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EDITOR'S NOTE

The present volume of *Translation Studies: Retrospective and Prospective Views* series includes articles concerning the domain of translation studies and overlapping areas which specialists from various academic institutions have conceived in keeping with up-to-date research data.

The interdisciplinary and cross-cultural nature of both the topics and approaches are meant to contribute to the enrichment of the domain of translation studies viewed both retrospectively and prospectively, addressing university professors, translators, MA and doctoral students in translation and interpretation.

The editing team is grateful to the peer reviewers who have made valuable suggestions and commentaries on the scientific content of the papers and their originality.

Gabriela Dima

Translation and the Writer's Pose: Another Perspective

Ruxanda BONTILĂ[*]

Abstract

There are many ways of thinking about translation, in specific or generic terms. In the latter acceptation, translation refers to everything human: thinking, speaking, explaining, understanding and making oneself understood. In the present essay I take a celebrated writer's testimony on the subject as a point of exemplification. The writer is David Lodge – a FILIT special guest this year –, who relapses into self-analysis, in an essay from his recent volume Lives in Writing (2014), *where he discusses the genesis and compositional method of his novel* A Man of Parts (2011).

Key words: *translation; biographical novel; self-analysis.*

1. FILIT or 'FILLED' with goodies

The second edition of the already famous International Festival of Literature and Translation (Festivalul internațional de literatură și traducere—FILIT), took place this year between 1 and 5 October—a treat again, the more so since it also marked the start of the university year here in Romania. The festival was once more under the sign of the cross-cultural/disciplinary/art—a fruitful, multifarious dialogue between art-producers (writers/ musicians/ actors/ photographers/ artisans/ editors/ translators) and art-receivers. As with any respected festival worldwide, the audience had already known what to expect so they could make informed choices out of the five-day offers on display.

Keeping the tradition, no day passed without a debate, lecture, round-table on translation, where consecrated Romanian and foreign translators participated (the names are too many to mention). The topics were from general to more specific, such as: "The importance of translation in the Romanian culture"; "Literary translations: European opportunities"; "Translating patristic literature"; "The novel into film" (a form of art translated into another form of art); "Subtitling: Between image, sound and dialogue."

The trophies of the year festival—David Lodge, Herta Müller, Mircea Cărtărescu, Norman Manea—are also dependent on their translators to make them known, respected, and mostly loved. In this line of thinking, David Lodge even confessed that, as a monolinguist, he can only entrust in his translators' ability of understanding and accommodating the many linguistic games from his novels, and that it is very difficult for him to appreciate any translation, maybe except for the French ones, which he can read. As an anecdote, which neither

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Lodge nor the FILIT organizers seemed to have been aware of at the time, I noticed the following ironical happening during the conferencing with the writer: David Lodge was invited to read from his latest novel *Deaf Sentence,* which he did, and next, he had to listen to a "deaf" reading from the Romanian translation—as in *After Babel,* the writer listened to something in a strange/foreign language, but he heard it in his own.

2. Lodge in Iași (Romania) this fall!

I wonder whether the master of the play-upon-words would have objected to such a touristic ad to popularize Romania/the Romanian town this year. As I could read the man behind the writer, I am inclined to say, no. But nobody ever knows *How Far Can You Go* with an *Author, Author*, when you choose as *Therapy* a *Deaf Sentence.* There is, of course, no direct reference, to the topics of David Lodge's few novels quoted above, except, perhaps, the very connections David Lodge himself made during the FILIT literary rendez-vous with Liviu-Codrin Cuțitaru and the audience.

Among the topics tackled during the literary soirée mentioned above, the first referred to was whether literature can defeat its limits through translation, which, in its turn, becomes rather limited when the collective mental and the cultural element are at stake. David Lodge candidly admitted his gratitude towards all his translators, whom he cannot choose but trust and congratulate since they made him famous worldwide. In the same line of thinking, he pointed out that although linguistic humour, basing on puns and cultural humour, is difficult to translate, it is not untranslatable since cultural barriers can be surpassed—see here the example of the Japanese translations of his works, which, albeit totally dissimilar, linguistically and culturally, have reached the Japanese audience. Translation becomes then, what Domenico Jervolino identifies as a "sort of remedy against the decay of humanity," since "it is born out of an initial act of trust, namely, there is a certain meaning that can be recovered" (Jervolino 2000/2005: 146).

The just mentioned perspective on translation opens up a vista of topics that have been tackled by the two protagonists of the literary soirée: postmodernist writers as a blessed non-homogeneous community; the irrepressible connection between literature and the writer's own life—which makes writing a mélange of a writer's personal experience, fantasy and imagination; translation of one form of art into another, such as filmic/graphic adaptations of novels—seen as good exercises of narrativity, meant to give a "new life to the novel"; the new appetite of both writers and public for bio-novels—an exercise in recreating the experience of a writer's/historical personality's life. All in all, a non-sophisticated, profitable dialogue on translation, literature, and life, iconically kept under the sign of translation/interpretation—one more opportunity to reflect upon the importance of believing in plural opinions, in the necessity and beauty of the existence of plural languages, which, after confronting each other, can understand each other.

3. David Lodge lives in writing

In what follows I shall consider translation in its more general meaning, which derives from the dual structure of human beings' discourse basing on the partial congruence between outward speech and the articulate consciousness behind it, as G. Steiner explains in his *After Babel*: "There is a duplicity. […] Thus a human being performs an act of translation, in the full sense of the word, when receiving a speech-message from any other human being" (1975: 47-48). So, in its generic meaning, translation refers to everything human: thinking, speaking, explaining, understanding and making oneself understood.

In 1971, Lodge, starting from E.A. Poe's "disconcerting" "Philosophy of Composition," writes his own philosophy of "choice and chance in literary composition" based on the reading of his short story "The Man Who Wouldn't Get Up"—a self-analysis of the genesis and composition of this particular story purporting to show "that the kind of explanations a writer may make about his own work, about artistic intention, cause and effect, are very much the kind of explanations a critic makes about a text, and are almost as far from the realities of the creative process" (1971/1986: 80). Lodge rightly observes that Poe both denies the "operation of *chance* in literary composition" and "severely restricts the element of *choice*" (1971/1986: 70) in his deployment of the philosophy of composing the celebrated poem "The Raven." By contrast, Lodge, in discussing the workings behind his short story, tells us that the "process of composition goes on in an intermediate, twilight area between these two poles, in which the writer is neither making deliberate choices nor being simply the medium of chance (or of the Muse or the Collective Unconscious or his own unconscious)." The writer "is in fact making choices—but making them so quickly that he is not conscious of doing so" (1971/1986: 78). In short, Lodge shows that any rhetorical analysis—by the critic or by the author—aims at "giving a logical, linear, deliberate account of a process which in practice is largely intuitive and instantaneous and unreflective" (1971/1986: 78). Lodge also admits that the genesis of any work is both "the product of chance since it is dependent on the largely fortuitous circumstances of the author's own life," and the product of choice, since "for every such 'idea' that a writer has and works on, he probably has a hundred others which he rejects and forgets" (1971/1986: 81). Writing fiction, which always generates in the writer's life, Lodge tells us, can be both therapeutic and epiphanic as "the imaginative exploration of the possibilities of [his] personal experience has more representative, public, significance than any strictly account of that experience would have had" (1971/1986: 82). A most satisfactory explanation in regard to how literature links to (personal) life.

After about forty years, David Lodge writes another kind of philosophy of composition, which turns into a plea for a newly (re)established trend in contemporary literary culture: fact-based writing. In the "Foreword" to his recent collection of essays *Lives in Writing* (2014), he restates his interest in and attraction to fact-based writing in his twofold capacity: of a writer and a critic/theorist. I take his essay "Writing H.G. Wells" as an exemplification of his even more polemical views on this sub-genre—the bio-novel—which he has also lately practiced: "Given the controversial status of the biographical novel at the time *A Man of Parts* was published, an account of how it was written inevitably became a kind of defence of this hybrid genre" (Lodge 2014: 53-54).

