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**TRANSLATION STUDIES.
RETROSPECTIVE AND PROSPECTIVE VIEWS**

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Editors

Elena **CROITORU**
Floriana **POPESCU**
Antoanela Marta **MARDAR**

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

Translation Studies: Retrospective and Prospective Views

7–8 October 2011

“Dunarea de Jos” University of Galati, ROMANIA

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EDITOR'S NOTE

Welcome to the twelfth issue of the review of *Translation Studies: Retrospective and Prospective Views*!

Published as a sequel to the 6th edition of the international conference with the same name, which took place between 7 and 8 October, 2011, this issue is intended to bring scientifically sound and original contributions to the attention of the international community of professionals in the fields of translations and translation studies the refined and the peer reviewed contributions of the conference participants. This review actually reflects the format and the objectives of this traditional international event hosted by the Department of English, the Faculty of Letters, "Dunarea de Jos" University of Galati.

The third issue each year is focused on translation studies exclusively. The current issue consists of 15 contributions whose brief presentations are available in the closing section of paper abstracts or resumes. The issue ends with a book review section.

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

Antoanela Marta MARDAR

THE IMPORTANCE OF THE SKOPOS THEORY AND LEGAL TRANSLATION¹

Background

The skopos theory was introduced in the field of translation studies by the German linguist Hans J. Vermeer in the 1980s, as part of the theory of *translational action*. According to Vermeer (2004), translation represents "the particular variety of translational action which is based on a source text" [1]. Starting from this premise, Vermeer makes the justified assertion that, like any other action, translation must have a purpose, and he uses the more technical Greek term *skopos* to refer to it. Once the aim, i.e. the skopos of the translation is decided on, the translational action will invariably lead to a result, which Vermeer calls *translatum*, i.e. the target text /the translation.

The *skopos* of the translational action, as well as the mode in which the *translatum* is to be accomplished, are negotiated and settled with the client who commissions the translation. This point in the setting of the translation process, the *translation commission*, is extremely important for it determines the approach, techniques and methods used by the translator in dealing with the source text. The translator is no longer regarded as a simple, more or less visible link between sender and receiver, but as an expert in his/her field, and with this new role, the decisions concerning the translational process, as well as its result, namely the target text, should fall to him/her.

An expert must be able to say — and this implies both knowledge and a duty to use it — what is what. His voice must therefore be respected, he must be "given a say". The translator is such an expert. It is thus up to him to decide, for instance, what role a source text plays in his translational action. The decisive factor here is the purpose, the *skopos*, of the communication in a given situation. [2]

With the *skopos* theory, the role attributed to the source text, and especially the supremacy that it had enjoyed until then to the detriment of the target text, becomes a matter of debate, of negotiation with the commissioner of the translation. As noted by Vermeer in the above-given quotation, the *skopos* is the element that plays the crucial part in the process of communication. Nevertheless, in real practice the translator often encounters difficulties first of all in establishing the terms of the commission with the client (other than pricing and deadlines), and second in convincing the commissioner of the necessity of 'downgrading' the source text if so required by the function of the *translatum*. It is not seldom that non-specialists in translation regard the source text as an authority in itself. This is a consequence of the long-established dominance of the source text over its translation, dating back to the times when the translator was considered nothing more than a scribe who was not to deviate from the form and content of the original text. Coming back to our times,

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the translator must sometimes struggle to change the commissioner's preconceived opinions on the subject of source text and on translation strategies determined by the aim of the translation process.

However, the result is probably worth the effort, as the target culture and audience will perceive the translation not as a lesser variant of the source text, but as an original text, suited to its cultural and social environment.

1. Material, methods and discussion

Vermeer's theory of skopos in translation is based on the assumption that, normally, the originator of a source text constructs his/her original text envisaging the situation in the source culture. As a result, the source text becomes culture-bound, and the mere transcoding and recoding it in another language is not a desirable approach in order to render it in its full complexity and, of course, in observing the aim and function of the translatum in the target culture. The task of the translator, therefore, is to orient the translated text toward the target culture in order for it to operate as an adequate, fully functional text. This divergent orientation of the two texts, source and target, may result in considerable differences between them, not only in form and/or content, but also in respect to "the goals which are set for each, and in terms of which the arrangement of the content is in fact determined" [3].

A representative example is the translation of domestic (national) legislation, Romanian in the present case, into a foreign language (usually English). Due to the fact that national legislation is only applicable in the respective country, there is little demand for such translations, and most resources offering information in this field simply offer an abstract in English. The example below is taken from the website of the Global Legal Information Network, which offers integral texts from various countries published in the official language of that country, but which have introductory references in English, which include an abstract of the respective normative act. Below is the abstract in English of the Romanian Law no. 31 of 16/11/1990, on trading companies.

Divided into several Titles, Chapters and Sections it covers: the setting up of trading companies, the formalities to be fulfilled to that purpose and for their registration; the operation of the said, with special rules for each of the five forms under which they can be set up; the exclusion and withdrawal of the associates; the dissolution, merging and division of companies; liquidation of the said. The offences against its provision may end up in heavy fines or jail terms. Repeals articles 77 up to 220 and article 236 of the Commercial Code and several other legal provisions.¹

The skopos of the law drafted in Romanian, published in the Romanian Official Journal on 23 pages, is clearly distinct from that of the English abstract, which is presented in its full version above. The first text aims at giving information and especially imposing certain rules which regulate the interaction of the participants in commercial trade, while the latter only aims at offering some basic information about the content of the law, its structure etc. The two documents are so distinct – in length, structure, language, function, etc. that one might even wonder whether the abstract could be termed as a translation and not an original document drafted in English. Nevertheless, since the source document is in Romanian and there is no abstract drafted in this language, the English text can be considered as a translation of the Romanian law, with a distinct aim and function from the original. The complete translation of the Romanian legal document for information purposes would imply an extensive effort for the envisaged aim. Nevertheless, if a person were to be interested in the full English version of the law after having read the abstract, the integral translation of the document would be a viable action. However, the skopos of the two

documents would still be different since the English version, although complete as far as the form and content is concerned, would still lack the legal effect produced by the original text.

A different situation is encountered when we deal with legal instruments drafted in bi/multilingual version. In this case, the skopos of the documents is usually the same, just like their function, and they produce the same effects in the cultures to which they are addressed. Vermeer also takes into account this case when the skopos of the two texts are the same and argues that, even in this case, translation as simple transcoding is not an option since, from a methodological perspective it still involves a main orientation toward the target culture. The German theorist uses the retrospective orientation of transcoding toward the source culture to reject it as opposing the theory of translational action, unless transcoding is a translational skopos in itself, which means that the process is nevertheless oriented forward, toward the target culture.

Trans-coding, as a procedure which is retrospectively oriented towards the source text, not prospectively towards the target culture, is diametrically opposed to the theory of translational action. (This view does not, however, rule out the possibility that trans-coding can be a legitimate translational skopos itself, oriented prospectively towards the target culture: the decisive criterion is always the skopos.) [4]

The example I have chosen to illustrate the similar skopos of the source and the target texts is a fragment from a EU directive on combating late payment in commercial transactions, document drafted in multilingual version, including English and Romanian, as presented below. The main issue when analysing bi/multilingual versions of a document from a translational perspective is the fact that we are theoretically faced with supposed original documents. However, in practice, there is one original document and translations of the respective text, and this is also the case in drafting the documentation of the European Union. The translation of such documents is nevertheless eased by the general orientation of the original document, i.e. by the fact that the sender envisages a general situation of communication, which is applicable in all countries of the Union, and the text is thus less culture-bound than in cases when the sender envisages a communicative context in a particular language and culture. Thus, the aim of the various versions of a multilingual document is the same and its function is decided upon from the start by the original sender; the translator's task is thus eased due to this fore-planning of the skopos and the function of the original document which is to be kept in all its versions.

The example below demonstrates this identity of skopos and functions in bilingual legal documents, as the two linguistically distinct versions of the directive fulfil the same skopos – that of informing the Member States of the European Union about new provisions on combating late payments in commercial transactions and compel them to observe these regulations. This binding nature of the directive is shared in both versions presented and the main language function is the *appellative* one corresponding to Reiss' [5] *operative* text type, underlined by the use of the modal verb *shall* in the sense of obligation or restriction (***shall provide; shall not be enforceable, shall give rise to***), by the general authoritative language, and especially by the direct focus on the receiver, the Member State, from the beginning of the paragraph (*Member States shall provide*).

(...) Member States shall provide that an agreement on the date for payment or on the consequences of late payment which is not in line with the provisions of paragraphs 1(b) to (d) and 2 either shall

(...) Statele membre garantează că un acord asupra datei plății sau a consecințelor întârzierii în efectuarea plăților care nu respectă dispozițiile alineatului (1) literele (b)-(d) și ale alineatului (2) fie nu este

not be enforceable or shall give rise to a claim for damages if, when all circumstances of the case, including good commercial practice and the nature of the product, are considered, it is grossly unfair to the creditor. In determining whether an agreement is grossly unfair to the creditor, it will be taken, inter alia, into account whether the debtor has any objective reason to deviate from the provisions of paragraphs 1(b) to (d) and 2. If such an agreement is determined to be grossly unfair, the statutory terms will apply, unless the national courts determine different conditions which are fair. [2]):

aplicabil, fie generează dreptul de a cere despăgubiri, dacă, ținând cont de toate circumstanțele cazului, inclusiv practicile și uzanțele comerciale și natura produselor, este extrem de inechitabil pentru creditor. Pentru a determina dacă un acord este extrem de inechitabil pentru creditor se ia în considerare, inter alia, dacă debitorul are motive obiective de derogare de la dispozițiile alineatului (1) literele (b)-(d) și ale alineatului (2). Dacă se constată că un astfel de acord este extrem de inechitabil, se aplică dispozițiile legale, cu excepția cazurilor în care instanțele naționale stabilesc clauze diferite care sunt echitabile.

The prospective orientation of the translation toward the target culture means that there must be a connection between the translated text and the target culture situation. The necessity to link the translation to the target audience/culture is termed *intratextual coherence* by Vermeer and implies considering the source and the target texts as two independent units of communication, with the latter establishing an adequate level of coherence with the situation of communication in the target culture.

The other type of coherence Vermeer discusses in his theory connects source and target text and is called *intertextual coherence*. Thus, the term 'coherence' would be synonymous with 'fidelity' in this particular case and it "refers to a relation between *translatum* and source text, defined in terms of the *skopos*" [6]. The author argues that even a translation which keeps the form of the source text might be considered as adequate so long as that particular aspect was aimed at by the translator, and (s)he is aware of the consequences of choosing the respective approach. "The point is that one must know what one is doing, and what the consequences of such action are, e.g. what the effect of a text created in this way will be in the target culture and how much the effect will differ from that of the source text in the source culture" [7].

The supremacy of *intratextual coherence* over fidelity to the source text, or *intertextual coherence* as Vermeer calls it, has been argued by numerous authors (e.g. Munday [8]). In the particular case of legal documents, intratextual and intertextual coherence seem to be in a permanent battle over supremacy. The connection between the information encoded by the translator and the particular situation of communication in the target language, on the one hand, and the coherence between the source text and the target text, on the other, are equally important but since a perfect reconciliation between the two types of coherence and respectively the different approaches resulting from giving precedence to one is not possible, the translator must, once again resort to the specifications given by the commissioner of the translation. These specifications must necessarily contain the role the *translatum* will have in the target culture and, according to it, the focus should fall on one of the two types of cohesion.

Conclusions

Legal texts still seem to enjoy a special status and generate vigorous discussions between different theoreticians and practitioners on the question of its translation and especially on fidelity. By practitioners I am referring here both to translators and to those who commission and use these translations (lawyers, jurists, institutions etc.), as the latter

category comprises the fiercest defenders of the literal approach and therefore of the supremacy of intertextual coherence, or fidelity to the source text. Our discussion started from a distant era, when Cicero and St. Jerome preached the liberation of the translator's spirit from the pressure of the word-by-word translation, to arrive, two millennia later, to witness how the fierce determination to stay blindly faithful to the source text, which was the biblical text at the time, is transmitted to the legal text, seen by many as intangible and immutable due to its prescriptive nature.

From this perspective, it is especially important to take note of the responsibility assumed by a translator who must choose between the two approaches offered: literal or functional. The translator deals not only with two different linguistic systems, but also with two legal systems, which can be more or less compatible. Of course, the most demanding situation is that when the legal systems were founded on completely different bases, as it is the case of the Romanian legal system and the British one. In this situation, the translator has several techniques at his/her disposal that can be used according to the type of approach decided upon. These techniques range from functional to formal equivalence, from transcription or borrowing to descriptive or self-explanatory translation (Harvey, 2000: 2-6). Nevertheless, I shall not dwell on these techniques, as this will be the aim of subsequent discussions in the present paper. The purpose of this subchapter is to point out the existence of a double identity of the juridical text: once as a text the main function of which is to communicate information and the second as a text which is meant to determine a certain conduct on the part of the addressee and which imposes certain rules and obligations in the society to which it is addressed.

NOTES

1. The text is included in Law no. 31 of 16/11/1990, pp. 1-23.

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TRANSLATING HUMOUR AND PROFANITIES IN FILMS¹

Introduction

Intercultural communication represents a very complex topic for linguists. In the context of intercultural communication humour appears to play a very important role. Exploring humour across cultures is not new in translation studies and yet still considered a fruitful topic for scholars. Many have written about the translatability or untranslatability of humour. Some said that humour does not travel well across linguistic barriers. The mass entertainment today provides a diversity of programmes and humour plays a major role in many of them. It is enough to turn on the TV, go to the cinema or watch a home DVD to realize that humour does travel across linguistic and cultural barriers. How humour travels, what are the language constraints and changes that influence its crossing over barriers we will try to find and present in this paper, making use of examples of audiovisual translation from English into Romanian.

Audiovisual humour is the product of the interdependence of both visual and verbal elements. But if visual elements benefit of their own universal language, verbal humour is more difficult to translate and most often viewed as untranslatable because of its language dependence. Translators are often faced with the seemingly impossible task of translating verbal humour while preserving as much as possible its informational and pragmatic content, and at the same time, producing a similar effect as in the source language culture.

1. Translating Humour

Translating verbal humour in the audiovisual context is a demanding process as in addition to the cultural and language factors the translator's purpose is also to bound the visual and auditory aspect. So, when rendering the humour of the source language the translator's choices are limited. In dubbing, the source language on the soundtrack is replaced with target language, however, a source-culture oriented visual feedback might still make humour difficult or impossible to translate. The viewer's expectations that the translator remains faithful to the source text, is one of the delicate aspects of the translator's job. While being under a variety of constraints the translator is also supposed to stick to the source version as much as possible. This feature becomes visible and may affect subtitling where the source language and the target language are simultaneously presented. As opposed to dubbing where viewers' awareness of a possible incorrect translation is suppressed, subtitling gives the possibility of let's say "finding or spotting the error" especially for an auditory possessing a command of both languages. Consequently, the

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subtitled finds himself very often in the impossibility of keeping to the source language version and rendering the humour by a source-culture oriented translation solution.

Finding the best compromise totally depends on the translators' creativity, on their ability in finding a solution that might function for the target audience in a similar way as the original did and still not go too far from the source language version.

Delabastita [1] suggests some translation strategies when dealing with the translation of puns. They include the following:

1. translating the source text wordplay with wordplay in the target text, which may be more or less different;
2. translating it in a way that loses some aspect of the wordplay;
3. replacing it with some other device aimed at creating similar effect such as rhyme or irony;
4. source text pun copied as target text pun, without being translated;
5. omitting it.

The reasons for omission may be language specific where there are elements in the source text that do not have corresponding linguistic elements in the target language. It may also be the case when due to the human translator, through insufficient talent, interest, experience or time, omission is chosen. We shouldn't forget also about time and space limitations of subtitling that may also affect translation.

Many times the lack of correspondence between two languages can be overcome by explicitation or addition. Since subtitling cannot resort to explanatory footnotes or endnotes [2], the only strategies available to the translator are explicitation or explanations and, sometimes, addition. Selection is imperative in subtitling and must be guided by images and words appearing on the screen so that maximum equivalence in humour exchanges is achieved.

However, in subtitling, the target text rarely comes out in as many words as the original. Most of the times, subtitled humour is rendered in far fewer words, giving the audience the feeling of translation loss. In his study on language-based humour in seven subtitled films (in seven European languages), Schroter [3] mentions that in quantitative terms it is not surprising that a loss of about one third of the original takes place when subtitling language-play.

1.1. Translator's competence in translating humour

Language is a complex rational entity and there are particular uses of language that may give rise to humorous instances, such as verbal play, intertextuality, irony, ambiguity, deviant sentences and pronunciation, analogy, alliteration, hyperbole, metaphor and so on. Considering the multitude of instances that may rise humour we see humour as a multifaceted cognitive process. In this light, the perception and interpretation of humour require more than a mere grammatical competence.

In the field of audiovisual translation, the translator activates several kinds of competences: linguistic, communicative (pragmatic) and technical. In addition to these competences, another skill has to be considered: the audiovisual humour translation competence. According to Neubert and Shreve (1992) translational competence is much more than the knowledge of two language systems, it's also a communicative knowledge, it's "knowing how to use language in specific interactional situations" [4]. The translator must find the best way of communicating humour by producing in the target audience as much as possible the same humorous effect, with the same pragmatic force or at least with a similar one.

Raskin [5] in his Semantic Script Theory of Humour proposes a 'humour competence' stating the idea that 'the script is a cognitive structure internalized by the native speaker and

it represents the native speaker's knowledge of a small part of the world' [6]. Developing further the idea, each individual should possess three types of scripts:

1. scripts of common sense that are representative of his knowledge of certain routines;
2. individual scripts that are fully dependent on his personal background and subjective experience;
3. restricted scripts that are shared by the speaker with a limited group of colleagues, neighbors, etc.

But Raskin (1984) only mentions humour competence in relation to native speaker production. What concerns us in this small particular study in the field of audiovisual translation is not only the humour competence of the native speaker or receiver but that of the translator – subtitler. Attardo (1994) incorporates Raskin's Semantic Script Theory of Humour in his approach to jokes and presents a General Theory of Verbal Humour. According to Attardo [7] his General Theory of Verbal Humour includes not only a semantic theory of humour but also textual linguistics and the theory of narrativity and pragmatics. These new added elements develop the understanding of jokes and other forms of humorous narrative as he also introduced in 2002 six knowledge resources that he considers inherent to humour:

1. the language that contains all the necessary information for the verbalization of a text;
2. the narrative strategy accounting for the fact that jokes have to be cast in some form of narrative organization;
3. the target, which is an optional parameter taking into consideration which group of stereotyped individuals humour aims at;
4. the situation or the context that humour evokes;
5. the logical mechanism, which embodies the resolution of incongruity, also an optional parameter in cases of nonsense or absurd humour;
6. the script opposition, which is a cognitive structure that provides individuals with information about how the world is structured, allowing them to perceive pragmatic and contextual incompatibilities.

All these knowledge resources identified by Attardo show that audiovisual translation professionals dealing with humour need to know at least the two languages, the source language and the target language, they need to use different narrative strategies when necessary, adapt humour to a target group, be aware that not all the logical mechanisms in a source language are translatable, be sensitive to the context in which humour is presented in the film and refrain as much as possible from changing the script, resorting to script changes only when the target language does not provide a suitable solution or due to technical constraints. He recommends [8] translators of humorous texts to respect all six knowledge resources if possible, but if required, translations might differ at the lowest level necessary for pragmatic purposes.

1.2 Translated Humour

As mentioned earlier in this chapter, humour does travel across linguistic and cultural barriers, although it undergoes a series of changes and constraints, due to the fact that it's a highly demanding process. In rendering the humour of a source language, the translator's choices are limited due to technical constraints such as time and screen space, language lack of equivalence or cultural differences. While being under such a variety of constraints the translator is expected to make the least possible changes to the source version. Since in subtitling, the source language and the target language are simultaneously presented, the auditory, especially those possessing a good command of both languages, have the

possibility of spotting errors. Consequently, the subtitler's job is not an easy one, as he finds himself many times in the impossibility of keeping to the source language version and rendering the humour by a source- culture oriented translation. At this point the subtitler's creativity and ability to find the optimal solution, or we might call it the best compromise, becomes crucial for the target audience to experience humour in a similar way as the original script provides it.

I consider that the following examples picked up from several comedies are illustrative for the above mentioned aspects.

One of the films I selected for this analysis is *Chicken Run* a title which is worth a commentary as well. "Chicken run" means the area that is surrounded by a fence where the chickens are kept. The meaning of 'run' as a verb makes an allusion to the idea of 'escape'. However, when one becomes acquainted with the plot, he becomes aware of its second meaning, referring to the surrounded area where chickens are usually kept. Therefore, this wordplay does not rely only on language factors. The Romanian translation of the title "Evadare din coteț" translates both the 'escape' idea and the actual place where chicken are kept.

FILM	"Chicken Run"
EN	N:After you, Fetcher. F:After I what?
RO	N : După dumneata, Fetcher ! F : După mine ce ?
COMMENT	Nick, one of the rats, uses the expression "after you" implying the meaning of 'behind'. Fetcher, the other rat, makes use of a different meaning of 'after' implying 'time'. It's the incongruity of the two meanings that gives rise to humour. The target language also makes use of both senses of the word 'after', related to space and related to time, so the translator chose the source-language strategy.

FILM	"Chicken Run"
EN	Pushy Americans, always showing up late for every war: overpaid, oversexed and over here.
RO	Americani băgăcioși, apar la spartul târgului, supra-plătiți, supra-alintați și grămadă peste noi.
COMMENT	This is a remark made by Fowler, the British rooster referring to the American rooster Rocky. Fowler makes use of two different meanings of 'over', 'extremely/more than necessary' (overpaid, oversexed) and 'the space meaning' (over here). The sudden introduction of a new meaning of 'over' in the enumeration provokes the humour. Romanian doesn't make use of a similar expression as English, so the translator's dilemma here is how to rewrite the humour in order to provoke a similar effect as the one in the source language. He uses the word 'super' for the first two and chooses to omit the pun as 'super' doesn't match the third element.

FILM	"Chicken Run"
EN	The name's Rocky. Rocky the Rhode Island Red. Rhodes for short.
RO	Ma cheamă Rocky. Rocky, Roșcatul din Rhode Island.

COMMENT	Rocky introduces himself creating the pun Rocky Rhodes. When rendering the pun, the Romanian subtitler chose the source-culture oriented translation incorporating the wordplay. There is one change, Red is changed into Redhead.
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FILM	"Chicken Run"
EN	Fetcher, let's see if our Attila the Hen has come to her senses.
RO	Fetcher, să vedem dacă prietena noastră și-a schimbat părerea.
COMMENT	The translator has to deal here with a cultural element namely the pun on Attila the Hun. Since the target language has no similarity between the words 'Hun' and 'hen', equivalence could not be found. The humorous effect has been strongly reduced.

Getting audiovisual humour across languages and cultures is a much more complex process than it appears to be. This complexity explains why the audiovisual humour translation competence requires translational, technical and humour competences. The latter can be seen as a supplementary skill that, being dependent on language and culture related competences, implies additional aptitudes such as humour perception and response.

Humour competence means humour awareness allowing the translator to easily recognize elements of situational or verbal humour such as irony, allusion, ambiguity, and others.

It is clear that humour is undeniably one of the instances that tests translator's skills, forcing them to activate imaginative solutions in order to find equivalence between the humorous intention expressed in the source language and the humorous effect in the target language.

2. Translating Profanities

Just like humour translation represents a real challenge even for an experienced translator, translating profanities or offensive language imposes a large series of limitations. With time, most translators run into a situation in which they are called upon to translate words that aren't to be found in family newspapers, words they realize will be disturbing to a part of the potential audience. What a translator cannot do is apply his own standards of decency and morality, or those of any hypothetical audience to the task.

Landers [10] boldly states that "the translator who considers any word in either the source language or the target language too offensive or too obscene to translate has chosen the wrong profession". Anyhow for those who decide to accept a project involving significant doses of profanity he entails a few guidelines:

2.1. Emotional, not literal equivalents

With the exception of the two top-dog four letter words in English (one copulative, the other scatological), which seem to occur in every language, trying to translate profanity literally leads to awkward, if not ridiculous results.

EN: *'Listen, you pompous, limey fuck...'*

RO: *'Ascultă, arogant nenorocit ce eşti...'*

Or

EN: *'Look at you, you fucking dirtbag.'*

RO: *'Uită-te la tine, ratatuleț.'*

2.2 Selectivity

There are cases when not every occurrence of profanity in the source language has to be translated. At times a zero translation is the only way to provide a natural translation. In addition, where the source language has a single term and the target language has several terms, translators should not be afraid of variation.

EN: *'Are you fucking kidding me?'*

RO: *'Îți bați joc de mine?'*

Or

EN: *'No fucking way!'*

RO: *'Nu se poate!'*

2.3 Correspondence

From a critical point of view, it is hard to say what situation is worse: adding profanity where none exists, or tempering scabrous language for fear of giving offense. For example, if the English word 'nigger' is translated into Romanian as 'negru', it loses all its racist overtones; 'negrotei', though pejorative and racial as it sounds, is to be preferred.

A translator/subtitler has to face a number of difficulties while trying to translate dialogues that might disturb the public. The biggest problem in most cases is that the exact terms for the taboo language may be absent from the target language or may not convey the same meaning when translated. Consequently, the translator has to choose between a word for word translation, or find a phrase in the target language that is equally shocking and intense as the one in the source language. Using the same degree of vulgarity as that in the source language may be a very good choice since subtitling can result in a shift in the meaning of the taboo if the translator tries to temper down the degree of obscenity or leaves out intentionally parts of the dialogue.

3.1 Translating profanities for broadcast

Handling profanities depends very much on the recipient's requirements. Subtitles have to follow the rules and limitations imposed by their addressee. Broadcast subtitling is much stricter regarding profanities as compared with DVDs. Most of the times, the language file must not contain profanities. The text must be translated as if the profanity never existed or the text must be replaced with an equivalent non-profanity.

FILM	"Love without notice" ("Dragoste fără preaviz")
EN	You can take up your deal And you can shove it in your ass
RO	Vă puteți lua oferta și apoi puteți pleca.
COMMENT	Discussion here can be made about space as a two line subtitle in the English file became a one line in Romanian, but the important thing to be noticed is the translation of the expression "shove it in your ass" by "sa plecati". The film destination is for broadcast television and instead of a nasty expression that might have upset the audience the general idea of leaving was preferred.

Yet, exceptions are allowed for certain channels, as the translator is trying to find a milder form of that profanity to render the message. In case a word is bleeped, it must be left out. If it is not bleeped, profanity could be translated as in the following examples:

e.g. *'Where is that fucker?'*(English file) could be translated *'Where is that guy?'* and a possible Romanian translation could be *'Unde e nenorocitul?'* or if the addressee is more permissive in the use of the language it could be *'Unde e nemernicul?'*

e.g. *'Fucking hell!'* (English file) could bear as a possible translation *'That's awful!'* and could sound in Romanian as *'La dracu!'*

e.g. *'You're a bitch.'* (English file) could be translated as *'You're a low person'* and in Romanian can become *'(Ești o) javră ordinară.'*

The list can go on and on as in time people found countless ways of swearing and offending, but generally speaking, the main strategies used are omission or complete elimination of the taboo, domestication or localization of the taboo language. The principle of dynamic equivalence can be applied for an effective translation and that does not negatively affect the comprehensibility or undermine the purpose of the taboo language use. Film translation should be able to convey in a proper way the vehemence of the utterances.

3.2. Translating profanities for DVDs

DVD subtitling is not as restrictive as broadcast subtitling is. Profanity can be rendered in its pure form, it doesn't have to be replaced or treated as it never existed in the source language. Translators do not have to face standards of decency and morality of a hypothetical audience and can use the language as it is. The only limitations they encounter are the lack of language equivalence between the source language and the target language as different languages have different expressions many of them difficult or even impossible to translate, and the cultural barriers. Of course we shouldn't forget the technical constraints such as space and time as we are not dealing with any kind of translation but with subtitling.

FILM	"All About Steve" ("Totul pentru Steve")
EN	You bang a fireman? (MIN: 40.27)
RO	Ți-ai tras-o cu un pompier ?
COMMENT	The slang word has been well rendered also by a similar slang expression, equally powerful as the English one. Another comment that's worth mentioning here is about the title translation. Instead of "Totul despre Steve" the title has been translated as "Totul pentru Steve" which is a case of non-equivalence, but after watching the film everything becomes clear because of the action; Mary does all for Steve.

FILM	"All About Steve" ("Totul pentru Steve")
EN	Shit (MIN: 56.53)
RO	La naiba
COMMENT	A slowly milder form than the source text one, but equally expressive.

FILM	"London"
EN	Are you fucking kidding me? (MIN: 02.48)
RO	Îți bați joc de mine ?
COMMENT	This is a good example of taboo language that is better left out intentionally as it would impede the good textual understanding.

FILM	"London"
EN	No fucking way! (MIN: 03.07)
RO	Ei, cum naiba!
COMMENT	As in the example above the taboo word has been left out. For a non-experienced audience there is a big loss as the Romanian translation does not bear at all the charge of the English one; it's a clean a clear one.

FILM	"London"
EN	So, how is this shit? It's pretty good? (MIN: 07.23)
RO	Cum e porcăria asta? E bună?
COMMENT	The Romanian translation is milder than the English version but it preserves the right meaning. The discussion is about drugs and Romanian language doesn't provide a better equivalent than the chosen one here.

FILM	"London"
EN	I really don't know if I am ready for this shit. (MIN: 09.21)
RO	Nu cred că sunt pregătit pentru porcăria asta
COMMENT	The original slangy expression is preserved in the translation.

FILM	"London"
EN	I didn't know English were so fucked up. (MIN: 27.24)
RO	Nu știam că englezii sunt atât de duși cu capul.
COMMENT	Equivalence, although slightly milder in the target text than the one in the source text.

FILM	"London"
EN	You are such a miserable fucking human being. (MIN: 41.58)
RO	Ești o ființă umană josnică.
COMMENT	Less powerful, the Romanian expression could have been improved but would have become longer and unnecessary.

FILM	"London"
EN	Why are you calling me a dipshit? (MIN: 47.08)
RO	De ce mă faci fraier?
COMMENT	The translation is a faithful one, although the word "fraier" bears fewer connotations than the word "dipshit".

There are cases when the ignorance of the interpreter becomes obvious, especially when he replaces taboo words with slang expressions that do not correspond in meaning and therefore prove to be quite confusing and meaningless. Such inept translations can also lose out on puns and wordplay that are sometimes important to the scene. So it is a 'must' that translators possess excellent knowledge of both the native and the target language in order to provide a successful subtitling.

Anyway seeing all the above issues and the examples presented, taboo language is not as difficult to translate as previously believed. Swearing is universal as it helps to express emotions and relieve stress. For all those who activate in the domain of communication and language fields, they should bear in mind that whatever the methodology, translating taboo must be approached with sensitivity and a lot of creativity.

Conclusions

Both humour and profanities represent a real challenge for translators and they can be considered as a separate special branch of translation studies, a branch that makes translators bring out their best skills, knowledge and creativity. Many things can be said about humour and profanity translations and analysing more examples of subtitles would make us face even more situations but this paper intends to be only a starting point for

discovering more difficulties and challenges brought about by language and cultural differences.

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THE TRANSLATOR'S ROLE IN CHILDREN'S LITERATURE TRANSLATION¹

Introduction

Translators for children have distinctive views on their role as the process applies to themselves. Perhaps one of the best ways of referring to the translator and his/ her role in the translation process is to take into account his/ her own reflections regarding the matter. For example, American writer and translator of many Greek novels for young people, Fenton (1977) considers that a translator must be aware of the fact that translation is not merely "a matter of shifting linguistic gears", but also "a shift from one culture to another, from one way of thought into another, from one way of life into another" [1].

According to Jobe (2004), one of the most internationally recognised translators is Patricia Crampton of Britain who translates from six languages and views the process not as a cultural mirror but as an active performance.

Daveluy, a Canadian translator who is recognised and respected for her quality French translations of English-Canadian children's books gives the translator the same power as that of the original author of the text: "I become automatically, the author" [2]. Moreover, Poluskin observes that "a translator must be a reader – a sympathetic, analytic reader – and secondly, that she be a writer herself" [3]. On the same wavelength, Bell (2006) thinks that invisible translators should create an illusion: "The illusion that the reader is reading not a translation but the real thing" [4].

In her article entitled *Eight Ways to Say You: The Challenges of Translation*, Hirano puts forward a moving confession about her experience as a translator of Kazumi Yumoto's *The Friends*, a book which won the fiction award at the Boston Globe – Horn Book Awards ceremony. First of all, Hirano (1999) disregards the assumption that translation is "a purely mechanical process" in which "The translator, proficient in both languages, simply has to substitute one word in the source language (SL) for an equivalent word in the target language (TL)" [5]. In this respect, she obviously moves beyond equivalence-based theories of translation towards cultural and intercultural approaches to translation which focus not only on the translator's linguistic competence but also on his/her cultural, (re)search and transfer competences. In my opinion, this shift in translation theory is an important step forward in translation studies in general and in children's literature translation studies in particular. The translator's increasing prominence in the translation process allows for the use of a variety of translation techniques and strategies depending on different contexts and different target readers' expectations.

From Hirano's point of view, translation of literature is not mechanical at all and "[...] translating between languages that, like Japanese and English, are very different from each other requires fairly strenuous cultural and mental gymnastics" [6]. She emphasises the fact that English and Japanese sentences have different word order and completely different

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grammar rules to which a translator has to pay a lot of attention. Further on, Hirano acknowledges the fact that besides grammar, differences in writing style become a real challenge for the translator because they reflect "differences in cultural perspective and ways of thought" [7].

Organisation and tone are the most striking differences between English and Japanese writing styles. Unlike the English who stress the importance of clarity, the Japanese prefer subtlety:

Direct translations of English into Japanese, therefore, often appear crude and abrasive, insulting the reader's intelligence with their bluntness, while direct translations of Japanese into English are often frustrating to read because they come across as emotional, even childish, and without any point or conclusive ending. [8]

To generalise it, Hirano's accurate and legitimate observations regarding the differences in grammar and writing styles between English and Japanese might account for the linguistic and cultural differences characteristic of any other pair of source and target languages and cultures. Of course, there would be other differences but the principle remains the same. The translator should single them out and bring them to light.

Along the same lines, Hirano admits that she starts translating only after she understands the intended readership and the purpose of translation. Therefore, she sometimes oversteps the boundaries of strict translation since the translator's task is twofold: "to remain true not only to the essence, but also to the style and tone of the writer in the SL while at the same time render it in a way that is understandable to someone from a very different culture and way of thinking" [9]. However, she accepts the fact that the writer always comes first.

The target audience for whom Hirano translates is made up of young adults. Her main objective is "[...] to bring the world of Japanese children and adolescents closer to them, to help them feel what Japanese kids feel, view the world through their eyes, while still appreciating the differences" [10]. Translation practice has proved that an English child will not be accustomed to the life of an ordinary Japanese child or be ready to accept what is foreign to their culture. When the translator feels the target reader (TR) might have some difficulty in understanding a cultural aspect, he has the option of consulting the author and asking for his permission to add something in order to make things clearer for the target audience.

