition was situated within the boundaries of a textual paradigm. More recently, the concept of translation has been redefined within cultural studies in a way that goes beyond that paradigm and leads to a substantially broader field of application. It goes without saying that, inevitably, the broader its scope the more diffuse and polysemic the concept tends to become. The growing difficulty of defining translation is plainly acknowledged by Susan Bassnett [2], for example – and she does not seem in the least worried about it. As a matter of fact, the transdisciplinary theoretic productivity of a broader concept of translation is indisputable; it now occupies an increasingly important position not only within cultural studies, but also within the social sciences and the humanities in general. Thus, translation as an object of analysis can no longer be dealt with from a disciplinary point of view but clearly requires a multidisciplinary approach.

It can be said without the least reservation that translation has become a central metaphor, one of the keywords of our time. Potentially, any situation where we try to relate to difference can be described as a translational situation. In this sense, translation points to how different languages, different cultures, different political contexts, can be put into contact in such a way as to provide for mutual intelligibility, without having to sacrifice

difference in the interest of blind assimilation. This also explains why the question of the ethics of translation and of the politics of translation has become all the more pressing in our time. It is, however, strictly necessary to take into account that, as the theory of globalization has repeatedly insisted upon, the appearance of homogeneity is, in many ways, deceptive. The new technologies and the virtually infinite ability to manipulate information that they offer allow the adjustment of global cultural products to local logics. And they allow, consequently, the increasing possibility of an active intervention by the addressees, building up a sphere where the interpenetration of the global and the local may occur in multiple, not always foreseeable ways. From this perspective, the processes of globalization are heterogeneous and fragmented; "globalization" denotes, also in the cultural field, a process that is not uniform but internally complex, contradictory, and conflictual. In other words, borders, and for that matter cultural borders, are not disappearing, they are instead being multiplied and dislocated. Thus, the illusion of homogeneity is simply a fiction through which hegemonic globalization renders invisible those differences, inequalities, and contradictions that counter-hegemonic globalization strives to expose. In this way, if we can think of hegemonic globalization as globalization without translation, the very idea of a counter-hegemonic globalization is totally dependent on a notion of translation, since it has by definition to be critical of any centralism or universalism and cannot rely on any transcendental principle, but, instead, has to go along through providing the means for the articulation of cultures and intercultural interchange.

This brings us inevitably to the question of identity. According to Stuart Hall [3], identity is not so much a matter of tradition, but of translation, since the concept of identity can only be thought of, not as some substantial core, but in terms of the position occupied in a relational network. In other words, the simple equation of culture and identity – "culture as identity", as Terry Eagleton [4] puts it – is by no means admissible. Such an equation is based on a definition of culture as an ultimately supra-historic substantial content that is legitimised by the body of tradition and circumscribed as a kind of inner territory. On the contrary, as Bakhtin reminds us: "The realm of culture should not be conceived as a spatial whole marked out by borders, but in possession of a territory of its own. In the realm of culture there is no inner territory: it is situated entirely on the borders, there are borders passing everywhere, through each of its components (...). Every cultural act takes place, essentially, on the borders" [5]. There is culture where there is interaction and a relation with difference, in the terms of that which Bakhtin designates as the "participatory autonomy" of every cultural act. In other words, the concepts of culture and of the border imply each other, but in a way that is dynamic and not static, heterogeneous and not homogeneous. On the other hand, to reflect upon the inner heterogeneity of cultures implies conceiving of translation as having to do with not just intercultural, but also intracultural relationships. It is inevitable at this point to make a reference to the question of multiculturalism. As a matter of fact, there is, paradoxically, a version of multiculturalism that also dispenses with translation and is, in this sense, but the reverse image of the imperial attitude. If you conceive of multiculturalism as the simple coexistence of cultures that are self-sufficient in themselves and do not have to interact – a common image for this, justly criticised by Susan Friedman [6], is the mosaic, whose pieces have well-defined, self-contained borders and are simply juxtaposed to one another – if you conceive of multiculturalism in this way, then indeed there is no need for translation. This model is based on the assumption of the essential untranslatability of cultures. It thus represents, to my view, the ultimate form of an insanity of identity, as it has been named by Thomas Meyer [7], an insanity based on a vision of culture as some kind of monolithic block, whose only way to relate to other cultures, analogously seen as monolithic, is, in the best of cases, simple coexistence and, in the worst, the war of civilisations. No theory of translation can be founded on such a view of mutual exclusion and on a definition of the border as a dividing line and not as a space of

meeting and articulation.

If, on the contrary, we share the assumption that every culture is necessarily incomplete in itself and that there is no such thing as a self-contained, homogeneous culture, then the very definition of a given culture has to include what I would call intertranslatability. In other words, being-in-translation is an essential defining feature of the concept of culture itself. Under the assumption that, as Wolfgang Iser reminds us, translatability “implies translation of otherness without subsuming it under preconceived notions” [8]. In other words, to quote Iser again, in the act of translation, “a foreign culture is not simply subsumed under one’s own frame of reference; instead, the very frame is subjected to alterations in order to accommodate what does not fit.” [9]. But if it is the frame itself that has to be put into question and redefined in every act of translation, then the relations of power have to be put into question and redefined as well. The act of subsuming, of assimilating, corresponds, as Adorno repeatedly insisted upon, to exercising power in the conceptual realm. Aníbal Quijano and Walter Dignolo, among others, have proposed the concept of *colonialidad* or *coloniality* to signify such an operation of subsumption of the allegedly subaltern [10], [11]. In his study *The Scandals of Translation*, with the programmatic subtitle ‘Towards an Ethics of Difference’, Lawrence Venuti provides some extremely revealing examples of the way in which the search for transparency, for perfect assimilation to the target context, expresses itself through modes of familiarisation implying processes of elision and forced transformation that correspond to the imposition of the ideologies or values of the centre and of patterns that in the last analysis are colonial in type. One of the most shocking examples given by Venuti refers to a history of the peoples of Mexico published in a bilingual version, in English and Spanish, in the Courier of UNESCO. In the English version, “*antiguos mexicanos*” (“ancient Mexicans”) is translated as “Indians”; “*sabios*” (“wise men”) as “diviners”; “*testimonias*” (“testimonies”) as “written records”, testifying to the contempt towards knowledge that is transmitted through the oral tradition [12]. These are telling examples of the way in which Eurocentric rationalism does not recognize a rival knowledge and thus cannot value it in the act of translation, but, instead, simply moulds it according to the pattern of Western modernity, implicitly assumed as the only valid one.