I have read Lodge's essay about how he came to writing the biographical novel *A Man of Parts* (2011) in more or less the same terms of "choice and chance" he defended in his earlier essay. Although in the previous discussion, the two terms envisaged the intuitive and the fortuitous workings behind the creative process only, they are ever more conspicuous on the competitive literary scene we are intimated to by Lodge in the essay "Writing H.G. Wells":

> I had written in my diary in April 2004: '*Possible material for a novel…How much has it been worked over*?' Little did I know, but it was probably being worked over at that very moment by A.S. Byatt, who five years later would publish a novel drawing on it. By that time I had started my novel about Wells, having spent a couple of years on research, and had written approximately 15,000 words. On 1 May 2009, I wrote in my occasional diary:
>
> I discovered in last weekend's newspapers that a major character in A.S. Byatt's new novel *The Children's Book* is inspired by and partly based on E. Nesbit and her ménage, and that there is a sexual-predator character who resembles H.G. Wells. The Zeitgeist strikes again! I wondered despairingly if the Tóibín saga was going to repeat itself. (locations: 2627-2630)

It seems that the present literary scene is a racing ground and the writers' pole position is crucially important in the assessment of their work—see Lodge's claim that Colm Tóibín's novel on Henry James, *The Master,* published before his *Author, Author* (2006), on the same subject, affected its reception. So, he says that he has taken measures that such a thing be not repeated. Meanwhile, he engages in a polemical talk about this renewed interest in writing biographical novels. And the list of examples is too long to dare start. The truth, I suspect, is that writers have detected their readers' increased interest in 'faction' and they take all their chances to keep the floor of the literary arena. But some are at odds with chances.

What I particularly appreciate about the latest essay is Lodge's candour, which he, back in 1971, was recommending to Poe: "but when the writer explicitly invites us into his workshop we are, perhaps, entitled to a little more candour" (1971/1986: 71). The candour with which Lodge rememorizes the genesis and the steps of writing/composing the novel *A Man of Parts* (researching on the writer's biography and work; establishing narrative perspective—the 'interior dialogue,' different from the interior monologue, inasmuch as "[t]his device makes explicit the faults and follies of which Wells is often accused, while allowing him to defend himself" (locations: 2014: 2682). The delicate candour of broaching the notorious sexual behaviour of H.G. Wells only after confronting various primary sources—such as, the writer's 'Postscript' to his 1934 autobiography about his sexual life, edited and published by his son Gip in 1984, under the title *Wells in Love*, and his love letters to Rebecca West. Here is how Lodge in short describes the design of the novel:

> There would be a frame story divided into two parts, very like the one in *Author, Author*, of Wells's last years, beginning in 1944 and ending with his death in 1946, set mainly in his Blitz-battered Regent's Park house, showing H.G. failing in health and morale, depressed by the negation of all his utopian hopes for mankind by the Second World War and the decline of his reputation as a writer, and bothered by the crisis in the marriage of Anthony, his son by Rebecca West, which was uncomfortably reminiscent of his own marital history. From this perspective he looks back at his life and asks himself whether it is a story of success or failure. (2014: locations 2705-2710)

What in fact Lodge does—as any good writer would do, by that matter—is to construct a novel-shaped story, which despite or even better due to its heavily factual texture, can bear more cohesion and patterning than the faithful recording of a life can provide. An idea reiterating Lodge's artistic desideratum as described in the essay "Choice and Chance in Literary Composition": "The story had its origin in a kind of wish-fulfilment fantasy of escape, and the writing of it was in a sense therapeutic; but I would like to think that the imaginative exploration of the possibilities of my personal experience has more representative, public, significance than any strictly account of that experience would have had" (1971/1986: 81).

This core-idea as purpose of writing in general, which applies to the biographical novel too, justifies Lodge to launch in the current polemic about what he considers, statistically, as a "flourishing sub-genre" (2014: locations 2720-2721). On the one hand, there are those who see this general tendency of shifting "from works of pure imagination towards ones which combine fact and fiction" (2014: locations 2724-2726) in all the arts, as a "Bad Thing," because, in their words: "by being placed at the service of factual knowledge, creativity loses its justification and becomes devalued as a result" (2014: locations 2727-2728); or, on the contrary, because, again in their words: "when a novelist uses a major historical character, the reader has no idea what he or she has taken from recorded fact and what has been invented in their recreation of events" (2014: locations 2729-2735). D. Lodge sensibly answers these rather opposite objections, with factual-fictional evidence:

"in most examples of literary interest and value, some elements of both fact and fiction are invariably present to some degree, from the Homeric epics and the stories of the Old Testament to the plays of Shakespeare and the prose fiction of the last three centuries" (2014: locations 2742-2744).

On the other hand, there are those who advocate the necessity of collapsing the distinction between the real and the imaginary, or in their words, of creating "a blurring to the point of invisibility of any distinction between fiction and nonfiction: the lure and blur of the real" (2014: locations 2753-2757). Neither is Lodge totally sympathetic to the latter critical tendency. And, he brings, as evidence to sustain his case, those so-called genuine memoirs by the survivors of the Holocaust, which can only "muddy a vitally important historical record and their exposure as fictions encourages Holocaust-deniers" (2014: locations 2760-2764). He resolves the argument by simply stating that the very words 'a novel' on the title page should represent for the reader a declaration that the book is not purely historical. He finally spells for us the type and the advantages of the historical novel he practices:

> The kind of biographical novel I write is based on documented facts about historical persons, and does not invent any action or event with significant consequences for them, but uses fictional methods to explore and fill the gaps in our knowledge, which is primarily the subjective experience of the persons involved and their verbal interaction (2014: locations 2800-2803).

The fictional methods identified by Lodge mostly relate to techniques of narration, whereby a bio-novel writer can convey "a more immediate sense of a person's life as lived than biography, representing it through his or her consciousness, and in their verbal interaction with others" (2014: locations 2816-2819). This allows for a different kind of interpretation of real lives, that is, biographical facts. The novelistic method also involves imagining many smaller and often larger units in "the continuum of represented experience"; and, the writer accedes: "as long as these are compatible with the factual record, and the book is presented and read as a novel, not as history, no harm is done" (2014: locations 2832-2834).

Lodge, in fact, spells out his intentions as a literary historian in the prefatory note to his novel *A Man of Parts*:

> Nearly everything that happens in this narrative is based on factual sources – 'based on' in the elastic sense that includes 'inferable from' and 'consistent with'. All the characters are portrayals of real people, and the relationships between them were as described in these pages. Quotations from their books and other publications, speeches, and (with very few exceptions) letters, are their own words. But I have used a novelist's licence in representing what they thought, felt and said to each other, and I have imagined many circumstantial details which history omitted to record (2011: 1-2).

In the essay, D. Lodge also picks out some examples to make his point about what he means by imagining circumstantial details. But he nevertheless stresses out that, if he were to observe what one critic of bio-novels was once suggesting—that "writers of historical novels would print the bits they made up in bold type so the reader would know which they were" (2014: location 2833)—, he should have had most of his text printed in bold. The critic, candidly again, trusts in his readers, who, he says, would know that, since every individual's consciousness is mainly concealed from others, a detailed description of a historical person's thoughts and feelings has to have been extrapolated from a few factual clues, in the same measure as most dialogue has to be worked up from a small amount of available data.

4. Concluding remarks

In the FILIT literary rendez-vous I described at the beginning of the essay, I was observing the writer's no pretentiousness, his capacity to objectify himself and the times with both humour and responsibility. In response to his interlocutor's dissatisfaction with how the image gets the upper hand over the written word, the writer pointed out the benefits of the dialogue between arts, which he sees as a modality of exploring new ways of narrating one's life story. So, no harm is done to the responsible writer/professor/student.

A lesson we should all learn from if we want our opinions to count.

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Particolarita' Morfosintattiche nel Discorso Giuridico Italiano

Vanina Narcisa BOTEZATU*

Abstract

Words are essential in analyzing and interpreting laws, as they represent the tool used to explain the rules imposed on the community of any given state. On the basis of a series of representative examples selected from judicial documents, the present paper aims at identifying morhosyntactic features specific to the Italian judicial discourse.

Key words: *language, judicial discourse terminology, vocabulary, morphosyntax.*

Lo stile giuridico presenta un grande interesse per i giuristi, quando è studiato nella elaborazione delle leggi e della loro applicazione, in quanto, oltre alle loro competenze tecnico-professionali, essi devono occuparsi di questioni relative alla morfosintassi, al lessico e al registro, per capire e interpretare con la massima precisione un testo giuridico.

Le nostre osservazioni saranno limitate a quei fenomeni linguistici che caratterizzano il discorso giuridico in piano morfosintattico, che lo differenzia dal linguaggio comune. La presente analisi, sarà orientata soprattutto verso alcune delle più rilevanti costruzioni.