Another translation challenge which Hirano identifies refers to the different levels of speech in Japanese. A good translator should be acquainted with children's books in both the SL and TL otherwise an adequate transposition is impossible: "To maintain a feeling for the way North American children speak and to prevent the Japanese language from dominating, I read American children's books and watch American movies constantly during the translation process" [11].

In addition, Hirano is conscious of the fact that "one of the trickiest problems" she faces in translations is humor: "More often than not, slapstick and situational humor transcend cultural boundaries. Culture specific jokes and puns, however, usually do not. There are several ways of dealing with this, ranging from the extreme of deleting the joke entirely to making up a completely different joke" [12].

All in all, the main issue Hirano wants to emphasise is that the translated text in the TL should have the same impact as the original text in the SL and that it is the translator's job to make sure that this happens at the end of the translation process. In conclusion, translators of children's literature should be "invisible storytellers" [13], as Lathey (2010) so

wonderfully called them and their role is to mediate intercultural transfer being active readers of the source text (ST) and dynamic (re)writers of the target text (TT).

1. A Translator-Centered Approach to Children's Literature Translation

Situated at the core of any translation process, the translator is entitled to a primordial position in any translation model. Oittinen's (2000) translator-centered approach to children's literature concentrates on human action in translation, thus shedding some light on the translator, the translation process and translating for children in particular: "My intention is to demonstrate how the whole situation of translation takes precedence over any efforts to discover and reproduce the original author's intentions as a given" [14]. Consequently, she thinks that the intentions of the readers of a book in translation, both the translator and the target-language readers are of utmost importance. At the same time, she has in view the intentions of the publishers and buyers of books. Nevertheless, from Oittinen's perspective, translators should perceive children as active readers who understand what they read and get involved directly in the reading process. As a result, we might infer that a translator-centered approach could also be a child-friendly approach if the translator acts and reacts in accordance with his/ her TRs.

Hence, cross-cultural communication and interdisciplinary studies, situation and equivalence or readers' understanding are only part of the problematic issue of translating literature for children. Translators act both as individuals and as members of interpretive communities: "[...] background as well as literary tradition are both constituents of the interpreter's situation" [15].

As far as the reading experience is concerned, one can immediately understand the fact that "[...] the translator is a very special kind of reader: she/he is sharing her/his reading experience with target-language readers" [16]. Furthermore, Oittinen distinguishes between the first reading of a text by a translator and his future readings when he tries to think of the children who are going to read the text in the TL: "Afterward, when I reread the book and started the translation process, my whole attitude changed: I was translating, retelling the story for Finnish children. I concentrated on the differences in culture, the child as a reader, and the relationship between the text and the illustrations [17]. Children's experiences, abilities and expectations should be undoubtedly taken into consideration when translating a text dedicated to child readers.

An interesting issue which Oittinen brings forward is the fact that a child's lecture is indiscriminatory in the sense that he is not conscious if what he reads is a translation or not: "When a child reads a story, she/he is not really interested in whether she/he is reading a translation or not: she/he experiences it, interprets it, and new meanings arise" [18].

In Oittinen's opinion, "Translating for children shares one major problem with translating for adults: like other translation, it is anonymous, even invisible" [19]. Scholars have needed a lot of time to acknowledge literature written especially for children and even more time has passed until they could accept translating for children as an entirely separate field of research.

Oittinen considers that translators should be thought of in terms of individuals who possess their own child images based on each individual's personal history and the collective perspective upon childhood within society as a whole.

On the other hand, Oittinen imagines herself in the position of a translator of children's books and therefore becomes aware of the fact that: "We translate for the benefit of the future readers of the text - children who will read or listen to the stories, children who will interpret the stories in their own ways" [20]. After all, the child reader will be the direct beneficiary of the translation act.

In her book dedicated to the translation of literature for children, Oittinen openly states that her intention is to demonstrate that translating for children is not only similar to, but also very different from the act of translating for adult readers:

My main propositions are that despite similarities like translating in a situation and translating for some readers, the dialogic situation of translating for children differs in significant ways from that of translating for adults; that the situation of translating for children includes several other elements besides the text in words (e.g., the translation of picture books); that the translator for children, too, should be clearly visible; and that the translator, by being loyal to the reader of the translation, may be loyal to the author of the original. [21]

There are some books whose status is rather controversial since they could be read and translated both as children's books and as books for adults.

An illustrative example is that of *Alice's Adventures in Wonderland* whose translations into other languages have taken different forms depending on the translator's intentions and the target readership (for a comparison, see the two Romanian translation variants: Papadache's 1987 *Peripețiile Alisei în țara minunilor* and Ischimji's 1998 *Peripețiile Alisei în țara minunilor*).

In her book entitled *The Narrator's Voice: The Dilemma of Children's Fiction*, Wall makes the following interesting distinction: "If a story is written to children, then it is for children, even though it may also be for adults. If a story is not written to children, then it does not form part of the genre writing for children, even if the author, or publisher, hopes it will appeal to children" [22]. Children's books in translation have a special status since a book originally written for adults may appeal to children, although this was not the author's intention. Something like this may occur because the functions of the original and its translation may be quite different. This was the case of Swift's *Gulliver's Travels*, originally intended for adults. From this point of view, Shavit (1986) [23] analyses the ambivalence of certain texts which may address a dual audience: children and adults.

Sometimes children's literature is underappreciated due to its simplicity or due to the dominance of women in the field. Accordingly, Oittinen enhances the idea that: "It was common practice not many decades ago for children's authors to use pen names: it did not enhance your reputation to write for children" [24]. She draws attention upon the fact that even at present this situation is being perpetuated: "Very few universities in the world have departments of children's literature, so children's literature is studied in other departments as an elective, for example in departments of psychology and education" [25].

The possible reason beyond such an approach might be the educational role usually ascribed to children's literature. Translators and translation theorists in the field of children's literature have the moral obligation to change mentalities and reach out to children as primary beneficiaries of the translation act. Besides being loyal to the TRs, translators have to be loyal to themselves and their interpretation of the text as well as to the author of the original.

In translation practice, a translator of children's literature has to face the reality of the market demands so it usually takes a very long time to become known, appreciated and respected by publishers: "Many translators have to work in uncertain conditions, self-employed with little financial security, with commissions which vary from contract to contract, depending on the translator's own negotiating skills or the general market conditions" [26].

All in all, translators for children should be respected and even hierarchised for their work.

2. The Translator's (In)Visibility

As regards the translator's (in)visibility, Venuti (1995) [27] claims that translators lose their visibility when they write smooth target-language texts, when the reader cannot tell from the text if she/he is reading a translation or a text originally written in the TL. His statement is not necessarily true since translators interpret and rewrite stories for their future readers on the basis of their own child images, which means that while adapting, they are in the end more visible than invisible.

First of all, translators should be responsible to the author of the original and to the target-language readers as well as to themselves as human beings and to their own child images. The rights of the author of the original and the rights of the readers of the translation need not be in conflict:

When translating for children, taking into consideration the target-language children as readers is a sign of loyalty to the original author. When a text lives on in the target-language, by which I mean that it is accepted and loved through the translation, the translator of such a text has achieved loyalty to the author of the original. [28]

Secondly, Godard claims that a translation should be fiction in its own right: "Translation is production... not reproduction" [29].

A special and fortunate case is that of a translator who is at the same time the author of the original text and wants to translate it into a different language other than his own: "Thanks to the opportunity to translate freely and expansively, a translator who is also the author of the original can undertake to do precisely what is not possible for the translator who works on the text of another author" [30].

The status of a translation created by the original author is considered higher than that of a translation created by an ordinary translator. The problem is that even if authors rewrite or translate their own stories, they are no longer the same persons they were when creating the first versions. Trying to explain the translator's role and the nature of translation in general, Oittinen stipulates that: "Translators read differently in different situations - translation is always an issue of time, place, culture, and even gender" [31]. A good illustration is *Alice's Adventures in Wonderland*, a story translated in different geographical contexts and historical eras over and over again. Different translations of the same story seem to lie in the translators' different strategies, different audiences and different views of the story as a whole. In the final chapter of her book *Translating for Children*, Oittinen reaches to the conclusion that: "To be a successful translator of literature for either children or adults requires the ability to read both analytically and sensitively; the translator needs the ability to write and to produce a translation in the TL that not only reads naturally, but also fulfills its intended function in the TL - whatever that function may be" [32]. She even steps forward saying that "A professional translator does not hide behind the original author but takes her/ his place in the dialogic interaction [...]" [33]. A significant point to be mentioned in any discussion regarding the importance of translators in the act of translation is their professional training: "Translators must be specialists, since translation is not mere mastery of some mechanical skills, but a thorough knowledge of language and culture combined with an acute awareness of the role of situation and collaboration in translation" [34].

An undeniable truth is that translators of children's literature need to have a certain apprehension for the children's world in an attempt to translate in such a way for them to be drawn to the translated text:

Translators of children's literature should reach out to the children of their own culture. Translators should dive into the carnivalistic children's world, reexperience it. Even if they cannot stop being adults, to succeed they should try to reach into the realm of childhood, the children around them, the child in themselves. [35]

As a consequence, the translator for children becomes involved in a dialogic interaction with his/ her target audience. Whether directly or implicitly, the translator's voice is visible in any translated text for children and this is part and parcel of their power. If the text reads smoothly in the TL this is exactly because the translator has intervened.

Conclusions

From my point of view, the translator's visibility or invisibility depends upon the person who judges the translator's presence in a text. If that person is someone in the position to have read the original (librarians, critics, publishers, translation theorists) then he/ she will be able to compare the ST and the TT indicating the translator's degree of interventionism and manipulation. On the contrary, when children read the translation sometimes without being interested or aware of the fact that what they are reading is a translation, the translator's (in)visibility could be deduced from discourses outside the text (prefaces, footnotes, critical commentaries etc.) or inside the text (the use of bold and italics, the preservation of culture- specific terms and so on).

After years of studying and translating children's literature, Pascua [36] has found that manipulation may be motivated by either external or internal reasons. The former may be didactic or moral and ideological (political and religious) whereas the latter may be classified into: acceptability; cultural and arbitrary or self-manipulation (incompetence; translator's insensitivity towards these texts; self-censorship). The moral protectionism claimed by Shavit (1986) is in fact a form of manipulation because "what society regards as educationally good for the child" [37] is ideologically decided by editors, parents, publishers, government etc. One cannot deny the didactic role of children's literature but when this leads to extreme manipulation, to purification it loses its original function.

Manipulations due to political and religious reasons are not so frequent in post-revolutionary Romania even if during the communist regime there was a strict censorship. The degree of acceptability is not a reason to manipulate either especially since children in contemporary society are closer to the image of young adults being continuously submitted to the media flux of information. Sometimes cultural reasons may account for manipulation and translators change the TT in comparison with the ST in order to make it closer to the target audience. In manipulating, there should be some limits set by the text and the translator's experience and personality.

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CULTURAL EMBEDDEDNESS IN THE TRANSLATION OF COSMETICS ADVERTISEMENTS¹

Introduction

The rationale for the paper lies, first and foremost, in the overriding importance of interdisciplinary patterns of scientific research. It is in this context that we have chosen the topic of „Cultural embeddedness in the translation of cosmetics advertisements” as both Translation Studies and Intercultural Communication are hybrid sciences.

Secondly, the paper is motivated by the need to gain viable insights into the technicalities and practicalities of translation and intercultural communication. As evidence, the corpus-based approach highlights recurrent problems and generalisable solutions to the translation of advertisements; a special mention concerns the management of the cultural load in the translation of this type of discourse shaping everyday life.

The advertising discourse is just beginning to shape an identity in Romanian, being strongly influenced by the genre conventions in English as most of the advertised products are imports. Before 1989, product advertising was practically non-existent in Romania where the national economy was falsely said to provide everything that the people needed, where competition was something unconceivable, and where, in fact, stores had empty shelves.

Hence, translation can be considered a social contract, in which the receiver is the main beneficiary, all the concessions being made with the receiver in mind to get the intended insights. The translation of advertisements is complicated by the need to save the positive face of the brand and to secure the psychological impact on the prospective buyers while also negotiating the transmission of information.

1. A relativistic perspective in defying “cultural embeddedness”

The term “culture” has aroused interest since the early 1950s, when Kroeber and Kluckhohn identified 160 definitions for it. The study of culture has ranged from the study of its external architecture and landscape to the study of a set of implicit principles and values to which a large group of members in a community subscribe.

A fair conceptualization of the term “culture” is given by D’Andrade [1] as follows: Learned systems of meaning, communicated by means of natural language and other symbol systems... and capable of creating cultural entities and particular senses of reality. Through these systems of meaning, groups of people adapt to their environment and structure interpersonal activities.... . Cultural meaning systems can be treated as a very large diverse pool of knowledge, or partially shared cluster of norms, or as intersubjectively shared, symbolically created realities.

Nevertheless, we share Ting-Toomey’s[2] definition of culture, who strongly influenced by D’Andrade’s contribution, describes culture as a “complex frame of reference

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that consists of patterns of traditions, beliefs, values, norms, symbols, and meaning that are shared to varying degrees by interacting members of a community."

Hall (1959) [3] argues that communication is necessary to define cultural experiences, and cultural communication shapes the implicit theories we have about appropriate human conduct and effective human practices in a given sociocultural context. (see Ting-Tooney[4]) Moreover, cultural communication provides us with a set of ideals of how social interaction can be a success among people in our community. It has the capacity of binding people together through shared linguistic codes, norms and scripts ¹.

Intercultural communication is the exchange of information between individuals who are unlike culturally. Such dissimilarity may be on the basis of national culture, gender, ethnicity, religion, age, or other factors. The difference in cultures of the individuals who interact is the unique aspect of intercultural communication. One can imagine a continuum of intercultural differences, with some pairs of communication participants very different and others quite similar. As the degree of intercultural difference becomes wider in human communication situations, information exchange is likely to be less effective.

Before Lévi-Strauss' contribution to linguistics, **culture** was understood as a system of meaning to be learned by its members; afterwards it was understood to be a system of signs. Authors such as Wittgenstein and Austin inspired the "linguistic turn" theory, and it has been argued that signs cannot be considered in isolation from the actions by which they are produced.

Rather than focusing on sign systems, anthropologists came to stress that culture was to be found in 'parole', the spoken language. This approach to culture follows what has been termed by Habermas (1988)[5], the "communicative paradigm" which is characterised by the idea that culture is constructed in communicative actions.

The term of **communicative culture** is induced by Schütz and provides a foundation for corresponding concepts of culture. Thus, in history culture can be grasped by means of communicative forms. Moreover, according to the concept of a 'new sociology of culture' culture is considered to be mainly communicative. Culture consists of the discourses, texts, symbolic practices and communicative events that constitute the ongoing stream of social life.

Consequently, from the perspective of the communicative approach, culture is not only "enacted", it is to be seen as a continuous process of meaning construction through communicative action.

2. The (inter)cultural dimension of Translator's competence

The discipline of Translation Studies has been growing steadily since the 1950s–60s, and with more recent accelerated growth, both as an academic discipline with research, and as a professional area for which various new training programmes have been set up. The last decades have seen the publication of a considerable number of readers and textbooks that introduce the study of translation as a discipline and its central texts, concepts and models (e.g. Chesterman 1989; Fawcett 1997; Gentzler 1993/2001; Hermans 1999; Koller 1979/1992; Munday 2001; Nord 1997; Venuti 2000).

The fundamental assumption of this study is that a person with knowledge of the source and target languages has a basic *translation ability*. This means that he/she is able to perform the task of translating from one language into the other, naturally subject to the constraints posed by the extent of the individual's knowledge of the respective languages, most notably the second language (cf. Toury 1984: 190) [6].

Translation ability draws upon abilities which are concomitant with competence in the first language: a metalinguistic ability to analyze and compare the meaning of different linguistic expressions and to switch to another mode of expression in order to express "the

same thing" in other words (Lörscher, 1991: 45; Paradis, 1989; Toury, 1984: 189), or to paraphrase it (Hewson & Martin, 1991: 27ff.; Malakoff & Hakuta, 1991: 150ff.).

An individual can develop the translation ability by practicing it, by receiving different kinds of feedback on his/her translations from the environment, by being made aware of the translations of others and their qualities, etc. This process of development can happen within the framework of formal learning.

The competence necessary for a professional translator has been given various denominations in the literature. Dimitrova [7] uses the term *translator competence*, to reflect her view that it is a *professional* competence and argues that professional translators usually translate *texts* for a certain communicative purpose. This requires a general competence in the source language and the target language, combined with knowledge of their cultures. It furthermore requires a more specific competence in the pragmatic, text-linguistic and stylistic aspects of the two languages.

Pym (1992) considers the ability to generate different translation variants from one source text segment to be central in translator competence:

- [. . .] this competence may minimally be defined as the union of two skills [...]:
- The ability to generate a target-text series of more than one viable term (target text1, target text2. . .target text n) for a source text.
 - The ability to select only one target text from this series, quickly and with justified confidence, and to propose this target text as a replacement of a source text for a specified purpose and reader. [8]

Competence refers to qualities, skills and abilities, and it is not an absolute, but can be present in different degrees. It cannot be taken for granted that there will be a one-to-one correspondence between having certain training or experience and having a certain competence.

We may conceive of the one without the other: training and/or experience will not always result in competence, and competence can be found in individuals without specific training and/or experience. Therefore, when studying aspects of translator competence, a possible solution is to operationalize the concept in terms of a certain amount of experience and/or training [9].

3. Cultural embeddedness in the translation of advertisements

Advertising is all around us and we practically do not buy products, we buy advertisements depending on how effective and efficient they are in actively manipulating us. Therefore, we should look at advertisements closely trying to unearth the hidden agenda.

Moreover, from a cross-cultural perspective things become even more complex because we need to identify the readership expectations, which may not coincide in the source language culture and in the target language culture.

We started from the assumption that the translation of advertisements involves not only two different languages but also two different cultures, which may display functional asymmetries (lexical and cultural gaps alike). Translators are aware that they have to create a space of in-betweenness, a space in which foreign cultural elements are smoothly inserted.

Advertisements are very complex types of texts, using passive manipulation (branding) and persuasion in the sense of active manipulation (people recognize the implicit intention to sell and do take a stand, i.e. they buy the product, they become consumers) in order to influence the audience.

In an attempt to create effective advertisements, a variety of techniques are used by advertisers, with the aim to maximize the appeal for a large group, to educate the readership

to trust the opinions voiced, to secure the intended reading of the text for the benefit of the product and brand. In general, advertisers present their message either in a factual way (logos-oriented), the focus being on the practical value of the product, or in an emotional way (pathos-oriented); in other words, advertisements combine factual information with an emotional load.

In order to have a hands-on approach to the translation of cultural loads in advertisements, we have selected a number of advertisements from the cosmetics industry. Due to their continuous market expansion, translators should be concerned more than ever with achieving the equivalent effect in the readers of the translated text into Romanian.

The corpus-based approach validated our working hypothesis. Besides the general features provided by the theoretical framework, we identified a set of common particular traits evinced by the samples we have chosen. They run as follows:

- *semantic loss in translation*- where English outnumbers Romanian with respect to synonymic series (lexical gaps). The English word *fragrance* vs. the Romanian *parfum* is a case of semantic loss. The English *hottest* vs. the Romanian *cel mai tare* drives to semantic loss.
- *the compounding method* - which is highly productive in contemporary English, while favours simple words: *micro-minerals*, *soft-shine*, *oil-free*, *talc-free*, *fragrance-free*. *That has it all* – is a frequently used phrase in English in the neutral style. The direct equivalent in Romanian - *care le are pe toate* – would not have the same impact, being rather colloquial. *Food-proof* – *rezistent la transfer* – uses the compensation strategy (modulation) as it would have sounded awkward *rezistent la mancare*. *One-step application* – *aplicare unică* – the version highlights the process whereas the Romanian one favours the effect. *Even after meals* – *chiar dacă ai mâncat* – we preferred this rendering instead of *după masă*, as the latter would remind of medicine instructions. A special mention here concerns the density of compounds in the English version in comparison to the Romanian simple words.
- *repetition* - preserved in Romanian as well: *natural luminosity*; *Luxurious liquid formula* translated as *îmbogățită* is a toning down element. The intensity of *sheer* is recaptured in the Romanian as *integrală* and it is translated via compensation strategy.
- There is also density in *technical items*- an expert *testimony or scientific terms* - used in advertisements as a more convincing device, in order to create a feeling of trust. They all are strategies of manipulation, highly effective in Romanian- an expert testimony: *clinically proven* / Other technical terms: *patent-pending*, *elastomer*, *brush*, *vibrates*, *waterproof* - scientific terms: *pro-vitamin B-5*, *dermatologist tested*, *allergy tested* are made to create the feeling of trust.
- We have the false friend: *preservatives*, translated in Romanian as *conservanți*.
- *explicitation* – is a method highly used in advertisements in order to avoid or to bridge cultural gaps - *Dramatic Volume with no clumps* – *fara sa incarce genele*.
- *graphic synonymy or mathematical formulas* are used to improve reading efficiency, but also to challenge the audience in search for the right meaning - *100% which resembles a mathematical formula/9X the volume* – is a *graphic synonymy* (as in *4u*, *Xmas*).

Conclusions

Translating the English advertisements into Romanian represent a challenge in the cases of semantic loss and the strategies of compensation. With regard to the stylistic considerations, translators try not to alter the original structure - this line of approach is consistent throughout the translation, except in a few cases where the level of naturalness is affected. Syntactical and lexical repetitions are considered strategic choices in translation.

The nature of translation and the related techniques continue to undergo changes. This flexibility or dynamic development requires constant rethinking and retooling the application of translation methods.

NOTES

1. Scripts are interaction sequences or patterns of communication that are shared by a group of people in a speech community.

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TRANSLATION OF CULTURE SPECIFIC ELEMENTS. THEORETICAL ASPECTS (II)¹

The project¹ aims at identifying and analysing certain sequences of Romanian literature (hence, the whole of literary works to which they belong) containing untranslatable parts, those Culture Specific Elements (CSEs) that carry the national feature. The working methodology proposes a selection and operation of a set of case studies in the following steps: identifying the cultural-social-historical frame in which our research is being developed, underlining the importance of our approach in light of the established framework, attempting to align the Romanian Literature to the European trend in translation, selecting the literary works of Romanian literature breathing national cultural spirit, setting the cultural-linguistic research directions to be applied to the terms that are difficult or impossible to translate, data analysis and centralization. The expected results of the research will be comprised in a small Romanian-English glossary of CSEs.

From the point of view of the degree of originality, innovation and the expected impact of the project, we can mention that, as far as we know, there is no such a Romanian-English glossary of CSEs in the Romanian cultural landscape. Therefore, we hope that our approach should be welcomed in an open world (or allegedly open to the movement of universal values).

Our present concern, reflected in the proposed research topic, has already been prefigured in our doctoral thesis entitled: *Translation: communication, controversy, cultural globalization* (2010), and proves an old preoccupation posed by the dilemmas implied by the Romanian literature in English translation.

Moreover, the choice of research topic is based upon the conviction of the need for ongoing re-search to find what is proper and specific to a language, implicitly to the culture of a people, a prerogative attainable only through continuous re-inventions, on the one hand, in the psycho-social **human level** and **linguistic-cultural level**, on the other hand. In this respect, the project proposes a parallel and blended approach of the two coordinates outlining the theoretical framework.

This theoretical framework may not have proper consistency if deprived of a practical dimension. Thus, the project will be built on two simultaneously distinct and impossible to treat separately axis: the first one aims to identify and analyze the theoretical aspects related to the transfer of inter-linguistic CSEs as they will be depicted in the sequences of Romanian literature translated into English, which will constitute the practical aspect of our project, while the second one will focus to highlight and support the proposed initial theoretical frame.

Aspects concerning the phenomenon of literary translation results from the current concerns of theorists and translators today. Current trends in research on translation

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theories support the need for synchronic and diachronic documentation upon translation, for understanding translation theory in light of the specific CSEs, namely, the status, objectives and equivalents, typologies and assessment methods of translation. Moreover, it seems that lately the emphasis on interdisciplinary and specificity of translation theory, on translation and the translator's status, on language functions, on the degree of mediation in translation, on the translation strategies and procedures, with applications upon texts, have all become even more pregnant.

The practical coordinate of the research theme of the project will be represented in a significant number of case studies which will consist of presentation of Romanian literature sequences rich in CSEs rendered into English, as well as the analysis of the methods and strategies used in the process.

We believe that such action is necessary in a world that tends towards ever more uniformity that might become dangerous, given the decreasing interest in what is specific and proper to a language, out of a desire of belonging, up to a certain point, historically and socially justified, to that comprehensive "whole", that cultural universal network.

The theoretical frame of the research: the linguistic-cultural axis

From the point of view of the **linguistic-cultural aspect**, as a principal framework of the project (alongside with the **psycho-social human aspect**²), we will try to establish the main directives that set the place and role of the CSEs in shaping and maintaining the national character of a language. Of course, in order to achieve that, we debate on issues relating to the so-called "ugly truthful" or "beautiful untruthful". The answers appear in a series of "antithetical dichotomous *principles*" portrayed by Savory (1957) in an actually modest work. The famous antithesis is admitted to represent the two sides of the same coin (point of view most commonly referred to as functional or realistic) [1]

At the same time, Michelle Woods [2] considers that the problem of fidelity and equivalence in translation is recurrent in the contemporary translation theory. Just as Andre Lefevere and Lawrence Venuti [3] declared, the items in question are, on the one side historically determined, in relation to the untranslatability of the religious word, and, on the other hand, according to, Susan Bassnet and Lefevere [4], they are conditioned from the point of view of the cultural feature of each language. These concerns also intrigued Roman Jakobson and Walter Benjamin, who, in their turns, tried to discover the extent to which translations could affect the cultural differences imprinted to a certain language. Benjamin believed that all languages contain untranslatable elements that are either intentionally omitted or "domesticated", i.e. adapted to the target language.

Now would be the moment to bring into discussion an almost implicit issue: the dichotomy of *translatability* vs. *untranslatability* of the literary text. Again, things should be considered from a dual perspective: on the one hand, the partisans of the untranslatability of the text (see the theories of Humboldt, Whorf and Sapir, [5] that adopt the idea of a universe linguistically determined, according to which, since language precedes the thought, every code offers the next generation a ready-made interpretation of reality.) This is the reason why each language is unique, particular, thus, impossible to translate. [6]

Three levels of untranslatability have been established: one operates on the lexical level (see expressing the colours and their symbols in different languages) another one refers to the lack of synonymic and semantic symmetry among languages (there are 30 terms denoting *snow* in the Eskimo language, 200 terms refer to the *horse's skin* in the Spanish language used in Argentina), and, the last, but not the least, one that comprises the special category of the untranslatable terms, i. e. that of the CSEs (terms like 'dor', 'taină', 'spațiu mioritic', 'mămăligă' in Romanian or 'understatement', 'gentleman' in English) [7]. Similarly convinced, Friederich Schleiermacher [8] declares that there is no word in any language that

has a direct correspondent in any other language, while Jose Ortega y Gasset [9] finds that translation is a utopia. In her turn, Magda Jeanrenaud [10] states that this impossibility in translation might be seen as a ghost forever haunting the translators.

On the other hand, just like Mary Snell-Hornby [11] argues, that Humboldtian theory that seems to lay at the basis of the untranslatability of a text is thus attacked by the promoters of the translatability of a text; for instance, Rene Descartes or the Marxist thinkers, who believed that reality precedes thought and not the other way around. More than that, the latter group would criticise the fact that the former one used to ignore the historical objective facts responsible for the differences and resemblances that exist among languages (they refer to the fact that the terms for *snow* stand a greater cultural relevance in Eskimo language than in a language spoken at the Equator, hence their necessity and abundance).

Between the two extremist attitudes: the absolute translatability (represented by the rationalism and its partisans in time) and total untranslatability (the neo-Humboldtian linguistic), lately, translation authorities like Mounin, Nida, Levy, Catford, Koller et al., imposed a new thesis: that of relative translatability: given all that difference between languages and readings confronted by means of translation, any message is translatable, when it comes to its referential meaning (in other words, the entire cognitive experience is transmissible), yet without a complete stylistic equalisation. [12]

Once again, the mid path (between the two extreme, opposed directions) seems to be the best choice, one that we would not be able to embrace without fully acknowledging its aspects and implications. This only proves that we cannot exclude the possibility that in certain situations a given translation appeals more to one or to the other aspect of the issue debated here, since a translation can not be a fixed pattern to be applied to any text on any translation occasion, but every time a new challenge for the translator occurs.

This is the reason why these contradictions implied by the phenomenon of translation are opened to debate more from the theoretical perspective, since the practical process of translation might generate varied and different situations that sometimes seem to defy theory.

We believe that the formula 'losses and/or gains' might be less appropriate but it is the one being operated by the specialised literature. Nevertheless, let us observe, that the formula refers to, for instance, the losses of the SL, visible losses in the TL, meaning that the former can not find complete equalisation in the latter, which, on the other hand can be perceived as a gain on the part of the former, since it protects, in a way the identity and particularity specific to a certain language.

We are to understand that translation is a means of enriching the vocabulary of a language, considering the strategies it uses in order to achieve this prerogative; thus, during the translation process, the translator activates various linguistic and semantic areas by appealing to: borrowings, neologisms, collocations, idioms, euphemisms, stereotypes, CESSs, etc. Among the other strategies of translation, one could also mention certain linguistic-hiding techniques, using footnotes, endnotes or explanatory notes, attempt to reconstruct vague equivalences. (R. T. Bell states, and he is not the only one to admit it, that "the ideal to achieve a complete equivalence is a chimera". Any attempt to solve the inter-lingual transfer of certain insurmountable linguistic-semantic difficulties is doomed to become close to the impossible) [13]. All these suppose the implication of extra-textual factors (socio-cultural, historical frame, authorial data and intent, spatial-temporal coordinates, etc.) together with intra-textual factors (subject, plot, composition, vocabulary, deep and surface structures of the phrase style, etc.)³

As we have already established, the process of translation activates areas of national and universal cultural identities. Each language is characterised by linguistic and cultural specificity, which makes it forevermore difficult to render in a different language. Therefore, any world language contains specific terms, terms that carry national cultural identity, terms that cannot be thoroughly equated in the other language.

Yet, since we have convened upon the necessity of translation, these terms ought to be adapted to the TL. These are the so-called CSEs (Culture Specific Elements) that contain "cultural information, units of culture, words marked from the cultural point of view" [14], "prestigious hints" [15], closely related to the so-called cult-terms [16], but without identifying themselves to them, not to the etymological doublets or neologisms.

Vinay and Darbelnet consider that a CSE is "that minimal unit carrying cultural information, unit that does not decompose in order to decode the meaning and perform the translation, since that kind of an operation would tamper with the correct understanding of the meaning by the receiver (be it reader, translator etc) and would, therefore, lead to the alteration of the authorial intent." [17] Let us not lose sight of the definition offered by the DEX [18] "Cultism (CSE) n. = the smallest unit of a cultural phenomenon, common element to certain cultural forms, structures, types. (...)""⁴

Therefore, translation needs to be perceived as a means to enrich the vocabulary of a language; the translator uses strategies aiming to activate various linguistic-semantic areas by appealing to different methods of vocabulary growth: borrowings, linguistic calques, idioms, euphemisms, cliché, culture specific elements, escamotation techniques, using certain explanatory notes or footnotes, attempts to reconstruct vague equivalences etc.

Conclusion

Keeping in mind the amount of difficulty and challenges a translation of a certain original text impose, along with the possible less valuable results, we still believe that such attempts ought to be encouraged and sustained, strongly believing that this is, indeed, a way to enrich ourselves as humans.

NOTES

1. Title of the project: „Rețea transnațională de management integrat al cercetării postdoctorale în domeniul Comunicarea Științei. Construcție instituțională (Școala postdoctorală) și program de burse (CommScie)” Numărul de identificare al contractului: POSDRU/89/1.5/S/63663 („Transnational network of integrated management of postdoctoral research in the domain of Science Communication. Institutional Construction (Postdoctoral School) and CommScie scholarship program”. Identification number of the project: POSDRU/89/1.5/S/63663)

2. subject matter covered in an article in the National Conference "Communicational culture and translinguistic relations in Europe" organized by the Faculty of Technical Sciences and Humanities - Sapientia University, Targu Mures, 27 to 28 May 2011.

3. CSE = concept that subsumes terms like neologisms, borrowings, traductems. These terms, beside the fact that constitute into means to enrich the language or to personalize the style of a certain author, are, from the point of view of translation, ways of linguistic transfer, (Apud. G. Lungu Badea)

4. Cultism, noun. affectation, artificial embellishment of the style, born out of the desire to express oneself more literary, less common (Apud. DEX, i.e. the Romanian official explanatory dictionary).

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TRANSLATING HEART WORD COMBINATIONS FROM ILEANA VULPESCU'S *RĂMAS BUN CASEI PĂRINTEȘTI*¹

Introduction

In English when certain words are arranged in a proper order they *collocate* and these particular arrangements of words (word positions) are called *collocations* (also referred to as *word combinations*, *word partnerships*) [1]. They include certain structural patterns but also combinations of words that go together. A lot of research, papers, doctoral theses have been dedicated to the study of collocations, numerous specialists giving them various definitions (which are basically the same) and suggesting different types of classifications.

Broadly speaking there have been identified two approaches to the study of collocations [2]. The structural (lexical) approach is advocated by the representatives of the London school of linguistics. They consider that there is a clear-cut distinction between *collocations* (standing for the syntagmatic relations) and *lexical sets* (standing for the paradigmatic relations), arguing that words collocate with certain sets of lexical items belonging usually to the same grammatical class. The generative approach tackles the study of collocations from a semantic perspective: the meaning of a word is regarded as a multitude of semantic features (imposing certain rules or restrictions) which are connected by logical constants.

According to the author the main difference between the two approaches is that the lexical (structural) approach advocates for the meaning of a word given by the total number of collocations whereas the generative approach considers that the meaning of a word which is decomposed in its semantic markers can determine its collocations.

Michael Lewis [3] (see the reference section at the end) emphasizes that although collocations as considered word combinations that "occur naturally with greater than random frequency", not all "words that co-occur are collocations". The arbitrariness (non-predictable nature) of collocations can frequently bring about confusion.

1. Romanian Word Combinations

Romanian specialists do not use the term *collocation* (*colocație*) to refer to this category of word combinations, they prefer the terms word combinations (*îmbinări de cuvinte*), repeated linguistic patterns (*formule fixe*) but the most comprehensive term being repetition of speech (term used by Bloomfield apud Munteanu, *discurs repetat*) [4] (see the reference section at the end). This term was introduced by Coșeriu [5] and was explained as the type of discourse that includes all repeated, long or short discourse fragments, which are more or less identical and all word combinations that are repeated in a form which is more or less unchanged of what has been said previously. This type of discourse therefore includes proverbs, different types of expressions, quotations, etc. Specialists compiled lists of terms designating phraseological units that belong to this vast field of phraseology.