An ethics of difference in Venuti’s terms would have to entail a critique of the much abused word dialogue. It is indeed not enough to use this word as some kind of magic solution. What is crucial of course is how the terms of the dialogue get to be defined. As can easily be observed in postcolonial contexts, offering to engage in dialogue, if it is not accompanied by the willingness to put into question the dominant frames of reference, often amounts to just one more act of power – no wonder the colonised or subaltern are often not prepared to accept such a gift for dialogue. It was undoubtedly having in mind such a practice of translation – already exposed in the classical analysis of Edward Said in *Orientalism* (1978), a book that, to a great extent, even if not explicitly, is about translation – that Michael Dutton gave to a remarkable essay he published in 2002 the title “Lead us not into translation” [13]. From the perspective of postcolonial Asian Studies and drawing on Said’s theses, Dutton develops in his essay a well founded critique of the model of translation to which the figure of the Other has been traditionally submitted by Western scientific discourse. This was a model ultimately concerned with the corroboration of its own assumptions and, thus, intent on devaluing, ignoring or silencing anything in that Other that would present itself as heterogeneous or as being at variance with those implicit assumptions. Michael Dutton’s article follows the line of multiple other studies that have been engaging in a critique of a colonial epistemology. This epistemology operates systematically through the construction of a topography of the world based on a rhetoric of the universal that is at the same time a rhetoric of translation understood as a reduction of the other to the same. The concept of translation that results *ex negativo* from the critique of

that epistemology, a concept that is coincident with the broad definition I have been alluding to throughout this essay, must distance itself from the simple notion of a dialogue between cultures. Since it by necessity implies a negotiation of differences, translation is about something other than dialogue, which also implies that it refuses the hermeneutical position based on a Gadamerian “fusion of horizons” [14]. It is true that, as John Frow reminds us, the figure of the Other is the inevitable product of a cultural construction that results from the immanent logic of each specific cultural configuration: “[...] there can be no simple contrast of ‘their’ cultural framework to ‘ours’, since the former is generated as a knowable object from within ‘our’ cultural framework. The division between “us” and ‘them’ operates as a mirror image – an inversion that tells us only what we want to know about ourselves” [15]. It is in an analogous sense that Jurij Lotman’s cultural semiotics develops the concept of the border as a basic component of every cultural practice, as a form of organisation of the world that constructs the ‘I’ in the process of defining the ‘other’ as exterior and strange. But to say this amounts to saying that the concept of alterity is always inseparable from the processes of translation that allow to relate to that alterity. The core issue is, precisely, the mode of that translation, the question whether those processes tend simply towards assimilation and reduction to the identical or, on the contrary, are able to put forward the non-identical, which can only be done by keeping alive a relation of mutual tension and mutual strangeness.

It is in connection to this question that, to my view, the concept of the border unfolds its full productivity. Translational reason is a cosmopolitan reason, but not simply in the sense that it proceeds across borders; what is decisive is its ability to situate itself on the border, to occupy the spaces of articulation and to permanently negotiate the conditions of that articulation. In other words: the cosmopolitan reason of the translator is, in a vital sense, a border reason. In this sense, the function of the translator is not the one of a ‘go-between’, but of a ‘get-between’, someone who does not simply bring and take, but who, literally, gets in the middle.

3. The ‘third space’ of translation

As a matter of fact, when we are talking about translation in the terms I have been using, it is about a ‘third space’ we are talking. One has to be aware of the risks of this concept, which are connected in the first place to the use of a spatial metaphor. We are, of course, not talking about ‘space’ in a literal sense in this context. We are not talking either about some transcendental entity or regulatory principle, but simply about the ‘getting between’ I just mentioned. The ‘third space’ of translation signals the point of contact between the same and the other – the border – and points to the prevalence of a relation of tension between both frames of reference. We can give different names to the result of such a border relationship. Lawrence Venuti resorts to the concept of minor literature developed by Deleuze and Guattari [16] to suggest that the task of the translator is the production of ‘minor’ texts, in other words, texts that refuse transparent communication and establish the density of a language that is foreign to the dominant discursive codes of the target context. In any case, the underlying assumption is the refusal of a rhetoric of authenticity – that the translator is a traitor is fully accepted in a positive sense, as a defining trait of the ‘getting between’ that is inseparable from his task. And, naturally, the current notion that in the process of translation something will inevitably get lost loses weight compared to the perception that quite a lot can also be gained.

One of the consequences of the acceptance of this interspatial, interstitial condition is that the accepted topoi, literally the commonplaces of a given culture, no longer apply as premises, and rather become themselves an object of contention and argumentation – of negotiation. This is stressed by Bonaventura de Sousa Santos in a text that testifies powerfully to the relevance that the concept of translation has assumed for contemporary

theory and, in particular, for contemporary social theory. In “Towards a Sociology of Absences and a Sociology of Emergences”, the concept underlying the argument developed in this text is the one of a diatopical hermeneutics, defined as an epistemological position that, when faced with different cultures, recognises their mutual incompleteness, refuses to establish a hierarchy between them and, instead, chooses to value selectively that which, in both cultures, may contribute more markedly to the intensification of a dialogic relationship. Correlatively, translation is defined as “a procedure that attributes to any given set of experiences neither the status of an exclusive totality nor the status of a homogeneous part” [17].