1. Preferenza per la costruzione sintetica

Nelle perifrasi del tipo „verbo modale+infinitivo" la particella *-si* può essere aggiunta all'infinito in posizione enclitica *possono applicarsi* [...] o può precedere il verbo modale, in posizione proclitica *si possono applicare [...];* la posizione enclitica può essere considerata naturale nei casi in cui *-si* si trova in una delle situazioni seguenti: faccia effettivamente parte del verbo (come nel caso di verbi intransitivi pronominali: *trovarsi, attenersi* o quando abbia valore riflessivo (ad esempio *liberarsi*) o reciproca (ad esempio *scambiarsi*), ma non quando esso abbia valore passivo o impersonale" (Mortasa-Garavelli 2001:153-160).

> Questa elezione *deve farsi* espressamente per iscritto (Art. 47 Codice civile); (posizione enclitica)
> *Si deve eleggere* domicilio speciale per determinati atti o affari (Art. 47 Codice civile); (posizione proclitica)

Costruzioni analoghe (verbo modale+infinito) in cui *-si* è collocato sempre in posizione enclitica si trovano nella maggior parte degli atti giudiziari, ad esempio:

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deve intendersi abrogata, non può non richiamarsi, deve rilevarsi, non può non ritenersi maturato, deve considerarsi che, dovrebbe dirsi, non può che sottolinearsi, potrebbe configurarsi [un reato].

> Secondo il comune apprezzamento o in relazione alle circostanze, *doveva ritenersi* determinante del consenso [...] (Art. 1429 Codice del lavoro);
> Ai fini della conclusione del contratto l'accordo delle parti *può considerarsi inesistente* [...] (Sentenza Cassazione civile n. 3378/1993);

In certi testi giuridici (negli articoli del Codice civile italiano) la forma estesa passiva e la forma sintetica enclitica sono utilizzate insieme:

> L'eredità *può essere accettata* puramente e semplicemente o col beneficio d'inventario (Art. 470 Codice civile);
> L'accettazione col beneficio di inventario *può farsi* nonostante qualunque divieto del testatore" (Art. 470 Codice civile);
> Se i mezzi di prova *debbono assumersi* fuori della circoscrizione del tribunale [257-bis], il giudice istruttore delega a procedervi il giudice istruttore del luogo [...] (Art. 202-209 Codice procedura civile);

2. Un altro tipo di costrutto sintetico diffuso nei testi giuridici italiani è costituito dalle cosiddette *frasi ridotte participiali* (Mortara-Garavelli 2001:162). Pertanto un'altra peculiarità dei testi giuridici italiani è l'uso del *participio presente.* Esso può avere diverse funzioni: 1. verbale; 2. aggettivale; 3. sostantivale.
2.1. Il participio presente con funzione *verbale,* seguito da *complemento diretto* e' utilizzato in locuzioni come „atti *eccedenti*", „il titolo di credito *contenente* l'obbligazione di pagare". Per quanto riguarda il participio presente con funzione *verbale,* seguito da *complemento indiretto*, lo possiamo trovare in locuzioni come „prestazioni *inerenti* a", "diritti *spettanti* a".

> Per gli altri *atti eccedenti* l'ordinaria amministrazione, oltre il consenso del curatore, è necessaria l'autorizzazione del giudice tutelare(Art. 394 Codice civile);
> […] la concessione di diritti di utilizzazione di beni mobili e le *prestazioni inerenti alla* preparazione e al coordinamento dell'esecuzione […] (Art. 7/D.P.R. 26 ottobre 1972, n. 633);

2.2. Il participio presente con funzione aggettivale, in locuzioni come "debitore *inadempiente /insolvente*", "parti *contraenti*", "l'affittuario *uscente*", "conto *corrente*", "forma/titolo *equivalente*", disposizioni *seguenti* disposizioni *concernenti* oppure articolo *precedente;* ufficio *proveniente,* la sede *risultante,* fondo *appartenente,* la promessa *risultante,* attestato *comprovante,* assegno *spettante*, autorità giudiziaria *procedente,* "casi/articoli *seguenti/precedenti*" (Mantovani/Pellecchi 2013:16)

> Salvo quanto è disposto dagli articoli *seguenti,* la trascrizione di un atto (Art. 224, Codice civile, Disposizioni di Attuazione e Transitorie);
> Riabilitazione e risarcimento del danno *derivante* da reato (Cassazione penale, Sezione I, sentenza 16025/2006);

2.3. Considerati veri e propri termini tecnici del lessico giuridico, della categoria di participi presenti con funzione sostantivale menzioniamo: *l'acquirente, l'adottante, l'agente, il cedente, il committente, il contraente, il deponente, l'emittente, il mutuante, il rappresentante, il ricorrente* ma anche *l'avente* causa, *il dante* causa, *l'avente* diritto, *componenti* di persona giuridica;

> *L'avente* diritto può ottenere che sia distrutto, a spese dell'obbligato, ciò che è stato fatto in violazione dell'obbligo (Art. 2931 Codice civile);
> Per l'adozione è necessario l'assenso dei genitori dell'adottando e l'assenso del coniuge del*l'adottante* e dell'adottando, se coniugati e non legalmente separati (Art. 297 Codice civile);

Specifico del linguaggio giuridico italiano è l'uso del *participio presente* dei verbi *stare* e *avere, "stante"* al posto della perifrasi causale *„in virtù di"* o del participio passato *„dato/data" „avente".* Tali esempi sono frequenti nei testi amministrativi, normativi, ma anche nei testi giudiziari:

> *Stante* quanto stabilito dalle disposizioni di cui all'articolo 40, comma 1, della legge 27 [...] (Decreto Legislativo del 6 settembre 2001, n. 368);
> [...] l'inadempienza comportava la risoluzione del contratto ed il risarcimento del danno, non essendo possibile la reintegrazione în forma specifica, *stante* l'avvenuta costruzione di opere pubbliche (Sentenza Cassazione civile idem n. 74/1986);

3. Per riferire o per esporre fatti, al fine di verificare eventi o situazioni, nella cui applicazione si trovano successivamente le norme giuridiche, nel linguaggio giuridico italiano è utilizzato *l'imperfetto narrativo*. I testi sono quelli che si prestano a contenere fatti che si riferiscono a questioni giuridiche su cui si basa l'interpretazione e l'applicazione. L'uso dell'imperfetto narrativo, nell'esposizione degli eventi durante un procedimento penale o civile è costante:

> […] Con atto di citazione notificato in data […] l'odierno appellante *conveniva* in giudizio […]; Con sentenza provvisoriamente esecutiva, *rigettava* la domanda, il condannando […]; La Corte *rilevava* che *[...];* il Giudice di appello *qualificava* i fatti *[...];* In ordine alla domanda di restituzione *[...];* Pertanto - *osservava* il giudice di ricorso - *[...]; [...]* Infine, attesa la soluzione finale dell'accordo, la Corte *prendeva* atto *[...];* Secondo il P.M. non *era* dubbio che *[...]; [...]* In quanto all'annullabilità del contratto, la Corte *riteneva [...];*

4. Un altro aspetto importante è che la scrittura giuridica è ricca di nominalizzazioni a causa del carattere *impersonale* (in vari testi legislativi, in decisioni a vari gradi di competenza ecc.) sia per *semplificare* il discorso sia per mantenere il carattere *formale.* Con "nominalizzazione" si intende il procedimento esclusivamente linguistico che consente il passaggio da una frase verbale ad un sintagma nominale corrispondente (ad esempio *importazione* da importare; *l'arrivo degli imputati* da *gli imputati sono arrivati*).

> La nominalizzazione è la trasformazione del nome - per lo più attraverso un suffisso - di azioni più comunemente designate da verbi: *sfruttamento, inflizione, completamento, ricorrenza ecc.* Le nominalizzazioni rendono le frasi più astratte e informativamente cariche (Bellucci 2005:24).

Nei documenti normativi, possiamo rilevare molti esempi di *nominalizzazioni:*

> Chi intende agire in giudizio per il *riconoscimento* della *sussistenza* di una delle discriminazioni di cui all'articolo 2 [...]. (Art. 4 Decreto legislativo n. 215/2003);
> Qualora un atto trascritto o iscritto sia dichiarato nullo o sia annullato, risoluto, rescisso o revocato o sia soggetto a condizione risolutiva, la *dichiarazione di nullità* e, rispettivamente, *l'annullamento, la risoluzione, la rescissione, la revocazione,* devono annotarsi in margine alla *trascrizione* o all'*iscrizione* dell'atto (Art. 2655 Codice civile)

Lo stesso nei documenti processuali, più che nei documenti normativi, si trovano fenomeni di nominalizzazione. La nominalizzazione che si trova nel dispositivo di una sentenza è giustificata dal carattere formale, della impersonalità di questo tipo di scrittura.