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Cecilia Căpățână [6] dedicated an article to the study of this term and although it etymologically exists in Romanian coming from the Latin term *collocatio* and the French term *collocation* it does not have the same meaning as in English and therefore it does not appear in some dictionaries. Mention of the Romanian term *colocație* is made by Hortensia Pârlog, and Maria Teleagă who compiled and published two dictionaries of collocations: *Dicționar de colocații nominale*, Mirton, Timișoara, 1999 and *Dicționar englez – român de colocații verbale*, Polirom, Iași, 2000.

The author defines the term as a lexical and semantic combination of two or more words which is specific to a certain language and which has a higher frequency in that language and suggests a classification of the Romanian collocations that starts with certain types of verbs and ends with main clauses from the scientific style. She also distinguishes between the fixed and free word combinations. As in English certain collocations may be familiar to the native speakers but the non-native ones should learn their meanings in context.

For analysis we are interested in a lexical approach of the noun *heart* and its combinations which are numerous both in English and Romanian. The term has in both languages several meanings out of which we focus only on those referring to the center of the total personality, especially with reference to intuition, feeling or emotion. The examples presented below are selected from Ileana Vulpescu's novel *Rămas bun casei părintești*, (Tempus, 1998).

2. Translating *Heart* Word Combinations

The main challenges of translating the Romanian *heart* word combinations may be caused particularly when there is no equivalent in the target language and the translator should provide a variant that matches the meaning of the original. Specialists distinguish between two types of translation strategies employed when translating collocations. Thus there is a clear-cut distinction between the *form-based strategy* and *meaning-based strategy*. According to Elena Croitoru [7], the *form-based strategy* consists in rendering the ST collocations by corresponding combinations and grammatical structures in TL whereas the *meaning-based strategy* consists in rendering TL combinations and structures on the basis of conceptual representations of the ST meaning (strategy employed to render non-equivalent combinations). The translator's choice between the two types of strategies is determined by the difficulty of collocation or word combination. The *meaning-based strategy* is considered to be the standard strategy to be employed.

Several sources of translation errors were pointed out by Croitoru and Dumitrașcu [8] referring to the cases when the translator is not familiar with the type of collocation, its characteristic and structure, when the translator does not know the meaning of a collocation and provides a wrong interpretation, etc.

We suggest a classification of the *heart* word combinations (identified in the novel) taking into account the two translation strategies presented above. The first category does not cause any translation difficulties as similar structures can be identified in the TL.

I. *heart* word combinations rendered by constructions that are similar in meaning and form.

[1] "... își aducea aminte de pielea lui de pergament cu pete de rugină, de corpul lui descărnat și mai ales de *inima lui acră*." (p. 95)

The Romanian word combination *inimă acră* has the structure noun + adjective that can be preserved in the TL. As the adjective *bitter* – the equivalent of the Romanian adjective does not have the same meaning as the SL term and it does not collocate with the noun *heart* it cannot be used to render the meaning of the original. A possible variant is *black heart*

(meaning "very bad: black deeds, a black-hearted villain", [9] which renders the meaning of the original.

[2] "... continua să rămână doctorul săracimii, care nu contenea să-l laude-n dreapta și-n stânga pentru priceperea și pentru *inima lui bună* ..." (p. 104)

In this example the source language expression *inimă bună* can be translated in English by employing the collocation: *kind heart* (meaning "to have a kind nature; sympathetic") which is appropriate both in terms of meaning and of the co-text. [10]

[3] "...încât *inimă de piatră*-ar fi trebuit să fie cine-o asculta..." (p. 237)

The English collocation *heart of stone* (used metaphorically) can be employed to translate *inimă de piatră*, due to its meaning "having a cruel nature or one that shows no pity or sympathy". [10]

[4] "...voios că se văzuse-ajuns în primăvara care-l scăpa de claustrarea din odăița de lângă bucătărie..., vîoie, *cu inima ușoară*...se hotărăște s-o ia din loc..." (p. 253)

The meaning of the propositional group from the source language - *cu inima ușoară* - can be rendered by the English specific compound adverb *light-heartedly*, derived from the adjective *light-hearted* (meaning "amusing, entertaining, without cares, cheerful"). [10]

[5] "...deși-i *poftea inima* la lucruri scumpe." (p. 346)

A *pofti* from Romanian has the meaning of want/wish/desire. (DEX, [11]) Therefore we suggest to render it by the verb *to desire* as it collocates with the noun *heart* and renders the meaning of the original - "the thing that someone really wants" [12].

[6] "...oricît îi *ardea inima* după Agripina..." (p. 306)

In Romanian the verb *a arde* is frequently used with the noun *heart* to express feelings and emotions. In English the equivalent term *to burn* does not collocate with the noun *heart* therefore a word-for-word substitution is not recommended. The collocation that includes the verb *to bleed* + *heart*: *the heart bleeds* has the meaning of feeling sympathy for someone [13]. However, other dictionaries of idioms provide a different explanation, namely "to feel sympathetic grief or anguish" which does not render the meaning of the original [14]. The variant we suggest includes the verb *to yearn* (meaning "to have an intense desire or longing, to feel tenderness or affection"): *his heart yearned for* ... (www idioms thefreedictionary.com)

[7] "...întreținută de-un bancher respectabil ca vîrstă, om cu judecată, care considera *infidelitățile de inimă* ale domnișoarei Marie-José, ..., toane copilărești..." (p.39)

This structure can be rendered into English by employing a specific noun phrase made up of a central determiner + noun + genitival of-phrase construction *infidelities of the heart*, used metaphorically and expressing feelings, the basic semantic feature of the noun *infidelities* is in this context [OF ROMANTIC NATURE]. The variant *affairs of the heart* - the English specific noun phrase refers to emotions, matters connected with love [9] but it loses the meaning of the SL term *infidelități* - of unfaithfulness, disloyalty.

[8] "...care-i *zdrobise inima* tânără și iubitoare..." (p. 255)

The Romanian word combination can be rendered by the collocation having the structure verb + *heart*: *to break somebody's heart*. The same collocation can be employed to render the following verb + *heart* structure since the Romanian equivalent *to damage* does not collocate with the noun *heart*:

[9] "Știu că ți-am stricat inima, dar și tu mi-ai stricat-o pe a mea." (p. 278)

[10]"... suspinase fără să vrea, câștigând astfel *inima* Firei cât nu izbutise-n zece ani." (p. 317)

Possible variants might be *to win/capture/steal somebody's heart*. To render the meaning of the SL word combination we choose *to win someone's heart* (whose meaning is to do nice things for someone) to preserve the structure and meaning of the original. [13]

[11]"... căci nu cunoștea pe nimeni față de care să-și fi descărcat *inima* fără reticențe." (p. 215)

In the selected example the transitive expression *a-(și) descărca inima* has the meaning of telling one's innermost secrets to somebody else in order to feel better. [11]. It can be rendered by the verb + *heart* collocation *to disburden/open one's heart* that might be the right choice in terms of collocability as it renders the meaning of the original [11].

II. *heart* word combinations rendered by constructions that are similar in meaning but are dissimilar in form.

For the Romanian *heart* word combinations included in this category there are no equivalent structures in the TL therefore the meaning of the SL word combinations should be either paraphrased or another possibility is to identify a construction (collocation, idiom, simple association of words, etc.) in the TL that has a similar meaning.

[12]"...Dinu Serafiotti strânsese buzele să nu zâmbească, față de atâta necunoaștere-a *ascunzișurilor inimii*." (p. 168)

In Romanian the noun term *ascunziș* has the meaning of a secret hiding place. [11]. Its English equivalent would be *hidden place*. Although in the selected fragment the Romanian lexical pattern *hidden place* collocates with the noun *heart*, this word combination being used metaphorically, its transfer into the TL cannot be made by means of a perfect equivalent. *Hidden place* does not collocate with *heart* in English, thus a TL variant such as the *hidden places of the heart* would sound awkward to the TL audience. A more appropriate equivalent could be the English collocational pattern *secrets of the heart* (noun *heart* + preposition + noun) which is both formally and semantically different from the SL pattern.

[13]"Câte *bătăi de inimă*, câtă bătaie de cap pentru nimic!" (p. 163)

The English combination *heart beats* refers to the "pulsation of the heart, including one complete systole and diastole" [1] and does not render the metaphorical meaning of the Romanian expression that of emotion, trouble. Thus the suggested variant employs the combination *heart throbbing* as it is frequently used in the target language, one of its meanings is "feeling or exhibiting emotion" [1].

[14]"...ei mai naivi...fuseseră de părere că văduva-și *plângea* bărbatul *din inimă*, cu toți anii lui mulți..." (p. 57)

Certain Romanian word combinations that include the noun *heart* are rendered by non-equivalent structures in English. Thus for the following *heart* word combination: *a plânge (pe cineva) din inimă* especially in the case of death, a possible English variant might be *to mourn sincerely*, although it loses the stylistic effect of the original. The use of the adverb *sincerely* emphasizes the dramatic effect of the verb.

The following example includes the Romanian expression *a-și lua inima în dinți*, which is included in the category of imaginary expressions [17].

[15]"...Ienache-și luase *inima-n dinți*..." (p. 135)

As there is a case of non-equivalence and therefore cannot be translated literally as it makes no sense in English, the meaning of the Romanian expression should be explained in the target language. We suggest the use of the idiomatic expression: *to pluck up one's courage* as it renders the approximate meaning of the original.

[16] "Și-apoi mie mi-a plăcut întotdeauna să păstrez distanțele, îi făcu ea *inimă-bună* celei de-a doua nurori." (p. 352)

In this instance there is another case of non-equivalence that can bring about translation difficulties. The Romanian expression *a face cuiva inimă bună* is used to mean the opposite, it has a negative semantic content although there is no negation in the surface structure. Therefore it cannot be rendered by *to do sb's heart good* – meaning "to make someone feel happy" [12]. It should be paraphrased in the TL, a possible variant being *to upset* – to make someone feel sad [12] although it loses the stylistic effect of the original.

[17] "...Nicos, care nu-l avusese niciodată *la inimă* pe unchiu-său..." (p.110)

In Romanian *a avea la inimă* means to love somebody [16] consequently the negative form has the meaning of not loving/liking someone. It is another case of non-equivalence and could be translated by employing the negative form of the verb *to like* but it loses the stylistic effect of the original. Another variant might be to employ other possibilities of expressing *dislike*, for instance *not be crazy about sb* – used for saying that you do not like something/someone very much in a polite manner [12]. Another possibility might be to use the idiom *to have a soft spot in one's heart*, (meaning "to be fond of someone or something") in its negative form.

[18] "Era fața cuiva care de opsprezece ani o dusesse-ntr-un plictis și-ntr-o *inimă-albastră*, fără să muncească însă." (p. 94)

Another case of non-equivalence as the SL *heart* word combination: *inimă-albastră* means a grieving soul, sadness, melancholy, etc. [11]. In the TL a possible variant that preserves at least a part of the SL structure might be *to feel blue* which expresses sadness and is mainly associated with depression and unhappiness [12].

[19] "Agripina intra în cimitir *cu o inimă de iepure speriat* și la fel ieșea, de teamă că iar coboară el din trăsură..." (p. 171)

Since the Romanian word combination cannot be rendered literally in English, it should either be paraphrased or translated by a structure that would convey the meaning of the SL. A possible TL variant is *to have one's heart in one's mouth* which has the meaning of being "very anxious and fearful" and which renders the meaning of the original. [1]

[20] "...continuând să se gândească la *Poruncile* pe care le aveau de urmat femeile care voiau *să sece bărbații la inimă*, ..." (p. 229)

The Romanian expression *a seca la inimă* means to cause a moral pain to someone, to upset. [11]. It is another case of non-equivalence which can be rendered by employing the English collocation *to break somebody's heart* – used for saying that something upsets someone very much. [12]

Conclusions

Languages are very different from the collocability point of view. Specialists have pointed out that learning collocations has become essential in achieving a foreign language. The context in which a collocation is used is also essential. One of the main conditions of mastering a specialized language is mastering its specific collocations.

Since Romanian is the source language in this paper, achieving the appropriate collocation in the target language is one the challenges a translator faces. Unfortunately the Romanian translators do not have access to a comprehensive English-Romanian, Romanian-English dictionary of collocations although several attempts have been made so far, therefore translator's competence determines him/her to make the best choice. An accurate translation depends upon the translator's capacity of providing adequate representations in the TL taking into account the type of discourse and its properties besides his/her background knowledge and cultural competence.

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CORPUS

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IDENTITY AND CULTURAL DIVERSITY IN TRANSLATING 'LAW' IN COLLOCATIONS¹

Introduction

Language, whether in its written or spoken form, is the ever-evolving means by which people communicate their thoughts, feelings, and attitudes. As regards the instruments used in communication, **words** are generally agreed to be the basic units greatly exploited by speakers in this process. Whether isolated or combined in a variety of patterns and structures, words refer to human experience, to facts, ideas, or events that are sometimes easily communicable even across cultures due to their making reference to a stock of knowledge about the world shared by different people. Most often, the words used in communication are neutral in their denotations and connotations, but there are also instances when words have associated meanings that presuppose **culturally** shared symbolic experience. To put it differently, certain words convey symbolic meanings, expressing cultural values and shared assumptions, thus reflect attitudes and beliefs of people, i.e. *cultural reality*.

If culturally-marked meanings are not shared by the people involved in the process of communication, speakers may find it difficult or even impossible to gain insights into the worldview or system of cultural values referred to.

In such situations, it is necessary that the interlocutors should ascertain the cultural symbols embedded in words and decode the semantic content of such cultural words by making assumptions about each other's intentions, desires, or goals. Quite often interpretation of intent relies mainly on **cultural** and **social** norms, because appropriate topics are determined by **culture**. From this perspective, **culture** may be said to both liberate individuals from anonymity, and constrain them by imposing on them a structure and principles of selection. The idea is shared by Kramsch (1998) who states that

the members of a community do not only express experience, they also create experience through language. Through verbal and non-verbal aspects, **language embodies cultural reality**. Language is a system of signs that is seen as having itself a cultural value. Speakers identify themselves and others through language and they view their language as a symbol of their **identity** (our emphasis) [1].

1. On culture, identity and linguistic (cultural) identity

In considering culture and identity as embodied by language, mention should be made that language is an important means of communication not only within, but also across cultural borders. Hence, the necessity to refer to the distinction between **intracultural** and **intercultural communication**. In the case of the former, the successful interpretation of language in a given context depends upon the degree to which participants share conventions and procedures, including those related to paralinguistic, pragmatics and genre.

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Such conventions and procedures, together with the values and beliefs which lie behind them, are elements of common cultural knowledge, and the people who share them can be thought of as belonging to the same culture. As regards the latter, i.e. the **intercultural communication**, this is a phenomenon which has evolved a lot lately given the multicultural nature of contemporary societies. Different from communication within the same cultural system, **intercultural communication** implies communication between the members of different national or ethnic communities and it is likely to occur in different situations: the workplace, law courts, marketing, information, translation, and interpreting. The concept of intercultural communication is also valid and traceable in individual cultures. This is due to the fact that communication across different groups with different knowledge and values may be conceived as being intercultural even within the same cultural community.

Besides the numerous aspects shaping one's **identity** (social status, culture, political views, national or ethnic origins, sex or sexual orientations, etc.) specialists agree that there is a natural connection between the **language** spoken by the members of a group and that group's **identity**. Moreover, since **language** is one of the important representations of **culture**, it is generally accepted that the language spoken by an individual represents an important criterion in establishing his/her membership to a certain **culture**, hence his/her **cultural identity**.

In Kramsch's (1998) opinion, **cultural identity** refers to "bureaucratically or self-ascribed membership in a specific culture". Moreover, this type of identity is directly influenced and conditioned by the **context of culture** shaping it, i.e. by "the historical knowledge, the beliefs, attitudes, values shared by the members of a discourse community that contribute to the meaning of their verbal exchanges "[2] .

Recognizing and observing **cultural identity** is obligatory and essential in all situations, especially in communication, whether considering this process within the same culture, or across cultural boundaries. Since **culture** is not limited to what speakers express, reinforce, and perpetuate by means of traditions, beliefs and values, but it also includes what speakers convey by means of the **language** they speak, the conclusion may be drawn that **language** represents an instrument as important as useful in both shaping **cultural identity** and transmitting it from generation to generation.

Linguistic cultural identity may be expressed in different ways and achieved at different linguistic levels. Sometimes the cultural specificity of language is traceable at the levels of morphology and syntax, whereas in other cases grammatical specificity is doubled by the use of culture-specific lexical items denoting realities which lack an equivalent in other language cultures (LCs). Given the obvious limitations imposed by such grammatically- and culturally-marked words, specialists agree that their appropriate use is an essential criterion in ascribing speakers membership to a certain linguistic and cultural community, or, on the contrary, in excluding them from that community.

Knowing a language is generally agreed to imply knowing its **words** and the rules that have to be observed in order to produce grammatically correct messages. Nevertheless, if reference is made to the various types of more or less fixed lexical patterns existing in any language, the fact has to be emphasized that **the knowledge of a language is not only knowledge of individual words, but of their predictable combinations**, and of the **cultural information** which these combinations encapsulate. This statement is supported by the generally shared idea that people use **set phrases**, rather than **separate words** in communication, and that such phrases represent an important part of the speakers' (mental) lexicon.

2. Words, terms and lexical patterns

If general and specialized contexts are brought into discussion, mention should be made that the lexical patterns used in **general contexts** differ from those used in **specialized**

contexts, and vice versa.

The main reason for the existence of differences between the lexical patterns used in **general** and in **specialized contexts** is the fact that, theoretically speaking, the **presence of terms** is restricted to the latter category of patterns. Practice however, has proved that this is not always the case. Although **words** and **terms** are quite often used interchangeably by unaware speakers, the realities they denote and their specific features prove that these two concepts are hardly, if ever, interchangeable ¹.

Terms are generally agreed to be highly conventional forms which are very easily coined and equally easily accepted. One of the most important features of **terms** is their relevance to the system or to the set of terms used in a particular **science, discipline** or **art**, i.e. to their nomenclature.

Unlike words, **terms** are directly connected with the concept they denote, which implies that terms have the role to direct the mind to the essential quality of the thing, phenomenon or action as seen by scientists in the light of their own conceptualization. As Verhaar [3] puts it,

a word is organically one with its meaning; likewise, a **term** is one with a concept. Conceptualization leaves, as it were, language behind, although the words remain as (scientific or philosophical) terms. Linguistically, the difference is important in that terms are much more easily substitutable by other terms than are words by other words. [...].

Since **terms** are predominantly used in special works dealing with the notions of some branch of science, they are regarded as belonging to the language of science. Nevertheless, their use is not confined to the style of scientific prose. **Terms** may be used in other functional styles of language, but in such situations, their function changes.

Another important aspect distinguishing **words** from **terms** is their semantic specificity and the possibility that their meaning should change in time and under specific circumstances.

As far as ordinary **words** are concerned, the idea is shared that they change their meaning in a variety of ways through usage. On the contrary, **terms** are generally protected from the effects of usage, as much as possible.

Even though seemingly valid, the opposition between **words** and **terms** is often contradicted in practice. For example, there are numerous names of flora and fauna, which resemble **terms** very much, just as there are many **words** which have a specialized and protected meaning in a discipline without necessarily being granted the status of **terms** (e.g. *window* and *mouse* in general use vs. specialized use in computing).

This 'virtual' distinction between **words** and **terms** is also referred to by Bidu-Vrăncianu. In her opinion, many **terms** have been assimilated in the common language, but the number of **terms** undergoing such changes and the extent to which they are used in their non-specialized meaning are difficult to specify. Moreover, the terms accepted to have changed their status in this way originate in various, but not necessarily predictable, domains:

Care sunt situațiile, proporțiile și gradul de răspândire și asimilare a unor **termeni** în limba comună sunt probleme greu de precizat. Exemplele date de specialiști pentru a ilustra **termeni** deveniți **cuvinte** în limba română ...provin din domenii variate și nu neapărat previzibile: oxigen, oțel, trafic, vitamină, virus, frână, ecuație, algoritm, etc. [4]

Referring to the **functions** of a term, Bidu-Vrănceanu [5] suggests that they ensure the accuracy of specialized communication in a given language and the interlingual correspondences. In addition, she states that the possible definitions provided for **terms** as *fundamental units of terminology*, and a clear specification of their **characteristics** may prove useful instruments for the differentiation of **terms** from **words**. Her opinion is supported, on the one hand, by some very useful definitions provided for the concept of **term** by other specialists², and by the features which Spillner [6] considers to be specific to **terms**, on the other. Thus, the aspects characterizing **terms** and distinguishing them from words are as follows:

- ❖ the **denotative function** resulting from the fact that terms denote objects by means of concepts;
- ❖ a good definition strengthening its term status;
- ❖ the naming biunivocity which ensures its monoreferentiality, monosemantism and non-ambiguity;
- ❖ membership to a specific terminological field;
- ❖ its invariable value in a linguistic and professional community which gives a certain stability to a term;
- ❖ stability related to its norming in the experts community or to its coding by means of norms;
- ❖ the possibility that the stability of term should be imposed diachronically;
- ❖ the neutrality or the lack of variety as regards modality and affective marks, which gives priority to **denotation**, and leads to avoidance of **connotations**.

Even though these ideal features are difficult to find simultaneously in one **term**, they represent, as Bidu-Vrănceanu [7] suggests, a useful instrument for the individual and comparative descriptions of **terms**.

As far as the (lack of) **fixity of meaning** characterizing **words** and **terms** is concerned, most **words** used in ordinary language gradually change their meanings in time, while, as regards terminology, the specialists strive to keep the meaning of **terms** constant. The rare changes that are made at the level of **terms** are motivated by factors external to the structure of language, and have to do with clarifications or advances in the disciplines.

The meanings of **words** may also change by their frequent association with other words (e.g. while *enormous* may be used with both pleasant and unpleasant things, *enormity* is restricted to crimes, scandals and heavy burdens). In other words, meanings are no longer strictly identifiable in single words, but also in lexical patterns. Moreover, new, unique, and unrepeatable meanings are created by means of syntax, which in spite of retaining a high level of rigidity, allows that texts can be understood by all the users of the language.

Furthermore, meanings inevitably change in ad hoc situations. This will often be the case with general words, but will hardly be the case with **terms** whose forms and meanings are protected by the conventions of **terminology**.

Even if any variation specific to a given occasion is avoided in the case of **terms**, this does not exclude their **transfer** from one domain to another or from **specialized** contexts to **general** ones. The possibility to make such transfers is, however, less visible if terms are taken in isolation. Rather, their inclusion in a **collocation** can clarify the semantic and contextual changes undergone by terms depending on 'the company they keep'.

In fact, numerous **terms** normally associated with **specialized contexts**, have come to be used in **collocations** specific to the **general contexts**. In this respect, a good example could be the noun *lege* which, in spite of being normally associated with **law** and the **legal system**, is frequently used in collocations associated with other domains of activity (economics, sciences), as well as in **general collocations**.

More importantly, mention should be made that this ‘**sharing**’ of **terms** is traceable not only in English, but also in Romanian and Italian (see **Table 1** below).

LAW	law	<i>to break/infringe/violate the law → a încălca legea → infrangere la legge.</i>
	economics	<i>law of supply and demand → legea cererii și a ofertei → la legge della domanda e dell’offerta</i>
	sciences	<i>Newton’s law → legea lui Newton → la legge di Newton</i>
	general	<i>to take the law into one’s hands → a lua legea în propriile mâini → prendere la legge nelle proprie mani; the law of the jungle → legea junglei → la legge della giungla; the law is the same for everybody → legea este aceeași pentru toată lumea → la legge è uguale per tutti.</i>

Table 1- Law: a term shared by general and specialized contexts

3. Translating words, terms and lexical patterns

Since terms may be shared by different domains and disciplines, the conclusion may be drawn that the **context** is essential in finding the appropriate target language (TL) equivalent(s), as well as in establishing the **translation procedures** to be taken into account.

Palumbo [8] considers that the translation procedures which can be used by the specialized translators when approaching such **terms** are the following:

- ❖ **analogical translation** is valid only in the TT, thus not applicable to all the uses of the same term;
- ❖ **descriptive translation** is more vague and general in rendering the concept corresponding to the SL term;
- ❖ **explicitation** implies explanation of the SL term in the TL;
- ❖ **borrowing** implies the use of the SL terms as such, on condition they are semantically transparent in the TL;
- ❖ **neologisms** (creation of new words);
- ❖ **deletion**, i.e. deliberate omission of a term which lacks an equivalent in the TL.

As regards the translation of collocations including **terms**, the common distinction between **lexical** and **grammatical collocations** could be exploited to suggest a further grouping of **lexical collocations** into **collocations including words** and **collocations including terms** ³.

Such a distinction is as important as useful for the purpose of the present paper, because each of the two types of lexical collocations requires a different approach in translation.

In spite of the fact that **lexical collocations including terms** are strictly used in their denotative meaning, such patterns are not always easily transferable from one language into another due to the **collocational** and **contextual restrictions specific to each language**.

Moreover, the translation of **lexical collocations including terms** is conditioned by the **linguistic**, **collocational** and **domain-specific** knowledge of the translators in the languages in which they operate, as well as by their **collocational** and **terminological competencies**. In fact, only a balanced blending of such knowledge and competencies may favour an accurate interpretation of the SL lexical collocations and their appropriate translation into the TL(s) (see **Figure 1** on next page).

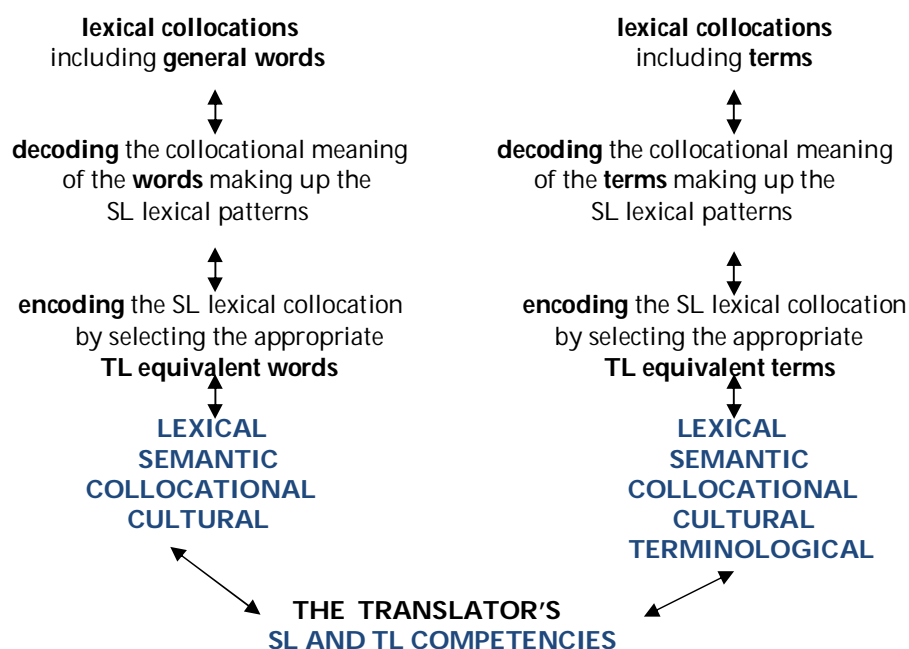


Figure 1 –Lexical collocations including words and terms in translation (our suggestion)

If focus is laid on the noun *law* used as a **legal** term, the fact may be easily noticed that it may occur in different collocational patterns, being used either as a 'node' or as a 'collocate':

- **NP [N + law]:** *adjective, air-force/ service law, case, community, company, consumer, contract, labour, property, service, statute, substantive, sus, welfare ~*
- **NP [law + N]:** *~ Commission, Lords, merchant, officers of the Crown, Reform Committee, reports, sittings, Society*
- **NP [Adj.+ law]:** *administrative, (directly) applicable, civil, common, draconian, (directly) effective, environmental, foreign, ineffective, international, intertemporal, just, martial, military, municipal, natural/positive, oppressive, powerful, private, private international, public, public international, strict, unenforceable, unworkable ~*
- **NP [law + PP]:** *~ of a contract, of nations, of obligations, of the sea.*
- **NP [N + PP → P + NP (law)]:** *approximation of, body of, breach of, breakdown of, code of, conflict of, general principles of, imposition of martial ,infringement of , loophole in, respect for, rules of, supremacy of, violation of, ways of ~*
- **NP [N + PP → P + NP → N + PP → P + NP(law)]:** *objection in point of ~*
- **VP [V + law]:** *to abide by, to administrate, to amend, to apply, to bring in, to change, to contravene, to draft, to enact, to enforce, to formulate, to frame, to ignore, to implement, to infringe, to introduce, to issue, to make, to observe, to pass, to repeal, to revoke, to suspend, ~*
- **VP [law + V]:** *~ applies bans, comes into effect/force, establishes, operates, stipulates, states, takes effect.*

Considering the specific collocational patterns of the noun *law* above, it is obvious that nominal lexical structures are dominant, exhibiting a large variety of combinations, but verbal collocational patterns have a very good representation, as well (see **Appendix 1**).

A comparative-contrastive analysis of the collocational patterns including the noun *law* and the collocational patterns including the Romanian and Italian equivalents of the term under discussion proves that, in spite of the smaller variety of combinations, the two main types of collocational patterns, i.e. nominal and verbal, are preserved. Moreover, reference should be made that the two terms used to translate the noun *law* into Romanian

(*lege/drept*) and Italian (*legge/diritto*), respectively, represent a point of linguistic dissimilarity between English, Romanian and Italian, on the one hand, and a point of linguistic similarity between Romanian and Italian, on the other (see **Appendices 2 and 3**).

As regards the formal and semantic aspects characteristic of these patterns, there are cases in which the semantic content is ‘delivered’ in formally identical or similar structures in the three languages under discussion: e.g. *law of contract* → *drept contractual* → *diritto contrattuale*; *law enforcement* → *aplicarea legii* → *applicazione della legge*; *international law/law of nations* → *drept internațional* → *diritto internazionale*; *to be above the law* → *a fi mai presus de lege* → *essere al di sopra della legge*; *to break the law* → *a încălca legea* → *infrangere la legge*; *to enforce the law* → *a aplica legea* → *applicare la legge, fare rispettare la legge*; *to make new laws* → *a da legi noi* → *fare nuove leggi*; *to obey/ observe the law* → *a respecta legea* → *rispettare la legge*; *to pass a law* → *a aproba o lege* → *approvare/varare una legge*; *to repeal a law* → *a abroga o lege* → *abrogare una legge*. There are also cases in which collocability loses ground in Romanian and Italian due to the fact that the semantic content of the English pattern is preserved by means of a single lexical unit in one of the two languages or in both: e.g. *law breaker* → *infractor* → *trasgressore della legge*; *law court* → *judecătorie, tribunal* → *tribunale*.

Furthermore, formal dissimilarities between the three languages under discussion may as well be illustrated by collocational patterns such as: *to be inside/within the law* → *a fi in legalitate* → *essere nella legge/ legalità, essere nei confini della legge*; *to be against the law/ to be outside the law* → *a fi în afara legii/ a fi în ilegalitate* → *essere fuori dalla legalità/legge, essere illegale, essere contrario alla legge/andare contro la legge*; *to remain within the law* → *a rămâne în legalitate* → *rimanere entro i confini della legge, rimanere nella legalità*, *to keep inside/ within the law/ to keep the law* → *a respecta legea* → *rispettare/ osservare la legge/ restare nella legalità* whose transfer from English into Romanian and Italian requires that language mediators should closely observe the collocability rules specific to the two target languages. In our case, this would imply dropping the nouns *lege* in Romanian and *legge* in Italian, which most often correspond to the term *law*, and replacing them with the nouns *legalitate* and *legalità*, respectively, which are semantically and collocationally appropriate in Romanian and Italian: *a rămâne în legalitate* → *rimanere nella legalità*; *a fi in legalitate* → *essere nella legalità*. Although semantically accessible, lexical patterns such as **a rămâne în lege*, **a fi in lege* and **rimanere nella legge*, **essere nella legge* would sound awkward to the native speakers of Romanian and Italian due to their being collocationally inappropriate. However, in certain situations both terms may be used to render the semantic content of the English collocational pattern: *to be against the law/ to be outside the law* → *a fi în afara legii/ a fi in ilegalitate* → *essere fuori dalla legalità/legge/ essere illegale/ essere contrario alla legge/ andare contro la legge*.

Another interesting situation is that in which the translation of English legal collocations into Romanian and Italian implies grammatical convergence. For example, the nominal collocation *law of the sea* made up of the noun *law* and a PP has to be translated into Romanian and Italian by using a semantically equivalent but formally and grammatically different nominal pattern made up of a noun (*drept* and *diritto*) and an adjective (*maritim* and *maritimo*) meaning ‘sea-related’: *law of the sea* → *drept maritim* → *diritto maritimo* (see further examples in **Appendices 2 and 3**).

Considering the generally agreed view that **collocations**, whether used in general or in specialized contexts, are characterized by **cultural markedness**, the fact should be pointed out that this is also the case with certain legal collocations. Since such culture-specific lexical patterns are relevant for the legal system in which they function and most often lack an equivalent in other cultures, the solution that could be adopted by legal mediators would be to transfer them as such in the target culture and to provide explanatory notes so as to make the respective collocational pattern(s) accessible to the target language receivers. For example, British English collocational patterns such as **Bar Council** (the General Council of

the Bar in England and Wales), **Law Lords** (eleven of the most eminent lawyers in the land), **Law Officers of the Crown** (the Attorney General and the Solicitor General) may be transferred to Romanian and Italian by using formally equivalent structures, but they will be semantically accessible to the target language culturally and legally unaware end-users only if legal mediators provide further explanations. Moreover, it is interesting to notice that, although such patterns are linguistically accessible to the native speakers of American English, their semantic decoding will as well be possible only if explanatory notes are provided. This is due to the fact that the realities denoted by such culturally-marked collocations are restricted to the British legal system, lacking a perfect equivalent in the American legal system. Semantic opacity resulting from cultural-markedness is also a characteristic of Italian collocations such as **la legge Bacchelli** or **la legge delle 12 tavole**. The English equivalent collocation *Bacchelli law* and its corresponding Romanian pattern *legea Bacchelli* may be formally and semantically accessible to the end-users on condition they are explained that this is 'a law according to which exceptional individuals who find themselves in a difficult economic situation receive a life annuity'. As regards *la legge delle 12 tavole*, this is presumably a more accessible collocational pattern which will require doubling the English and Romanian equivalents (*the law of the 12 tables* → *legea celor 12 table*) with the explanation 'the ancient legislation that stood at the foundation of the Roman law' only in the case of the legally-unaware receivers.

Furthermore, if attention is devoted to the professional dimension of law, the fact should be pointed out that the term *law* is by no means restricted to the legal domain. This term is frequently associated with the **economic**, **technical** and **general** discourse nowadays. Good examples in this sense could be collocational patterns such as *law of supply and demand* (ec.) → *legea cererii și a ofertei* → *legge della domanda e dell'offerta*, *Newton's law* (tech.) → *legea lui Newton* → *la legge di Newton*, *the law of the jungle* (gen.) → *legea junglei* → *la legge de la giungla*. In addition, certain lexical patterns such as *the law is the same for everybody* → *legea este aceeași pentru toată lumea* → *la legge è uguale per tutti* which used to be restricted to the legal discourse have been borrowed and integrated in general contexts in different LCs.