The concept of translation is given a central status in Santos’s essay. It is understood as lying at the core of a notion of social change, since it is through translation that one can “broaden the field of experience” in such a way as to “better evaluate which alternatives are possible and are available today” [18]. Concomitantly, a postcolonial perspective of translation allows to open spaces of knowledge and fields for action that have too long been secluded within the terms of mutually excluding dichotomies. One of the several examples given by Santos concerns the question of so-called rival knowledges. In the whole final part of his text, where he deals with the “conditions and procedures of translation”, it is apparent that Santos – sometimes explicitly, as when he resorts to the notion of “contact zone” borrowed from Mary Louise Pratt [19], at other times in an implicit manner – is engaging in dialogue with central perceptions of contemporary translation studies, the same perceptions that I have tried to put into perspective throughout my paper. I am referring to topics such as the problematisation of the concept of the original and the priority of the original; the notion of translation as a way of negotiating differences and of rendering difference manifest; translation as not just an intercultural, but also an intracultural phenomenon; translation as a condition of the self-reflexivity of cultures.

Conclusions

As a conclusion, the presence of these topics, listed here with no systematic intention, testifies to the centrality of the concept of translation as a vital meeting point in the present state of knowledge for the humanities and the social sciences. There is no doubt a full range of possible configurations for such a meeting point: to investigate in their specific contexts the different modes of translation of the concept of translation – I could think of far less exciting tasks.

NOTES

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- ¹ Paul Gilroy develops this idea in *The Black Atlantic: Modernity and Double Consciousness*. Cambridge: Harvard UP, 1993, pp. 156-158.

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BOOK REVIEW

Caroline Juler, *Searching for Sarmizegetusa*, Cardiff: Starborn Books, 2003, 170 pp. ISBN 1-899530-11-8



My heart misses a beat or two every time I come across an article or a book about Romania. I know the country inside out, I know all its virtues and sins, I've lived here for almost sixty-one years after all, but I still get emotional – not because the writer might use untrue facts to support her arguments, but because of her overall impression about the country. If she liked it, I'll be her devoted friend for ever, if she didn't, I won't stop criticising her (funny, I don't like a lot of things about my country when I'm inside it, but I adore it when I'm abroad).

Caroline Juler does use true facts to support her arguments. It is obvious she spent a lot of time in Romania, visiting quite a bit of it, speaking to both officials (always eager to gild reality) and common people (desperate in their honesty), mixing with the latter, experiencing their way of life, and even taking sides with them. Very much aware of the dangers of subjectivity, she manages to keep the balance straight when she gives voice to her own opinions, relying on historical details, sociological comments, and ethnographic considerations, which make her discourse credible even to the biased Romanian reader.

Seeing rural Romania in particular is, to the writer, like travelling back in time. That's where she feels most comfortable and that easily emerges from the best pages of the book. Juler finds a voluptuous pleasure in minutely describing the locals, the old houses and churches, clothes and costumes, in quoting conversations with the villagers, dotted with genuine Romanian words and expressions (almost all correctly spelt), drawings, folk songs (lyrics and scores), etc. Herself an artist, she knows where the real value lies and she readily points it out. And she can't help contrasting this part of the world, where the "benefits" of civilisation are, alas, slowly elbowing their way, to the sophisticated world she comes from. It isn't hard to guess which of them she likes better. But no matter how passionately the writer pleads for such a place to stay like that, from time to time the Western complex of superiority overcomes her. She, sometimes justly, turns up her nose at some of the things that Romanians still do the medieval way, overlooking the different historical circumstances in which this country has evolved, the fact that Romania, much poorer than the West in many respects, is undoubtedly one experience richer than it: she had the "blessing" of communism.

At a time when globalisation urges all countries to play the same tune, Caroline Juler's plea may sound donquixotic and it definitely goes against what a British ambassador to Romania once said: "Your country can't be a museum for ever." An artist's idealism against a politician's pragmatism. Can a book tip the scales? Can Juler's book do it?

One should never underestimate the power of words. And the words in this book *are* powerful in that they prove that, somewhere in Eastern Europe, there's a country which, apart from the beauties that Mother Nature and the common people's genius have endowed it with, is worth discovering for its constant "search for Sarmizegetusa," the Romanian Camelot.

Thank you, Caroline Juler!

Petru IAMANDI

ABSTRACTS

Maria ACIOBĂNIȚEL, PhD student, "Dunarea de Jos" University of Galati, ROMANIA

Translating Culture-Bound Expressions

Translating culture-bound expressions is one of the most difficult challenges a translator is faced with. The present paper does not simply reiterate the types of words/ expressions that cause problems due to their cultural specificity, but aims at discussing their translation in terms of equivalence. The comparison of texts in different languages inevitably involves a theory of equivalence. Equivalence can be said to be the central issue in translation although its definition, relevance, and applicability within the field of translation theory have caused much controversy, so much the more as many different theories on the concept of equivalence have been elaborated within this field in the past fifty years. As far as the study of culture specific elements is concerned, the problem of equivalence becomes more and more obvious when discussing items with no corresponding reality in a different culture, such as proverbs or idiomatic expressions.

Key words: culture, proverb, equivalence, strategy, transfer

Zamira ALIMEMAJ and Silvana KOÇO, University of Vlora, ALBANIA

Handling Proper Names in Translated Texts (The Case of the Albanian Language)

Translation is an activity which is carried out in a given cultural context. Translation has many challenges every translator faces. One of them is the problem of translating proper names from one language into another. It is very complicated because the translator should consider all peculiarities of the proper names such as sex, geographical belonging, history, specific meaning, playfulness of language, phonemic and grammatical formation, and cultural connotation. The focus of this study lies on the translation of proper names from English into the Albanian language and especially on the problems of the orthography of these names.

Key words: orthography rules, source, target language

Cerasela-Daniela BASTON-TUDOR, PhD student,

"Dunarea de Jos" University of Galati, ROMANIA

*The Embattlement of Translating and Subtitling
the Culturally Marked Filmic Version of The Remains of the Day*

The role of the translator as a mediator is a well known reality, but when s/he is faced with a highly culturally marked text, her/his task becomes much more demanding. Furthermore, in the case of a movie that contains cultural stereotypes, the translator must observe the technical recommendations of subtitling. This paper analyses *The Remains of the Day* from the perspective of the translator as a mediator who has to make use of adaptation, who has to use a variety of techniques such as: situational equivalence, exoticism, omission and paraphrase in order to solicit the same response in the target culture.