Elenchiamo alcuni esempi, tra i più comuni:

> [...] si trattava di conseguenze [...] della definitiva inefficacia del contratto per accertamento della non *verificazione* della condizione sospensiva [...] (Sentenza Cassazione civile n. 74/1986);
> [...]; con riguardo al tardivo adempimento dell'obbligazione di somma di denaro di *restituzione* del prezzo [...] (Sentenza della Cassazione civile n. 74/1986);
> [...] la *compensazione* delle spese, nonostante il rigetto dell'unico motivo [...] (Sentenza del 21.10.2006, Corte di Appello di Firenze);
> [...] occorre la precisa *individuazione,* caso per caso, di un vero e proprio obbligo giuridico di impedire l'evento lamentato [...] (Sentenza Cassazione civile n. 22588/2004);

Altri esempi frequenti di nominalizzazione sono: *donazione* derivato da *donare; vendita* derivato da *vendere; cessione* derivato da *cedere; il chiamato/i chiamati* derivato da *chiamare; successione* derivato da *succedere; accettazione* derivato da *accettare, dichiarazione di nullità* derivato da *dichiarare nullo un atto, iscrizione* derivato da *iscrivere un atto, risoluzione* derivato da *risolvere un atto* ecc.

5. Un altro aspetto da segnalare nei testi giuridici italiani, che rappresenta la una variazione nella successione naturale dei componenti della frase, e che è considerata „una strategia ampiamente sfruttata nei testi giuridici per innalzare lo stile" (Ondelli 2004:83) è l'uso di *anteposizioni.*

L'anteposizione del verbo al soggetto in frase principale costituisce un'eccezione all'ordine frastico normale [soggetto (s), verbo (v), c. diretto o indiretto] (Mortasa-Garavelli 2001:86-87) così come riscontriamo in una sentenza della Corte di Cassazione del 2005:

> *Resistono* con unico controricorso l'amministrazione dell'economia e delle finanze in persona […] (Sentenza Corte di Cassazione n. 7131/2005);

A volte l'anteposizione di verbi come *osservare, rilevare, sostenere, notare, esporre* e relativa collocazione all'inizio della frase serve a designare, a indicare la solennità che suole contrassegnare i documenti ufficiali della giurisprudenza: *Osserva la Corte (il collegio) che...; Continua il ricorrente che...; Ritiene la Corte (il collegio) che...; Sostiene l'amministrazione che...; Ritiene la giurisprudenza (il collegio, ecc.) che...; Rilevano i giudici che....*

Invece *l'anteposizione dell'aggettivo al nome* e' una particolarità linguistica che denota l'intento di utilizzare un registro alto. Il metodo di inversione dell'ordine standard che si verifica più frequentemente nei testi giuridici è quello osservato tra sostantivo e aggettivo.

Secondo Santulli "l'allontanamento dall'ordine non marcato […] produce in molti casi sintagmi stereotipati, che diventano un vero e proprio tratto di stile" (Santulli 2008:222). Le inversioni che trovano maggior rilevanza nei documenti giuridici sono: *pubblico interesse, connessa responsabilità, prescritta autorizzazione, affermata perentorietà, opposta interpretazione, compiuta realizzazione, gratuito patrocinio, autonomi pagamenti, positivo pronunciamento, non equivoca dichiarazione, indiretta risultanza, reclamata paternità, ricordata disposizione, penale rilevanza, ordinato svolgimento, prevalente giurisprudenza costituzionale, abusiva occupazione, attenta lettura, comune esperienza, pubblici uffici, colpevole comportamento, isolate clausole, tardivo adempimento, suprema Corte, legale rappresentante, pubblico servizi.*

6. Un'ultima caratteristica della lingua giuridica italiana è rappresentata *dall'omissione dell'articolo* o *l'uso dell'articolo zero* che nei testi giuridici italiani (soprattutto nelle sentenze): questo tratto conferisce al testo un elevato livello di tecnicità: *(il) pubblico* ministero, *(la) pena* detentiva, *(la) prova* adeguata; *(la) sentenza* secondo grado; *(la) sentenza* della Cassazione; con *(la) sentenza* emessa in data; concedere per *(la) somma*.

> In sostanza difettando *prova adeguata* dell'elemento psichico […];
> […] *pubblico ministero* si richiamava alla contestazione;
> [Si prega voler concedere per *(la) somma* […];

Conclusione

Il presente studio ha cercato di evidenziare ed esemplificare alcune delle principali particolarità morfosintattiche riscontrate nei testi giuridici italiani. Attraverso gli esempi di testi giuridici con approccio non sistematico (testi normativi e testi processuali) si è osservato che la specificità del testi giuridici italiani è rappresentata da costrutti che tendono a sintetizzare la frase, all'uso frequente utilizzo del participio presente e passato, all'uso dell'imperfetto narrativo nella descrizione dei fatti, all'abbondanza di espressioni nominalizzate dovuta al carattere impersonale del testo giuridico e per semplificare il discorso e all'uso di sigle ed abbreviazioni.

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*** Corpus personale di testi dei tribunali civili e penali.

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Grammar in a Nut-Shell: A Student-Friendly Teaching Approach

Violeta CHIREA[*]

Abstract
The theme of the paper deals with the necessity of teaching grammar to secondary school students, an important element for the development of the communicative competences. The teacher has to maintain equilibrium between the transfer of pedagogic rules and their usage in varied activities so that skills can be life-likely integrated (reading, listening, speaking, writing, grammar), involving the students effectively and affectively in doing the tasks assigned. This teaching approach encourages students to become autonomous, independent users, able to improve themselves and continue their studies at the next level. To conclude, the paper shows that the notions about the language are at the core of the communicative competences ensuring fluency, accuracy, hence, efficiency in communication.

Key words: *integrated skills, inductive teaching, fluency, accuracy, communicative competence.*

1. Grammar at the core of learning a language

Who is afraid of grammar or, better said, of teaching grammar to secondary school students? It is a common practice, nowadays, for teachers to avoid the subject of grammar on the account that students need to communicate, to speak, to listen or to read more. However, the paradox, or rather the reality is that "normal students know what they want to say more often than they know how to say it"(Swan 1985: 8), and, in order to practise these skills with good results, a student needs to be accurate, to acquire knowledge about the language, in other words, to know grammar.

As Thornbury suggests, grammar went away "only briefly and not very far" (2002: 23) and without sounding too scientific or scholastic, grammar can be taught in a student-friendly environment, engulfing the core of grammar in a context, giving meaning to the forms that are going to be discussed and practised during classes.

Grammar is not an isolated item of teaching, on the contrary, it belongs to the whole system of communication being part of the competences that a learner needs to develop to be an independent user of the target language, that being the general aim for a secondary school student. The network of general competences is described in the Common European Framework of Reference for languages (CEFR) and they refer to *declarative knowledge* (savoir), *existential competence* (savoir être), *skills and know how* (savoir-faire) and *ability to learn* (savoir apprendre). Down the hierarchy, the *ability to learn* branch, which is the focus of this paper, includes language and communication awareness implying the development of the communicative language competence which is made up of lexical, grammatical, semantic, phonological, orthographic, orthoepic competences. This pyramid clearly shows that if the improvement of the grammatical competence is ignored, the whole system is tasteless like a hollow nut and collapses like a card-castle, or in the best case scenario, the structure is very feeble and unstable.

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The figure below shows that, by discarding grammar, teaching would be highly ineffective, as the learner actually needs to develop the grammatical competence in order to be able to improve the communicative language competence, becoming aware of the need of acquiring language and communication skills, to eventually be able to learn and to fluently and accurately speak a foreign language. It also shows that grammar is an essential component of the communicative system building upon "the ability to understand and express meaning, by producing and recognizing well-formed phrases and sentences" (CEFR, 2001: 133).

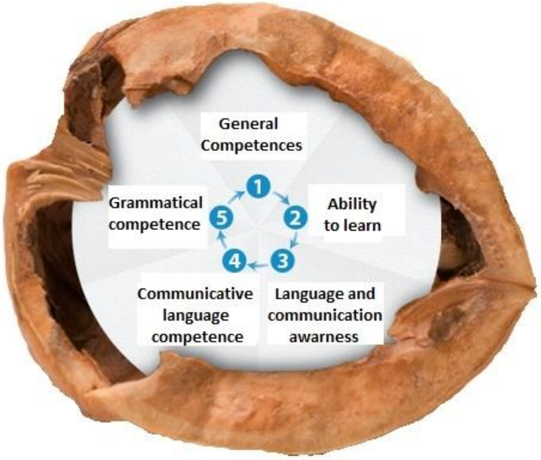
General Competences
1
Ability to learn
2
3
Language and communication awarness
4
Communicative language competence
5
Grammatical competence

Figure 1 The *ability to learn* is one of the four branches of the network of general competences needed for learning a foreign language, as described in CEFR. The figure represents the hierarchy of competences down this branch and their strong interrelantionship, proving the necessity of acquiring the grammatical competence.