With reference to the noun *law* used in science and technology- related collocations, its translation into Romanian and Italian, respectively, brings to the fore obvious similarities between the two TLs under discussion. In certain collocations the equivalents of *law* are **lege** and **legge**, whereas in others the terms selected in Romanian and Italian are **principiu** and **principio**.

As for the translation procedures used, the fact may be noticed that in quite numerous domain-specific collocations including the term **law** the language mediators have to make a **descriptive translation** of the English collocation: e.g. *law of constant heat summation* → *legea lui Hess* → *la legge di Hess*; *law of electrostatic attraction* → *legea lui Faraday* → *legge di Faraday/ legge dell'induzione elettromagnetica*; *law of extreme path* → *principiul lui Fermat* → *principio di Fermat*; *law of induction* → *legea lui Coulomb* → *la legge di Coulomb*. Or they have to use the **explicitation** strategy with collocations such as: *law of superposition* → *legea superpoziției straturilor* → *legge della sovrapposizione*; *law of moment /of momentum* → *teorema momentului cinetic/ impulsului/ momentului cantității de mișcare* → *legge di conservazione del momento* (see **Appendix 4** for further examples).

Conclusions

With the rapid emergence of various domains of activity, certain lexical collocations including terms can hardly be found in bilingual dictionaries. In such situations, their equivalents in other languages have to be extracted from parallel corpora. Moreover, in spite of the fact that **scientific**, **technical**, **legal** and some **bureaucratic** languages are characterized by a well-organized terminology which continually seeks to maintain the semantic isolation of the **terms** and to counteract the natural pressure of usage, many **terms**

used in such languages are so frequently encountered in every-day situations that they seem to have significantly altered their quality of **terms**. As far as **ordinary, non-technical language** is concerned, similar attitudes to meaning are shown in comments on language change in **press, politics, and education**.

At the level of **collocations**, this results in cases in which **words** and **terms** change their original status, depending on the collocational pattern(s) to which they belong. Consequently, this allows that **collocations** with the same lexical item used either as a **word**, or as a **term** to be assigned to various **types of discourse**, hence to various **text types** and **functional styles**.

As regards the translation of **terms** and of collocations including terms, the **context** is essential in establishing the collocational appropriateness of a **term** and its correct translation from one language into another. The distinction between **words** and **terms** is very important and useful in translation, because each of the two types of collocations in which words and terms may be identified, i.e. **general** and **specialized**, require a different approach in translation and different competencies on the part of the translator. **Terminological equivalence** cannot always be easily achieved in translation because it is often very difficult to provide equivalents which match **terms** with only one meaning, since most often such terms lack an appropriate equivalent in the TL [9]. Consequently, in such cases the translator has to make **approximations**.

APPENDIX 1 - COLLOCATIONAL PATTERNS INCLUDING THE NOUN LAW

❖ NP [(Adv.) + Adj. + law]: *administrative law, civil law, common law, corporate law, criminal law, (directly) applicable law, (directly) effective law, domestic law, environmental law, foreign law, ineffective law, international law/law of nations, intertemporal law, just law, maritime law, military law, moral law, municipal law, natural law/positive law, oppressive law, private law, private international law, public law, public international law, powerful law, statutory law, tort law, unenforceable law, unworkable law.*

❖ NP [N + PP → P + NP – law] - *approximation of laws, conflict of laws, general principles of law, imposition of martial law, infringement of law, objection in point of law, rules of law, violation of law.*

❖ NP [(Det.) + law + PP]: *proper law of a contract, law of nations, law of obligations, law of the sea.*

❖ NP [N + law]: *adjective law, admiralty law, air- force/ service law, business law, case law, Community law, company law, consumer law, contract law, copyright law, family law, labour law, property law, reading law (legal apprenticeship), service law, statute law, substantive law, sus law, tax law, welfare law.*

❖ NP [Adj. + N + law]: *personal injury law.*

❖ NP [law + N]: *law clerk, Law Commission, law enforcer, law enforcement, Law Lords, law merchant, law officers of the Crown, Law Reform Committee, law reports, law sittings, Law Society, law suits, law ways.*

❖ VP [V + NP → (Det) + law]: *to administrate law, to apply law, to break the law, to contravene law, to enforce the law, to implement law, to infringe law, to obey/ observe the law, to pass a law, to repeal a law, to suspend law, to violate a law.*

❖ VP [V + PP → P + NP (law)]: *to abide by law, to be above the law, to be against the law, to go to law, to keep within/inside the law, to remain within the law.*

APPENDIX 2 - COLLOCATIONAL PATTERNS INCLUDING THE NOUNS LEGE AND DREPT

❖ NP [lege + Adj]: *lege constituțională, lege permanentă.*

❖ NP [lege + NP]: *lege a brevetelor, legea cererii și a ofertei.*

❖ NP [lege + PP]: *lege de procedură, lege în vigoare.*

❖ NP [N + PP → P + NP lege]: *anexă la o lege, fraudă la lege.*

❖ NP [drept + Adj]: *drept administrativ, drept/cod civil, drept commercial, drept contractual, drept cutumiar, drept internațional, drept internațional privat, drept maritim, drept material, drept penal, drept procedural.*

❖ VP [V + lege]: *a aplica legea, a explica o lege, a interpreta o lege.*

APPENDIX 3 - COLLOCATIONAL PATTERNS INCLUDING THE NOUNS *LEGGE* AND *DIRITTO*

❖ NP [*legge* + Adj]: *legge* costituzionale, *legge* ordinaria, *legge* speciale, *legge* eccezionale; *legge* delegata, *legge* finanziaria.

❖ NP [*legge* + N]: *legge* quadro, *legge* cornice, *legge* delega, *legge* stralcio.

❖ NP [N + PP → P + NP *legge*]: a norma di *legge*, a termini di *legge*, abbozzo di *legge*, addizioni alla *legge*, approvazione della *legge*, correzioni alla *legge*, il potere della *legge*, in nome della *legge*, l'autorità della *legge*, la maestà della *legge*, lo spirito della *legge*.

❖ NP [*diritto* + Adj]: *diritto* contrattuale, *diritto* internazionale, *diritto* maritime, *diritto* privato, *diritto* procesuale, *diritto* pubblico, *diritto* societario.

❖ VP [V + *legge*]: abolire una *legge*, ricorrere alla *legge*, essere previsto dalla *legge*.

APPENDIX 4 - THE TERM LAW USED IN DOMAIN-SPECIFIC COLLOCATIONS

English	Romanian	Italian
law of action and reaction (mechanics)	<i>legea acțiunii și reacțiunii, legea a treia a lui Newton</i>	principio di azione e reazione: <i>legge di conservazione della quantità di moto</i>
law of areas (mechanics)	<i>legea ariilor, legea constantei vitezelor sectoriale, a doua lege a lui Kepler</i>	legge delle aree, / seconda legge di Keplero
law of conservation of momentum (mechanics)	<i>legea conservării cantității de mișcare, legea conservării impulsului</i>	<i>legge di conservazione della quantità di moto</i>
law of constant heat summation	<i>legea constantei căldurii totale de reacție, legea lui Hess</i>	<i>legge di Hess</i>
law of constant/definite proportions	<i>legea proporțiilor definite</i>	<i>legge delle proporzioni definite/ legge delle proporzioni definite e costanti</i>
law of electrostatic attraction	<i>legea atracției electrostatice, legea lui Coulomb</i>	<i>legge di Coulomb</i>
law of energy conservation	<i>legea conservării energiei</i>	<i>legge di conservazione dell'energia</i>
law of the equivalent/ reciprocal proportions	<i>legea proporțiilor echivalente/ multiple</i>	<i>legge delle proporzioni multiple</i>
law of equivalents	<i>legea echivalențelor</i>	<i>principio di equivalenza</i>
law of excluded middle (mathematics)	<i>legea/principiul terțului exclus</i>	<i>principio del terzo escluso</i>
law of extreme path (physics)	<i>legea traiectoriei luminii între două puncte, principiul lui Fermat</i>	<i>principio di Fermat</i>
law of gravity (physics)	<i>legea atracției gravitaționale</i>	<i>legge di gravitazione universale</i>
law of induction (physics)	<i>legea inducției electromagnetice, legea lui Faraday</i>	<i>la legge di Faraday, legge dell'induzione elettromagnetica</i>
law of large numbers	<i>legea numerelor mari (teoria probabilităților)</i>	<i>legge dei grandi numeri / legge empirica del caso/ teorema/ principio di Bernoulli (teoria della probabilità)</i>
law of mass action	<i>legea acțiunii masei</i>	<i>legge di azione di massa</i>
law of mass conservation	<i>legea conservării masei</i>	<i>legge della conservazione della massa</i>
law of multiple proportions	<i>legea proporțiilor multiple</i>	<i>legge delle proporzioni multiple</i>
law of refraction (physics)	<i>legea refracției</i>	<i>legge di rifrazione</i>
law of small numbers	<i>legea repartițiilor rare, legea lui Poisson</i>	<i>legge degli eventi rari</i>
law of superimposed stress	<i>principiul suprapunerii tensiunilor, legea suprapunerii efectelor</i>	<i>principio della sovrapposizione</i>

<i>law of superposition</i>	<i>legea superpoziției straturilor,</i>	<i>legge della sovrapposizione</i>
<i>law of supply and demand</i> (economics)	<i>legea cererii și a ofertei</i>	<i>legge della domanda e dell'offerta</i>
<i>laws of electric networks</i> (physics, electricity)	<i>legile rețelilor electrice, legile lui Kirchhoff</i>	<i>leggi di Kirchhoff</i>

NOTES

1. The same holds valid in the case of terms and professionalisms. If **terms** are used to denote new concepts that appear in the process of, and as a result of, technical progress and development of science, **professionalisms** are words used in a definite trade, profession, or occupation by people sharing common interests both at work and at home.

Moreover, **professional words** name already existing concepts, tools, or instruments and have the typical properties of a **special code**, their main characteristic being **technicality**. **Terms**, on the other hand, make direct reference to a certain branch of science, being up to a point self explanatory, thus not functioning as a code. In addition, **professionalisms** are special words in the non-literary layer, whereas **terms** are a specialized group belonging to the literary layer.

Since **terms** are connected with a field or branch of science or technique well-known to ordinary people, they are easily decoded and enter the neutral stratum of the vocabulary. On the contrary, **professionalisms** generally remain in circulation within a **definite community**, being linked to a **common occupation** and **common social interests**.

2. The **term** is a linguistic or non-linguistic form which denotes a concept determined or imposed by a definition in a given domain (Cabr  [10], in Bidu-Vr nceanu 2007: 32). **Terms** are "vectors of non-linguistic knowledge" (Heraat 1994: 28, in Bidu-Vr nceanu 2007: 32). The **term** is a cognitive unit activated in any type of terminology (Bidu-Vr nceanu 2007: 32).

3. Such a grouping is based on the distinction between **terminological** collocations and **non-terminological** collocations. These two types of collocations cannot be clearly differentiated because, on the one hand, they both form paradigms and, on the other, the general and specialized experiences often intermingle.

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CAN MACHINES TRANSLATE?¹

Introduction

There are many definitions of what *translation* might mean, and that happens because of the complicated mechanism of defining. In his major paper on denoting, Bertrand Russell considers that

One interesting result of the [above] theory of denoting is this: when there is anything with which we do not have immediate acquaintance, but only definition by denoting phrases, then the propositions in which this thing is introduced by means of a denoting phrase do not really contain this thing as a constituent, but contain instead the constituents expressed by the several words of the denoting phrase. [1]

That is why we consider Reinhard Hartmann's definition to be worth mentioning, because it seems to answer our questions:

Translation [14c: from the Latin *translatio/translationis* what is carried across, from *trans* across, *ferre/latum* to carry. A doublet of transfer], the restatement of the forms of one language in another: the chief means of exchanging information between different language communities. [2]

Ultimately, translating is communicating, and it is no wonder that both activities were under scrutiny in the 1930s and 1940s, because of certain scientific developments, yet also because of the war – cold or not.

1. Communication

In a letter to Dr. Vannevar Bush, one of the famous US engineers of the mid-20th century, Claude E. Shannon [3], well-known for his information theory, was writing:

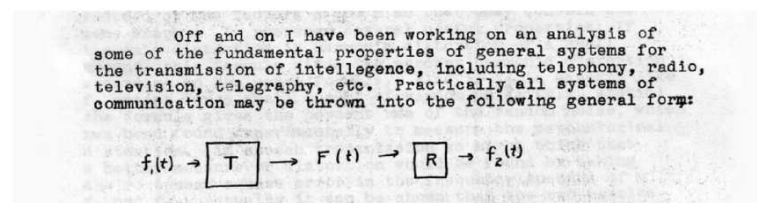


Fig 1. Excerpt from a letter sent by Shannon to Bush. Feb. 16, 1939. From Library of Congress

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In 1948, Shannon presents his “schematic diagram of a general communication system” [4], where he develops his initial idea:

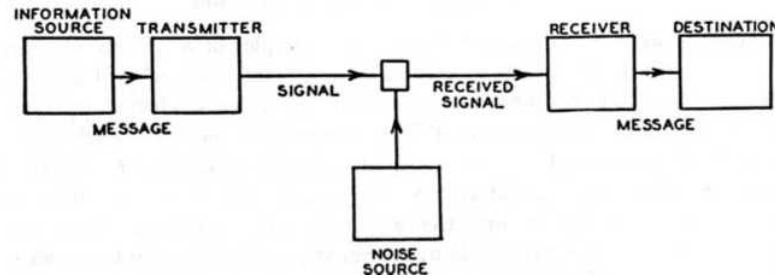


Fig 2. C. E. Shannon's communication diagram [4]

Therefore, the *communication system* seems to have been antedated by a much more pragmatic approach – for a time of war – by the *secrecy system* [5] of 1945/6 that appeared in a confidential report declassified after WWII:

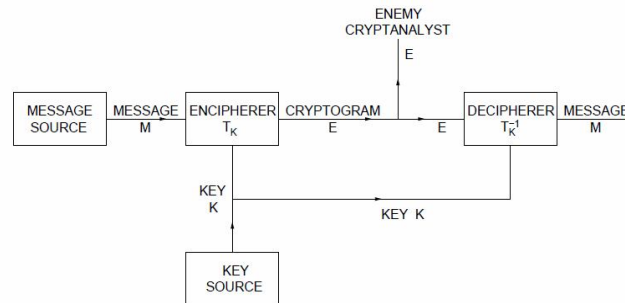
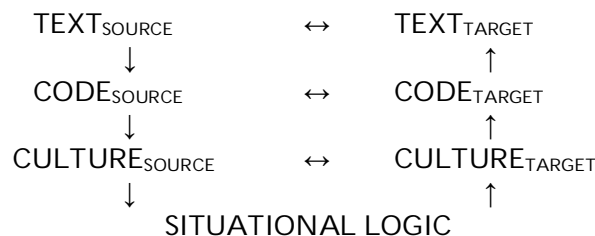


Fig 3. C. E. Shannon's schematic of a general secrecy system [5]

This once secret diagram is closer to what translation is: transmitting information through a “message”, yet both the “encipherer” and the “decipherer” need a “key”. In translating, the “key source” is a “culture source”, or the resort to the same “culture source” for an appropriate deciphering within a “culture target”.

2. Translating Algorithms

Starting from what we have above, we developed the following algorithms:



For us, CODE_x is the linguistic aspect (terminology, syntax, semantics, etc.). LOGIC is what we call “situational logic”, though a linguistic explanation, according to Richards J. Heuer, Jr., quite closely explains what can be understood by “situational logic”:

Starting with the known facts of the current situation and an understanding of the unique forces at work at that particular time and place, the analyst seeks to identify the logical antecedents or consequences of this situation. A scenario is developed that hangs together as a plausible narrative. The analyst may work backwards to explain the origins or causes of the current situation or forward to estimate the future outcome.

Situational logic commonly focuses on tracing cause-effect relationships or, when dealing with purposive behavior, means-ends relationships. The analyst identifies the goals being pursued and explains why the foreign actor(s) believe certain means will achieve those goals. [6]

At the same time, a strict correlation between the levels involved is strictly to be observed, even if the translator is mainly focused on the TEXT_{SOURCE} and the reviser is mainly focused on the TEXT_{TARGET}.

A first and major 'hazard' is obviously hindering computers to be performant when translating culture and, implicitly, semantics. For a human encipherer, the process of producing a TEXT starts from perception and selection, based on a SITUATIONAL LOGIC, of certain elements within a CULTURE that leads to a mental representation formalised with the help of a CODE expressed in a TEXT, while the human decipherer starts from an expression, TEXT, to have a CODEd mental representation placed within a CULTURE according to a SITUATIONAL LOGIC.

There is a lesson to be learned from Grigore Moisil who insists on the awareness of the work for a calculating machine:

Ceea ce este foarte important este să știm că lucrăm pentru mașina de calcul. Aceasta impune lucrului ce avem de făcut anume condiții de care trebuie să ținem mereu seama. [7]

[What is very important is for us to know that we are working for a calculating machine. That imposes the work we have to do certain conditions we have to always take into account. Our translation]

To this purpose, we had to reconsider the grammar of the English verbal tense forms in a way suitable for the transfer to the calculating machine and the following formalisations resulted:

Table 1 – Algorithm					
S	Tenses Aux1	Perfect Aux2	Cont. Aux3	Passive Aux4	Vn
Present	(DO)	HAVE	BE	BE	
Past	(DID)	↓	↓	↓	
Future	WILL				
Conditional	WOULD				
	↓	↓	↓	↓	
	V	Ved/V3	Ving	Ved/V3	

The algorithm in Table 1 can be used by both the human and the machine to make up or to recognise any English verbal tense form.

This formalisation led to a further step that is presumed to help the machine understand the “temporal semantics”:

Table 02 – “Semantics”						
<i>Subject</i>	<i>Unmarked (0)/Marked (1)</i>	<i>Factitive (0)/Volitive (1)</i>	<i>Perfect</i>	<i>Cont.</i>	<i>Passive</i>	<i>Verb_{notional}</i>
1	0	0	0	0	0	1
1	1	0	0	0	0	1
1	0	1	0	0	0	1
1	1	1	0	0	0	1

In Table 2, 0 marks the absence of an element/characteristic, i. e. an open switching circuit (as it will be seen further), and 1 marks the presence of an element/characteristic, i. e. a closed switching circuit:

1000001 is for the Present Simple/Indefinite Tense:

1 – subject present

0 – unmarked

0 – factitive

0 – non-perfect

0 – simple/indefinite

0 – active

1 – notional verb present

1100001 is for the Past Simple/Indefinite Tense; 1010001 is for the Future Simple/Indefinite Tense; 1110001 is for the Conditional Simple/Indefinite Tense.

In principle, the communication Human-Machine, both using English, could work in this way:

Time → Perception → Human → Algorithm_H → “Semantics” → Algorithm_M → Machine → Representation → Time

Obviously, for the communication Human-Machine from Romanian (R) into English (E) things are different:

Human_R → Algorithm_R → “Semantics_R” → “Semantics_E” → Algorithm_E → Machine_E

In one of his papers, Grigore Moisil (1960) draws the lines for a formalisation of Romanian, and since Romanian is not an analytical language, the approach is totally different, yet the “semantics” is quite similar. Moisil points out that in Romanian, each verb has 78 tense forms (there are approximately 6 000 verbs), and considers that a machine research of the Romanian verbs, nouns and adjectives as well as of their morphology is necessary:

E nevoie de o cercetare în spiritul mașinilor de calcul a tuturor verbelor, substantivelor și adjectivelor românești, dând regulile morfologiei lor.

[A research is necessary, in the spirit of the calculating machines, of all Romanian verbs, nouns and adjectives, giving the rules of their morphology. Our translation] [7]

Because of the characteristics of the Romanian language, Moisil's codification (for the perforated band of paper, used in those days) is literal:

Table 3					
●	●	●	●	○	corresponds to A
●	●	●	○	●	corresponds to Ă
.....					
●	●	○	●	●	corresponds to C
●	●	○	●	○	corresponds to D
●	●	○	○	●	corresponds to E
.....					
●	○	○	○	○	corresponds to M

As a consequence, CADE (he/she/it falls) takes this formal aspect:

Table 4					
●	●	○	●	●	C
●	●	●	●	○	A
●	●	○	●	○	D
●	●	○	○	●	E

For the machine, ● stands for 0, and ○ stands for 1, "translating" CADE from 00100 00001 00101 00110.

Unfortunately, synthetic languages raise many problems of formalization. Thus, Moisil discusses the "semantic" differences between Romanian and Russian starting from AM LUCRAT (I WORKED):

Romanian: "perfect compus" (similar to the French passé compose) 1st person singular

Russian: perfective past 1st person singular.

But, in Russian, there is a conjugation of the past tense form of the verb, so it is necessary what gender the first person is. Nonetheless, this will lead us beyond the issue of the verb to the question: can machines think? Maybe not, but they can learn.

4. The Question

For a mathematician like Alan Turing, who also posed the same question, such a question is, before all, ambiguous:

This should begin with definitions of the meaning of the terms 'machine' and 'think'. The definitions might be framed so as to reflect so far as possible the normal use of the words, but this attitude is dangerous. If the meaning of the words 'machine' and 'think' are to be found by examining how they are commonly used it is difficult to escape the conclusion that the meaning and the answer to the question, "Can machines think?" is to be sought in a statistical survey such as a Gallup poll. But this is absurd. [8]

Instead, he proposed the so called "imitation game" where a man should persuade a "judge" that he is a *woman*, and a woman that should convince the "judge" that she really is the *woman*. All of them communicate with the "judge" in an indirect way (e.g. in writing or with the help of an intermediary), and find themselves in different rooms. The man can be

replaced by a computer and if the computer convinces the “judge” that he is talking to a human, then the conclusion is that the computer thinks.

With his interest in morphogenesis [9], it is no wonder that Turing finds a solution for the “thinking machine”:

One must experiment with teaching one such machine and see how well it learns. One can then try another and see if it is better or worse.

There is an obvious connection between this process and evolution, by the identifications:

Structure of the child machine = hereditary material

Changes of the child machine = mutation

Judgment of the experimenter = natural selection

It is a morphogenetic approach, which is specific to the brain and which he theoretically applies to the machine, the learning machine (child machine as he puts it).

In “Intelligent Machinery”, a 1948 report to National Physics Laboratory, Turing’s conclusion is:

The possible ways in which machinery might be made to show intelligent behaviour are discussed. The analogy with the human brain is used as a guiding principle. It is pointed out that the potentialities of the human intelligence can only be realised if suitable education is provided. The investigation mainly centres round an analogous teaching process applied to machines. The idea of an unorganised machine is defined, and it is suggested that the infant human cortex is of this nature. Simple examples of such machines are given, and their education by means of rewards and punishments is discussed. In one case the education process is carried through until the organisation is similar to that of an ACE.

Furthermore, John R. Searle’s three questions are worth mentioning:

1. Is the brain a digital computer?
2. Is the mind a computer program?
3. Can the operations of the brain be simulated on a digital computer? [10]

Q 1: The answer is clearly no, even for us.

Q 2: For Searle, *since programs are defined purely formally or syntactically and since minds have an intrinsic mental content, it follows immediately that the program by itself cannot constitute the mind. The formal syntax of the program does not by itself guarantee the presence of mental contents.* And he is right, as we have seen above, *syntax is not the same as, nor is it by itself sufficient for, semantics.*

Q 3: To him *equally obviously “Yes”, at least on a natural interpretation.*

The brain is a continuous system, while the computer is a discrete machine. Michael Spivey develops on the idea building a case for:

[...] a perspective on mental life in which the human mind/brain typically construes the world via partially overlapping fuzzy gray areas that are drawn out over time, a thesis that I fondly refer to as “the continuity of mind.” In the service of action and communication, these continuous and often probabilistic representations are frequently collapsed into relatively discrete, rigid, nonoverlapping response categories. [11]

Conclusions

These differences lead the researchers in the field of machine translation to concentrate, according to Hutchins [12], "almost exclusively on the translation of scientific and technical documents, where the difficulties of cultural differences and variable contexts are less acute".

That things are quite complicated can be noticed in the rather slow advancement in the field of machine translation (MT) or computer-assisted translation (CAT) or "automatic translation" (in Romanian, *traducere automată*). Even if we are not directly involved in this field of research, we can presume that the difficulty is accentuated by the fact that the human grammar/linguistics is not similar to the "grammar/linguistics" of the machine, as we proved in this paper. Machines, some say, may think, but they think in a different way, so do mice, which Shannon should have noticed when he had his artificial intelligence experiment with the electromechanical mouse in 1950, appropriately named Theseus (T), because T had to solve a maze.

Unlike the mythological Theseus we are still in the maze, hopefully there is not any AI minotaur awaiting for us [13].

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CROSS-LINGUISTIC EQUIVALENCE AND TRANSLATABILITY OF ENGLISH TOPONYMIC IDIOMS ¹

Background: terminological and taxonomic issues

To the purpose of dealing with the terminological issues related to the usage of alternative terms for expressions characterized by different degrees of fixedness, conventionality and institutionalization [1], we will first explore their overlapping meanings through definitions provided for related concepts.

1. Conventional figurative expressions

Treated as more comprehensive labels, **fixed expressions** [2] represent "invariant expressions used in relatively fixed contexts to refer to similar subjects whenever used" [3], whereas **formulaic expressions** are seen as "elements of the lexicon that go beyond the level of a single word, but do not get beyond sentence level" [4].

Phraseological expressions refer to "sequences formed of at least two independent lexical items, stored as a unit in lexis" [5]. An alternative term for such "conventional figurative units passed from generation to generation through continual repetition" [5] is "phraseeme".

As illustrated by Pierini (2008), **name-based phraseological expressions** may fall into several classes:

- Idioms (noun phrases, verb phrases, adjective phrases, prepositional and adverbial phrases): e.g. *(be) in/on Carey/Queer Street* (owe a lot of money) [CIDI, 314];
- irreversible binomials (e.g. *Jekyll and Hyde* = someone whose personality has two different parts, one very nice and the other very unpleasant) [CIDI, 207];
- Formulae: e.g. *Every Jack must have his Jill* [ODP, 175];
- Stereotyped similes: e.g. *fat as Big Ben* (where Big Ben is reported as a large bellman of Leeds and not the *nickname for the great bell of the clock at the Palace of Westminster in London*) [TTEM, 773].

"**Idiomatic expressions**" [6] may be perceived as a more restrained category of "frozen patterns of language which allow little or no variation in form (e.g. *go over to Rome*), multi-word units with meanings which cannot be deduced from their individual components" (e.g. *burn the Thames*) and culture-specific elements [7]:

E.g. British *Forth Bridge job* [TTEM, 406], Australian *been via Alice Springs?* [TTEM, 109], American *be from Missouri* [TTEM, 108].

The best represented onomastic classes of idiomatic expressions in which we are interested comprise:

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- **Anthroponymic idioms** containing names of persons as culture-specific components [8]: e.g. *every Tom, Dick and Harry* [NTCEI, 38]. A special subclass is represented by eponymic idioms: E.g. *an Alice* for “a girl who has recently come to a strange, exotic, fantastic surrounding” [NDE, 3];
- **Toponymic idioms** are defined as idiomatic expressions containing toponyms, fulfilling the function of culture carriers and bearing an axiological load [9]. E.g. *fight like Kilkenny cats* (meaning fight to the end) [TTEM, 577]; *send to Coventry* (an unkind way of showing disapproval by ignoring somebody and not speaking to him/her) [CIDI, 82], etc.

1. 1. Proper names as core components of figurative expressions

Proper names used figuratively in phraseological expressions have a descriptive function, indicating some relevant attribute or property of the referent of the name as in:

- **metaphors**
E.g. *the Great Divide* (Amer.) = 1. a powerful boundary like that between life and death; 2. a woman’s cleavage; *to cross/go over the Great Divide* = to die, to pass away [TTEM, 108];
- **similes**
E.g. *old as Adam / old as Aldgate / old as Charing Cross* (TTEM, 205) / *old as Paul’s steeple* [Idem, 867]
The occasion was this: the kingdom is much pestered with flies in summer; and these odious insects, each of them as big as a Dunstable lark, hardly gave me any rest while I sat at dinner, with their continual humming and buzzing about mine ears. (Jonathan Swift, *Gulliver’s Travels*) [10];
- **allusions and antonomasias**
E.g. *an Arcadia* (a term is derived from an ancient Greek province of the same name which became “a poetic byword for an idyllic vision of unspoiled wilderness”) [11].

1.2. The translatability of idiomatic expressions

Whether contextualized or not, idiomatic and fixed expressions in translation pose two serious problems (Baker 1992):

1. recognizing and interpreting an idiom correctly;
2. rendering the various aspects of meaning that an expression conveys into the target language.

We may add the fact that the same phraseological units may appear registered with the same meaning and etymology as phrases, idioms, traditional metaphors, clichés, catch phrases, proverbs, etc. and each category requires specific strategies in translation. Moreover, the transfer of the source culture mode of expression into the target culture [12] relies on the balancing acts of **compromise** (the result of deliberate decisions, accepting translation losses) and **compensation** (making up for the loss of important SL features through replicating SL effects in the TL).

In assessing the two strategies that Rodica Dumitriu [13] brings into discussion in her overview of Venuti’s theories on the “translator’s invisibility” [14] (1995), we consider that toponymic idioms seen as culture-bound elements can be translated through “**domestication**” by means of “constructing representations of foreign cultures while simultaneously constructing domestic subjects” [15], whereas foreignizing, resistive strategies would enhance the differences between the conventions specific to the source and the receiving culture. It follows that the translatability of toponymic expressions depends on our ability of identifying them as cultural carriers and of finding appropriate means of rendering their meanings from one language into another.

2. Material and method

Our study equally draws on cross-linguistic lexical studies and translation studies and proposes a contrastive perspective on idioms with toponymic components that display different degrees of correspondence across languages. The lexicographic corpus comprises a set of about 100 idioms with “universal, national or local symbolical value in a given culture” [16] excerpted from general and specialized dictionaries.

The contrastive analysis will have in view different types of cross-linguistic correspondences between English and Romanian expressions, starting from the premise that “**overlapping polysemy** (items in two languages have roughly the same meaning extensions) is more common than patterns of diverging polysemy (items with different meaning extensions) and no correspondence (an item in one language has no obvious equivalent in another language).” [17]

Based on the cline of “**cross-linguistic equivalence**” established by Joanna Szerszunowicz [18], we will place the toponymic expressions into different groups of equivalents that describe several levels of syntagmatic and paradigmatic relations between English and Romanian:

- **absolute equivalents**
E.g. *Calul troian* (with the meaning of a person or device insinuated into a system in order to undermine it) is the Romanian correspondent of the English *Trojan horse* used in both the headline (“*Washington wants its Trojan horse in Europe*”) and the content of a Pravda online item (e.g. “*They particularly want to weaken the influence of Germany and France by introducing Washington's **Trojan horse** within the walls of the European Union.*”) [19].
- **idiomatic equivalents** with substituted toponymic components or without such components:
E.g. *carry/take coals to Newcastle* (to do something useless or wasteful) = *a căra apă la Dunăre/put, a merge la vie cu strugurii în batistă, a vinde castraveți grădinarului*. [DFEL]
E.g. *But the reason is that the tradition seemed so overwhelming that to prove it were to **carry coals to Newcastle** when more urgent work beckoned.* [20]
- **units possessing non-idiomatic, descriptive equivalents** in L2.

3. Results and discussion

The following chart represents the ratio of English to Romanian equivalents with or without toponymic elements that we have used for our study. We found that only a tenth of the English expressions included in the corpus get Romanian equivalents with (similar or different) toponyms.

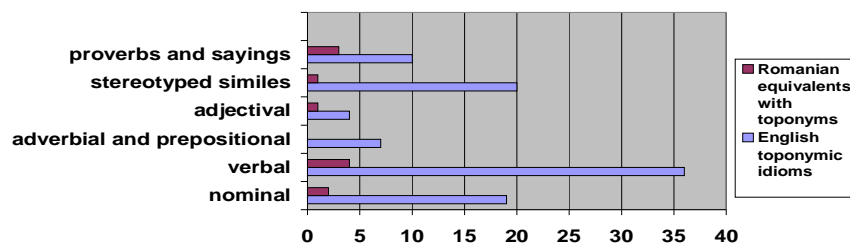


Figure 1. Equivalents with toponymic elements

In the class of idioms in which the toponym remains the same in the target language, we may find relatively few examples, due to the fact that the cultural component of the name

is way too strong and its preservation would be felt as strange and even “unintelligible” [21] in Romanian.

The idiomatic verb phrases such as *cross/pass his/the Rubicon* is a clichéd phrase with the meaning “make the irrevocable decision”, pass a point of no return that alludes to the crossing of the River Rubicon by Julius Caesar with his army, which involved him in a civil war in B.C. 49 [TTEM, 838] = *a trece Rubiconul* (a se hotărî să facă pasul pasul cel mare).

The British idiom *be like painting the Forth Bridge* (CIDI, 290) [13] was coined in reference to a very large bridge in Edinburgh (and ironically described as “a 20th century retelling of the myth of Sisyphus”, in *The Independent*, 6 September, 2011) in order to describe a never-ending job would find an idiomatic equivalent in a face o munca de Sisif or a cultural parallel with the bridge and high way building jobs that are reputed to take such a long time in Romania that by the time they are finished, they need to start again (e.g. Autostrada A2, also called Autostrada Soarelui).

The Australian adjectival expression *fit for Woogaroo* originates in some reference to a local asylum (Woogaroo Lunatic Asylum opened in 1865) and may have as British correspondent the adjective *Bedlamite* (a mentally ill person). The Romanian equivalents account for a double meaning: 1. *prost ca noaptea/ de ră prin gropi*; 2. a fi (ne)bun de legat [22] <http://www.dictionaruniversal.ro/englez-roman-expresii>], de trimis la Socola/la Spitalul 9 (the last two are not conventionalized yet, but they refer to similar institutional facilities for mentally-disturbed persons located in Iasi and Bucharest, respectively.).

The use of descriptive equivalents in L2, “with allusive names based on etymological reinterpretation and in some cases with national or local components” [23] leads to a loss of the conventional character of an expression: e.g. *He did not set the Thames on fire* used as an ironic expression to describe someone who is “dull, undistinguished, or lacks enterprise” translated as “nu a descoperit America/ roata/ praful de pușcă” (said about persons who did nothing remarkable, but behave as if they did).

There are fewer units with close equivalents, in which the Romanian toponym belongs to the same class as L1 (English) or may be different. The English expression *carry water into the Thames* [TEM, 139] which means “to waste effort” may be rendered into Romanian by an expression with similar meaning of useless effort and substituted toponym: *cară apă-n Dunare*.

The larger majority of the Romanian equivalents possess a high degree of idiomacity [24], but the toponymic component is frequently missing: e.g. *a o lua pe ocolite / pe departe* or the popular *a o lua (sau a o aduce, a o da, a se da) pe după piersic* and the familiar expressions *a umbla (cu vorbe) pe după salcie (sau salcîm)*, (all meaning avoid telling something directly) is suggested as an appropriate means of translating *carry his coals round by Richmond to sell at Barnard Castle* [TTEM, 403] used for someone whose style of talking is indirect and irrelevant or *go all round the Wrekin to get to the Arkell* (TTEM, 404], which means going to unnecessary lengths to do or say something.