Key words: translation, subtitling, culture

Cristina CHIFANE, PhD student, "Dunarea de Jos" University of Galati, ROMANIA

Domestication vs. Foreignization in the Translation of Children's Books

The paper starts from the idea that a translator of children's literature should be constantly aware of his target readers' age, interests, needs, reactions, knowledge and level of understanding. As a

consequence, (s)he can always choose between two different translation strategies: domestication and foreignization.

Whether the translator transfers the text into a country, language or epoch which are familiar to the target readers or retains all the information in the original and allows the young readers to learn new things about new cultures, his decision will affect the translation as a whole.

Focus is laid on the process of tracking down culture-specific words and phrases and the translator's attempt to resort to a number of translation techniques ranging from exoticism to cultural transplantation.

Key words: cultural specificity, domestication, foreignization, cultural context adaptation

Ramona CIORANU (NEDEA), PhD Student, "Dunarea de Jos" University of Galati, ROMANIA
Film Titles in Translation

When watching foreign films, viewers find themselves at the mercy of an unknown translator. Although it is difficult to analyse the precise contribution of a film translation, it can be said that good sub-titles enhance the experience for the audience. Unfortunately they do not receive much recognition but on the other hand, bad translations are certainly noted and can irritate and annoy viewers. Inaccurate translation can lead to confusion or even provoke unintended laughter. In some cases it starts right from the title. Titles are often tweaked to suit the local tastes or to fit in culturally.

The aim of this paper is to contribute to the exploration of the field of translation studies by identifying the main difficulties of the process of translating film titles in an attempt to find out if the general trend in translating English film titles into Romanian is that of literal translation or free translation based on cultural adaptation.

Key words: film title, literal translation, free translation

Ioana Maria COSTACHE, PhD student, University of Bucharest, ROMANIA
The Image of the Translator/Interpreter in Early Modern Romanian Culture

The paper is an attempt to outline a portrait of the translator/interpreter in 17th and 18th century Romanian texts (mainly in historiography). A surprisingly rich and varied typology emerges, as the translator/interpreter is seen by self and others either in formal (courtly) or informal settings. While current professional codes of conduct stress the requisite neutrality of the translator/interpreter, and translation theory posits even the translator's invisibility, in Venuti's celebrated phrase, these are but recent developments in a time-honoured profession. Translation and interpreting were prominent in the confrontation of great powers, one of which (the Ottoman Porte) was, for religious reasons, averse to the learning of foreign languages and hence dependent on the "dragomans" who eventually held not only a clerical office, but a position of power. The Orthodox Counter-Reformation, on the other hand, resorted to vernacular translations of the Scriptures and the main books of service in an attempt to counteract various Protestant influences. The people involved in the translation and interpreting of worldly or churchly conflict and ideology were not disengaged or in any way socially invisible, and they left valuable accounts of how translation/interpreting was done and viewed by all the parties involved. The paper summarizes various facets of early modern translation and interpreting in Romania(n), an activity as sophisticated and fluid in the late seventeenth century as it is now.

Key words: translating, interpreting, rank, political involvement, imagology

Silvana KOÇO and Yamira ALIMEMAJ, University of Vlora, ALBANIA
On the Context of Culture in Translation

It is firmly declared by many scholars that language reflects the culture of the society in which it is used. Members of a certain culture put a higher value on certain behaviors, ideas or possessions reflected in the structure of their natural language. In this view, the distance between the cultural background of SL and TL audience causes the translatability of language to depend on the degree to which it is embedded in its own culture. Thus, the activity of translation as a linguistic and cultural communicative process presents a challenging task for the translators and interpreters of the message transmitted between SL and TL. The task becomes more difficult when a situational feature relevant to the ST has no counterpart in the TL culture or often appears to be quite contradictory. So many of the problems arise from linguistic distinctions between languages as well as profound differences in the lives and customs of the people. They have become especially evident in the translation of Biblical

Scriptures into hundreds of languages all over the world. In view of this, the paper will examine the importance of the socio-cultural context as well as the linguistic one in the difficult task of translating the Scriptures. It will also explore methods and strategies concerning the issues of translatability and equivalence.

Key words: equivalence, cultural focus, strategy, translatability

Virginia Lucatelli, "Dunarea de Jos" University of Galati, ROMANIA

La langue des logiciels: problèmes de traduction

It is more than obvious that the most important computer softwares, those indispensable for the general functioning of a computer, but others also, are originally written in English. This study focuses on the subject of their translation in other languages, with a special concern for the conformity of these translated versions, for their accessibility and functionality.

Key words: adaptation, internationalisation, localisation, linguistic module, translation

Monica NĂSTASI, PhD Student, "Dunarea de Jos" University of Galati, ROMANIA

(Un)Translatability and Culture Specificity

It is common knowledge that different languages reflect different cultures. Since all languages differ both in grammar and vocabulary, the issue of untranslatability often arises when confronted with the task of rendering certain words or structures in the target language.

The translator tries to naturalize a different culture, to make it conform to what the target readers are accustomed to. It is natural that gaps between the two cultural systems may arise, especially when the two cultures are very different. In translating culture-specific elements, the translator's competence is measured by his ability to analyse, compare and convert two cultural systems. The translator shouldn't ignore the cultural differences and the cultural specificity of a given cultural space in order to achieve a good translation. The translator's cultural knowledge and creative ability are very important factors in the process of translation

Key words: competence, intercultural equivalence, mediator, realia

Mariana Neagu, "Dunarea de Jos" University of Galati, ROMANIA

Challenges in Translating Des MacHale's Irish Wit

Generally reserved for the clever end of the humour spectrum, the term 'wit' refers to cleverly phrased opinions, with some impact on the audience. No matter how commentators have seen it, in positive or negative terms, verbal ingenuity is the defining characteristic of true wit. Trying to transfer verbal ingenuity from a Source Language to a Target Language is undoubtedly a big challenge for the translator. The first section focuses on basic themes and defining characteristics of Irish humour: irony, self-deprecation, overstatement and sarcasm. The identification of these components of Irish wit is followed by a presentation of the indirect translation methods proposed by J.P. Vinay and J. Darbelnet (1958/1995), i.e. transposition, modulation, equivalence and adaptation. Each of these methods is applied in the translation of some texts selected from Des Mac Hale's 2002 book, *Irish Wit*.