2. The consequences of ignoring grammar

Some teachers say, however, that they do not teach grammar, as they create habit in their students' use of the language, following in Krashen's footsteps in *natural language acquisition*[1]. However, it is questionable whether learners will only develop appropriate habits, as they are not able to discriminate between correct and incorrect, not having been trained to pay attention to form, to learn consciously and be aware of the steps they need to take to acquire the target language. At this point, students may go through a process of *fossilization*, meaning that recurrent errors become habit and there is nobody to correct them, to teach them after all.

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[1] Krashen (1982) promoted *the Natural Approach* suggesting that language acquisition occurs when innate learning capacities are triggered. He rejected grammar instruction.

Moreover, students, being able to pass on the overall message towards a designated recipient, become self-sufficient reaching inevitably an "ok plateau", a ceiling stage, where they simply do not feel the need to improve themselves as they are not used to following the rules of form.

That is the reason why teaching about the language is still needed even though, as Swan points out "teachers usually feel guilty about something: translating, or explaining grammar or standing up in front of the class and behaving like teachers or engaging in some other activity that is temporarily out of favor" (1985: 82). The solution would be *to teach grammar through integrated skills* and maintain equilibrium between the language focus sequence of the lesson and reading, speaking, listening or writing activities.

The efficiency of learning one's own mother tongue, as the Naturalistic Approach suggests, comes from 24/7 exposure to comprehensible input. It is clear that by exposing the child to his/her mother tongue only two hours a week, he/she would not be possibly able to produce accurate comprehensible output on his/her own and without his/her mother's help. This is how the situation is different for a student who only benefits from two classes of English a week, which is mostly the case of Romanian students, according to the national school curriculum, definitely calling for overt grammar explanations.

3. Functional grammar – a modern teaching approach

As it has been shown above, grammar is needed indeed, only that, to really make it work during classes and reach learners' interests and attention span, a teacher should teach functional grammar instead of 50 minute-grammar lessons long. This suggests that there is, nowadays, a real preoccupation for highlighting grammar notions so that students can understand the way language functions in context.

Teaching grammar from a communicative perspective includes the following steps: *warm-up activities* meaning general conversation on daily topics which could be, gradually, diverted towards the topic of the day by showing students a picture or writing some words on the blackboard or giving them a situation to think of. Then, some pre-listening/reading activities may prepare the students for the exposure to the target language, rendering the input as comprehensible as possible, so that they may be able to do the post listening/reading tasks. At this point, translation is not needed as they have to be able to infer meaning from context and deal with the authentic text by their own means. There follows a language focus activity where chunks of language are decomposed and scrutinized. Then, there follows the practice stage of the lesson where students should be able to produce a reasonably accurate output, either orally, as dialogues, drama rehearsal, presentations or in writing, such as stories, summaries and so on.

As it can be noticed, grammar teaching proper reduces to a sequence of a lesson where students are asked to extract that specific stretch of language from the context by asking what the function of the intended language is. For example, the teacher may ask the students to say how characters in the text express obligation or lack of obligation, accept or refuse invitation, talk about future plans or intensions, talk about imaginary situations, give advice and so on. After pinpointing the stretch of language under focus, the teacher can go to the next stage and lead the class to discover the rules for themselves, which is the *inductive grammar teaching technique*. At this point, the teacher may intervene, giving rules, but as Thornbury suggests there should be only *pedagogic rules*, with rules of form and rules of use, which are not exhaustive, but short and concise, adapted to the needs and expectations of the class. After language focus, learners need practice and the teacher will not give students mechanic drills, but *context-charged tasks s*uch as drama, dialogues using the language functions discussed, or writing activities such as summaries or stories. A school magazine may stimulate students to practise *writing for writing*[2], as Harmer (2006) suggests, creating opportunities for them to really communicate their ideas and feelings in writing.

Thus, students learn to pay attention to form and correct themselves when need be, which is an important criterion for evaluation for A2 or B1 level, according to CEFR, as students need to be able to "repair communication" to achieve fluency and accuracy, as well as to attempt using correct simple and complex language structures. In order to be able to do that they have to be aware of the language they use and of its correct form. Therefore, this proves that grammar is definitely needed to enhance the communicative competence.

4. Student-friendly approaches to grammar teaching

The above analysis has pointed out the importance of teaching grammar to secondary school students and the possibility of creating a student-friendly environment, by assigning life-like tasks, using integrated skills, helping learners to improve their abilities to communicate both orally and in writing.

There follow some examples of good practice, in this respect.

Grammar through songs is an appealing teaching technique for students of all ages. They can be given an age-appropriate song to sing and have fun with it and then, the teacher can have them extract a specific stretch of language and help students to induce the rules of form and meaning. For instance, 7th or 8th graders can have the song *"What would you do if you had a million dollars?"* and the teacher may ask *"What is the question?/ Is it a real situation or an imaginary one?/ Is it about*

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[2] Harmer makes the distinction between *writing for learning* tasks which are meant to only write sentences with the structures practiced during the class and the *writing for writing* tasks, where students can write about what they really want to communicate to their peers.

the present or the past?" etc. After discovering the form and use of the *second conditional*, students can practice the structure through dialogues, giving real answers about themselves, thus building correct habits in language use in speaking. At home they can write answers to some challenging questions such as: *"What would you do, if you were president?"*.

Grammar through stories – is also a technique that students are fond of. They relax and enjoy the story-telling, learning at the same time about the language so that they can accurately express their ideas in the target language. A story has always pictures and the teacher uses them to pre-teach vocabulary or the grammar notions under focus. He/she can have students repeat the structure many times before putting it on the blackboard and explaining the form. For instance, *past perfect* could be taught using a picture of *"Little Red Riding Hood"* and saying *"By the time the hunter arrived home, the wolf had already eaten grandma and the little girl."* Therefore, the students can easily identify the order of events and the use and form of *past perfect*. As practice, they can use the structure in a summary of the story or create a new story of their own.

Grammar through projects is another approach very much loved by students as it builds their self-confidence by giving a rehearsed public speech. The structures used and aimed by the presentations have been previously introduced during the class. A project, for example, *"About me"* helps students to practice *present simple* by describing daily activities. They can also express their real likes, dislikes or preferences about the things that they are interested in such as games, fashion and voluntary work. Learners can use *present perfect* in projects describing places they have visited, tourist attractions and so on.

The list may very well continue as teachers are very creative and always come up with new and renewed materials and perspectives proving that the concept of teaching grammar in a student-friendly atmosphere is not a chimera and as long as the teacher adapts the context to the class' interests and the grammar focus to the students' understanding and abilities, the results will prove the learners' constant progress and their increasing involvement in the class designed activities.

5. Conclusions

The purpose of teaching grammar is to help learners to turn into independent users of the target language, reaching A2 or B1 level. It also paves the way for their becoming autonomous learners and having good results in different forms of assessment whether internal or external, being, thus, able to continue their studies and choose their career path towards proficiency if they have the means and the drive to do that. This implies that the independent autonomous learner is able to prove the acquisition of the *heuristic skills*[3], improving his/her skills on his/her own, accessing the necessary sources of information, whether grammar books or the Internet.

Denying grammar instruction to secondary school students means that they will not be given the chance to pursue proficiency in specialised English language studies at a later stage. Therefore, the duty of a secondary school teacher is to equip his/her students with sufficient knowledge about the language that will enable them to further develop professionally, according to each student's potential and interests.

The teacher should definitely find the best way to teach "grammar in a nut-shell", meaning short rules hidden in appealing contexts such as stories, songs, projects, drama classes so that learners can have access to both the whole "language fruit", but also to "its core" – the grammatical structure.

As a conclusion, "grammar in a nut-shell" is a concept that can efficiently be applied on learners in the 6th, 7th or 8th form, creating a friendly environment through attractive and interactive activities and getting students involved by inducing or deducing form and meaning from the context and discovering new paths. At this age, learners react positively towards short, concise and attractive information that they can understand, use and expand and this is the role of the teacher, to provide them with the necessary means and guidance, sources and resources that can ensure their future professional growth.