As for units possessing non-idiomatic, descriptive equivalents in L2, we can think of the British *man on the Clapham omnibus* (the ordinary, average man – CIDI, 685) or the American *John Q Public* (the typical, average person in the USA – CIDI, 209) becoming *un om ca toți oamenii/ om obișnuit* in Romanian, just as *the wise man of Gotham* (whom some consider to have been unduly treated as stupid) loses all cultural specificity in *un mare gogoman* [GERDI].

Conclusions

When assessing the translatability of toponymic idioms we need to consider the fact that most of them contain cultural elements with symbolical value and reflect the evaluation of people, places, phenomena, behaviour, etc. present in the collective memory of a given nation. Therefore, despite the fact that the cross-linguistic survey of toponymic idioms with figurative usage indicated that they are based on patterns of overlapping polysemy, only a

tenth of the equivalents under study have toponymic elements in both English and Romanian.

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TRANSLATION AS CROSS-CULTURAL COMMUNICATION¹

Translation is an essential means of overcoming the language barriers. Developing intercultural communication skills and cultural awareness can be said to be a prerequisite for the development of political, scientific, cultural and social relations between nations. Thus, translation is the ideal activity for overseeing to what extent communication can effectively occur between languages and across cultural boundaries.

Moreover, the translator needs to be seen as a communicator conveying his intentions to the TL (target language) audience. In addition to being a competent processor of intentions in any SL (source language) text, the translator must be in a position to make judgements about the likely effect of the translation on the TRs (target readers).

Translation theorists belonging to different epochs (e.g. Nida 1976 [1], Katan 2004 [2]) consider that translation should be viewed as an expression of communication. On the other hand, Newmark (1991) [3] thinks that translation, the most economical method of communication across cultures, mediates cultures. It is interesting to mention Haseloff's position (qtd. in Venuti [4]) who thinks that ideal communication is "rare even when one single language is employed, because the receiver always brings his own knowledge and his own expectations, which are different from those of the sender." This is why a cross-cultural tolerance is required by learning to accept the discrepancies between the cultures coming into contact.

We should also add that each of us as an individual is a unique being and the intentions, beliefs, opinions of each one of us are private to each. Moreover, assuming that one knows the other in all respects manifests misunderstanding at all levels which is an immoral act in cross-cultural communication.

According to the myth of the omniscient and omnipotent translator, s/he can find perfect matches for the SL words and expressions and identify all the cultural matters hidden in the source text. In other words, s/he can establish perfect communication between the SLC (source language culture) and the TLC (target language culture). According to this theory, the translator is a skilful person who can control all the tools requisitioned in the translational process. We share Dollerup's (2006) [5] idea that translators are human beings, therefore, not perfect, and the requirements mentioned above can hardly be met.

As opposed to Haseloff's position, Nida [6] offers a different perspective, that is, "a high degree of effective communication is possible among other peoples because of the similarity of mental processes, range of cultural experience and capacity for adjustment to the behaviour patterns of others." What is required for an intercultural communication to be achieved is that it "should grow from an understanding of people, culture and society generally" [7].

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Due to the cultural diversity, “wrong rewording, ambiguous or erroneous reformulations may be caused more frequently by differing understandings rather than by misunderstandings. This may be due to the fact that we have a different mental model of some shared concepts or of the same concept(s), or, we may not have any such model” [8].

The idea is shared that translation and communication cannot be separated from each other since translation comprises all the features of communication. As Ulrych [9] puts it, they both rely on “decoding messages and encoding messages; interpreting not only superficial but also underlying, intended meaning using language which is appropriate to context; taking addresser and addressee into account.”

Therefore, translation is a communicative act that is cross-culturally performed between participants in two different social and cultural contexts. It involves delving into a number of ideologies and making choices so that a bridge across cultures can be built. The accuracy of the translation as a cross-cultural communicative act relies on the translator’s knowledge of how communication works in two separate languages.

Interlingual translation is also defined as “a bilingual mediated process of communication, which ordinarily aims at the production of a TL [target language] text that is functionally equivalent to an SL text (source language) (2 media: SL and TL+1 medium: the translator, who becomes a secondary sender; thus translating: secondary communication)” (Reiss qtd. in Venuti [10]). Reiss mentions that, in the communicative process, a change of message is a ‘necessarily and naturally’ result of the use of two natural languages mediated by a translator. Interlingual transfer requires a translator to facilitate and mediate communication and cultures.

Viewed from another perspective, i.e. from a teleological one, Levý (qtd. in Venuti [11]) considers that translation is “a process of communication: the objective of translating is to impart the knowledge of the original to the foreign reader.” He reiterates the idea that the work of the translator implies both making decisions at any moment and choosing from a variety of alternatives. In his set of decisions, the translator “may take one step more or less than the author of the original did”. Therefore, his/her decisions may be necessary or unnecessary, motivated or unmotivated. He also stresses upon the idea that the motivated decision is suggested by context, be it linguistic or extralinguistic.

In Gutt’s opinion (2000)[12], the decisions that the translator has to make in the translation process are dictated by his/her intuitions or beliefs about what is relevant to the receivers since s/he does not have direct access to their cognitive environment. This leads to Sperber and Wilson’s (1986) [13] relevance theory which functions on the principle that optimum relevance relies on the receiver being able of achieving the highest cognitive effect for the lowest working effort.

Recent theories on translation bring to light the fact that the mediator’s eyes will no longer be fully focused on text and language but on culture, text function, communication, mutual understanding, making disassociations, mediation, and flexibility. The role of the translator as a mediating agent and negotiator has become crucial in translating cultures.

Translators must be viewed as “visible agents in creating understanding between people” rather than human dictionaries or photocopiers [14]. Moreover, they must be aware of the cross-cultural differences and comprehend the cultures towards they are translating. In other words, they have to “become more active in obtaining information” [15].

The cultural mediator will be efficient whether his/her translation work will be based on both the principle that no culture has an inherently better or worse hierarchy of values and a high level of tolerance regarding the gap between cultures.

Many translators have reached the idea that no reformulation is conceivable without a reformulator or mediator. S/he must be endowed with a specific capacity also labeled ‘communicative competence’ which all translators possess to a greater or lesser degree and

which fundamentally influences the nature of her/his productions. In this respect, Hewson and Martin (1991) [16] distinguish between three types of competence:

- Acquired interlinguistic competence (no translation is possible without competence in at least two linguistic systems and appropriate knowledge of the LCs associated with them).
- Dissimilative competence (includes both an aptitude to generate and dissimilate homologous statements and an aptitude to define and recreate socio-cultural norms).
- Transferred competence, by which we mean all the dissimilative competence which has been accumulated and committed to translation auxiliaries such as translation methods, dictionaries or expert systems.

In our opinion, translation as a communicative act involves going beyond the gaps between cultures. As Hewson and Martin (1991) [17] put it, translation is the exploration of an unbridgeable gap and of a tension between cultures, variable according to the historical time and the socio-economic motivations of the assessment. Its function is to develop cross-cultural constructions while at the same time bridging and underlining the differences.

As opposed to intracultural translation which has been defined as an operator of coherence, intercultural translation is the indispensable operator of differentiation.

A translation can be total when both the communicative value and the traditional, or culture-specific, elements of the ST have been substituted by the closest equivalent in the TT. With respect to the translation of culture-specific elements, Nida ([18] asserts that “no translation that attempts to bridge a wide cultural gap can hope to eliminate all traces of the foreign setting”.

In the translation process, the translator is faced with situations in which there is no corresponding item in the TL or the TL equivalent is considered to be irrelevant in the eyes of the SL reader. Thus, the right equivalent is very difficult to find because of the differences between the SLC and TLC.

The cultural mediator needs to be able to demonstrate cognitive flexibility and change viewpoint since every language and culture expresses a different world view. Translating Preda's *Moromeții* is a difficult task for the Romanian translator since the language used by the author may not be easily understood by the English natives. Example of such language may be discovered in the ST selected for investigation.

ST: **Cât ieșeau din iarnă și până aproape de sfântul Niculaie, Moromeții mâncau în tindă** la o masă joasă și rotundă, așezați în jurul ei pe niște scăunele cât palma. **Fără să se știe când, copiii se așezaseră cu vremea unul lângă altul, după fire și neam.** Cei trei frați vitregi, Paraschiv, Nilă și Achim, stăteau spre partea dinafară a tindei, ca și când ar fi fost gata în orice clipă să se scoale de la masă și să plece afară. De cealaltă parte a mesei, **lângă vatră, jumătate întoarsă spre străchinile și oalele cu mâncare de pe foc,** stătea întotdeauna Catrina Moromete [...].

TT: **As soon as winter was over**, and nearly up to St. Nicholas' Day, the Morometes used to eat outside in the **lobby** at a low round table, seated around it on little stools no wider than the palm of one's hand. **Nobody knew how it happened, but the children had come, as time went on, to an arrangement, each of them sitting beside the one who suited him best, according to temper and kinship.** The three stepbrothers Paraschiv, Nilă and Achim sat on the outer part of the lobby, as if ready at any moment to get up from the table and clear off. On the other side of the table,

next to the stove, their backs half turned towards the pots and pans with food on the range, was Catrina Moromete [...].

Since there is not such reality specific to the English culture, the Romanian translator had to find approximate equivalents for the vernacular terms *tindă* si *vatra* such as *lobby* and *stove*. It is an established fact in Cultural Studies that each culture has its own contextualization conventions. When some of the contextualized conventions do not have a correspondent in the TC, the result is a culture shock which has been labeled 'cultural gap'.

A translation loss is unavoidable with vernacular or genuine aboriginal expressions such as *cât ieșeau din iarnă; fără să se știe când, copiii se așezaseră cu vremea unul lângă altul, după fire și neam; jumătate întoarsă spre străchinile și oalele cu mâncare de pe foc*. The translator had to find approximate correspondence in the TLC.

In the case of *fără să se știe când, copiii se așezaseră cu vremea unul lângă altul, după fire și neam*, the translator had to use explicitation to disambiguate the SL meaning. The result is a longer sentence in the TT.

Given the discrepancies between the two cultures, there are always some losses in translation. Therefore, the translator's task is to make up for all the losses in translation, that is to say, fill in the cultural gap. His/her cultural sensitivity should determine him/her surpass the cultural gap and build a bridge across cultures.

Despite the fact that there will always be unique experiences and ST values that will create great difficulties in conveying them across **cultural and linguistic boundaries** we must believe that translation is always possible and **cultural gaps** may be bridgeable.

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UPDATING TRANSLATIONS: THE CASE OF SHAKESPEARE'S 'KING JOHN' IN ROMANIA¹

Introduction

Given that translations are produced at different times under different conditions, they inevitably turn out differently not because they are good or bad, but because they have been produced to satisfy certain demands. These demands are actually part of the context in which the translation has been produced. Ignoring contextuality as a textual component can lead to an inappropriate translation that will fail as an act of communication. Linking certain contexts to certain registers of drama translation is necessary, as we shall try to demonstrate in our analysis of a recent Romanian translation of Shakespeare's King John. Focusing on George Volceanov's 2011 version, those features and strategies reflecting a more general modern trend towards creating more appropriate and accessible texts will be discussed.

1. What are the constraints of drama translation?

Dealing with drama translation, Peter Newmark [1] argues that "the main purpose of translating a play is normally to have it performed successfully." To this end, a drama translator inevitably has to bear the potential spectator in mind and, besides (s)he has to work under certain constraints. First and foremost, unlike the translator of fiction, he cannot gloss, explain puns or ambiguities or cultural elements. Secondly, he cannot transcribe words for the sake of local colour. Thirdly, the text he produces has to be dramatic, with emphasis on verbs, rather than descriptive and explanatory. The translator scholar further maintains that "the spoken word is five times as potent as the written word – what a novelist would say in 30 lines, the playwright must say in five. This is why the translation of a play must be concise, it must not be an over translation". The third constraint is related to **the principle of stringency** which is "the first rule to be obeyed in translating Shakespeare for the stage" [2]: the translator should bear in mind the duration of the performance and try to stick to the length of the original text.

Another important point made in the literature is that a translator of drama must translate into the *modern* target language if he wants his characters to 'live'; when a character speaks in a bookish or old fashioned style, the translator should render his language as such, taking the modern language as reference system and bearing in mind that the modern language covers a span of approximately 70 years: "if one character speaks in a bookish or old-fashioned way in the original, written 500 years ago, he must speak in an equally bookish and old-fashioned way in the translation, but as he would today, therefore with a corresponding time-gap". [3]

Moreover, the drama translator should also preserve differences of register, social class, education and temperament between one character and another, thus preserving the

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dramatic substance of the dialogue. Finally, he should, where possible, amplify cultural metaphors, allusions, proper names, in the text itself, rather than replace the allusion with the sense. Although Newmark lays stress on the importance of translating for the stage, he concludes by stating that the difference between the acting version and the reading version should be minimal:

“Whilst a great play may be translated for the reading public's enjoyment and for scholarly study as well as for performance on stage, the translator should always assume the latter as his main purpose - there should be no difference between an acting and a reading version - and he should look after readers and scholars only in his notes. Nevertheless, he should where possible amplify cultural metaphors, allusions, proper names, in the text itself, rather than replace the allusion with the sense.” [4]

Actually, the two types of translation, the translation to be read and the translation for the stage are closely related to the idea/notion of **register** that is determined by the **context**. In Kruger's [5] opinion it is a particular sociocultural and historical context within which a drama translation is produced which determines the register (i.e. stage and page translation), which necessarily influences the **choice of lexis**. It is this aspect that we will turn to in the next section.

2. “Words, words, words ... “need to be comprehensible.

As it is known, William Shakespeare is among the most widely translated writers and the most frequently performed playwrights in world literature. George Volceanov, the Shakespeare scholar and translator whose 2011 translation version of Shakespeare's “King John” will be discussed in this article, rightly emphasizes that “every new generation of translators should use the latest scientific findings in Shakespeare studies and the latest critical editions of a given play” [6]. In addition, a Shakespeare translator has to be familiar with the previously translated versions of a play, turning to his/her account the experience stored in earlier translations. [7].

The earlier school of Romanian translators (Dragos Protopopescu, Leon Levitchi, Dan Dutescu, Dan Botta, Dan Amadeu Lazarescu, Mihnea Gheorghiu, etc.) had a tendency to over-poeticize Shakespeare's plays. Volceanov departs from this tradition by arguing that “All that these translators seem to have forgotten is that drama is, essentially, ‘mimesis of dialogue’, not poetry. Shakespeare was a poet too, but his poetry should be looked up in his poems, not always in his dramatic speeches.” [8]

Although critical of the over-poeticizing tendency displayed by the previous Romanian Shakespeare translators, George Volceanov acknowledges Leon Levitchi's formative influence on his entire career, as well as the very presence of Levitchian fragments in his translation version of “The Tempest”. This, however, does not mean that he favours the use of an archaic language full of hardly comprehensible words. His main argument against this earlier tendency in Romanian Shakespeare translations is the modernity of Shakespeare's own language in the 16th century:

Every time I embark upon a Shakespeare translation I rest on the assumption that at the time when Shakespeare wrote his plays (cc. 1590- 1610) the English language was undergoing revolutionary changes. Shakespeare and his contemporaries invented a huge mass of new words. At the time, they were considered innovative writers. Their language sounded extremely novel. People watching performances went home and wrote down the words they had newly acquired in the theatre. This curious hunger for linguistic knowledge was recorded by Shakespeare himself in his plays [...]. [9]

Besides this argument, Volceanov rightly invokes a more pragmatic argument, i.e. the right of each generation of (non-speaking English) readers and theatre-goers "to enjoy the pleasure of reading and seeing Shakespeare's plays in an updated, modernized vocabulary". [10]

The idea is shared that the most obvious difference between a dramatic dialogue and a real conversation lies in the fact that the former is not genuine spoken speech but is intentionally created to sound like spoken speech. Therefore, the criterion of **speakability** is what a stage translator should take into account when (s)he tries to simulate the interaction between characters and make their dialogue more authentic. In order to achieve this, the translation strategy of **simplification** seems to provide the necessary means. The simplification strategy can be formulated as "the tendency by which the language used in translation is simplified lexically, syntactically and stylistically, the aim being to make the translated text more reader friendly." [11]. The main simplification strategy used in George Volceanov's translation of 'King John' is the use of more familiar, common words as can be seen in the fragment below:

(1) PEMBROKE

But that your royal pleasure must be done,
This act is as **an ancient tale new told**,
And in the last **repeating troublesome**,
Being urged at a time unseasonable.

(King John, Act IV, scene 2)

PEMBROKE

De n-ar fi
Pe plac să-ți facem Maiestății Tale,
Totu-i doar **o poveste răsuflată**
Și, pe deasupra, e **belea curată**,
Căci pică-ntr-un moment nepotrivit.

(Regele Ioan, translation by George Volceanov)

PEMBROKE

Desi-împlinită se cuvine voia
Măriei tale, totuși **lucrul este**
Ca o poveste spusă și răs-pusă,
Și-n cele de pe urmă, plicticoasă,
Când cade ai la timp nepotrivit.

(Regele Ioan, translation by Dan Botta)

It is obvious that the two translated fragments above differ in terms of clarity, Dan Botta's text failing to achieve the communicative function.

Furthermore, what is peculiar to Volceanov's style is his preference for colloquial, sometimes even slangy words with a humorous touch:

(2) SALISBURY

Stand by, or **I shall gall you**, Faulconbridge.

BASTARD

Thou wert better gall the devil, Salisbury:
If thou but frown on me, or stir thy foot,
Or teach thy hasty spleen to do me shame,
I'll strike thee dead. Put up thy sword betime;
Or I'll so maul you [...] (Act IV, scene 3)

SALISBURY:

În lături, Faulconbridge, **să nu te sparg!**

BASTARDUL

Ba-l spargi pe dracu', Salisbury. Te-omor

Doar de te-ncrunți la mine, faci un pas

Ori îți reversi mânia-asupra mea.

Dacă pe loc nu-ți vâri sabia-n teacă,

Te fac praf [...]

Volceanov's updated translation of Shakespeare's "King John" seems to confirm the view that "the concept of **cohesion** can be usefully supplemented by that of **register** since the two together effectively define a **text**. A text is a passage of discourse which is coherent in these two regards: it is coherent with respect to the context of situation, and therefore consistent in register; and it is coherent with respect to itself, and therefore cohesive". [12]

The text under analysis is consistent in register through the constant use of colloquialisms as it is intended to be spoken on the stage. While the phrases *a fellow by the hand of nature mark't* and *thy abhorr'd aspect* in (3) are translated by Dan Botta as *un om de mâna firii însemnat* and *urgisitu-ți chip*, George Volceanov uses simpler, more familiar words, without destroying the expressivity of the original:

(3) KING JOHN

[...] Hadst not thou been by,

A fellow by the hand of nature mark'd,

Quoted and sign'd to do a deed of shame,

This murder had not come into my mind:

But taking note of **thy abhorr'd aspect,**

Finding thee fit for bloody villany [...] (Act IV, scene 2)

HUBERT

My lord--

REGELE IOAN

[...] De nu mi-ai

Fi stat în preajmă, **însemnat de Fire**

Cu mutra asta de nelegiuit,

Nici nu-mi trecea prin minte crima asta,

Dar m-am uitat la **moaca ta hidoasă,**

De ticălos în stare de orice [...]

HUBERT

Dar, Maiestate...

As far as cohesion is concerned, the means we have identified in George Volceanov's text are the use of repetition of stylistic synonyms (e.g. *mutra*, *moaca*) as in (3) and of discourse particles (e.g. *zau*, *ce mai*) that do not necessarily occur in the source text as in (4) and (5) but help to maintain textual unity when a text is fragmented.

(4) QUEEN ELINOR

He hath a trick of Coeur-de-lion's face;

The accent of his tongue affecteth him.

Do you not read some tokens of my son
In the large composition of this man? (Act I, scene 1)

REGINA ELINOR

Zău, seamă cu Inimă-de-Leu

Și la înfățișare, și la vorbă.

Nu vezi în felul lui de-a fi vreun semn

Ce-ar aminti cumva de fiul meu?

(5) HUBERT

[Aside] **His words do take possession of my bosom.**

Read here, young Arthur. (Act IV, scene 1)

HUBERT

(*aparte*):

Ce mai, îmi răscolește sufletul.

(*Către Arthur*) Citește-aici, copile.

In updating and modernizing earlier versions, the translator also has to deal with diachronic synonyms that are hardly comprehensible to the modern reader and theatre-goer. Archaic words such as *olăcar*, *ispas*, *faur*, *ilău*, *pitac*, *zaveră*, *a hrăpi*, *sanchiu*, etc. present in Dan Botta's translation are replaced by *sol*, *înălțare*, *fierar*, *nicovală*, *semnătura/sigiliu*, *zaveră*, *a uzurpa*, *îndărătnic*, etc. in George Volceanov's version.

3. Metaphor translation

One of the challenges any Shakespeare translator has to face is related to the use of metaphor in the source text. Peter Newmark in [13] proposes seven strategies for translating metaphorical expressions:

1. reproducing the same metaphorical image in the target language (TL);
2. substituting the source language (SL) image with a different TL image having a similar sense;
3. translating a metaphor using a simile (conversely, a simile may be translated using a metaphor);
4. translating a metaphor (or simile) using a simile together with an explanation of its sense;
5. converting metaphor to sense (paraphrasing);
6. deletion of the metaphorical expression;
7. using the same metaphor together with its sense.

By way of illustration, when translating "the beauteous eye of heaven" George Volceanov simply converts metaphor to sense (strategy 5) and adds an epithet, without destroying the poeticity of the original text:

(6) SALISBURY

Therefore, to be possess'd with double pomp,

To guard a title that was rich before,

To gild refined gold, to paint the lily,

To throw a perfume on the violet,

To smooth the ice, or add another hue

Unto the rainbow, or with taper-light

To seek **the beauteous eye of heaven** to garnish,

Is wasteful and ridiculous excess. (Act IV, scene 2)

SALISBURY:

De-aceea, să ai două-ncoronări,
Să-mpodobești un titlu-oricum bogat,
Să aurești aurul pur, s-albești
Crinul, să parfumezi o violetă,
Gheața s-o șlefuiеști, să mai adaugi
Înc' o culoare curcubeului,
Sau să-l ornezi c-o lumânare-aprinsă
Pe **mândrul soare**, totu-i o risipă
Și un exces ridicol.

In addition, Volceanov's tendency towards simplification for communicative reasons is also obvious in examples (7) and (8) where two metaphorical expressions e. g. *a warrant to break within the bloody house of life* and *the last account 'twixt heaven and earth* are rendered by **the semantic translation method** which "allows the translator's intuitive empathy with the original." [14].

(7) KING JOHN

It is the curse of kings to be attended
By slaves that take their humours for **a warrant**
To break within the bloody house of life [...]" (Act IV, scene 2)

REGELE IOAN

Regii-s blestemați să fie
Slujiți de sclavi ce-n toanele lor văd
Un ordin să ucidă pentru ei."

(8) KING JOHN

O, when **the last account 'twixt heaven and earth**
Is to be made, then shall this hand and seal
Witness against us to damnation!" (Act IV, scene 2)

REGELE IOAN

La **Judecata de Apoi**, sigiliul
Și semnătura mărturie fi-vor
Că merit să ajung în iad.

Nevertheless, a comparison with Dan Botta's archaicizing version can stand as evidence that metaphors do not always have to be rendered through metaphors that can hardly convey the author's intended meaning:

REGELE IOAN

O, când va fi să fie **răfuială**
Între pământ și cer, acest pitac
Mărturisi-va spre osânda noastră."

However, there are instances when George Volceanov's text compensates elsewhere for the use of metaphors, as in (9) where *that blood/ That I have seen inhabit in those cheeks* is translated as *Bujorii ce-ți împodobeau obrajii*:

(9) KING JOHN

A fearful eye thou hast: where is that **blood**
That I have seen inhabit in those cheeks?" (Act IV, scene 2)

REGELE IOAN

Privirea ta mă sperie. Unde sunt
Bujorii ce-ți împodobeau obrajii?

Another example which may stand as evidence for the translator's preoccupation for rendering the poetic atmosphere of the original is a typical Shakespearean fragment which reminds of a favourite theme in his sonnets, i.e. time:

(10) ARTHUR

[...] And **like the watchful minutes to the hour**,
Still and anon cheer'd up the **heavy** time,
Saying, 'What lack you?' and 'Where lies your grief?'
Or 'What good love may I perform for you?' (Act IV, scene 1)

ARTHUR

[...] Și, **ca minutele ce stau de strajă orei**,
Însufleteam timpul **inert** c-o vorbă,
„De ce-ai nevoie?”, „Spune-mi, ce te doare?”
Sau „Ce-aș putea să fac de dragul tău?”
(George Volceanov's translation)

ARTHUR

[...] **Ca clipele ce privegheaza ceasul**,
Insufleteam mereu **greoiul** timp
Zicând: De ce-ai nevoie? Ce te doare?
Sau: Ce pot face pentru dumneata?
(Dan Botta's translation)

Last but not least, what is remarkable in Volceanov's style is the manner in which he combines poeticity and/or expressiveness with speakability, an aspect which Dan Botta's version seems to lack, as in (12).

4. Omission, denominalization and transposition

Besides the semantic translation method, another way of achieving clarity in the target language is by **deletion (omission)** or "prunning or trimmig of the original" [15]. This direct way of simplifying a translation can be used when the meaning conveyed by the omitted word or expression is not vital to the development of the text:

(11) HUBERT

I must be brief, lest resolution drop
Out at mine eyes in **tender womanish tears**. (Act IV, scene 1)

HUBERT

Îl iau rapid
Ca hotărârea mea să nu cumva să se reverse în **lacrimi de femeie**.
(George Volceanov's translation)

(12) SALISBURY

To this effect, before you were new crown'd,
We breathed our counsel: but it pleased your highness
To overbear it, and we are all well pleased,
Since all and every part of what we would
Doth make a stand at what your highness will. (Act IV, scene 2)

SALISBURY

Ți-am dat un sfat 'nainte-a-ncoronării,
Dar, Sire, l-ai nesocotit, iar noi
Decizia bucuroși am acceptat-o,
Căci tot ce facem noi e-n concordanță
Cu voia Maiestății Tale.

(George Volceanov's translation)

Allusions in Shakespeare texts always pose translation problems, even more so in a stage translation, where the focus is on accessibility. Although Volceanov favours simplification, he does not look at omission as a solution in this case. In the fragment below he prefers to replace the allusion to the goddess of fate in Roman mythology by its name, i.e. Parcele:

(13) KING JOHN

Why do you bend such solemn brows on me?

Think you I bear the shears of destiny?

Have I commandment on the pulse of life? (Act IV, scene 2)

REGELE IOAN

De ce vă încruntați așa la mine?

Mă confundați cu Parcele? Pot eu

Să controlez al vieții puls?

In order to achieve conciseness and clarity, Volceanov also uses **denominalization**, the strategy by means of which noun or nominal structure in the ST is changed into a verbal structure in the TT:

(14) ARTHUR

Is there no **remedy**? (Act IV, scene 1)

ARTHUR

Nu **scap** nicicum?

(15) KING JOHN

It is the curse of kings to be attended

By slaves that take their humours for a warrant

To break within the bloody house of life [...] (act IV, scene 2)

REGELE IOAN

Regii-s blestemați să fie

Sluiți de sclavi ce-n toanele lor văd

Un ordin să ucidă pentru ei.

Like denominalization, **transposition** also involves a change/shift in grammatical structure from SL to TL. It is a translation technique by which a particular part of speech in the SL is replaced by another in the TL without altering the meaning of the source language sentence. [16]. For example, the adverb *religiously* in the ST is replaced by the adjective *pios* in the TT:

(16) PEMBROKE, BIGOT

Our souls **religiously** confirm thy words. (Act IV, scene 3)

PEMBROKE și BIGOT

La fel jurăm cu suflete **pioase**.

(George Volceanov's translation)

In (17) an ST active structure is changed to a TT passive structure:

(17) KING JOHN

Forgive the comment that my passion made

Upon thy feature; for **my rage was blind** [...] (Act IV, scene2)

REGELE IOAN

Și uită tot ce-am spus la supărare

Despre înfățișarea ta, c-**am fost**

Orbit de furie [...]

(George Volceanov's translation)

The examples given so far have been meant to illustrate potentially economical translation strategies, i.e. omission, denominalization and transposition that can enhance the accessibility of a literary text.

Conclusions

Starting from the double nature of the dramatic text which is a combination of the written and the spoken medium, distinction has been made between translations for the page and translations for the stage. As translations for the page inevitably become outdated in time and do not appeal so much to the modern reader, translators have turned to versions for the stage. Put very briefly, updating earlier translated versions of 'King John' means simplifying at the lexical, syntactic and stylistic levels. Thus, lexically, incomprehensible archaisms are replaced by more familiar words, syntactically, nominal structures are changed into verbal structures, and stylistically, highly elaborate metaphors, that are hard to grasp during a performance, are converted to sense. However, aiming at eliminating the distinction between literary translation and stage translation, George Volceanov's recent Romanian translation of 'King John' seems to combine, for the first time in the history of Romanian Shakespeare translations, the poetic with the casual, natural human interaction.

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POLITICAL DISCOURSE AND CULTURAL IN-BETWEENNESS¹

Introduction

The contemporary age and stage has witnessed a significant revision of traditional patterns of thought in almost all domains. Tentatively defined as "the postmodern turn"¹, this revision is symptomatic of all approaches to reality, be they philosophical, artistic or linguistic. In questions of representation and mediation (under focus in the present paper), the relationship between language and reality has remained a constant preoccupation, despite the different standpoints adopted or interpretative grids applied to it. All along the twentieth century and during the early years of the twenty-first century, identifiable in this respect are [1]: the "linguistic turn" – whereby language is no longer perceived as a medium for expressing meanings which pre-exist their linguistic formulation, but as a meaningful system in its own right; the more recent "turn to discourse" – whereby representation ceases to be equivalent to a direct or mediated reflection of reality, and begins to be associated with a form of signification per se; finally, "the critical turn", which foregrounds the notions that meaning and signification systems are historically, socially and culturally constructed, and that researchers need to be aware of their own contextually determined positions and constraints in accessing and disseminating knowledge (that is, reality) in between cultures, via language.

1. Theoretical framework

The premise this study starts from is that discourses are social practices with a political dimension, which refer to facts and actions, objects and people, thus being reflective of the various hypostases of reality. Reality, however, undergoes changes, as do the discourses themselves. In order to understand this metamorphosis or the way in which discourses are produced and reproduced, one has to consider the characteristic elements of any societal system, namely the attitudes, values, mental representations, ideologies, education, cultural and historical background that define the structure of human organisations – all of which are woven into an intricate texture based on dominance and inequality. The methodology ² chosen to facilitate this understanding and to disclose the social and political aspects involved in the (re)construction of reality via discourse, the dialectical relationship between the two (with reality influencing discourse and discourse modifying reality), as well as the power-related implications of discursive strategies, is that of Critical Discourse Analysis (CDA).

The emergence of CDA in the late 1980s, promoted by the Lancaster School of Linguistics through academics like Norman Fairclough and Ruth Wodak, and by a group of researchers in the Netherlands represented by Teun van Dijk and Theo Van Leeuwen among others, and revisiting the revolutionary writings in sociology, philosophy, psychology and cultural anthropology of Jürgen Habermas or Michel Foucault, seems to have met the need

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to resume all these turning points in contemporary thought, adding the assumption that language and power are entirely linked, and facilitating multidisciplinary insights into the interpretation of what, how and why we represent/communicate ourselves and others. Thus, it may be affirmed that, broadly speaking, CDA combines linguistic theory, social theory and cultural studies, focusing on language text (spoken or written), discourse (text production, distribution and consumption) and discursive events (mirroring socio-cultural practices) – in order to examine ideologies and power relations. It places “qualitative emphasis on political discourse, mostly media texts and news reports” and interprets “narrative or the construction of reality perspective, the ideological and political functions of the media”. [2]

As for the avowed ‘critical’ standpoint adopted, it has been suggested [3] that, following Foucault (1972)³, it might be read as an attempt at formulating a critique of revelation or demystification, as the consideration of critical practice as self-reflexive or socially transformative. In other words, CDA works to decode the governing system of rules, principles and values underlying all discourse (Foucault’s *archaeology*) and the analysis (*genealogy*) itself, in view of revealing their inner politics (historically centred on man), of showing the constant process of social and cultural change, and of undermining any claims to certainty. All this sums up the generally accepted axiom of our postmodernity, namely that discourses are not only complex, self-contradictory and unstable; they erode confidence in any “grand narrative”⁴ and work with and against one another so as to produce a kaleidoscopic melange rapidly susceptible to hybridization and pastiche, readily calling into question anything presented as reality, truth or universality. On the other hand, what is implied is that critical practice is necessarily linked to a socially transformative agenda, another idea stemming from the realisation that, like ideology, discourse involves power relations⁵.

In terms of the actual interpretative practice, like most critical theorists and qualitative researchers, critical discourse analysts start from a number of assumptions, forefront among which are the following: all thought is fundamentally mediated by power relations that are social and historically situated; facts can never be isolated from the domain of values or removed from some form of ideological inscription; the relationship between concept and object and between signifier and signified is never stable or fixed and is often mediated by the social relations of capitalist production and consumption; language is central to the formation of subjectivity (conscious and unconscious unawareness); certain groups in any society are privileged over others and, although the reasons for this privileging may vary widely, the oppression that characterizes contemporary societies is most forcefully reproduced when subordinates accept their social status as natural, necessary, or inevitable; oppression has many faces and focusing on only one at the expense of others (e.g. class oppression versus racism) often elides the interconnections among them; furthermore, mainstream research practices are generally, although most often unwittingly, implicated in the reproduction of systems of class, race and gender oppression. [4]

These assumptions support the three step analysis of discourse envisaged by the present study, aimed at highlighting the role of language as site for and actant ⁶ in struggles for power: that of the text’s syntax and forwarding techniques; that of the enactment of power relations in the text’s marketing strategies; that of the intertextual and contextual forces contaminating the text.

2. Approaching political discourse for translation purposes

Struggles for power have always been associated with politics, and politics with discourse. It results that “those who control discourse control society” [5] and that the analysis of the latent and manifest content of political discourse has the potential to reveal the constructions of authority and the mechanisms of empowerment.

Linguistically, what may be highlighted is the fact that, as speakers, we are not entirely in control of meaning, since words and phrases (Foucault 1968⁷) tend to be organised into systems and institutions called “discursive practices”, which position speakers in relations of power. In other words, we are drawn into relations of power when we make meaning and it makes us who we are. The recent anxiety over “political correctness” and the way language does things to us and to others regardless of our best intentions is an expression of a growing awareness of this. Discourse analysis will not tell us what is “correct” or not, but it does alert us to the intimate connections between meaning, power and knowledge (Foucault 1980⁸) [6].