Although there are different parts of speech that can be *transposed*, our findings will indicate that the most commonly transposed part of speech is the noun. As for *modulation*, there are illustrations for cases such as negation of the opposite, and for what Van Leuven-Zwart (1989, 1990) calls 'generalization' and 'specification'. *Equivalence* is the translation procedure used with witty statements based on idioms, most difficulties arising when the idiom is twisted. *Adaptation*, the last method discussed in the paper, involves preserving the perlocutionary effect of the Source Text and requires not only linguistic creativity but also sound knowledge of the Target culture.

Key words: verbal ingenuity, transposition, modulation, equivalence and adaptation.

Anca-Mariana PEGULESCU, University of Craiova, ROMANIA

Between Formal and Dynamic Equivalence in Translation Practice

Trying to understand the characteristics of different types of translation means to analyze in detail the principles that govern a translation. While a formal equivalence translation seems to be source-oriented, in a dynamic equivalence translation the focus is directed towards the receptor's response.

The study is going to observe this intriguing co-existence of the formal vs. dynamic equivalence in an English version of a Romanian fairy tale.

Key words: cultural background, interpretation, meaning, message, receptor

Alexandru PRAISLER, PhD student, "Dunarea de Jos" University of Galati, ROMANIA

Aspects of Manipulation. Translating Political Discourse

Political speeches provide rich ground for the analysis of manipulative strategies. The model chosen here is the triadic one forwarded by van Dijk, with emphasis on society, cognition and discursive practice, followed through from context to text in terms of two recurrent strategies of public interaction: positive self representation and negative other presentation. Added are considerations of further manipulation via the linguistic and cultural factors which are inherent to the process of translation. The corpus consists of the allocutions made by Mircea Geoana and Traian Basescu during the 2009 presidential elections in Romania, and the aim is that of showing the many filters and links involved in communicating across cultures through the translated text: philosophies of political groups, political interests, counsellors, financial gains, politicians, personal vanity, journalists, different media, translators and their translation. The conclusion which emerges from the case study is that the goal of mediated political discourse is domination, exploiting the vulnerability of the recipients. Emphasising or de-emphasising meanings via a series of detectable strategies appeals to attitudes and emotions, at the same time implementing ideologies. In the cross-cultural dialogue, the many layers of deception and persuasion gain further depth due to the local specificities which defy translation and mediation.

Key words: discourse, translation, manipulation, politics

Ioana Raluca VIȘAN, PhD Student, Elena CROITORU,

"Dunarea de Jos" University of Galati, ROMANIA

The Hol-Atomistic Level of Maritime Texts in Translation

Translating maritime texts involves choices and decisions on many levels, that is, the atomistic, hol-atomistic and holistic text perspectives. These levels are interrelated and complement each other and must all be considered in translation. This paper deals with an analysis of the hol-atomistic perspective of different maritime texts encompassing phenomena within and beyond the sentence level. Therefore, in our approach, attention will be focused on the syntactic and lexical characteristics of maritime texts on the one hand, and on the texts' information structuring, on the other hand.

Key words: translating maritime English texts, translating maritime Romanian texts, hol- atomistic maritime text features

Cristina-Georgiana VOICU, "Alexandru Ioan Cuza" University of Iasi, ROMANIA

"Translations between Borders": A Metaphor for Constructing Cultural Otherhood

Translation today is as much about the translation of cultural, political, and historical contexts and concepts as it is about language. With a broad interpretation of the concept of translation, the study will look at the principles, concepts and symbolic values of borders and boundaries. The paper starts from a more cultural and philosophical perspective while not forgetting the colonialism dealing with principles, concepts, symbolic values of borders/boundaries, and suggesting 'translation' as the way of dealing with it in a democratic spirit. The field of translation studies has come a long way in the past two decades from the margins of the linguistics to today's central position in the field of cultural studies and critical theory. The study will start from António Sousa Ribeiro who traces how translation has become a fundamental and dominant metaphor for our time and how the act of translation has wider repercussions on our notions of multiculturalism, identity, and cultural practices. On the basis of this, Ribeiro sketches out how translation can provide for "mutual intelligibility without sacrificing difference in the interest of blind assimilation". The paper opposes translation to the concept of 'dialogue' as it appears in some contexts where it forces an apparently symmetrical dichotomy, but really hides a hierarchy, meaning here the idea of a "dialogue between cultures" (implying closed communities with defined borders as agencies), as opposed to *contextual translation* among individuals and languages. Another theory is that of Paul Gilroy who builds the concept of *Black Atlantic* upon the two-way translation of which one direction only – from North to South, from White to Black Atlantic – is recognised. The paper engages in a dialogue with central

perceptions of contemporary translation studies, and refers to topics such as the problematisation of the concept of the original and the priority of the original; the notion of translation as a way of negotiating differences and of rendering difference manifest; translation as not just an intercultural, but also an intracultural phenomenon; translation as a condition of the self-reflexivity of cultures in the wake of Homi Bhabha and Lawrence Venutti.