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[3] *The heuristic skills*, according to CEFR, imply the abilities to understand and convey new information, to use new technology and so on.

Fairy Tales in Translation

Elena CROITORU, Cristina CHIFANE*

Abstract
Primarily addressed to children without excluding adults as an alternative target readership, fairy tales have exerted a constant fascination upon generation after generation. This article aims at a double-layered analysis: on the one hand, an overall classification of fairy tales with an emphasis upon their distinct types and characteristics, on the other hand, the translator's position as a mediator having to deal with various cases of non-equivalence. The high level of cultural specificity of particularly Romanian fairy tales increases the number of translation problems and difficulties and questions the probability of reaching equivalence of response.

Key words: *fairy tales, translator's role, cultural specificity, non-equivalence, mediation process.*

1. Introduction

Dealing with fairy tales presupposes taking into consideration four distinct stages: preparation, incubation, illumination and check-up[1]. Whether referring to the writer's or the translator's creation process, all these stages represent key elements in the understanding of such a literary text. Nevertheless, the first stage is of utmost importance because it implies, besides knowledge and documentation, affective preoccupation with the text. On the same wavelength, apart from thinking and imagination, affectivity plays an important role given the fact that the child takes an active part in the artistic creation (stories).

Primarily addressed to children, fairy tales are expected to help them properly learn some moral lessons, related to concepts such as truth, courage, honesty, modesty, etc. In order to achieve this, fairy tales use children's imagination that is constantly supported by representation, i.e. the reflection, as intuitive image of an object or phenomenon that cannot be perceived, but that has been perceived in the past.

Fairy tales may or may not be considered to belong to popular literature or to the German trivial Literatur which has invaded the market and which is a part of the area of folklore. Only a few books and studies on folklore, ethnology and anthropology have been published and translated lately. One of these books

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[1] The preparation means knowledge, documentation and affective preoccupation with the text; incubation presupposes receptiveness towards anything by analogy, similarities, suggestion, organization of the data; illumination: the conscious integration and the coming out of the new product; the check-up stage makes use of the cognitive methods.

paradoxically written by a Romanian author in a foreign language and later translated into Romanian is *The Typology of Romanian Fairy Tales and Their Variants/ Tipologia basmelor româneşti şi a variantelor lor* by Adolf Schullerus[2]. Originating from Romania, Schullerus is the only Romanian folklorist who published the first work in the field of folklore in the famous series *FFC* (*Folklore Fellow Communication*) of the Finnland Academy of Science. The translator's and the editor's options favoured the word typology, although the German title included the word catalogue, since the title of Aarne's fundamental study, which was Schullerus' model, was Verzeichnis der Märchentypen[3].

The meaning of classification, different from typology, is also preserved in the English version of Aarne's catalogue translated by Stih Thompson, *The Types of the Folktale. A Classification and Bibliography*[4].

Schullerus' book is a fundamental Romanian work[5] which marked an important stage in the research of the Romanian folklore and indicated a tendency of synchronization of the Romanian fairy tale research with the new directions in the international research. It was among the first studies outside the North – West of Europe, similar to the original model, i.e. Aarne's book that, due to Thompson's additions, was to become one of the most useful work and research tools in studying folklore narratives as well as for comparative folktale analysis.

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[2] According to the biographer Herman Kűgler, Adolf Schullerus was born in the village of Făgăraş in 1864 and died in Sibiu in 1928. He belonged to the group of folklore researchers including Saxons living in Transylvania: Arthur and Albert Schott, Franz Obert, Pauline Schullerus, etc. who were concerned with the folklore writings of the Romanian authors living in Transylvania and Banat included in the European literary and scientific research, before the publication of Vasile Alecsandri's collection of *Folk Poetry. Old Ballads and Songs*, 2 volumes, 1852-3, translated into French, English and German.

[3] Published in *Folklore Fellow Communication*, no. 3, 1910. The 2nd edition was published in 1928 under the title *Verzeichnis der Rumänischen Märchen und Märchenvarianten nach dem System der Märchen Typen* (Helsinki, 1928).

[4] Stih Thompson, "The Types of the Folktale. A Classification and Bibliography", *Folklore Fellow Communication*, no.184 (Helsinki, 1961, revised edition 1964), usually quoted as AT/ATh, indicating the two authors of the international catalogue of fairy tales, i.e. the Finn Aarne and the American Thompson. Later on, it was enlarged by Hans-Jőrg Uther, as *The Types of International Folktales. A Classification and Bibliography*, 3 volumes (Helsinki, 2004), known as ATU (Aarne-Thompson-Uther).

[5] It is really unique in the Romanian cultural space as compared to the research in other countries, where catalogues/typologies have been made up of the respective national tales, completing the schemata suggested by Aarne and Thompson. Such catalogues make the research on fairy tales and on their motifs much easier. We should add that as regards the present state of affairs, we seemed to be much closer to the European tendencies in the research on fairy tales in 1928 by Schullerus' typology than we are now. Yet, Arthur and Albert Schott's collection of *Vallachian Fairy Tales* with an introduction about the Vallachian people and an *Annex* including explanations of the fairy tales first published in 1845, translated by Viorica Nişcov, (Editura Polirom, 2003) can be added.

2. Classification and Characteristics of Fairy Tales

As it is known, Aarne - Thompson's classification system includes types of international folktales. It is obvious that the indexed AT motifs are limited mainly to European and European-derived tales told by word of mouth at the time they were published.

A number of printed tales are termed compilations, i.e. printed versions composed of two or more records of the same type. Mention should be made that AT numbers may be used to 1) identify tale types; 2) isolate motifs[6]; 3) locate cultural variants. Moreover, some AT motifs may be combined when it is difficult to separate them in a tradition. The same type number is referred to by its central motif, or by one variant folk tale of that type, which can vary depending on the diversity of the cultural contexts. Furthermore, there are also differences between variants of the same tale translated in different epochs.

The Aarne – Thompson classification was criticized by Vladimir Propp[7] of the 1920's formalist school on the ground that it ignored the functions of the motifs by which they are classified. A macro level analysis shows that even though the classification must select some features as salient, the stories that repeat motifs may not be classified together. An example may be the classification of an animal tale containing fantastic elements as a fairy tale. Thus, there may be shifts of categories. The ways of carrying out different functions influence one another and different forms are used to perform different functions. Thus, a form may be used in another place of the fairy tale getting a new significance without losing its old one.

Triplication may be applied to separate functions, or to pairs/groups of functions (chase-rescue). It is also applied to details with an attributive function (a three-headed dragon). Many functions are logically structured into a series of well-defined areas of action, which, on the whole, correspond to the characters who fulfill the respective function. There are 7 areas of action in fairy tales: the areas of the evil-doer's actions, of the doner's actions, of the helper, of the emperor daughter's actions, of the sender's actions, of the hero's actions and of the false hero's action.

Furthermore, the most variable elements of fairy tales are the motifs, which represent both the causes and the aims of the characters' actions. Some selected motifs can only be mentioned here: mythological motifs, animals, magic, the dead, marvels, ogres, tests, the wise and the foolish, deceptions, reversal of fortune, ordaining the future, chance and fate, unnatural cruelty, traits of character.

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[6] In terms of morphology, the Aarne-Thompson classification system makes use of motifs rather than actions to group the tales.

[7] Vladimir Propp, *Morfologia basmului*, translated by Radu Nicolau (Bucureşti: Editura Univers, 1970).

3. Types of Fairy Tales

First and foremost, the dominant aesthetic category in fairy tales is the fantastic – the folklore fantastic. The plot has fantastic happenings that are impossible in real life and it is sustained by bizarre creatures (fairies), scary creatures (dragons) with supernatural powers. The creatures of fairy tales have their mysterious psychology and sociology; they communicate with humans, but they are not humans.

Unlike other literary species, the fairy tale gives a conventional role to fantasy, underlined by the beginning, almost the same, for every fairy tale: *Once upon a time…* Where this canon is not respected, the impression of fantastic universe is given by the fact that the hero, standing for Good, is always the winner. Consequently, the fairy tale is a deliberate fantastic narration. It has a unique narrative perspective that follows the hero's big trial, usually ended with the hero's victory. Even if the writers bring particular elements in fairy tales, the fight Good-Evil is preserved; the fantastic convention, the trials, the characters and symbols of the folk fairy tales are preserved, too.