Culturally, what needs foregrounding is that the narrative strategy adopted will determine the reception of the political message. Furthermore, special attention has to be paid to the intertextual and contextual elements, which have multiplied infinitely in recent years due to the multimedial support used to disseminate political discourse, and which empower speakers alongside the text-constructing language game.

Technically, in order to reveal power structures and the subsequent power abuse, “the typical micro-level properties of text, talk, interaction and semiotic practices” need to be related “to typical macro-level aspects of society such as groups or organisations and their relationships of domination.” [7] At the level of society, power is obvious in the control exercised on others directly (by controlling the discourse of others) or indirectly (by mind control). In other words, people’s freedom of expression has been limited by the numerous constraints imposed on them by various institutions (consider, for instance, the norms dictated by different academic situations/publications or those that various television shows enforce on their invited guests) and, in turn, their discourses have consequences not only on other discourses, but on the knowledge, attitudes, values and beliefs of the addressees as well, which ultimately brings changes to social reality.

With political discourse, the above mentioned phenomena are more than obvious and extended to action control. As Van Dijk suggests,

If discourse controls minds, and minds control action, it is crucial for those in power to control discourse in the first place. How do they do so? If communicative events not only consist of “verbal” text and talk but also of a context that influences discourse, then the first step of discourse control is to control its context. For instance, powerful elites or organizations may decide who may participate in some communicative event, when, where and with what goals. [8]

The problems multiply once the media intervenes in the political debate, operating selections that sell well, foregrounding the sensational, limiting the target audience or the broadcasting niche etc. Today, politics reaches the public at large via a number of communication facilitators which also function as filters and exercise symbolic control: written press, radio, television, the internet. Reproducing political discourse, the media reproduces power and, despite the apparent diversity and freedom of choice it encourages, it exercises sustained control over its interactants.

The translator embarking upon the task of cultural and political mediation needs to be aware of all these aspects and use this knowledge so as to avoid further manipulation. The best solution under the circumstances is to adopt an analytical stance, explaining the linguistic choices made by constantly referring back to the context that has generated the discourse and the communicative situation as such, and to the overt or covert, culturally marked intertextuality of the discourse under focus (resonant of other texts, produced and received in similar circumstances).

3. The case of the 2009 presidential elections in Romania

The particular case of the 2009 Romanian presidential elections is read here through the closing political speeches made by Traian Băsescu and Mircea Geoană, considering their mediation at the time by means of television and the internet⁹, discussing their later day historiography or re-writing, in view of advancing a critical and analytical translation.

2009 was the year when Romanians were called upon to participate in a referendum, to elect their president and their representatives in the European Parliament. The referendum was basically posing two questions and asking the Romanians to decide whether their Parliament should be unicameral or not and whether the number of parliamentarians should be reduced to a maximum of 300 as compared to the over 469 in office at the time (137 senators and 332 deputies). For the European Parliament, a number of 32 politicians were considered – 11 from the alliance between the Social-Democratic Party and the Conservative Party (PSD+PC), 10 from the Democratic-Liberal Party (PD-L), 5 from the Liberal Party (PL), 3 from the Democratic Union of the Hungarians in Romania (UDMR) and 3 from Greater Romania (România Mare) – the figures corresponding to the hierarchical distribution of the main political parties resulting from the previous parliamentary elections. As for the position of president, 12 candidates participated in the first round, none of whom managed to obtain more than 50% of the total votes expressed. Consequently, in keeping with the legislation in the domain, only the first two candidates in the order of votes obtained entered the second round: Traian Băsescu – PD-L (32.44%) and Mircea Geoană – PSD+PC (31.15%). This sums up the reality of statistical data. Beyond it, however, lie other realities or, better still, other interpretations of the existing real core.

The allocutions made in the Parliament Palace by the candidates running for president were firstly made public through live television broadcasting, and then included in the electronic archives of a significant number of media companies, accessible through the internet. The channel we are using to exemplify the practice of political discourse is that of Antena 3, attempting to present one possible set of marketing strategies, while avoiding any biased commentaries on the channel itself.

The televised version of the event had a format which had previously been decided on in detail by the Institute of Public Policies. The protocol included the presence of a moderator (the journalist Robert Turcescu, selected following a series of propositions and negotiations), guests invited on each side as supporters of the two politicians (representative figures from domains like politics, art, sports, education), pre-established timing and sequencing of the questions and answers session, and a brief address from each candidate. The captions on screen permanently announced “The Great Confrontation” and kept the public informed on the tele-voting simultaneously going on, through brightly coloured graphs indicating the results, where Geoană’s score was of 84%, and Băsescu’s score was of 16%. The internet site opens with the title “Băsescu and Geoană, the First Speeches in the Great Confrontation”, but presents them in reverse order, adding to the actual video clips, taken up from the television programme, the summary of each allocution. Both channels of communication thus obviously enact power relations which overlap the deliberately constructed ones at the level of the discourses, and open up the historical moment to multiple subsequent re-writings.

Mircea Geoană’s intervention centres on the idea of a unified Romania working to achieve a common goal via a common project supported by the political alliance between the Social-Democratic Party, The Liberal Party and the Conservative Party, emphasised being the notion of Romania strengthening and better advertising its position within the European Union. Also accentuated are the principle of team spirit and the invitation to leave out any less than civil attack in the ensuing political debate. On the one hand, his text is forwarded by playing on the ideals of free circulation within European borders, of promoting a better image and building prestige for the country and its people. On the other

hand, it has a practical, almost technical component which emerges from the references to an independent Prime Minister and the economic strategy promoted. The criticisms addressed by Mircea Geoană to the current state of national affairs bring forth injustice and poverty – social illnesses and mechanisms of inertia.

Traian Băsescu's allocution is built on his experience as a high official of the Romanian state and on a plan to modernise Romanian politics, the alternative being the return to the recent quasi-communist past, the Social-Democratic Party and Ion Iliescu. Inserted are references to the necessity of reforming the political apparatus and of returning power to the people through raising awareness as to the fact that politicians are in the service of the people, not the other way around. His text is propelled by the national ideal of immediate intervention to solve the country's economic problems through measures of accelerated reform and the direct involvement of the President in the process. The alliance of the opposition is presented in terms of inappropriateness to the actual needs of the Romanians and as amassing political power, thus contravening the results of the recent referendum (for a unicameral parliamentary structure and for reducing the number of politicians in parliament).

For the translator of political discourse, all this data needs to be processed into the act of cultural mediation together with the linguistic choices made at the level of the text. In other words, the contextual ingredients of the discourses in question have to be preserved in the textual approach so that an impartial, but culturally oriented system of equivalence is obtained. The enterprise presupposes initial documentation and subtle text and communication decoding skills. Paramount in this respect is knowledge of the mechanisms of power and its abuse, which Teun van Dijk develops on and which may be summed up as two basic interaction strategies – positive self-representation and negative other-representation – along the lines of: the macro speech act (implying Our 'good' acts and Their 'bad' acts); topic selection (supporting semantic macrostructures); local speech acts (sustaining the global ones); active vs passive sentences and nominalisations (emphasising or de-emphasising Our/Their positive/negative agency, responsibility); rhetorical figures (hyperbole and metonymy for positive meaning, euphemism and metaphor for negative meaning); sounds and visuals (emphasis, order etc). [9] If these mechanisms are identified and explained in terms of the language used and the extra-linguistic factors framing it, the translated text will have attained one of its main goals, of communication across cultures in a 'politically correct' way.

Another goal, of making sense of history ¹⁰, may be achieved if the narrated time is approached from both the standpoint of the narrating time and that of the translating time. Two years later, the two political speeches open up to conflicting readings and translations. With society having undergone changes, with history having continued its re-writing, with the near future having become the recent past, the scaffolding of the discourses may be seen in a different light, and their impact on the lives of real people observed more objectively. Empowered by the knowledge brought about by life and the narratives of life constructed during the three year time span, the reader/translator is able to revisit his own positions and avoid leaving the translation stranded in between cultures.

Conclusions

A social body is constituted and characterised by relations of power, which "cannot be established, consolidated or implemented without the production, accumulation, circulation and functioning of a discourse." [10] A form of representation and a manner of communicating power and of enforcing social control, political discourse is constructed in history by 'his story'. For ever postponing a clearly delineated signified, and assuming the features of cultural in-betweenness, it reflects on a relative reality (or hybridity) and allows meanings to be shared only on the basis of the identification of a common body of signifying

practices. Among these, language occupies a central position. From the standpoint of Critical Discourse Analysis, the practice of language use shapes and is shaped by “the situation(s), institution(s) and social structure(s) which frame it”[11] and which distort it to serve political purposes of dominance and inequality. Consequently, dealing with the issues of discourse making and discourse breaking is essentially political, as needs to be the translator’s efforts to reconstruct the discourse generated at one point in time by one society, one culture, in the culture and for the society of the other.

NOTES

¹ The term was introduced by Ihab Hassan in his groundbreaking *The Postmodern Turn. Essays in Postmodern Theory and Culture* – 1987.

² The theoreticians and practitioners of CDA do not define it as a method proper. Instead, they advance the term ‘methodology’, employed here in view of clarifications on the approach adopted and the tools used in decoding the issue of representation.

³ Reference is made to *The Archaeology of Knowledge and the Discourse on Language* – 1972.

⁴ In his influential *The Postmodern Condition: A Report on Knowledge* (1979/1984), Jean-François Lyotard uses the term in support of his critique of institutional and ideological forms of knowledge (where knowledge is narrative); synonymous with the “narrative of emancipation”, it refers to all those conceptions which try to make sense of history, rather than just isolated events in history, conceptions which are old fashioned and oppressive.

⁵ A pertinent example is given by Michel Foucault in ‘Politics and the Study of Discourse’ – 1968, where he tackles the problem of the struggle for controlling discourses conducted between classes, nations, linguistic, cultural or ethnic collectivities, whose obvious implications are that powerful discourses empower those who have access to them, while the powerless discourses not only disempower, but socially marginalise their practitioners.

⁶ The term is used here in the sociological sense attributed to it by Bruno Latour, as both subject and object of the actor-network (material-semiotic networks acting as a whole), whose activity is described as “mediation” or “translation” (*Reassembling the Social: An Introduction to Actor-Network-Theory* – 2005)

⁷ The reference is to ‘Politics and the Study of Discourse’ – 1968

⁸ Envisaged is *Power/Knowledge* – 1980

⁹ Available at http://www.antena3.ro/politica/basescu-si-geoana-prima-sectiune-discursul-d-inceput_86564.html (last accessed on 5.10.2011)

¹⁰ In the context of the present paper, the translated text and its analysis are understood as “narratives of emancipation”.

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THE ENGLISH PAST TENSE IN ROMANIAN TRANSLATIONS OF VICTORIAN NOVELS DURING THE COMMUNIST PERIOD¹

Introduction

During successive years of the communist era, the Romanian translators tended to translate the English past tense as a "perfect-simplu" (or preterite) tense, as well as a "perfect-compus" one. The norm requiring the use of the former tense gradually shifted to the one regulating the use of the latter one. This hypothesis is proved throughout this paper based on the analysis of Romanian translations of Victorian novels such as Ionel Jianu's translation of *David Copperfield* (1957), Ioan Comșa's translation of the same novel (1965 and 1984), Vera Călin's translation of *Great Expectations* (1949, 1962 and 1973), Paul B. Marian and Dumitru Mazilu's translation of Charlotte Brontë's *Jane Eyre* (1948, 1956, 1966 and 1972) and Henriette Yvonne Stahl's translation of Emily Brontë's *Wuthering Heights* (1959, 1967, 1968 and 1978)¹. Following the methodological model suggested by the Descriptive Translation Studies scholars [21], the compiling of our corpus of translations is followed by the analysis of the translation strategies with an eye on identifying "regularities of behaviour" [21] that should allow us to reconstruct operational norms.

Translators' choices when dealing with the English past tense into Romanian

Insofar as the difference between the two tenses is concerned, according to the Romanian linguist Rodica Zafiu, the preterite is "a tense of the impersonal fiction, especially when used in the third person" [19], being, thus, a "mark of the classical fictional narrative" [19]. As a matter of fact, the Romanian linguist Dumitru Irimia defines the preterite as a marker of the descriptive and objective narrativity [cf. 20: 210]. As for the "perfect-compus" tense, it is generally used to describe any action that is initiated and completed in the past, which generally describes a sequence in a temporal chain. In what follows, we will attempt to trace down the operational norm ² that actually functioned in the field of (translated) literature during the Romanian communist years.

The evolution of Vera Călin's translation clearly testifies to the shift of the norms regulating the use of the Romanian preterite and "perfect-compus" tenses when translating the English past tense. Thus, as the following series of examples shows, the 1949 edition of Călin's translation displays instances of preterite tense as a solution for the source text past tense. However, the 1949 preterite forms are no longer conserved as such in the 1973 edition of the same translation, the translator's choice being, in the last case, "perfect-compus" verbal forms:

ST₁: Induced to take particular notice of the housekeeper, both by her own striking appearance and by Wemmick's preparation, I **observed** that whenever she was in the room, she kept her eyes attentively on my guardian [...]. [8: p. 203]

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TT₁ 1949: Împins de chipul ei ciudat cât și de pregătirile lui Wemmick, să mă uit cu luare aminte la femeia aceasta, **băgai de seamă** că, de câte ori venea în odaie, nu-și ridica ochii de la domnul Jaggers [...]. [5: p. 192]

TT₂ 1973: Împins de chipul ei ciudat, cât și de îndemnul lui Wemmick de-a mă uita cu luare-aminte la femeia aceasta, **am băgat de seamă** că, de câte ori intra în odaie, nu-și lua ochii de la domnul Jaggers [...]. [7, 1st vol. p. 241]

This first example indicates that Vera Călin is one of the translators having supported and promoted the new norm requiring the use of the “perfect-compus” instead of the preterite, when translating English past tense instances. The following example displays another case of the “perfect-compus” – preterite tenses shift in the Romanian target text:

ST₂: “I’ll tell you, however”, **said I**, “whether you want to know or not”. [8: p. 205]

TT₂ 1949: - Totuși, eu am să-ți spun, vrei nu vrei, **spusei** eu. [5: p. 195]

TT₂ 1973: - Totuși, vrei, nu vrei, tot am să-ți spun, **i-am răspuns** eu. [7: p. 245]

The shift from the norm requiring the translation of the English past tense (in the cases of verbal constructions designating spontaneous and clearly ended actions) as a Romanian preterite to the norm requiring the rendition of the same English tense as a Romanian ‘perfect-compus’ becomes obvious also when contrasting the 1948 and the 1972 editions of Paul B. Marian and Dumitru Mazilu’s translation of *Jane Eyre*:

ST₃: At this period she [Miss Temple] **married, removed** with her husband (a clergyman, an excellent man, almost worthy of such a wife) to a distant county, and consequently **was lost** to me. [13: p. 82]

TT₃ 1948: Dar atunci [d-ra Temple] **se mărită** cu un pastor, un bărbat minunat și aproape vrednic de o astfel de femeie. Ea **plecă** cu soțul său într-o țară îndepărtată, astfel că **fu pierdută** pentru mine. [9: p. 107]

TT₃ 1972: Apoi [domnișoara Temple] **s-a măritat** cu un pastor, un bărbat minunat și aproape vrednic de o astfel de femeie. **A plecat** cu soțul ei într-un comitat îndepărtat, așa că **am pierdut-o**. [12: p. 105]

According to this example, B. Marian (who signs alone the 1948 edition of the translation) opted for a preterite tense when translating *married* and *removed* into Romanian. However, the 1972 edition, that he signs together with Mazilu, displays “perfect-compus” verbal forms instead. Thus, this translation as well supports the assumption that in the early years of the communist period the norm mainly imposed the use of the preterite tense, whereas, in the subsequent years, another norm came to replace it, which regulated the use of the “perfect-compus” tense in order to translate the English past tense.

The preterite Romanian tense was also Henriette-Yvonne Stahl’s option when dealing with the past tense in the source text. The preterite forms that were used in the 1959 edition of her translation generally remained unchanged in all the subsequent editions. However, there are cases in which the translator replaces the preterite form of certain verbs with verbs in the “perfect-compus” tense. The following example illustrates the translator’s choices:

ST₄: [...] and bid them all stand off, for he was nearly killed – he would not have such another walk for the three kingdoms. [18: p. 36]

TT₄ 1959: [...] și a poruncit să fie lăsat singur, căci era aproape mort de oboseală ; apoi **zise** că nici pentru trei împărății n-ar mai face un asemenea drum. [14: p. 53]

TT₄ 1978: [...] și a poruncit să fie lăsat singur, căci era aproape mort de oboseală ; apoi **a spus** că nici pentru trei împărăți n-ar mai face un asemenea drum. [17: p. 37]

In this example the tenses shift becomes obvious when analysing the pair of verbs *zise* – *a spus*. As a matter of fact, the verbs were added by the translator, who uses an explicitation in order to introduce an indirect speech sequence: [...] *apoi zise că nici pentru trei împărății n-ar mai face un asemenea drum* [...] / [...] *apoi a spus că nici pentru trei împărăți n-ar mai face un asemenea drum* [...], that in the source text takes the form of a free indirect speech: [...] – *he would not have such another walk for the three kingdoms*. [...]. Stahl's solution proves once more her tendency of translating with an eye on producing a text that should be stylistically acceptable to the target readers. As regards the shift of tenses, it indicates the gradual coming into force of the norm requiring the use of the "perfect-compus" tense instead of the preterite when translating the English past tense.

According to the mainstream tendency, the Romanian translations undertaken during the first years of the communist period should display a preterite tense, as opposed to the subsequent years, when the "perfect-compus" tense became more frequent. Given these mainstream norms, Jianu's 1957 translation should mainly use the preterite tense form, whereas Comșa's 1965 (and the subsequently published) edition(s) should use the "perfect-compus" tense. However, strange as it may seem, the situation is, to a certain extent, the other way round. In Jianu's translation, the English past tense is rendered through "perfect-compus", whereas Comșa has moments when he translates the same tenses either as a "perfect-compus" or a preterite form. The following series of examples illustrates these quite strange translation strategies:

ST₅: Accordingly we **looked in** at a baker's window, and after I **had made** a series of proposals to buy everything that was bilious in the shop, and he **had rejected** them one by one, we **decided** in favour of a nice little loaf of brown bread, which **cost** me threepence. [4: p. 87]

TT₅ 1957: Și astfel **ne-am oprit** la vitrina unei brutării și după ce **i-am făcut** nenumărate propuneri, vrînd să cumpăr din prăvălie tot felul de lucruri vătămătoare sănătății, pe care el le-**a respins** pe rînd, una cîte una, **am ales** o pîine mică de secară, pentru care **am plătit** trei pence. [1, 1st vol. p. 108]

TT₅ 1965: **Ne-am oprit** deci în fața vitrinei unei brutării, și după ce **i-am propus** pe rînd să cumpărăm tot ce era vechi și stricat în prăvălie, dînsul respingînd una cîte una sugestiile mele, **am luat** o pîine mică de secară, care m-**a costat** trei *pence*. [2, 1st vol, p. 119]

All the verbal forms expressing a past tense in the English text are translated as a "perfect-compus" tense in both editions. The element of surprise is the fact that, in the 1965 translation (a more recent translation), Ioan Comșa alternately uses older conventions – i.e. the Romanian preterite tense, with more recent ones – i.e. the "perfect-compus", whereas Jianu, in his 1957 translation, only uses "perfect-compus". That is why it is strange that in the 1957 translation Jianu already made consistent use of "perfect-compus" in translating narration, seeming to anticipate a subsequent norm that applied to Romanian translations. On the other hand, Comșa, the author of the more recent translation, alternates in his rendering of Dickens's narratives the older norm of using the preterite with the more recent

one of using “perfect-compus” instead:

ST₆: Peggotty, with some uneasy glances at me, curtsied herself out of the room without replying; seeing, I suppose, that she was expected to go, and had no excuse for remaining. [4: p. 60]

TT₆ 1957: Peggotty nu i-a mai răspuns. Mi-a **aruncat** o privire îngrijorată și **a părăsit** odaia, salutînd. Își dădea seama că trebuia să plece, nemaiaivînd de ce zăbovi. [1, 1st vol. p. 51]

TT₆ 1965: Aruncîndu-mi o privire îngrijorată, Peggotty **se înclină** și **părăsi** odaia fără a-i răspunde, căci își dăduse seama că prezența ei nu mai era dorită și că nu avea nici un motiv ca să zăbovească. [2, 1st vol. p. 76]

This example proves again Jianu’s high degree of freedom in terms of translational strategies, which goes counter to the 1950s’ general tendency of keeping close to the source text. At the syntactic level, he turns the gerund construction “without replying” into a separate independent main clause – “[...] Peggotty nu i-a mai răspuns. [...]”, with a “perfect-compus” finite verbal form as a predicate. Furthermore, he chooses to translate the noun phrase “with (some uneasy) glances (at me)” as a “perfect-compus” verbal form-based main clause “[...] Mi-a aruncat o privire îngrijorată [...]”. As for the verbal form “curtsied (herself out of the room)”, it is divided into two verbs, in Jianu’s translation, i.e. the finite (“perfect-compus”) verb “a părăsit (odaia)” and the non-finite gerund form “salutînd”. However, Ioan Comșa’s alternatives for the same English verb consist in two finite preterite verbs, i.e. “se înclină” and “părăsi”. Furthermore, he opts for a solution that goes closer to Dickens’s syntactic patterns when having decided to provide non-finite verbal constructions for the English “without replying” – “[...] fără a-i răspunde [...]” and “with (some uneasy) glances (at me)” – “Aruncîndu-mi o privire îngrijorată [...]”, respectively. The same source text-engagement is obvious also in his successful retaining of the syntactic order. Another illustrating example in this respect is the following:

ST₇: Here Steerforth **struck in**.
[...] Steerforth **gave a short laugh**. [4: p. 109]

TT₇ 1957: Aci însă, Steerforth **a intervenit**:
[...] Steerforth **a zîmbit**. [1, 1st vol. p. 139]

TT₇ 1965: Aici Steerforth **interveni**:
[...] Steerforth **chicoti**. [2, 1st vol. pp. 156-157]

Here again Jianu opts for a “perfect-compus” tense as an alternative to Dickens’s “struck in” and “gave a short laugh”, i.e. “a intervenit” and “a zîmbit”, respectively; for the same verbs, Comșa favours preterite forms such as “interveni” and “chicoti”.

The analysis of this series of examples clearly shows that Jianu opted for a deviating type of behaviour when choosing to translate the English past tense through the Romanian “perfect-compus”, which went counter to the 1950s’ mainstream tendency of using preterite forms in similar contexts. However, starting from the mid-1960s, Comșa displays in his translation both preterite and “perfect-compus” verbal forms. This fact may testify to the existence, in the early years of the communist period, of two alternative competitive norms regarding the translation of the English past tense. The older norm required the use of the Romanian preterite in order to render the English past tense, whereas the new norm

regulated the use of the “perfect-compus” tense. Thus, we may hypothesize and say that Jianu’s translation may have been one of the target texts having set the foundations of the avant-gardist norm of using the Romanian “perfect-compus” tense as the good alternative for the English past tense.

Conclusions

As mentioned in the previous section, in the pre-communist and communist periods, the preterite was the preferred Romanian tense when translators dealt with the English past tense. However, around the late-fifties – early-middle-sixties a shift of norms occurred, given that the preterite started being replaced by the “perfect-compus” tense. The reason for this shift probably was the fact that the “perfect-compus” tense managed to render in a clearer manner the idea of a past completed action.

Vera Călin, Paul B. Marian and Dumitru Mazilu, together with Henriette Yvonne Stahl undertook the preterite – “perfect-compus” shift throughout different successive editions of their translations. Thus, as shown in *Examples 1* and *2*, Vera Călin shifts certain preterite forms that she uses in the 1949 edition of the translation of *Great Expectations* to “perfect-compus” forms in the 1962 and 1973 editions. The translator’s shifting norms could be accounted for if we took into consideration her **habitus**, a concept highly focused upon by the sociological approach in Translation Studies [22]. Călin’s professional evolution was influenced by the fact that she was supervised by the Romanian poet, literary critic and historian Tudor Vianu and also by her working as an editor in publishing houses next to important philologists, who could have had a bearing on her complying with the literary and linguistic tendencies at the time [23]. Paul B. Marian and Dumitru Mazilu do the same in their translation of *Jane Eyre* (cf. *Example 3*). Thus, in the 1948 first edition Marian follows the on-going norm of those years, which required the use of the Romanian preterite when translating the English past tense. Still, in the 1956 (second) edition of the translation (signed, this time, by Marian and Mazilu), the translators provide a “perfect-compus” as a replacer of the former preterite tense. The “perfect-compus” kept being used in all subsequent editions of the translation (1966 and 1972). The shift to the “perfect-compus” tense starting from the 1956 edition could be, again, explained through the translators’ **habitus**. Both translators were writers and they also worked as editors in publishing houses. Thus, literary creativity met compliance with norms regulating editing literary texts. If the former factor could have contributed to actually establishing a new norm, the latter one ensured the respect for (avant-gardist turned into mainstream) norms [24] [25]. Likewise, as highlighted in *Example 4*, Henriette Yvonne Stahl, a writer herself [26] [27], felt entitled to shift the preterite form that she had used in the 1959 first edition of her translation of *Wuthering Heights* to “perfect-compus” in the subsequent editions of *La răscruce de vînturi* (published in 1967, 1968 and 1978).

However, a most interesting and intriguing situation was found in the translations of *David Copperfield* (cf. *Examples 5, 6* and *7*). A shift of tenses is operated in this case as well, except for the fact that it is a reversed shift. Ionel Jianu’s 1957 translation, which should have normally displayed instances of the preterite tense, makes use of “perfect-compus” verbal forms. What is even stranger is the fact that, for the same translation units, Ioan Comșa provides, in the 1965 edition of his translation, as well as in the subsequent editions, preterite verbal forms that alternate with “perfect-compus” verbs. Jianu’s deviation from the norm requiring, in the 1950s, the use of the preterite tense when translating English past tense forms could be interpreted as a creative lack of synchronization with the mainstream tendency. Jianu also worked as an editor, being equally familiar with the norms that operated during the communist period [28] [29] [30] [31], [32]. Still, instead of translating according to the extant norms, he opted for an idiosyncratic type of behaviour, which ignored the guidelines peculiar to the translation solutions that should have been applied at

the morpho-syntactic level.

Through his creative strategies, Jianu went against the mainstream tendency. His choices go hand in hand with his being a writer *qua* translator, with an impressive symbolic capital and an overwhelming cultural experience in the domain of artistic creations. He is famous for his novatory and enthusiastic nature, which provides, once more, an explanation for his idiosyncratic behaviour. Thus, we could tentatively hypothesize that Jianu may have been one of the very initiators of the norm that required the use of the “perfect-compus” in the Romanian translations.

As for Comşa’s solutions, it is worthwhile highlighting the fact that he chose to comply with the extant norm imposing the use of the Romanian preterite when translating the English past tense. However, he also opted to support and promote the new norm, which regulated the use of the “perfect-compus” tense. The translator may have complied with the norm regulating the use of the preterite, given his being a professional translator, who, according to Sapiro, should tend to easily fulfill the rules imposed by publishing houses [33]. As a matter of fact, his conservation of the ST syntactic patterns can be accounted for in the same way. However, his outstanding symbolic capital may have entitled him to also take his own decisions in terms of translation solutions. This is what explains the fact that he also opted for the ‘perfect-compus’ tense in his translation, as well as for shifting punctuation. Thus, we could consider Jianu’s and Comşa’s translations of *David Copperfield* the factor striking the balance in favour of the hypothesis that the translations from our corpus applied the new norm that required the use of a Romanian “perfect-compus” tense instead of the preterite form when translating the English past tense. Again, this tendency reflects normative statements made by, say, the “Shakespeare” Commission (1981), according to which translators should strive to meet the target readers’ expectations (in terms of the use of certain linguistic constructs).

To bring all to a conclusion, what we strived to prove in this paper is the fact that in the pre-communist and communist periods, the preterite was the preferred Romanian tense when translators dealt with the English past tense. However, around the late-fifties – early-middle-sixties a shift of norms occurred, given that the preterite started being replaced by the “perfect-compus” tense. The reason for this shift probably was the fact that the “perfect-compus” tense managed to render in a clearer manner the idea of a past completed action. This tendency reflects normative statements made by, say, the “Shakespeare” Commission back in the 1980s [34], according to which translators should strive to meet the target readers’ expectations (in terms of the use of certain linguistic constructs).

NOTES

1. The repetition of the translational choices throughout most of these editions entitles us to use examples illustrating our hypotheses on the norm regulating the translation of the past tense into Romanian only from the first and the last editions.
2. The concept of ‘operational norm’ belongs to Gideon Toury [21]. Toury’s operational norms focus on the choices translators make during the translation process itself.

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SPECIFIC PROBLEMS OF TRANSLATION IN THE HARRY POTTER SERIES¹

Background

The fundamental problem of translation, according to many researchers, including Reiß and Vermeer, is the duality of literal translation on the one hand and free translation on the other: a choice must be made between them, as it is not possible to be "faithful" to the words, the meaning and the effect at the same time. [1]

The importance of this distinction, discussed since ancient times, has not diminished until this day, as with every text the translator faces the decision whether, to quote Schleiermacher, to leave the writer as much as possible alone and move the reader towards them, or, alternately, to leave the reader as much as possible alone and move the writer towards them. [2]

According to Reiß and Vermeer, translation is a type of cultural transfer [3], functioning as a mediation between (lingua)cultures; consequently we will use the terminological pair source culture oriented/target culture oriented translation in this paper to refer to the two opposite approaches.

As regards the Harry Potter heptalogy, the writer and translator Daniel Hahn formulates his thoughts in a poignant article on the translation of the Harry Potter series (in which cases, i.e. languages, are taken into account), "You start, probably, with the eternal problem faced by every translator - finding the balance between literal fidelity and the equivalence that makes for fidelity of reading experience." [4] This is an especially valid question in the case of J.K. Rowling's heptalogy, as the work, while pertaining to the fantasy genre, is not only well-anchored in British settings and realities, but also characterized by a high number of invented words, and names, the great majority of which are based on the English language.

It is a fact that praise as well as criticism has been heaped on the Harry Potter heptalogy; however this does not constitute the object of our analysis. Let us simply note that in addition to captivating an extremely high number of readers, the books, in light of their unprecedented success and of fascination exerted on the audience have proven, in turn, to be fascinating as an object of study as well, engaging the interest of specialists from more than one field.

We have briefly summed up the possible reasons for the success of the heptalogy and the fascination it has exerted over its audience elsewhere as "Harry Potter represents thus a postmodern work that by means of intertextuality enters in a cross-temporal, cross-genre and even cross-cultural dialogue with famous classics." [5] Beyond the many influences and echoes from quite different works of universal literature, there are other factors that at least partially explain the unexpected success of a book that did not benefit from extensive marketing, but became known by word of mouth. In following the symbolic journey of its

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protagonist, the series retraces the path of the archetypal hero. In the course of the seven books, Harry, the protagonist, evolves and matures (hence the possible interpretation of the series as a Bildungsroman), tracing a path from orphan (a typical fairy-tale element) to Saviour (the archetypal hero). The build-up throughout the series is to the final confrontation between Voldemort, 'the Dark Lord,' and Harry, the 'boy who lived,' or in other terms, between good and evil. [6]

Nevertheless, although the particular success and the wide recognition of the series are contributing factors, our reason in selecting it is primarily linked to the challenges which the text poses for the translator.

Material and methods

The analysis relies on two different versions (by using two distinct approaches), namely the Romanian version by Ioana Iepureanu and the German version by Klaus Fritz, which, although undoubtedly faithful to the source-text, make use of different methods and are therefore easily contrasted.

The translator responsible for the German version of the series, Klaus Fritz, chooses to keep the "British atmosphere", in other words he selects a source culture - oriented approach to the translation of the books:

Die «britische» Atmosphäre sollte auf jeden Fall erhalten bleiben, und das heißt auch, daß die Eigennamen der Hauptfiguren, der Hogwarts-Häuser etc. im wesentlichen unverändert übernommen werden sollten. Hingegen sollten die Namen der magischen Tiere und Pflanzen und Objekte übertragen werden, wobei sowohl der semantische Gehalt als auch der Lautcharakter eines Begriffes berücksichtigt werden sollte. Das erfordert einige Knobelei und ist sicher mal mehr, mal weniger gut gelungen." ("The British atmosphere was to be kept in any case, which also meant taking the names of the main characters, the houses at Hogwarts, etc. as they were, essentially unchanged. On the other hand, the names of magical creatures, plants and objects needed to be translated, in which case it was necessary to consider both the semantical content and the sound. This means a bit of a headache and has led to better, as well as less good results. [7])

On the other hand, in the case of the Romanian translation, a different method was preferred, since intelligibility was considered to be a priority. In the words of the translator, „Dar în general am schimbat numele pentru a le face mai accesibile. E o alternativă. [...] Toate denumirile/numele traduse au fost schimbate pentru a limpezi semnificația lor, pentru a le face mai accesibile și pentru cei care nu cunosc frumoasa limba engleză” [8] ("However, I changed the names in general to make them more accessible. It's one of the alternatives. [...] All the translated words/names have been changed to clarify their meaning, to make them more accessible to those who do not know the beautiful English language.") The choice made in this latter instance is to bring the text closer to the target culture.

Text-internal and text-external factors need to be taken into consideration in translation. In other words, in the latter case, there is a limited amount of time available to the translator to carry out his work; for example, in the countries with a high level of English, readers could buy a new volume in the original language version.

As for the former case, the Harry Potter heptalogy displays a multitude of factors that differentiate it from what might be termed a standard text (although the notion itself remains an abstract concept, as every instance has its own particularities).

The idea is shared that there are a lot of translation problems and traps which make the text in question a real challenge for the translators. At a first glance, the translator is confronted with a large number of invented terms, loaded names, rhymes, obscure creatures,

e.g. *basilisc* (translated as *bazilisc*, then *vasilisc* into Romanian), and others. Note also that due to the use of particularly uncommon words, the author had to release another title for the last volume – *Harry Potter and the Relics of Death* for *Harry Potter and the Deathly Hallows* – so that the translators would be able to provide a version in their respective languages. In the two languages taken into consideration here the titles were *Harry Potter und die Heiligtümer des Todes* and *Harry Potter și Talismanele Morții*, respectively.

A comprehensive list would also need to include puns and word-plays, typical English phrases and sayings adapted to the magical world, abbreviations, anonyms, anagrams, riddles, rhymes, songs and prophecies, to refer only to the linguistic aspect. However, the culture specific terms deserve special attention, since the series is undoubtedly British, from its being a continuation of the boarding school novels tradition to the setting, (such as the English suburbs), and to the language as well, including the problem of dialect, as in the case of Rubeus Hagrid (a character who speaks with a West Country accent). As Reiß and Vermeer point out, lexis can be a translation problem; one possible solution would be to exchange a sociolect for a regiolect (or vice-versa), as was the case with the famous *My Fair Lady* [9]. In this respect, Klaus Fritz decided not to use a German dialect [10] his choice being a simple type of speech, as the case may also be said to be in the Romanian version (see the second row in Table 1).