Key words: transborder translating, contextual translation, multiculturalism, negotiation, assimilation

RESUMES

Maria ACIOBĂNIȚEI, étudiant au doctorat, Université "Dunarea de Jos" de Galati, ROUMANIE

Translating Culture-Bound Expressions

La traduction des expressions jointes à la culture est l'une des plus difficiles provocations avec lesquelles est confronté le traducteur. Notre travail ne se limite pas à la répétition des types de mots/expressions qui provoquent des difficultés par leur spécificité culturelle, mais, il vise à analyser leur traduction de la perspective de l'équivalence. La comparaison des textes écrits en différentes langues implique, inévitablement, une théorie de l'équivalence qui peut être considérée l'aspect central de la traduction même si, sa définition, sa relevance et son applicabilité dans le domaine de la théorie de la traduction sont à l'origine de plusieurs controverses, d'autant plus que ces théories ont été nombreuses les dernières cinquante années. En ce qui concerne les aspects nettement culturels, la question de l'équivalence devient de plus en plus évidente lorsqu'on analyse les éléments qui n'ont aucune réalité correspondante dans une culture différente, tels les proverbes ou les expressions idiomatiques.

Mots clés: culture, proverbe, équivalence, stratégie, transfert

Zamira ALIMEMAJ and Silvana KOÇO, Université de Vlora, ALBANIE

Handling Proper Names in Translated Texts (The Case of the Albanian Language)

La traduction est une activité qui se déroule dans un contexte culturel donné et qui offre au traducteur beaucoup de provocations. Une de ces provocations est la traduction des noms propres, compliquée par le fait que le traducteur est obligé de prendre en considération leur spécificité en ce qui concerne le sexe, l'appartenance géographique, l'histoire, le sens particulier, le caractère ludique de la langue, la formation phonémique et grammaticale et la connotation culturelle. Notre analyse est centrée sur la traduction des noms propres de l'anglais en albanais et, particulièrement, sur les aspects d'orthographe de ceux-ci.

Mots-clés: règles d'orthographe, source, langue cible

**Cerasela-Daniela BASTON-TUDOR, étudiant au doctorat,
Université "Dunarea de Jos" de Galati, ROUMANIE**

***The Embattlement of Translating and Subtitling
the Culturally Marked Filmic Version of The Remains of the Day***

Le rôle du traducteur en tant que médiateur est une réalité bien connue, mais lorsque celui-ci a devant lui un texte puissamment marqué culturellement, sa tâche devient beaucoup plus difficile. De plus, au cas du texte filmique, qui contient des stéréotypes culturels, le traducteur doit avoir en vue les recommandations techniques qui appartiennent à la l'activité de sous-titrage. Notre étude analyse la mise en scénario du roman *The Remains of the Day* de la perspective du traducteur en tant que médiateur, obligé à adapter et à utiliser une variété de techniques: l'équivalence situationnelle, l'exotisme, l'omission et la paraphrase pour obtenir le même effet dans la langue cible.

Mots-clés: traduction, sous-titrage, culture

Cristina CHIFANE, étudiant au doctorat, Université "Dunarea de Jos" de Galati, ROUMANIE

Domestication vs. Foreignization in the Translation of Children's Books

Un traducteur de littérature pour les enfants doit être toujours conscient de l'âge, des intérêts, des nécessités, des réactions, des connaissances et du niveau de compréhension de ses lecteurs. En

conséquence, il peut toujours choisir entre les deux stratégies de traduction: l'adaptation ou la conservation des éléments étrangers.

Soit que le traducteur transfère le texte dans un pays, en une langue ou à une époque plus familiers aux lecteurs cible, soit qu'il garde toutes les informations en original et permette aux enfants d'apprendre des nouvelles choses sur des nouvelles cultures, sa décision affectera entièrement l'acte de traduction. Cette œuvre se base sur le procès d'identification des mots et des expressions culturels spécifiques et aussi sur l'essai du traducteur d'appeler à un nombre de techniques de traduction en partant de l'exotisme et en continuant jusqu'à la transplantation culturelle.

Mots clés: spécificité culturelle, adaptation au contexte culturel, conservation des éléments étrangers

**Ramona-Agneta CIORANU, étudiant au doctorat,
Université "Dunarea de Jos" de Galati, ROUMANIE**

Film Titles in Translation

Regardant des films étrangers, le public se trouve aux mains d'un traducteur inconnu. Bien qu'il soit très difficile à analyser la contribution précise d'une traduction de film, on peut dire qu'un bon sous-titre augmente l'expérience de l'audience. Malheureusement, de bons sous-titres ne sont trop loués, mais au contraire une mauvaise traduction est certainement observée et elle peut irriter et déranger le public. Une traduction imprécise peut créer confusion ou même provoquer des rires sans aucune intention. Les titres sont souvent changés pour s'adapter aux désirs locaux ou pour s'encadrer culturellement. Le but de cet ouvrage est de contribuer à l'exploration de ce domaine des études de traduction par l'identification des principales difficultés du procès de traduction des titres des films en essayant de trouver si la tendance générale quand on traduit des titres de films de l'anglais en roumain est celle de traduction littérale ou libre basée sur l'adaptation culturelle.

Mots clés : traduction littérale, adaptation, titres de films

Ioana Maria COSTACHE, étudiant au doctorat, Université de Bucarest, ROUMANIE

The Image of the Translator/Interpreter in Early Modern Romanian Culture

La présente communication est un essai de schématisation du portrait du traducteur /interprète de textes roumains des siècles 17 et 18 (notamment du domaine de l'historiographie). Une fois que le traducteur/interprète est perçu, par lui-même que par les autres dans des situations formelles (courtoises), mais aussi informelles, il apparaît une typologie d'une variété et d'une richesse surprenantes. Tandis que les codes professionnels de conduite actuels imposent la neutralité du traducteur/interprète, et la théorie de la traduction statue même l'invisibilité de celui-ci (conformément à la célèbre phrase de Venuti), ces codes ne sont que des positions récentes liées à une profession d'une ancienneté appréciable. La traduction et l'interprétation avaient une grande importance dans la confrontation entre les grands pouvoirs parmi lesquels un (La Porte Ottomane) était, par des raisons religieuses, contre l'apprentissage des langues étrangères et, à cause de cela, dépendant des « dragomanes » qui ont abouti, de cette manière, à posséder non seulement des positions dans l'hierarchie de l'église mais aussi dans celle du pouvoir. D'un autre côté, la Contre-réforme orthodoxe a utilisé des traductions vernaculaires des Ecritures Saintes et des principaux livres rituels, dans leur essai de contrecarrer les différentes influences protestantes. Ceux qui étaient impliqués dans la traduction et dans l'interprétation des conflits laïques ou ecclésiastiques et des idéologies n'étaient aucunement neutres (non-engagés) ou invisibles de point de vue social et avaient laissé des preuves sur la manière dont la traduction et l'interprétation étaient réalisées et perçues par toutes les parties impliquées. La présente étude présente, brièvement, les différentes facettes de la traduction et de l'interprétation roumaines de l'époque moderne précoce, une activité aussi sophistiquée et fluide au 17ème siècle que de nos jours.