Furthermore, it is interesting to compare the criteria of classifying fairy tales, but this is not our main concern here. In general, according to textbooks, fairy tales could be integrated into the following categories: 1. fantastic fairy tales, dominated by supernatural elements (e.g. *Făt-Frumos Begotten of Tears*; 2. novelistic fairy tales, dominated by reality (e.g. *The Lazy Brother and The Hardworking Brother*); 3. animal fairy tales, with an allegoric character (e.g. *The Wind in the Willows*). Particularly, Aarne's classification focuses on fairy tales about animals (e.g. *Wise Dog*) and proper fairy tales: fantastic fairy tales (e.g. *Prince Charming*), legends (e.g. *Olympic Myths and Legends*), short stories (e.g. *The Princess and the Pea*) and fairy tales (e.g. *Sleeping Beauty*). Considering the criterion of the author, fairy tales are classified into: anonymous fairy tales that circulate orally (e.g. *Tom Tit Tot*) and cult fairy tales that circulate in written form (e.g. D.H. Lawrence, *The Rocking-House Winner*).

According to Aarne's formal index[8], fantastic fairy tales focus on the supernatural/miraculous opponent (e.g. dragon), relative, i.e. husband / wife (e.g. frogs turning into princes at night), task/proof (e.g. a bee's wing calling all the bees and helping Harap Alb to pass the trials given by the Red Emperor), helper (e.g. the Frozen Man freezing a hot room so that Harap Alb may be saved), item/object (e.g. a magic stick giving Cinderella a coach, twelve horses, a beautiful dress to go to the ball where she meets her magic prince) and the supernatural/miraculous power/skill (e.g. a gardener can make music with his fingers and grows flowers, see *The Flower Princess*).

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[8] 1. supernatural opponents 300-99; 2. supernatural or enchanted relatives 400-59 (wife 400-24, husband 425-49,brother or sister 450-59); 3. supernatural tasks 460-99; 4. supernatural helpers 500-59; 5. magic items 560-649; 6. supernatural power of knowledge 650-99.

In classifying fairy tales according to functions, the family position and relationships, the hero's moral features and the plot are taken into consideration. In most fairy tales the victory over the evildoer is of utmost importance because the child who reads fairy tales undergoes changes in personality, intellect, attitude and social behaviour.

Fairy tales have an important psychological component that "assures an efficient actional and educational behavior" (Mitrofan 1987: 83). The psycho-pedagogical component of fairy tales determines the happy end because every hero, who is always a good person, must win. That is to say, he has to behave properly according to moral principles and social norms:

> Fairy tales have a common pattern, therefore a common origin. But […] every people, even every speech community has its own religious and cultural beliefs reflected in their fairy tales. Every fairy tale is special because it is the product of knowledge, emotions and feelings, culture, civilization, tradition. Even if fairy tales have a common pattern they are not identical because every reader / translator creates or re-creates his story. If we demand a child to re-tell the story, he will just re-build it according to the particularities of his age, gender, moral beliefs, religion, etc. […] Even if a fairy tale escapes the limitations of the common pattern by imagination, fantasy, it is present and easily recognizable by its readers (Chifane 2011: 45).

4. The Translator of Fairy Tales

In general, the translator of literature for children is aware of the great responsibility towards both the writer and children in the mediating process between them. In particular, the translator of fairy tales has to carry out an even more difficult task, because, on the one hand, (s)he knows that (s)he has to serve two masters, i.e. the writer and the young readers, and that (s)he has to negotiate between two different (sometimes very different) cultures, on the other. In this negotiation process, there are no perfect matches. That is why the question may arise: How can the fantastic be rendered in another cultural context for another speech community? if we consider the following: 1. the (great) linguistic and cultural diversity; 2. the cultural specificity - specific cultural, religious, historical, etc. values and beliefs; 3. the specific traditions, customs, etc.; 4. the lack of some corresponding reality, phenomenon, custom, object, etc.

Every debate on national specificity entails an analysis of the great problems that the translator has to face in translating culture - specific elements which are most troublesome due to the above mentioned aspects. Moreover, the role of the fantastic in the reconstruction and reconfiguration of different identity categories in the process of translation is worthwhile mentioning. Besides, the negotiation process gets a new dimension in translating fairy tales: it is carried out between two different minds and between different levels of understanding, i.e. the writer is an adult and the readers are children. Thus, the translator's linguistic and cultural competence has two facets: an objective one, which consists in his/her ability to handle the required inter-linguistic techniques and strategies, and a subjective one, related to his/her ability to make the right choices.

Moreover, the idea is shared that an important aspect of the language is its expressiveness that facilitates communication better, gives it authenticity and makes it richer. The more expressive a fairy tale is, the easier it is for the child to memorize it. In this respect, one of the most difficult tasks of the translator of fairy tales is that (s)he should be aware of the semantic dimension of language: adequate words, adequate style and register, phrase length, their correctness, the socio-contextual usage of the language, the specificity of the speech acts – all these are ways of assuring language expressiveness. But as there is a measure in everything, expressiveness must help and not reduce the coherence of the message (source text).

On this line of thinking, I agree with Cronin who considers that "[T]ranslators are generally accorded the grace of invisibility but whether this is necessarily sanctifying is a question that translators and theorists have asked more and more insistently in recent decades" (2003: 64). Under the circumstances, the reader depends on the translator's competence and talent. So much the more does the success of a fairy book depend on both the translator's competence and talent. Translators of fairy tales may be overliteral in changing, or modifying the original because they try to attract children as the target readers (TRs). In so doing, they try to put themselves into the position of children and mould the stories in the best way to attract them. For that, they may make changes to the original so that the translated tale can have the desired effect and impact on the TRs.

5. Cases of Non-Equivalence between Original and Translated Fairy Tales

Languages are different from each other. Firstly, "they are different in form having codes and rules regulating the construction of grammatical meanings" (Bell 1991: 6). The translator must always choose between translating word-for-word (literal translation) or meaning-for-meaning (free translation).

Mention should be made that the TT, i.e. the translated fairy tale, is a kind of meta-text, evaluated in comparison with the ST in the respective linguistic and cultural context. This means that the structures of the ST and those of the TT cannot be tested by the interchangeability of texts in a given situation. The translator has to use strategies which differ from one situation to another, according to the type of fairy tale, context or translation goal.

The translator may encounter cases of non-equivalence such as:

1. TL longer structures used to render a SL word;
2. TL shorter structures used to render a SL word;

3. shifts of transposition;
4. the ST grammatical structure entirely different from the TT one;

1. TL longer structures used to render a SL word

This is the most frequent case of non-equivalence both in translating from English into Romanian and from Romanian into English. More often than not, verbs are translated by verbal phrases, whereas nouns are rendered by longer syntagms or by expressions including a verb:

> ST1: Pe drum horea şi doinea, iar buzduganul şi-l arunca să spintece norii, de cădea departe tot cale de-o zi. Văile şi munții se uimeau auzindu-i cântecele, izvoarele […] îşi tulburau adâncul […] pentru ca fiecare din unde să-l audă […] (Eminescu 1987: 65)
>
> TT1: On the road, he played for joy and sorrow and would throw his club to rift the clouds so that it dropped one day's walk ahead. Mountains and valleys listened in dumb amazement, wells would boil deeper into the earth and bubble up […] that every crest and drop might hear […] Cartianu 1979: 69)

The noun can be translated by a verbal expression: e.g. "Six soldiers of fortune" is translated as "Şase voinici duc totul la bun sfârşit" (Grimm 2000: 12).

2. TL shorter structures used to render a SL word

There are situations when a long syntagm is translated by a short structure. For example, "Când era-nspre sara zilei a treia, buzduganul căzând se izbi de o poartă de aramă şi făcu un vuiet puternic şi lung" (Eminescu 1987: 12) is translated as "On the late afternoon of the third day, the club crashed fearfully against a copper gate" (Cartianu 1979: 14).

3. Shifts of transposition

Such shifts are related only to the linguistic level since they imply changes in the grammatical structure as well as in perspective:

> ST2: Bine te-am găsit, împărate […] Ci mai bine-oi spune lăutarilor să zică şi cuparilor să umple cupele cu vin şi-om lega frăție de cruce pe cât om fi şi-om trăi. (Eminescu 1987: 24)
>
> TT2:"Good day, Your Highness […] Let us instead ask the fiddlers to play and the cup-bearers to fill the cups and let us be sworn brothers as long as we live.(Cartianu 1979: 26)

4. The ST grammatical structure entirely different from the TT one

Given the differences between languages at the grammatical level, in general, and the great differences between the English and the Romanian grammatical systems, in particular, the translator has to use grammatical structures that are specific to the TL system.