A relevant example of a culture specific term from the first volume may be King's Cross railway station in London, well-known to the inhabitants of the country, but needing explicitation for other peoples. For ease of comparison, a table was used for the three versions, with the German one being placed by the source text due to its natural closeness to the original.

<i>Philosopher's Stone</i>	<i>Stein der Weisen</i>	<i>Piatra Filozofală</i>
"First o' September — King's Cross — it's all on yer ticket." (p. 87)	"Am 1. September Bahnhof King's Cross – steht alles drauf" (p. 98)	"Scrie acolo tot, unde trebuie să te duci, cum să faci, tot!" (p. 65)
"On the last day of August he thought he'd better speak to his aunt and uncle about getting to King's Cross station the next day" (p. 89)	"wie er am nächsten Tag zum Bahnhof King's Cross kommen sollte" (p. 99)	"În ultima zi a lui august, Harry se gândi că ar fi bine să stea de vorbă cu Mătușa Petunia și Unchiul Vernon, înainte de a pleca la Hogwarts, a doua zi." (p. 66)
"Er — I need to be at King's Cross tomorrow to — to go to Hogwarts." Uncle Vernon grunted again.	"Ähm – ich muss morgen nach King's Cross, um... um nach Hogwarts zu fahren." Onkel Vernon grunzte erneut.	"Măine plec la școala de magicieni și vrăjitori. Te superi dacă te rog să mă duci până la cea mai apropiată gară?" (p. 66)
"Would it be all right if you gave me a lift?" (p. 89)	"Würde es dir etwas ausmachen, mich hinzufahren?" (p. 100)	
"All right, we'll take you to King's Cross." (p. 90)	"Gut, wir fahren dich nach King's Cross." (p. 100)	"Bine, te duc mâine la gară." (p. 67)
"They reached King's Cross at half past ten." (p. 90)	"Sie erreichten King's Cross um halb elf." (p. 101)	"...ajunseră la gară, la ora zece și jumătate" (p. 67)
"pulling into platform nine and three-quarters at King's Cross station." (p. 307)	"und dann fahren sie auf Gleis neundreiviertel in den Bahnhof von King's Cross ein." (p. 334)	"Ajunseră, în sfârșit, la peronul 9 și 3/4, din gara King's Cross." (p. 222)

Table 1. References to King's Cross station in *Harry Potter and the Philosopher's Stone*, [11], [12], [13]

It stands out that the German version does indeed make use of an explicitation – i.e. Bahnhof, ‘railway station,’ is added, while the Romanian translator adopted the more radical strategy of omitting the name of the railway station and in some cases, even the reference to it, with the exception of the final chapter.

However, other instances of cultural elements, such as the letter of acceptance the main character receives in the first novel, are automatically adapted to the target language conventions. Thus, the elements of contrast are obvious:

<i>Philosopher’s Stone</i>	<i>Stein der Weisen</i>	<i>Piatra Filozofală</i>
“Dear Mr. Potter, We are pleased to inform you that you have been accepted at Hogwarts School of Witchcraft and Wizardry. Please find enclosed a list of all necessary books and equipment. Term begins on September 1. We await your owl by no later than July 31. Yours sincerely, Minerva McGonagall, <i>Deputy Headmistress</i> ” (p. 51)	“Sehr geehrter Mr. Potter, wir freuen uns, Ihnen mitteilen zu können, dass Sie an der Hogwarts-Schule für Hexerei und Zauberei aufgenommen sind. Beigelegt finden Sie eine Liste aller benötigten Bücher und Ausrüstungsgegenstände. Das Schuljahr beginnt am 1. September. Wir erwarten Ihre Eule spätestens am 31. Juli. Mit freundlichen Grüßen Minerva McGonagall Stellvertretende Schulleiterin” (p. 59)	“Dragă domnule Potter, Avem deosebită plăcere să vă informăm că ați fost acceptat la Hogwats, Școala de magie, farmece și vrăjitorii. Alăturat, vă trimitem o listă cu tot echipamentul și cărțile necesare. Școala începe la 1 septembrie. Așteptăm bufnîța dumneavoastră, nu mai târziu de 31 iulie a.c. Cu deosebită considerație, Minerva McGonagall, Director Adjunct” (p. 40)

Table 2. Letter of acceptance in *Harry Potter and the Philosopher’s Stone*

The form of address, namely the fixed German form “Sehr geehrter Mr. Potter,” (in the case of the latter the English *Mr.* was preferred to the German *Herr*, a choice consistently held up throughout the translation) and the Romanian “Dragă domnule Potter” (one of the common forms of address, together with “Stimate ...”), and the closing (“Yours sincerely”/ “Mit freundlichen Grüßen”/ “Cu deosebită considerație”, all fixed forms) represent instances of equivalence in the sense used by Vinay and Darbelnet. The body of the letter also displays modifications in the form of modulations, e.g. “we are pleased to inform you”/ “wir freuen uns, Ihnen mitteilen zu können”/ “Avem deosebită plăcere să vă informăm”, “Please find enclosed” / “Beigelegt finden Sie”/ “Alăturat, vă trimitem”, or “term” / “das Schuljahr”/ “școala”.

Consequently, the complex task of dealing (either by loan transfer/borrowing, loan translation/calque or adaptation/creating a new term) with the numerous invented common and proper names in the heptalogy represents only one of the translation problems that the source text contains. As regards this task, the above mentioned possibilities are illustrated by the choices of the two translators, namely to keep the original names in the German version and to create Romanian (-sounding) equivalents, respectively. The two tables below show that Klaus Fritz preserves most of the English words created by the author, using German(-sounding) terms only in two instances, whereas the Romanian translator attempts to render some of the connotations evoked by the original version, e.g. *Viperini* for *Slytherin*, both suggestive of snakes, the emblem of the house.

English	German	Romanian
Gryffindor	Gryffindor	Cercetași
Hufflepuff	Hufflepuff	Astropufi
Ravenclaw	Ravenclaw	Ochi-de-Șoim
Slytherin	Slytherin	Viperini

Table 3. The four houses at Hogwarts

English	German	Romanian
Quidditch	Quidditch	Văjthaț
<i>Players</i>	<i>Spieler</i>	<i>Jucători</i>
Chaser	Jäger	Înaintaș
Keeper	Hüter	Portar
Beater	Treiber	Prinzător
Seeker	Sucher	Căutător
<i>Balls</i>	<i>Bälle</i>	<i>Mingi</i>
Quaffle	Quaffel	Balon
Bludger	Klatscher	Balon-ghiulea
Golden snitch	Goldene Schnatz	Hoțoaică aurie

Table 4. Quidditch terms

The conclusion can be drawn that the approaches employed by the two translators aiming at fidelity to the source text, as stated by themselves and as identified in the target texts, correspond to a source culture - oriented and a target culture - oriented translation, respectively. In practice, this may be described as a general line that guides the translation, exceptions always being possible.

There is a particularity of the series that is worth pointing out, namely the less common structure of the series, comprising a number of seven volumes. Having been planned as a heptalogy from the beginning, the timeframe of each book is represented by a (school) year in the protagonist's life. Consequently, with the exception of the first chapter, when Harry is one year old and of the epilogue, set nineteen years after the main events, as well as the various flashbacks introduced through different means throughout the novels, the action starts out shortly before the main character's eleventh birthday and comes to a close before his eighteenth. It should be noted that having the characters grow with the readership was the author's intention from the outset. As a result, while the first books have a target readership of children, the final volumes mark a shift towards young-adult fiction, a fact echoed by the film transposal, with the movies being rated PG and PG-13, in particular those in the latter half of the series.

In a narratological analysis, focalization – “who perceives” – is distinguished from voice, “who speaks,” i.e. the narrating instance. [14] Accordingly, the heptalogy may be defined as a third-person narrative, with the focalizer or viewpoint character being mostly the protagonist. Taking into consideration the entirety of the books, the case here is what Genette labels variable internal focalization: although the events are seen – and related – mainly from the perspective of the title character, occasionally the perspective of secondary (Vernon Dursley) or episodic characters (Frank Bryce, the Muggle Prime-Minister) is also employed. Moreover, there are also instances of external focalization, such as the second chapter in the sixth volume, *Harry Potter and the Half-Blood Prince*, (where it is used for the purpose of creating and/or maintaining suspense and uncertainty as to a particular character's – Severus Snape – motivation and loyalties) and the second half of the opening chapter of the series.

Another aspect is the overtiness of the narrator, who “may be more or less overt”, as Gerald Prince points out [15]; in the case of Harry Potter there are instances of mediated narration, i.e. a narration in which the narrator's presence makes itself felt [16] (the term belongs to Chatman) at the beginning of the first chapter of the series.

The question may arise: how does this reflect in the Harry Potter series? As it has already mentioned, Rowling's work, like many books that belong to or lean towards the middle-grade and young-adult spectrum, no longer makes use of the omniscient narrative instance. Similarly, the overt narrator has become less common in children's literature over the past few decades. [17]

Besides, Charlotte Bosseaux notes,

Interestingly, narratology does not usually distinguish between originals and translations. It is relevant to question this lack of distinction, however, since written translations normally address an audience which is removed in terms of time, space and language from that addressed by the source text. Consequently, translated narrative fictions address an implied reader who differs from that of the source text, because the discourse operates in a new pragmatic context. [18]

Emer O'Sullivan proposes a new theoretical model, based on Chatman, to include the translator and the translation process in the communicative schema. In her words,

The communication between the *real author of the source text* and the *real reader of the translation* is enabled by the *real translator* who is positioned outside the text. Her/his first act is that of a receptive agent, who then, still in an extratextual position, transmits the source text via the intratextual agency of the *implied translator*. The *narrator*, *narratee* and *implied reader* of the target text, all generated by the implied translator, can be roughly equivalent to their counterparts in the source text. [19]

<i>Philosopher's Stone</i>	<i>Stein der Weisen</i>	<i>Piatra Filozofală</i>
Mr. and Mrs. Dursley, of number four, Privet Drive, were proud to say that they were perfectly normal, thank you very much. They were the last people you'd expect to be involved in anything strange or mysterious, because they just didn't hold with such nonsense. (p. 1)	Mr. und Mrs. Dursley im Ligusterweg Nummer 4 waren stolz darauf, ganz und gar normal zu sein, sehr stolz sogar. Niemand wäre auf die Idee gekommen, sie könnten sich in eine merkwürdige und geheime Geschichte verstricken, denn mit solchem Unsinn wollten sie nicht zu tun haben. (p. 5)	Domnul și doamna Dursley, de pe Aleea Boschetelor, numărul 4, erau foarte mândri că erau complet normali, slavă Domnului! Erau ultimii oameni de la care te-ai fi așteptat să fie amestecați în ceva straniu sau misterios, fiindcă, pur și simplu, nu credeau în astfel de aiureli! (p. 5)
When Mr. and Mrs. Dursley woke up on the dull, gray Tuesday our story starts, there was nothing about the cloudy sky outside to suggest that strange and mysterious things would soon be happening all over the country. Mr. Dursley hummed as he picked out his most boring tie for work, and Mrs. Dursley gossiped away happily as she wrestled a screaming Dudley into his high chair. (p. 2)	Als Mr. und Mrs. Dursley an dem trüben und grauen Dienstag, an dem unsere Geschichte beginnt, die Augen aufschlugen, war an dem wolkenverhangenen Himmel draußen kein Vorzeichen der merkwürdigen und geheimnisvollen Dinge zu erkennen, die bald überall im Land geschehen sollten. Mr. Dursley summte vor sich hin und suchte sich für die Arbeit seine langweiligste Krawatte aus, und Mrs. Dursley schwatzte munter vor sich hin, während sie mit dem schreienden Dudley rangelte und ihn in seinen Hochstuhl zwangte. (p. 6)	Când domnul și doamna Dursley se treziră în acea zi de marți, mohorată și tristă, în care începe povestea noastră, în afară de cerul întunecat, nimic nu prevestea lucrurile stranie și misterioase care urmau să se petreacă în întreaga țară. Domnul Dursley fredona ceva, în timp ce își lua din șifonier cea mai anostă cravată, bună pentru o zi de lucru, desigur! Doamna Dursley trăncănea veselă, în timp ce se străduia să-l potolească pe micuțul Dudley, care nu mai contenea cu țipetele. (p. 5)
Mr. Dursley always sat with his back to the window in his office on the ninth floor. If he hadn't,	In seinem Büro im neunten Stock saß Mr. Dursley immer mit dem Rücken zum Fenster.	În biroul său, la etajul nouă, domnul Dursley se așeza cu spatele la fereastră. Dacă n-ar fi

he might have found it harder to concentrate on drills that morning. *He* didn't see the owls swooping past in broad daylight, though people down in the street did; they pointed and gazed open-mouthed as owl after owl sped overhead. Most of them had never seen an owl even at nighttime. Mr. Dursley, however, had a perfectly normal, owl-free morning. (p. 3-4)

Andernfalls wäre es ihm an diesem Morgen schwer gefallen, sich auf die Bohrer zu konzentrieren. *Er* bemerkte die Eulen nicht, die am helllichten Tag vorbeischossen, wohl aber die Leute unten auf der Straße; sie deuteten in die Lüfte und verfolgten mit offenen Mündern, wie eine Eule nach der anderen über ihre Köpfe hinwegflog. Die meisten von ihnen hatten überhaupt noch nie eine gesehen, nicht einmal nachts. Mr. Dursley jedoch verbrachte einen ganz ungewöhnlichen, eulenfreien Morgen. (p. 7-8)

facut acest lucru, cu greu s-ar fi putut concentra în dimineața aceea la burghiile lui. Așa că nu văzu bufnițele care zburau în plină zi, deși, ceilalți oameni de pe stradă le văzură. Arătau cu degetul spre ele și priveau cu gura căscată, în timp ce puzderie de bufnițe treceau pe deasupra capetelor lor. Mulți dintre ei nu văzuseră o bufniță nici noaptea, darămite ziua! Domnul Dursley habar n-avea de toate acestea! (p. 6-7)

Table 5. Instances of a more overt narrator in the first chapter of *Harry Potter and the Philosopher's Stone*

A comparison of the first chapter reveals two aspects to be highlighted – first of all, the use of 'you', which, while not (necessarily) being a direct address to the reader, does make the narrator more overt. Secondly, the narrative instance draws attention to itself by employing a favoured phrase in story-telling, "our story", as well as comments that pertain to the narrator, e.g. "there was nothing about the cloudy sky outside to suggest that strange and mysterious things would soon be happening all over the country." or "He couldn't see how he and Petunia could get mixed up in anything that might be going on — he yawned and turned over — it couldn't affect *them*. . . . [paragraph break] How very wrong he was."

In the case of the Romanian target text, punctuation is consistently more emphatic than in English, with several instances of „!?” and more uses of the exclamation mark than in the original. It may be argued that the character of Romanian allows for such emphasis; the overall stylistic effect is nevertheless different from that of the English version. In our view, this leads to an enhancement of the overtness of the narrator in the Romanian target text.

In the first chapter, the narration, which begins with a possibly overt narrator, shifts into third-person narration with character Vernon Dursley as focalizer, alternating with external focalization, then morphs into a narrative with external focalization and covert narrator (as marked by the use of *seemed*, *looked*, etc., repeated use of *as though* and qualifying adverbs, e.g. *angrily*, *irritably*, *gently*, *coldly*, *sounding relieved*).

In other words, the first chapter displays several alternating types of point of view that merge into one another. Such is the case in the second chapter of the series as well, when the shift to Harry's perspective occurs. The passage in question is presented below:

Harry Potter was still there, asleep at the moment, but not for long. His Aunt Petunia was awake and it was her shrill voice that made the first noise of the day.

"Up! Get up! Now!"

Harry woke with a start. His aunt rapped on the door again.

"Up!" she screeched. Harry heard her walking toward the kitchen and then the sound of the frying pan being put on the stove. He rolled onto his back and tried to remember the dream he had been having. It had been a good one. There had been a flying motorcycle in it. He had a funny feeling he'd had the same dream before." [20]

Within the same paragraph – the first in the quote above – there is a shift from the external perspective of the narration, “Yet Harry Potter was still there”, to internal focalization, as suggested by introducing Petunia Dursley as “his Aunt Petunia,” continued by the recounting of actions pertaining to himself and his surroundings and reinforced by the use of verbs of perception: “Harry heard,” “He had a funny feeling.”

A further example is to be encountered at the beginning of the fourth volume, *Harry Potter and the Goblet of Fire*, in which the third-person narrative with external focalization (containing a mildly ironic description of typical English village which is all the more enjoyable as the narrator refrains from comments) shifts to episodic character Frank Bryce as focalizer (“[...] what was he to do? The only means of escape was into the room where two men sat plotting murder, yet if he stayed where he was the snake would surely kill him –” [21]), then briefly back to external focalization (“There was a flash of green light, a rushing sound, and Frank Bryce crumpled. He was dead before he hit the floor. [paragraph break] Two hundred miles away, the boy called Harry Potter awoke with a start.” [22]), before proceeding the rest of the thirty-six chapters with the main character as focalizer.

Conclusions

The series shows a narrative flexibility as far as focalization is concerned. An overt narrator may be identified only in the first chapter of the series, in a volume geared specifically towards children rather than a teenaged audience.

As Emer O’Sullivan notes, although “the overt narrator has become less common in children’s literature over the past few decades,” “s/he can be no less revealing of character and attitude,” [23], as is the case here as well, with the irony clearly visible in the first part of the first chapter.

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MODERN VS. ARCHAIC, PAGE- AND STAGE-ORIENTED TEXT: ON TWO ROMANIAN VERSIONS OF SHAKESPEARE'S KING JOHN¹

Prologue: On Theory and Intuition in Translations

In a paper given at the European Shakespeare Research Association Conference held in Weimar in April 2011, the Egyptian scholar Sameh Hanna [1] discusses the notion of retranslation as an act of improvement of an earlier translation that is thought by the re-translator to be "blind" and "hesitant". With the benefit of hindsight, the re-translator is generally seen as the one who rectifies the textual deficiencies of earlier translations, filling in the gaps left and "putting right" what is thought to be a misunderstanding or mistranslation in earlier renderings of the source text. This "blindness" of earlier translations has one of two senses in discussions on "retranslation": either the earlier translations were blind to the meaning and stylistic intricacies of the source text, or they were oblivious to the needs and expectations of their target readership (or spectators in the case of drama translation). In the former case, an earlier translation is branded adaptive, domesticating or even unfaithful to the source text. In the latter case, the translation is condemned as literal or inarticulate. In both cases, one's understanding of retranslation is often based on a linear idea of progress. This line of progress leads either towards the source text or towards contemporary readers' imagined expectations. The act of "betterment", which is associated with "retranslation", is then seen either as making up for earlier textual deviations from the source text or as producing a text that is more accessible to consumers of translation at a certain point in time. In either case, retranslation is seen as a linear movement towards a better and more "accomplished" translation. The starting point of Hanna's [2] discussion is theory, i.e. theoretical works by Pierre Bourdieu and Lawrence Venutti. The truth of theory is then substantiated by the analysis of several present-day Egyptian re-translations of Shakespeare's plays.

But it comes as no surprise to me that intuition and common sense may lead one precisely to what elaborate theories claim to discover. In 2002 I gave a paper at Babeş-Bolyai University of Cluj-Napoca in which I spoke about the ethics and morals of translating Shakespeare, thus unwittingly preceding Paul Ricoeur's theory of ethics of translation developed in 2005. And in a paper given at "Dunarea de Jos" University of Galaţi back in 2008 I wrote: "In the long run, time will always be on the side of the translators to come. A new translation is a rewriting but each rewriting is also an act of writing in itself. The latest translator will always benefit from the latest advances in the field of Shakespeare studies and editing. Languages evolve in time; what is new today will be obsolete tomorrow. Today P. P. Carp's and Barac's translations are hardly readable anymore; so will be Leon Leviţchi's soon enough, and George Volceanov's in the next forty to fifty years. All these changes will keep nourishing the translators' conviction that translations are perfectible and every new generation of readers / theatre-goers deserves their own, updated translations."

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A blurb on the jacket of the first volume of the new edition of Shakespeare's *Works* (Paralela 45, 2010) claims that it will produce new versions in a modernized vocabulary, to make them more accessible to the present-day readers and spectators, it will do away with the distinction between the seemingly irreconcilable notions of philological and performance-oriented translation, it will de-censor and de-bowdlerize the Shakespearean text, it will bring forth new textual interpretations relying on the latest British critical editions (and especially on the Arden Shakespeare series), and it will pay due respect to the prose and prosody of the original.

To bring this prologue to a conclusion, the theorists and practitioners of translation share the theoretical or intuitive opinion that the rationale of any re-translation is the betterment of earlier translations. This conviction has guided me throughout the re-translation of *King John*, previously translated by the great Romanian poet Dan Botta (1907-1958) in the late 1950s.

1. Modern vs. Archaic in the Romanian Versions of Shakespeare's *King John*

The first thing I noticed when I read Botta's version was the excessive use of "colourful" words belonging to an archaic stratum of Romanian. The second thing I noticed while re-translating the play and comparing my choice of words with Botta's was that my precursor's Romanian language often seemed less Romanic than the English of the original text. Shakespeare's rich vocabulary owes a lot to the use of hundreds and thousands of words of Latin and Romance origin. Dan Botta, who used archaic words, phrases, spellings and grammatical forms, frequently translated Shakespeare's Latin and Romance vocabulary into Slavic, Turkish and Neo-Greek terms, in accordance with the 1950s linguistic theories concocted in Moscow, under the umbrella of the Kremlin, which claimed that the Romanian language is the historical result of the blending of Latin and Slavic. The following statement is mere guesswork: we can conjecture that Botta may have had a hidden agenda while translating *King John* the way he did. Botta was the descendant of a noble Transylvanian family, who had been the rulers of a region in Northern Romania, and he had been the collaborator of fascist (Legionaries') magazines between the two World Wars. It is quite a miracle that, given his "pedigree", he did not end up in one of the jails or forced labour camps where dozens of thousands of Romanian intellectuals perished. In an age when he was banned as an author of original works, Dan Botta probably tried to survive an age of political terror by Russifying Shakespeare's translation into Romanian. And we should bear in mind that, at the time, the Russian army had not yet withdrawn from Romania.

An illustrating example of Botta's de-Latinizing of Shakespeare's text is the translation of the line *And you degenerate, you ingrate revolts* (in which all the nouns and noun modifiers are of Latin origin) as "Iar voi, voi, stârpituri, haini nemernici" (V. 2. 151).¹

Here is a list of random examples of Shakespearean words and phrases of Latin origin that were translated by Dan Botta into Romanian equivalents of Slavic origin; the third term or phrase in the lexical series below reflects my attempts at "improving" the text of the play by making it sound not only modern, comprehensible and performable but also more... Latin:

- *abbeys and [...] priories* (I. 1. 48) - "lavre" - mănăstiri; Botta's term defines only a specific type of Orthodox monasteries that have nothing to do with mediaeval England;
- *legitimate* (I. 1. 116) - "pravilnic" - legitim;
- *fortunes* (II. 1. 69) - "ocine" - averile de-acasă;
- *herald* (II. 1, several SDs) - "pristav" - sol;
- *this lusty blood* (II. 1. 462) - "năprasna asta" - glumețul ăsta;
- *soft petitions* (II. 1. 479) - "dulcilor rugări" - rugi mișcătoare;
- *vile-drawing bias* (II. 1. 578) - "ponor" (in a metaphorical sense) - hădă înclinație;

- *golden letters* (III. 1. 85) – “slove aurite” – litere de aur;
- *prodigiously* (III. 1. 91) – “iazmă zătăcnică” – niște monștri;
- *ramping* (III. 1. 122) – “lingav” (a bad choice insofar as *ramping* means “raging”, “storming”) – nebun, dar dus de tot de-acasă;
- *blaspheme* (throughout the text) – “hulă” – “blasfemie”;
- *the bags of hoarding abbots* (III. 2. 17) – “sacii chiaburilor ecumenici” – sacii stareților căpătuiți.

This lexical innovation deserves a separate comment inasmuch as it reminds us of a similar situation: Dan Dușescu’s translation of *yeomen* as “chiaburi” in his Romanian version of *1 Henry IV* (see [3]);

- *book* (III. 2. 22) – “ceasloave” – cartea;
- *zeal* (III. 3. 150) – “osârdia” – zelul;
- *denouncing vengeance* (III. 3. 159) – “vădind spre răzbunare” – vestind [...] răzbunarea;
- *fierce* (IV. 1. 119) – “sirep” – crâncen;
- *false reports* (IV. 1. 128) – “basne” – un zvon;
- *tongue*, a synecdoche for “representative” (IV. 2. 47) – “tâlmaciul” – reprezentant;
- *Ascension Day* (IV. 2. 151) – “ispasul viitor” (the religious feast should have been written with a capital I) – Înălțare;
- *spirit of the time* (IV. 2. 176) – “duhul vremii” – al vremii spirit: Botta uses a collocation of two Slavic words for the collocation of two Latin words in the original text;
- *noble gentleman* (IV. 2. 177), yet another collocation of two Latin words – “bun voinic” – un gentleman (without the modifier “noble,” to avoid a pleonasm);
- *streets* (throughout the text) – “uliți” – străzi;
- *gentle offer* (IV. 3. 13, a collocation of two Latin words) – “plăcuta [...] poftire” (a collocation of Slavic + Latin elements) – propunerea (the noun modifier is lost but at least the Latin spirit of Shakespeare’s vocabulary is restored);
- *imminent decay of wrested pomp* (IV. 3. 154 – there are three words of Latin origin in this sequence) – “hrăpitei fale” – grabnicul sfârșit al falei năruite;
- *savage spirit* (V. 2. 74 – a collocation of two Latin words) – “sirepul duh” (a collocation of two Slavic words) – spiritul sălbatic;
- *islanders* – “ostrovenii” – insulari;
- *fine of rated treachery* – “ispașa faptei” – veți plăti pentru trădarea voastră;
- *funeral* – “prohod” – înmormântare.

Another means of indirectly de-Latinizing the target-language is the use of dozens of words borrowed from Bulgarian, Serbo-Croatian, Neo-Greek, Turkish, Albanian, and Hungarian. The words of Bulgarian and Serbo-Croatian origin are ultimately indicative of the huge influence Slavic purportedly had on Romanian according to the Kremlin ideologues. And most of the Greek words were actually terms borrowed by Russian as well and recycled from Russian. The most obvious such example is the collocation “*evghenisita lume*”, with a nonce word or *hapax legomenon* (probably inspired by Pushkin’s *Eugene Onegin*), a lexical invention that was duly explained in a footnote as signifying “lumea selectă”, “protipendada”, i.e. the *high life* or *beautiful people*. Shakespeare’s phrase reads *worshipful society* (I. 1. 205); my translation: “lumea bună”.

And here are just a few examples of words borrowed from the aforementioned languages:

Bulgarian: pită, proklet, zavera, molcum, voinic, gropnițe (for *vaults*);

Serbo-Croatian: basne;

(Neo-)Greek: heretisiri (meaning *greetings*), hrisov, rigă (for *king*), politichie, paraclis (for *chapel*);

Turkish: boiu, divan (for *dialogue*), levinți (for *voluntaries*), codoșcă, zăpcească, abrașe, șart, zurbaua, avanul, zalhana, suret, calabalâc;

Hungarian: ilău, sârg, izul, beteag;

Albanian: moștean, țarc (for *circumference*).

Botta also uses many obsolete words coming down from mediaeval Romanian or from early twentieth-century novels that aim at re-constructing the spirit of the Middle Ages in the Romanian principalities: *olăcar*, *cocon*, *sumeț*, *mumă*, *volnic*, *brudiu*, *prinsoare*, *stoli(re)*, mostly words that nowadays are hardly comprehensible. All these examples prove that Dan Botta's canonical translation of the 1950s is no longer a performable text and substantiate the need for new, modernized, and stage-oriented translations of Shakespeare's plays, in general.

2. A Few Instances of Mistranslation

This chapter consists of a brief list of translations and mistranslations; as such, it is a further attempt to substantiate that any new translation ought to improve earlier versions. My quotes (marked GV) are from the forthcoming fourth volume of the new Shakespeare series issued by Paralela 45 Publishers, while Dan Botta's quotes are excerpted from the aforementioned edition.

BASTARD: Which though I will not practice to deceive,
Yet to avoid deceit I mean to learn... (I. 1. 214-15)

BASTARDUL: ... vreau să cunosc veninul
Nu doar spre-a săvârși viclene fapte... (DB)

BASTARDUL: Eu n-am să-mi folosesc talentu-acesta
Să-nșel pe alții, ci să mă feresc
De viclenia... (GV)

KING PHILIP: Before we lay down our just-borne arms... (II. 1. 345)

REGELE FILIP: De-a pune arma prinsă pentru lege... (DB)

REGELE FILIP: Că armele nu le-om lăsa din mâini... (GV)

KING JOHN: Whose party do the townsmen yet admit?

KING PHILIP: Speak, citizens, for England. Who's your king? (II. 1. 360-1)

REGELE IOAN: De care parte-s cetățenii voștri?

REGELE FILIP: De-a Angliei; grăiți. (DB)

REGELE IOAN: Dar târgoveții către cine-nclină?

REGELE FILIP: Vorbiți-i Angliei. Cine vi-i rege? (GV)

CONSTANCE: And our oppression hath made up this league. (III. 1. 106)

CONSTANCE: ...Obida noastră
A ferecat această legătură... (DB)

CONSTANCE: ...ați încheiat alianța
Prin urgisirea noastră. (GV)

DB's "obida" (meaning *sorrow*, *bitterness*) has nothing to with the *oppression* of the original.

LOUIS THE DAUPHIN: Is purchase of a heavy curse from Rome,
Or the light loss of England for a friend. (III. 1. 205-6)

LEWIS: Sau răscumperi greu blestemul Romei

Sau pierzi ușorul prieteșug englez. (DB)
DELFINUL: Ori te alegi cu-al Romei greu blestem,
Ori pierzi un fleac, prietenia Angliei. (GV)

In this passage DB misses the point of the Dauphin's speech: *light* refers to the loss, not to England's friendship.

KING PHILIP: ... and on the marriage-bed
Of smiling peace to march a bloody host... (III. 1. 245-6)

REGELE FILIP: Un oaspe sângeros să culc în patul
De nuntă-al zâmbitoarei păci... (DB)

REGELE FILIP: În patul nupțial, în locul păcii,
Să vină-n marș o oaste sângeroasă? (GV)

DB seems to confuse *host* with *guest*. Moreover, he errs twice, inasmuch as *host* means both one who takes care of guests and, as in this case, *army*.

DB translates *cousin* (a form of address) as "vere" throughout the text although the correct translation is "nepoate".

BASTARD: ... Grandam I will pray –
If ever I remember to be holy... (III. 2. 24-5)

BASTARDUL: ...Bunico, dacă
Mă pocăiesc cândva... (DB)

BASTARDUL: Dacă n-o să uit
Să fiu pios, am să mă rog, bunico,
Și pentru tine. (GV)

KING PHILIP: Look who comes here! A grave unto a soul... (III. 3. 17)

REGELE FILIP: Priviți, vine-un mormânt în loc de suflet... (DB)

REGELE FILIP: Priviți-o! E mormântul unui suflet. (GV)

KING PHILIP: Even to that drop ten thousand wiry friends... (III. 3. 64)

REGELE FILIP: Deodată zece mii de fire dragi... (DB)

REGELE FILIP: Se-adună zece mii de fire tari... (GV)

According to A. R. Braunmuller[4], the Oxford editor of King John (200n), *wiry* means *tough*, by no means *dear*, *sweet*, or *precious*, as Botta's translation might suggest.

CONSTANCE: Then have I *reason* to be fond of grief? (III. 3. 98)

CONSTANCE: Am deci *cuvinte* să-mi iubesc durerea... (DB)

CONSTANCE: Și n-am *temei*, spui, să-mi iubesc durerea? (GV)

ARTHUR: I will stand stone-still. (IV. 1. 76)

ARTHUR: ...voi sta ca piatra molcum. (DB)

ARTHUR: Voi sta-mpietrit. (GV)

Botta's simile is actually an oxymoron that generates unintentional humour.

SALISBURY: ... or with taper-light

To seek the beauteous eye of heaven to garnish. (IV. 2. 14-15)

SALISBURY: ...ori cu o faclă

Să-ncerci a lumina ai nopții ochi... (DB)
SALISBURY: Sau să-l ornezi c-o lumânare-aprinsă
Pe mândrul soare... (GV)

SALISBURY: The colour of the King doth come and go... (IV. 2. 76)

SALISBURY: Regele schimbă fețe-fețe... (DB)

SALISBURY: Regele-a și roșit, a și pălit... (GV)

KING JOHN: What says the world / To your proceedings? (IV.2.132-33)

REGELE IOAN: Ce zice lumea / De chipul cum mă port? (DB)

REGELE IOAN: Ce spune lumea despre / Măsurile pe care le-ai luat? (GV)

KING JOHN: Nay, but make haste! The better foot before! (IV.2.170)

REGELE IOAN: Hai, dar, de sârg, cu dreptul înainte. (DB)

REGELE IOAN: Da' repede! Cât ai clipi din ochi.

The better foot before means quickly, at once ([5]).

HUBERT: And when they talk of him they *shake* their heads. (IV.2.188)

HUBERT: Și când vorbesc de dânsul, *dau* din cap. (DB)

HUBERT: Și, pomenindu-l, *clatină* din cap. (GV)

KING JOHN: My *nobles* leave me... (IV.2.243)

REGELE IOAN: *Curtenii* mei mă lasă... (DB)

REGELE IOAN: M-au părăsit / Și *seniorii*... (GV)

Like "Francia" for *France*, "curtenii" for *nobles* is yet another mannerism of DB's used throughout the play!!!

LORD BIGOT: Who killed this prince? (IV. 3. 103)

LORD BIGOT: Cine-a ucis copilul? (DB)

LORD BIGOT: Dar pe prinț / Cine l-a omorât? (GV)

SALISBURY: Was born to see so sad an hour as this

Wherein we step after a stranger, march... (V. 2. 26-7)

SALISBURY: Am apucat un ceas atât de jalnic,

Încât pășim în cântece de luptă

Străine, pe pământul ei cel drag

Și-i întărim pe cel ce-i vrăjmășesc. (DB)

SALISBURY: Am apucat această clipă tristă

În care îl urmăim pe un străin,

Mărșăluind alături de vrăjmași? (GV)

HUBERT: Why, know you not? (V.6.33)

HUBERT: De, mai știu eu? (DB)

HUBERT: Păi, nu știi? (GV)

KING JOHN: The *tackle* of my heart is cracked and burnt. (V. 7. 52)

REGELE IOAN: *Catargul* sufletului meu e rupt. (DB)

REGELE IOAN: Parâma inimii s-a rupt și-a ars (GV)

Tackle signifies the "rope rigging of a ship" ([6]).

3. Lines Actors Usually Hate To Recite

The following lines from Dan Botta's translation once again substantiate the fact that his version was not meant, or at least suited, for acting purposes. The cacophonies, especially the unpleasant mixing of consonants in final and initial positions, or the exaggerated repetition of certain consonants, with no stylistic function whatsoever (see, for instance, the alliterative function of textbook lines by Bolintineanu, Coșbuc and Eminescu, and even Shakespeare) become tongue-twisters that make actors extremely unhappy during rehearsals, and such lines end up by being either excised or re-written.