Mots-clés: traduction, interprétation, rang social, implication politique, imagologie

Silvana KOÇO and Yamira ALIMEMAJ, Université de Vlora, ALBANIE

On the Context of Culture in Translation

Bien des théoriciens affirment que la langue reflète la culture de la société où elle est utilisée. Les membres d'une culture quelconque apprécient beaucoup certains comportements, certaines idées et attitudes reflétés dans la structure de leur langue naturelle. De cette perspective, la distance entre le contexte culturel du public de la langue source et celui de la langue cible rend la traductibilité dépendante du degré dans lequel cette traductibilité est marquée dans sa propre culture. C'est ainsi

que l'activité de traduction, en tant que processus communicatif linguistique et culturel, représente une tâche difficile pour les traducteurs et les interprètes du message transmis de la langue source dans la langue cible. La tâche devient de plus en plus dure lorsqu'une caractéristique situationnelle pertinente dans la langue source n'a pas d'équivalent dans la langue cible ou, comme il arrive souvent, lorsque celle-là est même contraire. Beaucoup de problèmes ont comme source les distinctions linguistiques entre les langues, mais aussi les grandes différences entre la vie et les coutumes des hommes. Celles-ci sont devenues plus évidentes par la traduction des Ecritures dans des centaines de langues de tout le monde. C'est pour cela que notre communication vise à examiner l'importance du contexte socioculturel et en même temps l'importance du contexte linguistique dans la traduction des Ecritures et des méthodes et stratégies concernant les aspects de la traductibilité et de l'équivalence.

Mots-clés: équivalence, contexte culturel, stratégie, traductibilité

Virginia LUCATELLI, Université "Dunarea de Jos" de Galati, ROUMANIE

La langue des logiciels: problèmes de traduction

Il est de toute évidence que les logiciels les plus importants, ceux qui sont indispensables au fonctionnement d'un ordinateur en général, mais aussi bien d'autres, sont rédigés à l'origine en anglais. L'auteur de ces réflexions se pose le problème de la traduction de certains de ces logiciels en plusieurs langues, sous l'aspect de sa conformité, de son accessibilité et de sa fonctionnalité.

Mots-clés: localisation, internationalisation, module linguistique, traduction, adaptation

Monica NĂSTASI, étudiant au doctorat, Université "Dunarea de Jos" de Galati, ROUMANIE

(Un)Translatability And Culture Specificity

Il est de toute évidence que langues différentes reflètent cultures différentes. Etant donné que toutes les langues souffrent du point de vue du vocabulaire et de la grammaire, l'aspect de la non-traductibilité surgit souvent dans la confrontation avec la nécessité de traduire certains mots ou structures en langue cible.

Le traducteur essaie de naturaliser une culture différente, de la rendre conforme à ce qui est familier aux lecteurs de la langue cible. Il est naturel que les différences entre deux systèmes culturels deviennent concrétisées particulièrement au moment où les deux cultures se différencient considérablement. Dans la traduction des éléments spécifiquement culturels, la compétence du traducteur est appréciée à l'aide de son habileté d'analyser, de comparer et de convertir les deux systèmes culturels. De ce point de vue, le traducteur ne devrait pas ignorer les différences culturelles et la spécificité culturelle d'un espace donné s'il veut obtenir une bonne traduction. Les connaissances culturelles du traducteur et son habileté créative sont des facteurs décisifs dans le processus de traduction.

Mots-clés: compétence, équivalences interculturelle, médiateur,

Mariana NEAGU, Université "Dunarea de Jos" de Galati, ROUMANIE

Challenges in Translating Des MacHale's Irish Wit

Réservé généralement à l'élément intelligent du spectre de l'humour, le terme anglais „wit” fait référence à des opinions communiquées de manière intelligente à travers le discours, ayant un certain impact sur le public. Quel que soit le point de vue - négatif ou positif - dont les commentateurs ont considéré l'ingéniosité verbale, elle reste caractéristique de la véritable sagesse linguistique. Le transfert de l'ingéniosité verbale d'une langue source à une langue cible est sans doute un grand défi pour le traducteur.

La première section de l'article se concentre sur les caractéristiques essentielles de l'humour irlandais: l'ironie, l'auto-dérision, l'exagération, le sarcasme. L'identification de ces composantes des mots d'esprit irlandais est suivie par une présentation des méthodes de traduction indirectes discutées par J.P. Vinay et J. Darbelnet (1958/1995): la transposition, la modulation, l'équivalence, l'adaptation. Chacune de ces méthodes est appliquée dans la traduction de plusieurs textes sélectionnés de *Irish Wit* de Des Mac Hale (2002).

Bien que toutes les parties du discours puissent être facilement *transposées*, nos découvertes indiquent le fait que la partie du discours le plus communément transposée est le nom. Quant à la *modulation*, on en trouve des illustrations pour des cas tels la négation de l'opposé et pour ce que Van Leuven-Zwart (1989, 1990) appelle *généralisation* et *spécification*. L'*équivalence* est le procédé de

traduction utilisé pour les fragments de discours illustrant la sagesse linguistique par l'emploi des expressions idiomatiques, la plupart des difficultés apparaissent lorsque l'expression idiomatique est modifiée. L'*adaptation*, la dernière méthode discutée dans l'article, implique la conservation de l'effet perlocutionnaire du texte source et exige non seulement de la créativité linguistique, mais aussi une connaissance approfondie de la culture cible.