Supusul tău plecat, om de *bun neam* (Bastardul – p. 337)

Lui tată-tu-un *moștean*, și-acum *moșteanul*
Lui tată-tu îi *moștenește-averea* (Ioan – 339)

În fața *ta tăgăduiesc* ce spui (Filip – 352)

A sta puțin și-a arăta-voi vouă (Cetățeanul – 356)

Vorbind de lei ce *rag*, ca o fetiță... (Bastardul – 357)

Deci, cetățeni... (Filip – 359)

Sunt *duși* la nuntă! *Duși să-și jure* pace! (Constance – 362)

Mai spune-odată: nu *povestea ta*,
Ci doar *atâta*: de-i adevărată? (Constance – 362)

Louis și *Blanch soți!* (Constance – 363)
Nu mi-ar *păsa și-aș* fi mai stăpânită (idem)
Să *calce cînstea* stăpâniei sale (idem)
la spune-*mi, mări* (ibidem)

N-o *va vedea decât* ca sărbătoare. (Filip – 364)

Nu-ngăduiți *ca ceasurile-acestei...* (Constance – 365)

În câtă *cînste* te am eu pe tine (Ioan – 373)

Ca clipele ce priveghează ceasul (Arthur – 381)
O, Hubert, nu *lăsa să* fiu legat! (idem – 382)

Mai mult decât *cînd* nu era cârpită (Pembroke – 385)
Spre-a da dorinței inimii lor glas (idem)
Afla prilej de-aici, las' să se știe (ibidem)

Și nerăbdarea are dreptul ei (Pembroke – 392)
Făr' de stăpân a *măndrei ei* mări (Bastardul – 395)

Curtenii mei n-au vrut să se *întoarcă*
Cînd au aflat că Arthur era viu? (Ioan – 398)

Sus strigă numele de Salisbury... (Salisbury – 400)

Și-i întărim pe *cei ce-i* vrăjmășesc (ibidem)

Drum *bun!* Pun prea mult preț pe timp spre-a-l pierde... (Delfinul – 403)

De tunetul cu-*adânc găt*lej (Bastardul – 404)

Va face-o mai *curând când va vedea* (Bastardul – 411)

I hope that the new version of *King John* has less such phonological traps that usually impair the actors' performance no matter how versatile they may be.

4. The Principle of Stringency

The table appended to this paper shows that Dan Botta translated Shakespeare's 2,571 English lines into 2,789 Romanian lines. Sometimes he did not observe Leon Levițchi's "golden rule" used by most of the translators of the 1950s, a rule according to which 100 English lines should be translated into no more than 107 Romanian lines. In his translation of the first two acts, Botta occasionally rendered 100 original lines in as much as 112 (three times), 116 (three times), and even 118 lines. Curiously, starting with Act Three Botta seems to have paid due attention to the principle of stringency. In Act Three, Scene three he even manages to translate 100 lines of ST into 100 lines of TT. Botta's average ratio is of 108.47 Romanian lines for 100 original lines.

As for my translation, I must confess this is not one of my best examples of stringency. The 2,700 lines of my version may be translated into an average ratio of 105 Romanian lines for 100 lines of the ST. I have only once rendered 100 lines into 108 lines and, in general, I stuck to Professor Levițchi's rule.

Conclusions

I hope the aspects presented in this paper have substantiated the fact that the New Romanian Shakespeare series has a coherent strategy endorsed by the participants in this translation-project. Up to now only my translations have been the object of academic assessment. I conclude this paper expressing my hope that in the near future the contributions of my fellow translators (Violeta Popa, Horia Gârbea and others) will become part of this necessary process of assessment followed by canonical debates centred on their acceptance or rejection by a new generation of readers, spectators, academics, students and so on.

NOTES

¹ All the quotes from Dan Botta's version are taken from Shakespeare (1986), *Opere*, Vol. 3, edited by Leon Levițchi, Bucuresti: Univers, 1986, (pp. 313-412).

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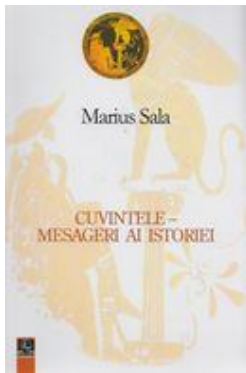
APPENDIX

Act	Scene	Lines	W. S.	D. B.	G.V.
I	1	1-100	100	112	105
		101-200	100	109	105
		201-276	76	82	79
II	1	1-100	100	116	106
		101-200	100	116	102
		201-300	100	118	108
		301-400	100	116	106
		401-500	100	107	105
		501-599	99	106	103
III	1	1-100	100	111	106
		101-200	100	112	106
		201-300	100	112	103
		301-347	47	48	50
	2	1-84	84	87	85
	3	1-100	100	100	104
		101-183	83	91	89
IV	1	1-100	100	101	105
		101-133	33	36	36
	2	1-100	100	108	106
		101-200	100	103	104
		201-269	69	74	71
	3	1-100	100	106	107
		101-159	59	71	63
V	1	1-79	79	80	83
	2	1-100	100	104	104
		101-180	80	90	86
	3	1-17	17	17	19
	4	1-61	61	64	63
	5	1-22	22	26	25
	6	1-44	44	44	44
	7	1-100	100	102	104
		101-118	18	19	18

Act	W. S.	D. B.	G. V.
I	276	303	289
II	599	680	630
III	614	661	643
IV	561	599	592
V	521	546	546
TOTAL	2571	2789	2700

BOOK REVIEW

Marius Sala, ***Cuvintele – mesageri ai istoriei***, București: Editura Meronia, 2009, 262 p., ISBN 978-973-7839-59-6



The study of word etymology can hardly be accepted as a popular topic in the present-day society when people take a keener interest in things which happen under their own eyes than in things which happened in a more remote or in a very remote past. Nevertheless, Romanian readers seem to become more and more attracted to stories which account for the meanings of words, they are eager to read such (amusing) details which they usually find in magazines. This is why Marius Sala, a member of the Romanian academy, decided to author such a collection of word stories.

Sala's book on words covers over 260 pages which discuss about the metaphor of words which are actually messengers of history.

Through its content, the book belongs to the rather modest literature of popularization of certain categories of words which are rooted in proper nouns, i.e. names of persons (eponyms, from now on) or names of places (toponyms, from now on). Unlike the English vocabulary, whose eponyms have been presented in over fifty dictionaries, the Romanian literature on eponyms amounts to approximately ten volumes. This makes Sala's work very important: it complements the Romanian bibliography on eponyms and enables readers to think philologically and to get used to going to the roots of words, to understand their meaning properly.

In general terms, the book distinguishes three main sections, words derived from proper names, the Romanian language and toponymy and history. The volume opens with a foreword which sounds very confessing in tone, the author giving his reasons for the writing of this book. In the Introduction, the author explains the metaphor in the title for words are "messengers of what happened in the millenary history of some peoples, in general and of the Romanians, in particular" (p. 9)¹. He also distinguishes between words which enjoy a higher or a lower frequency of occurrence and comments upon the relationship between language and society. After an overview on Indo-Europeans and their civilization, few references to names in the field of religion and names of objects are made. The introductory study is followed by the first major section of the volume, ***Cuvinte provenite de la nume proprii*** (*Words Derived from Proper Nouns*) (pp. 25-111). The preliminaries to this chapter place the author and the volume in the Romanian bibliography of eponyms, with allusions to other valuable dictionaries published in 2003 [1] and 2006 [2], or even to TV programs dedicated to this topic. The words described herein come from either personal or geographical names and each entry is rather a story than a scholarly dictionary entry.

The second chapter, ***Limba română***, (pp. 115-206) represents a miniature story of the Romanian language, starting from its earliest known roots and Latin elements, and

discussing the elements of other languages (Germanic, Slavic languages, Turkish, Hungarian and even Romany) which have been assimilated by the Romanian vocabulary.

The final chapter, **Toponymy and history** (pp. 209-232) could be read as both a continuation of the ideas discussing the relationship between language and society or as a conclusion to the whole volume. Through the former perspective, it is worth highlighting references to suffixes in place names, such as *-dava*, frequent in Dacian toponyms. Through the latter perspective, the author suggests an investigation area which is interesting from a historical point of view, the research of topical names (see pp. 216-232).

The book ends with an index of the terms making the object of this volume.

The bibliography is rich (if we consider the topic of eponyms or even worse, toponyms as it has been approached so far) and it mainly cites Romanian works.

All in all, the volume is impressive: a member of the Romanian academy authored such an easy-to-use and user-friendly book, whose layout, general content, tone and selected vocabulary; it could be regarded as a model of unsophisticated, well-structured, balanced and well-documented writing in defense of the Romanian vocabulary. What the author did is, first of all, new, or brand new, simple, attractive and well argued. He continued the already established tradition of taking in block the eponyms and the toponyms, probably due to the fact that they all originate in proper nouns. Since the presentation of nouns is alphabetical a further division into eponyms and toponyms would not have made any difference whatsoever.

What the author's collaborators did is noticeable in the table of contents: although eleven items make it up, only the first five have their page number in the table. The rest of the book elements have only their name but nothing else. Although the value of the book is hardly affected by this regrettable omission, it is surprising to notice it in the case of publishing house in the capital of the country. Anyway, in spite of this default, if I was asked what to study with reference to eponyms I would breathtakingly say that Sala's book is the best start.

NOTES

1. the version in the vernacular: "...vestitori a ceea ce s-a întâmplat în istoria milenară a unor popoare, în general, și a românilor, în special" (all English versions are my translations).

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Floriana Popescu

ABSTRACTS

Oana BĂRGAN, "Al. I. Cuza" University of Iași, ROMANIA
The Importance of the Skopos Theory and Legal Translation.

At the basis of functionalist approaches to translation, the skopos theory proposed by Hans Vermeer in the 1980s brought significant changes to the general perception of the process of translation. Legal translation, a special category of translation due primarily to the status of the legal text in modern society, is probably the most reticent to change, and to embracing the newly developed directions. Nonetheless, the impact of these theories in legal translation is crucial in an era where international exchanges and globalization are central issues.

Key words: Legal translation, functionalist approaches, skopos, LSP (language for special purposes).

Ramona-Agneta BUNEA (NEDEA), PhD Student, "Dunarea de Jos"
University of Galati, ROMANIA
Translating Humour and Profanities in Films

Exploring humour across cultures is not new in translation studies and yet still considered a fruitful topic. Many linguists have written about the translatability or untranslatability of humour, about how humour travels across linguistic barriers. Just like humour translation represents a real challenge even for an experienced translator, translating profanities imposes a large series of limitations. Within time, most translators run into a situation in which they are called upon to translate words they realize will be disturbing to a big part of the potential audience. The aim of this paper is to introduce those interested in the world of humour and profanity translation using some theoretical aspects of several known linguists and examples of audiovisual translation from English to Romanian in an attempt of identifying the language constraints and changes that influence humour and profanity translation when crossing over linguistic and cultural barriers.

Key words: humour, intercultural communication, profanity.

Cristina CHIFANE, PhD Student, "Dunarea de Jos" University of Galati, ROMANIA
The Translator's Role in Children's Literature Translation

The aim of this paper is to prove that translating literature for children moves beyond equivalence-based theories of translation towards cultural and intercultural approaches to translation focusing not only on the translator's linguistic competence but also on his/ her cultural, (re)search and transfer competences. The translator's increasing prominence in the translation process allows for the use of a variety of techniques and strategies depending on different contexts and different target readers' expectations. In order to be loyal to his/her future readers, a translator for children should be aware of the changes in the perception of the child and childhood in contemporary society where children are closer to the image of young adults being permanently submitted to the media flux of information.

Key-words: (in)visibility, translation competence, interculturalism, readability

Olga COJOCARU, "Vasile Alecsandri" University of Bacău, ROMANIA
Cultural Embeddedness in the Translation of Cosmetics Advertisements

The paper focuses on the translation of advertisements, more precisely in the field of cosmetics, starting from the assumption that Romanian texts closely imitate the English ones at the linguistic and cultural level. The corpus- based approach secures an adequate degree of representativeness in an attempt to identify a common core of generalisable traits, which could be further applied to a wider range of translation situations.

Key words: cultural embeddedness, translation optimisation

Bianca-Oana HAN, Universitatea „Petru Maior”, Tg. Mureș, ROMANIA
Translation of Culture Specific Elements. Theoretical Aspects (II)

The article presented is part of a research project entitled Communication of the national spirit by translating culture specific elements, as part of a postdoctoral scientific research scholarship [1] and aims to view aspects related to the translation of literature from Romanian into English, focusing mainly upon problems related to the interlinguistic and intercultural transfer of that terms that manage to maintain and preserve the local atmosphere and air that specific to every nation. We are interested in that special category of untranslatable terms, real “mill stones” for the translators, as they bear geographical, historical, socio-cultural experience: the so called ‘culture specific elements’ (CESS).

Keywords: translation of literature, untranslatable terms, interlinguistic and intercultural transfer

Carmen OPRIT-MAFTEI, “Dunarea de Jos” University of Galati, ROMANIA
Translating Heart Word Combinations from Ileana Vulpescu’s Rămas bun casei părintești

Word combinations – collocations in English can be sometimes difficult to translate especially when the meaning of the collocation is different from the meanings of the component elements, when there are cases of non-equivalence or when there are culture specific collocations. The higher the frequency of a word, the more numerous combinations it has which are determined by the frequency of use, polysemy, register and situational context. The present paper focuses on the difficulties arising when translating the Romanian heart word combinations identified in Ileana Vulpescu’s *Rămas bun casei părintești*.

Key words: collocations, translation difficulties, culture specific collocations

Antoanela Marta MARDAR & Elena CROITORU, “Dunarea de Jos”
University of Galati, ROMANIA
Identity and Cultural Diversity in Translating ‘Law’ in Collocations

Starting from the idea that identity and cultural specificity are easily traceable in any language, the paper focuses on the use of the noun law in various domain-specific collocations (legal, economic, technical) and on the linguistic and cultural specificity of such patterns both in intra- and interlingual communication. Special attention is devoted to the translation of such lexical patterns from English into Romanian and Italian with a view to demonstrate that the terminological and collocational constraints conditioning their transfer from one language into another are always doubled by cultural ones.

Key words: linguistic cultural identity, words, terms, general collocations, domain+specific collocations

Gigi MIHĂIȚĂ, European Institute of ROMANIA
Can Machines Translate?

I think that everyone in linguistics and language research sees a need for an integrated view of language structure, language behavior, language comprehension, language change, and language acquisition. I suspect that what strikes me as the current Zeitgeist in language research offers material to meet this need, though some of it is still somewhat hidden; and I keep getting the feeling that sooner or later it is going to be possible for workers in linguistic semantics, anthropological semantics, cognitive psychology, and artificial intelligence – and may be even language philosophy – to talk to each other using more or less the same language, and thinking about more or less the same problems. Charles J. Fillmore expressed it in “Scenes-and-frames semantics” (1977), and we intend to come close to that at least by approaching language and translation from these various angles.

Key words: computer, translation, brain, algorithm

Nadia Nicoleta MORĂRAȘU, “Vasile Alecsandri” University of Bacău, ROMANIA
Cross-Linguistic Equivalence and Translatability of English Toponymic Idioms

This paper focuses on the translatability of phraseological expressions in which place names are used figuratively and evoke connotations for native language users. In addition to the corpus-based contrastive study on the lexicographic material, we have also conducted a survey of some contextualized expressions. Our cross-linguistic comparison has evidenced that the transfer of toponymic idiomatic phrases, stereotyped similes and formulae (Pierini 2008) from English into

Romanian implies adopting “domesticating translation strategies” (Venuti 1996, Dumitriu 2005) that help bridging cultural gaps and compensating for losses.

Key words: cross-linguistic analysis, polysemy, domesticating strategy, phraseological expression, toponym

Monica NĂSTASI, “Dunarea de Jos” University of Galati, ROMANIA
Translation as Cross-Cultural Communication

Translation may be perceived as a communicative or a mediating act between the cultures coming into contact. The role of the translator is to mediate between persons or communities who differ with respect to language and culture. It is a natural fact that gaps between different cultural systems may arise, especially when they are very different.

Key words: cultural mediator, cultural shock, cultural identity, gaps, negotiation

Mariana NEAGU, “Dunarea de Jos” University of Galati, ROMANIA
Updating Translations: The Case of Shakespeare’s ‘King John’ In Romania

The main problem in translating drama lies in the dual nature of the drama text, which is a combination of the written and the spoken medium. The first and foremost choice made by a translator is whether drama should be viewed as literature or as an integral part of a theatrical production (Van den Broeck, 1988: 55–6). In the former case, when a play is viewed as a literary text only, the translator’s work materializes in what has been called ‘page translation’, while in the latter case, when the play is treated as a theatrical performance, the translator produces a ‘stage translation’.

Emphasizing the view that every new generation of readers and theatre goers deserve their own, updated translations, the paper shows how one of Shakespeare’s plays, ‘King John’ has been revitalized for both the modern reader and the modern stage by George Volceanov. The analysis will discuss issues such as the use of archaisms and neologisms, the translation of metaphors, cultural and intertextual allusions, etc. The suggestion is made that eliminating the distinction between page translation and stage translation is not an easy task and it sometimes involves mixing registers and styles in order to preserve the poeticity of the original text and, at the same time, convey clarity and dynamism.

Key words: page translation, stage translation, register shift, translation strategy.

Alexandru PRAISLER – SOPHRD Doctoral Candidate, “Dunarea de Jos”
University of Galati, ROMANIA
Political Discourse and Cultural In-Betweenness

The generally accepted axiom of our postmodernity seems to be that discourses are not only complex, self-contradictory and unstable; they erode confidence in any grand narrative and work with and against one another so as to produce a kaleidoscopic mélange which is susceptible to hybridization and questions reality, truth or universality. What political discourse adds to the equation is the issue of struggles for power. Our three-step critical discourse analysis applied to the translation/cultural mediation of two political speeches famous on the present day Romanian stage focuses on: the text’s syntax and forwarding techniques; the enactment of power relations in the text’s marketing strategies; the intertextual and contextual forces contaminating the text.

Key words: discourse, politics, translation, cultural mediation

Andreea-Mihaela TAMBA, “Al. I. Cuza” University of Iasi, ROMANIA
The English Past Tense in Romanian Translations of Victorian
Novels during the Communist Period

The research undertaken in this paper is part of a wide doctoral research project. The PhD thesis that resulted from it is entitled Norms in Translating Victorian Novelists into Romanian during the Communist Period and one of its main objectives has been to provide an account of the preliminary, initial and operational norms valid in Romania during the communist era.

In order for us to be able to identify the translation norms regulating the translation of the English past tense as the Romanian “perfect-simplu” or the “perfect-compus” during the communist period, we used the Descriptive Translation Studies method. Thus, we analysed the translation

solutions from a corpus of fourteen revised editions of translations from Victorian literature, and eventually attempted to reconstruct the operational norm(s).

The survey that was carried out shows that the translations that were published up to the mid-sixties tend to display "perfect-simplu" tenses for the English past tense, whereas the editions of translations that were subsequently published display the "perfect-compus" instead.

The results of the survey confirm the fact that in the pre-communist and communist periods an operational norm required the use of the preterite when dealing with the English past tense. However, around the late-fifties – early-middle-sixties a new norm came into force, according to which translators were expected to opt for the "perfect-compus" tense whenever they had to translate English past tense forms.

Keywords: translation norm, the English past tense, the Romanian "perfect-simplu" tense, the Romanian "perfect-compus" tense, translators' habitus

Lucia-Alexandra TUDOR, PhD Student, "Al. I. Cuza" University of Iasi, ROMANIA
Specific Problems of Translation in the Harry Potter Series

Starting from the idea that translation is a cultural transfer, a mediation between two language cultures, the discussion is focused on the two approaches to translation, i.e. the source language culture-oriented, or target language culture-oriented translation. The problem of the duality of literal vs. *free translation* is also brought up. The discussion is based on the analysis of the English, Romanian and German versions of *Harry Potter* and the findings are as interesting as useful to parallel corpora analysis from the translation studies perspective.

Key words: source culture oriented/target culture oriented translation, focalization, overt/covert narrator, children's literature.

George VOLCEANOV, "Spiru Haret" University of Bucharest, ROMANIA
Modern Vs. Archaic, Page- And Stage-Oriented Text: On Two Romanian Versions of Shakespeare's "King John"

The paper focuses on the problem of re-translation which turns out to be necessary because it may really improve an older translation, on the one hand, and it may make it more acceptable by the target readers, on the other. Moreover, re-translation can make the translation neither 'hesitant' nor 'blind' any more.

Key words: Shakespeare, stringency, retranslation, archaization/modernization

pp. 114-118

RESUMES

Oana BĂRGAN, l'Université «Al. I. de Cuza» de Iași, ROUMANIE
The Importance of the Skopos Theory and Legal Translation.

La théorie des skopos, proposée par Hans Vermeer dans les années 1980, a apporté des changements fondamentaux à l'approche fonctionnaliste du processus de la traduction. La traduction légale qui est une catégorie spéciale de traduction principalement grâce au statut du texte légal dans la société moderne, est probablement la plus hésitante aux changements et à l'englobement de nouvelles directions de développement. Néanmoins, l'impact de ces théories dans la traduction légale est crucial dans une ère où les échanges internationaux et la globalisation sont les principaux centres d'intérêt.

Mots clés: traduction légale, approche fonctionnaliste, skopos, langue de spécialité

Ramona-Agneta BUNEA (NEDEA), doctorante à l'Université «Dunarea de Jos» de Galati, ROUMANIE
Translating Humour and Profanities in Films

L'exploration de l'humour interculturel n'est pas nouvelle dans les études concernant la traduction et pourtant toujours un sujet de prédilection. Beaucoup de linguistes ont écrit au sujet de la traductibilité ou de l'intraductibilité de l'humour, comment l'humour dépasse les barrières linguistiques. Tout comme la traduction de l'humour représente un vrai défi même pour un traducteur expérimenté, la traduction du blasphème oblige elle aussi à beaucoup de restrictions. Au cours de leur carrière, la plupart des traducteurs se heurtent à des situations où on leur fait appel à traduire des mots qu'ils considéraient insultants pour une partie de l'audience. Par conséquent, le but de cette étude est de présenter à ceux qui s'intéressent à la traduction de l'humour et du blasphème quelques théories linguistiques et des exemples de traductions audiovisuelles de l'anglais vers le roumain, tout en essayant d'identifier les contraintes de langue et les changements qui influencent la traduction de l'humour et du blasphème et en traversant les barrières linguistiques et culturelles.

Mots clés: l'humour, communication interculturelle, blasphème

Cristina CHIFANE, doctorante à l'Université «Dunarea de Jos» de Galati, ROUMANIE
The Translator's Role in Children's Literature Translation

Le but de cette étude est de démontrer que la traduction de la littérature pour enfants va au-delà de la théorie de traduction et vise non seulement la compétence linguistique du traducteur, mais aussi ses compétences culturelles, ses compétences de recherche et de transfert. Le processus de traduction tient compte de l'emploi d'une variété de techniques et stratégies en fonction des contextes différents et des attentes des lecteurs. Pour être loyal envers ses futurs lecteurs, le traducteur pour enfants devrait être conscient des changements de la perception de l'enfant et de l'enfance dans la société contemporaine où ils sont plus proches de l'image de jeunes adultes et soumis en permanence au flux médiatique d'informations.

Mots-clés: (in)visibilité, compétence de traduction, interculturalité, accessibilité

Olga COJOCARU, «Dunarea de Jos» Université de Galati, ROUMANIE
Cultural Embeddedness in the Translation of Cosmetics Advertisements

L'article se concentre sur la traduction de la publicité, plus précisément dans le domaine des cosmétiques, à partir de l'hypothèse que les textes roumains imitent dans une grande mesure les textes anglais au niveau linguistique et culturel. L'approche sur corpus nous garantit un degré

suffisamment représentatif dans la tentative d'identifier un noyau commun de traits généralisateurs, qui pourrait encore être appliqué à un nombre plus large de situations de traduction.

Mots clés: encrage culturel, optimisation de la traduction

Bianca-Oana HAN, «Petru Maior» Université de Tg. Mureș, ROUMANIE

Translation of Culture Specific Elements. Theoretical Aspects (II)

L'article présenté fait partie d'un projet de recherche intitulé Communication de l'esprit national par la traduction des éléments culturels spécifiques, et d'une bourse scientifique postdoctorale de recherches. Le projet visant des aspects liés à la traduction de la littérature du roumain vers l'anglais, se focalise principalement sur les problèmes du transfert inter linguistique et interculturel de termes qui parviennent à maintenir et préserver l'atmosphère et le cachet local, propres à chaque nation. Nous nous intéressons à la catégorie spéciale des termes intraduisibles, de vraies « pierres de touche » pour les traducteurs, parce qu'ils portent les expériences géographique, historique et socioculturelle : termes habituellement appelés éléments culturels spécifiques.

Mots-clés: traduction de la littérature, termes intraduisibles, transfert inter linguistique et interculturel

Carmen OPRIȚA-MAFTEI, l'Université «Dunarea de Jos» de Galati, ROUMANIE

Translating Heart Word Combinations from Ileana Vulpescu's Rămas bun casei părintești

Les combinaisons lexicales – collocations en anglais peuvent être parfois difficiles à traduire particulièrement quand la signification de la collocation est différente des significations des éléments composants, quand il y a des cas de non équivalence ou des collocations de détail de culture. Plus la fréquence d'un mot est grande, plus nombreuses ses combinaisons, déterminées par la fréquence de l'utilisation, de la polysémie, du registre de langue et du contexte situationnel. Cette étude se concentre sur les difficultés surgissant pendant la traduction des combinaisons roumaines du mot *cœur*, identifiées dans « Rămas bun casei părintești » d'Ileana Vulpescu.

Mots clés : collocations, difficultés de traduction, collocations de détail de culture

Antoanela Marta MARDAR et Elena CROITORU, l'Université «Dunarea de Jos» de Galati, ROUMANIE

Identity and Cultural Diversity in Translating 'Law' in Collocations

À partir de l'idée que l'identité et la spécificité culturelle sont facilement décelables dans n'importe quelle langue, cet article porte sur l'utilisation du nom *loi* dans des collocations spécifiques aux divers domaines (légal, économique, technique) et sur la spécificité linguistique et culturelle de tels modèles lexicaux dans la communication intra et inter linguistique. Une attention particulière est consacrée à la traduction des modèles lexicaux de l'anglais vers le roumain et l'italien, visant à démontrer que les contraintes terminologiques et collocationnelles, conditionnant leur transfert d'une langue dans des autres langues, sont toujours doublées de contraintes culturelles.

Mots clés: identité culturelle linguistique, mots, termes, collocations générales, collocations spécifiques.

Gigi MIHĂIȚĂ, Institut Européen de la ROUMANIE

Can Machines Translate?

Nous pensons que dans la recherche linguistique et des sciences du langage chacun ressent le besoin d'une vision intégrée de la structure linguistique, du comportement langagier, de la compréhension, du changement et de l'acquisition de langue. Ce qui nous frappe est que le matériel dont nous disposons pour satisfaire ce besoin, bien qu'il soit légèrement caché, est offert par le Zeitgeist courant dans la recherche de langue; nous avons le sentiment que plus ou moins tard il sera possible aux ouvriers en sémantique linguistique, sémantique anthropologique, psychologie cognitive, et intelligence artificielle - et peut être même en philosophie de la langue - de parler la même langue, et envisager plus ou moins les mêmes problèmes.

D'ailleurs, Charles J. Fillmore l'a exprimé dans « Scenes-and-frames semantics » (1977) et nous avons l'intention de l'approfondir au moins par une approche de la langue et de la traduction de ces points de vue différents.

Mots clés: ordinateur, traduction, cerveau, algorithme

Nadia Nicoleta MORĂRAȘU, Université de « Vasile Alecsandri » de Bacău, ROUMANIE
Cross-Linguistic Equivalence and Translatability of English Toponymic Idioms

Cet article se concentre sur la traductibilité des expressions phraséologiques dans lesquelles des noms de lieu sont employés au sens figuré et évoquent des connotations pour des utilisateurs de langue maternelle. En plus de l'étude contrastive à base de corpus sur le matériel lexicographique, nous avons également entrepris une enquête de quelques expressions mises dans un contexte. Notre comparaison linguistique croisée a démontré que le transfert des expressions idiomatiques toponymiques, des comparaisons stéréotypées et des formules (Pierini 2008) de l'anglais vers le roumain implique l'adoption de la « domestication des stratégies de traduction » (Venuti 1996, Dumitriu 2005) selon laquelle on établit des liens culturels et on écarte les pertes.

Mots clés: analyse linguistique croisée, polysémie, domestication de la stratégie, expression phraséologique, toponyme

Monica NĂSTASI, l'Université « Dunarea de Jos » de Galati, ROUMANIE
Translation as Cross-Cultural Communication

La traduction peut être perçue comme acte communicatif ou de médiation entre les cultures en contact. Le rôle du traducteur doit servir d'intermédiaire entre les personnes ou les communautés qui diffèrent en ce qui concerne la langue et la culture. C'est un fait naturel que les lacunes entre des systèmes culturels différents peuvent surgir, particulièrement quand elles sont très différentes.

Mots clés: médiateur culturel, choc culturel, identité culturelle, lacunes, négociation

Mariana NEAGU, l'Université « Dunarea de Jos » de Galati, ROUMANIE
Updating Translations: The Case of Shakespeare's 'King John' In Romania

Le problème principal dans la traduction du texte dramatique réside dans la nature duale de ce type de texte, qui s'avère une combinaison entre l'aspect écrit et l'aspect oral. Le premier choix important opéré par le traducteur est s'il envisage le texte dramatique comme littérature ou bien comme partie de la production théâtrale (Van den Broeck, 1988: 55–6). Dans le premier cas, lorsque la pièce de théâtre est considérée seulement comme un texte, la tâche du traducteur se matérialise dans ce que l'on appelle « traduction pour la page » ou « traduction littéraire », tandis que dans le second cas, lorsque la pièce de théâtre est envisagée comme une représentation théâtrale, le traducteur produit une « traduction pour la scène ».

Ayant comme point de départ l'idée que chaque nouvelle génération de lecteurs et de spectateurs de théâtre mérite leurs propres traductions mises à jour, cette étude met en évidence la manière dont l'une des pièces de Shakespeare, « King John » a été ranimée pour le lecteur moderne et pour la scène moderne par George Volceanov. L'analyse portera sur des aspects tels que l'emploi des archaïsmes et des néologismes, la traduction des métaphores, les allusions culturelles et intertextuelles, etc. Nous suggérons que l'élimination de la distinction entre la « traduction littéraire » et la « traduction pour la scène » n'est pas une tâche facile, et cela implique souvent le mélange des registres et des styles afin de garder la poéticité du texte original et, en même temps, de transmettre de la clarté et du dynamisme.

Mots clés: traduction pour la page, traduction pour la scène, changement de registre, stratégie de traduction.

Alexandru PRAISLER - Candidat doctoral de SOPHRD, Université de « Dunarea de Jos » de Galati, ROUMANIE
Political Discourse and Cultural In-Betweenness

L'axiome courant de notre postmodernité semble être que les discours sont non seulement complexes, contradictoires et instables mais qu'ils érodent la confiance en n'importe quel récit et le travail avec et l'un contre l'autre afin de produire un mélange kaléidoscopique qui est susceptible de l'hybridation et de la remise en cause de la réalité, la vérité ou l'universalité. Ce que le discours politique ajoute à cette équation est la lutte pour le pouvoir. Notre analyse critique du discours, en trois étapes, appliquée à la traduction/médiation culturelle de deux discours politiques célèbres aujourd'hui sur la scène roumaine est focalisée sur : les techniques syntaxiques et traitement de textes ; l'établissement des

relations de pouvoir dans les stratégies de marketing textuel ; les forces intertextuelles et contextuelles contaminant le texte.

Mots clés: discours, politique, traduction, médiation culturelle

Andreea-Mihaela TAMBA, l' Université «Al. I. Cuza» de Iași, ROUMANIE
The English Past Tense in Romanian Translations of Victorian Novels during the Communist Period

La recherche entreprise dans cet article fait partie d'un projet de recherche doctoral plus étendu. La thèse de doctorat qui en a résulté est intitulée *Normes dans la Traduction des Romanciers Victoriens en roumain pendant la période communiste* et un de ses objectifs principaux a été de fournir un compte rendu des normes préliminaires, initiales et opérationnelles valables en Roumanie pendant l'ère communiste.

L'identification des normes de traduction réglementant la traduction du *past* anglais en « perfect-simplu » roumain ou « perfect-compus » pendant la période communiste, a été possible grâce à l'utilisation de la méthode descriptive d'études de traduction. Ainsi, nous avons analysé les solutions de traduction d'un corpus de quatorze éditions revues et corrigées de traductions de la littérature victorienne, et avons par la suite essayé de reconstruire la/les norme(s) opérationnelle(s).

L'aperçu qui en a résulté porte sur l'idée que les traductions qui ont été publiées jusqu'au milieu des années '60 tendent à utiliser le « perfect-simplu » pour le *past* anglais, tandis que les éditions des traductions qui ont été par la suite publiées, utilisent le « perfect-compus » à sa place.

Les résultats de l'aperçu confirment le fait que dans les périodes pré communistes et communistes une norme opérationnelle a exigé l'utilisation du prétérit pour le *past* anglais. Cependant, autour de la fin des années '50 – jusqu'au milieu des années '60, une nouvelle norme est entrée en vigueur, norme selon laquelle on s'attendait à ce que les traducteurs choisissent le « perfect-compus » chaque fois qu'ils devaient traduire le *past* anglais.

Mots-clés: norme de traduction, *past tense* anglais, « perfect-simple » roumain, « perfect-compus » roumain, habitus de traducteurs

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Specific Problems of Translation in the Harry Potter Series

À partir de l'idée que la traduction est un transfert culturel, une médiation entre les cultures bilingues, la discussion est concentrée sur les deux approches à la traduction, c'est-à-dire la langue source culture orientée, ou la traduction de la langue cible culture orientée. Le problème de la dualité *traduction littérale* versus *traduction libre* est également mis en question. La discussion est basée sur l'analyse des versions anglaises, roumaines et allemandes d'*Harry Potter* et les résultats sont aussi intéressants qu'utiles pour l'analyse de corpus en parallèle de la perspective des études de traduction.

Mots clés: source culture orientée / traduction de langue cible culture orientée, narrateur manifeste/secret de focalisation, littérature pour enfants.

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Modern Vs. Archaic, Page- And Stage-Oriented Text: On Two Romanian Versions of Shakespeare's "King John"

L'article se concentre sur le problème de la re-traduction qui s'avère être nécessaire parce qu'elle peut vraiment améliorer une traduction plus ancienne, d'une part, et peut la rendre plus acceptable par les lecteurs, de l'autre part. De plus, la re-traduction ne peut plus rendre la traduction ni « hésitante » ni « aveugle ».

Mots clés: Shakespeare, raideur, re-traduction, archaïsation/modernisation