Mots clés: ingéniosité verbale, transposition, modulation, équivalence, adaptation

Anca-Mariana PEGULESCU, Université de Craiova, ROUMANIE
Between Formal and Dynamic Equivalence in Translation Practice

L'essai de comprendre les caractéristiques des différents types de traduction suppose l'analyse détaillée des principes qui la règne. Pendant qu'une équivalence formelle semble être orientée vers la source, dans une équivalence dynamique l'attention est dirigée vers la réaction du récepteur. L'étude vise à analyser la coexistence surprenante entre les deux types d'équivalence dans la version en anglais d'un récit merveilleux roumain.

Mots-clés: contexte culturel, interprétation, sens, message, récepteur

Alexandru PRAISLER, étudiant au doctorat, Université "Dunarea de Jos" de Galati, ROUMANIE
Aspects of Manipulation. Translating Political Discourse

Les discours politique offrent un support riche pour l'analyse des stratégies manipulatoires. Le modèle que nous avons choisi est celui triadique de van Dijk, appuyé sur la société, la connaissance et la pratique discursive et suivi du contexte au texte de la perspective des deux stratégies récurrentes d'interaction publique: l'autoreprésentation positive et la présentation négative de l'autre. Nous avons ajouté des considérations sur la manipulation par des facteurs linguistiques et culturels, inhérents dans le processus de traduction. Le corpus est formé des allocutions de Mircea Geoană et de Traian Basescu pendant la campagne électorale pour les élections présidentielles de 2009. Le but en est celui de montrer les nombreux philtres et liaisons impliqués dans la communication entre cultures par le texte traduit: philosophies des groupes politiques, intérêts politiques, commentaires, avantages financiers, politiciens, vanité personnelle, journalistes, différents média, traducteurs et leurs traductions. La conclusion qui s'impose, à la suite de cette étude de cas, est celle que le but du discours politique médiatisé est la domination, l'exploitation de la vulnérabilité des récepteurs. Le renforcement ou l'atténuation des sens par une série de stratégies détectables sont liés aux attitudes et aux émotions et en même temps, à l'implémentation des idéologies. Dans le dialogue entre les cultures, les strates de déception et de persuasion gagnent en profondeur grâce aux spécificités locales qui défient la traduction et la médiation.

Mots -clés: discours, traduction, manipulation, politique

Ioana Raluca VIȘAN, étudiant au doctorat, Elena CROITORU,
"Dunarea de Jos" Université de Galati, ROUMANIE
The Hol-Atomistic Level of Maritime Texts in Translation

La traduction des textes maritimes implique des choix et de décisions à plusieurs niveaux, c'est-à-dire des perspectives textuelles atomistes, hol-atomistes et holistiques. A ces niveaux sont interconnectés, se complètent et doivent être prises en considération lors de la traduction. La présente communication vise à analyser la perspective hol-atomiste des différents textes maritimes, en examinant les phénomènes existants au niveau de la phrase et aussi à un niveau supérieur. En conséquence, notre approche est centrée sur les caractéristiques syntactiques et lexicales des textes maritimes, d'une part, et sur la structuration de l'information, de l'autre part.

Mots-clés: traduction des textes maritimes anglais, traduction des textes maritimes roumains, traits hol-atomistes du texte maritime

Cristina-Georgiana VOICU, "Alexandru Ioan Cuza" Université de Iasi, ROUMANIE
"Translations between Borders": A Metaphor for Constructing Cultural Otherhood

De nos jours, la traduction, en général, est liée à la traduction des contextes et des concepts culturels, politiques et historiques, mais aussi à la langue en soi. A partir de l'interprétation générale du concept de traduction, la présente étude est une analyse des principes, des concepts et des valeurs symboliques des frontières et des limites. L'article est centré sur la perspective plutôt culturelle et philosophique, mais il n'ignore pas le colonialisme et la colonisation des principes, des concepts et

des valeurs symboliques des frontières et des limites, en suggérant que la « traduction » est la manière dont ceux-ci sont traités démocratiquement.

Le domaine des études de traduction a beaucoup évolué les deux dernières décades, à partir de la périphérie de la linguistique à la position centrale d'aujourd'hui dans le domaine des études culturelles et de la théorie critique. Ayant comme point de départ Antonio Sousa Ribeiro, notre étude porte sur la manière dont la traduction est devenue une métaphore fondamentale et dominante de nos jours et sur la manière dont l'acte de traduction a des conséquences de plus en plus amples sur les notions de multiculturalisme, identité et pratiques culturelles. En se basant sur ces éléments, Ribeiro configure la manière dont la traduction offre « intelligibilité réciproque sans sacrifier les différences à l'intérêt d'une fausse assimilation ». Notre travail oppose la traduction du concept de « dialogue », tel qu'il apparaît dans certains contextes où il force une dichotomie apparemment symétrique, mais qui cache, en réalité, une hiérarchie: « le dialogue entre cultures » (impliquant des communautés closes avec *des frontières* définies comme des agences), à la *traduction contextuelle* entre individus et langues. Une autre théorie est celle de Paul Gilroy, qui construit le concept de *Black Atlantic* sur la traduction à double sens, desquels seulement un – du nord au sud, de l'Atlantique blanc à celui noir – est reconnu. Dans l'article entier nous engageons un dialogue avec les perceptions centrales des études de traduction contemporaines en abordant des sujets tels que: la problématisation du concept d'*original* et de la priorité de celui-ci; la notion de traduction comme manière de négociation des différences et de manifestation de celles-ci; la traduction comme phénomène non seulement interculturel mais aussi intra-culturel; la traduction comme condition de l'auto-réflexivité des cultures de la perspective de Homi Bhabha et Lawrence Venuti.

Mots-clés: traduction transfrontalière, traduction contextuelle, multiculturalisme, négociation, assimilation