> ST3: Muma zmeului roase din copaci, se agăță de ramure, sări din vârf în vârf, se strecură – şi tot după dânşii, alergând ca un vârtej. (Eminescu 1987: 149)
>
> TT3: The giant's mother gnawed at the trees, jumped from tree-top, slipped through - and kept upon their traces as wild as a whirlwind! (Cartianu 1979: 46)
>
> ST4: Aici o dată sări ca o pisică de uşure peste prag, de nici nu atinse pe călugărița pe care o furase somnul; şi, punând mâna pe vas, ieşi cum a intrat, încălecă pe cal şi pe aici ți-e drumul. (ibid.: 153)
>
> TT4: There she suddenly jumped over the threshold as light as a cat, never touching the nun who had fallen asleep. Taking the vessel in her hands, she went out the way she had entered, mounted the horse and was away without a backward look. (ibid.: 51)

Translation establishes a hierarchy of correspondences which depend on certain initial choices and which, in their turn, determine subsequent choices. Especially in making the final choices, the translator is aware of the fact that there is no perfect equivalence between the source text (ST) and the target text (TT), i.e. one word from the ST may have one or more equivalents in the TT. There is no perfect equivalence, in general, so much the less in translated fairy tales, in particular.

The translator of fairy tales has to take special care in transferring the spirit of the original because the translated text must have a similar effect on the reader. This implies a very good knowledge of synonymy, collocability of both source and target language and stylistic features in order to render the exact shades of meaning, feeling tones and the whole atmosphere. If such conditions are fulfilled, equivalence of response is achieved and the extent to which the response is similar depends upon the cultural distance between the two speech communities. In addition, the efficiency of the translated fairy tale is judged in terms of the best reception, i.e. acceptability. The clearer the expression and the more adequate the corresponding words, collocations, phrases and idioms, very special in fairy tales, the better the expected reactions of the TRs and the higher the degree of acceptability and fluency.

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A Few Remarks Concerning 'and ' Coordination in English and Romanian

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Abstract
Apparently an easy topic to handle, coordination manifests multifariously in the syntax of both English and Romanian. We can thus speak about word, phrasal and clausal coordination. Based on linearization, coordination is a rich source of expressing unchained thoughts, feelings and relations through temporality, consequence, addition, contrast etc. either in a binary or multiple representation. The paper focuses on the interface between the syntax and semantics, syntax and stylistics of asymmetric 'and' in the two languages, with illustrations from various sources.

Key words: *(a)symmetry of coordinands; embedded and multiple coordination; pragmatic and stylistic values for conjunctive coordination; conjunction spreading*

1. Introduction

Readings in specialized literature acknowledged *coordination* as a complex, dynamic phenomena occurring in the majority of natural languages. Its intricacy manifests at all levels of linguistic analysis allowing various interesting sentential approaches: "Coordination phenomena convincingly illustrate the way in which syntactic, semantic and pragmatic factors decide on the over-all acceptability of a sentence" (Cornilescu 1986:101).

Most often, coordination is defined as a syntactic structure that links together two or more similar units in a sentence, i.e. words, phrases, clauses, called *conjuncts*, *conjoins* or *coordinands*. The simplicity of the definition opposes the elaborate constituency that the conjoined parts may have and the constraints that they may impose on sentence meaning, in agreement with the fact that "[s]yntactic structure lies at the heart of much of what we understand about natural language" (Bjorkman 2013: 391).

There has been emphasized the existence of three basic types of semantically conceptualized coordination relations: *combination*, corresponding to the traditional *conjunction* relation carried by *and*; *contrast*, corresponding to the traditional *adversativity* relation made explicit by *but*, and *alternative*, corresponding to the traditional relation of *disjunction* introduced by *or*. We have mentioned here only the prototypical connectives.

In the paper, we focus on the clausal combination/conjunction relation marked by *and*, especially on *asymmetric 'and'*, in binary and multiple coordination.

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The size of the conjuncts is a criterion of separating *symmetric* from *asymmetric 'and'*: "[…] the difference between symmetric and asymmetric interpretations for clausal coordination can be traced to the syntactic size of the constituents being coordinated"(Bjorkman 2013: 392). *Symmetric 'and'* is restricted to coordinations of larger constituents, while *asymmetric 'and'* concerns smaller constituents: " The correlation between interpretations of coordination and the size of conjoined constituents suggests that it is properties of those constituents that influence the interpretation of coordination, rather than any variation in the denotation of *and* itself. At the same time, the denotation of *and* may be the source of the directionality of the connection between conjuncts, when such a connection is available "(Bar Lev and Palacas 1980 in Bjorkman 2013: 408).

2. Contextual and Typological Variation

Clausal 'and' coordination exhibits great diversity that could further supply inter- and intra- disciplinary research on various coordinates: syntactic, semantic, stylistic, pragmatic or logical, to which the formal criterion of structure or composition can be added, i.e. binary or multiple coordination.

Interfacing syntax with semantics constructs a variegated matrix including relations such as: *temporality/sequence of events, consequence or result, addition, contrast* etc.: "There is an iconic relation between the semantics and syntax of clause linkage, such that the tightness of the syntactic linkage directly reflects the semantic integration of the units in the linkage" (Van Valin 1996: 288).

Temporality is considered one of the most relevant features of *asymmetric 'and'*, functioning by blocking the reversal of clausal order: "Asymmetric *and* actually prohibits a 'backwards' temporal/clausal relationship between its conjuncts" (Bar Lev and Palacas 1980 in Bjorkman 2013: 6). Consider the examples below:

(1) English:
a. He came in every night and sat with her (Zusak, p.43)
b. He examined the book again and dropped it on the blanket (Zusak, p. 70)
c. Kevin turned around and stared at the colonel (Green, p. 60)
Romanian:
a. Începuse vara şi căldura transforma spre amiază zidurile gării în cuptor încins (Paler, p. 87)
b. M-am întors pe peron şi m-am trântit pe bancă fără o vorbă. (Paler, p. 163)

In English, sentences 1a and 1b are of a compound type with the two conjuncts being linked by *and*, "assisting the desire for parallelism and balance" (Quirk and Greenbaum 1978: 459). Sentence 1a is a short, sequence-of-event type, focusing on habitual actions in the past. In 1b the dropping of the book follows its examination, as indicated by anaphoric *it* in the *'and' clause*. A change in the order of the two clauses will violate the rule above. In 1c, Kevin turns around on

purpose, i.e. to stare at the colonel, while a sentence like *Kevin stared at the colonel and turned around*, will bring about a different situational context with a presuppositional interpretation i.e. Kevin's turning around might be the result of an instantaneous decision taken after seeing, hearing and not approving the state of affair: " […] when evaluating a conjunction, the second conjunct is evaluated in a local context which contains not only the information in the global context, but also whatever information was given by the first conjunct"(Karttunen 1974).
Thus, a backward interpretation would change both the order of events and the sentential meaning: "Clauses beginning with *and*, *or*, and *but* are sequentially fixed in relation to the previous clause, and therefore cannot be transposed without producing unacceptable sentences, or at least changing the relationship between clauses "(Greenbaum and Quirk 1993: 264) (emphasis added).

In 1a in Romanian, temporality interferes with *consequence/result*, the latter being implied by the semantic feature [+ warmth] contained within the componential analysis of the noun *vara/summer*. In 1b the direction of temporality is maintained by asymmetric *and*, connecting two sequential clauses, a backward interpretation leading to a contradictory sentence: * *M-am trântit pe bancă fără o vorbă şi m-am întors pe peron,* thus, inversion of the conjuncts will modify the global sense and implications of the assertion.

In the same line of thought, *Gramatica de Bază a Academiei Române* asserts that, from a semantic point of view, conjunctions have a "procedural", abstract meaning, which indicates a usage rule of the type *[T1] Conj [T2]* not allowing the inversion of the conjuncts and favoring hierarchy, exceptions to this rule being, for instance, the adjoining of *and* to the second conjunct, or the irreversibility of both conjuncts: " Există şi argumente pentru a considera că o conjuncţie se grupează sintactic cu al doilea element al relaţiei: unitatea prozodică şi posibilitatea separării prin pauză (E ora 9 # şi Dan doarme vs *E ora 9 şi Dan doarme), dar mai ales ireversibilitatea termenilor" (2010: 331). Other values that can be attributed to conjunctive coordination in Romanian are of a pragmatic nature, adversative, conclusive or consecutive, due to the nature of the conjuncts, not to that of the conjunction: "With propositional conjuncts, conjunctive coordination can be pragmatically enriched with adversative, (4a), conclusive or consecutive values (4b), resulting from the content of the conjuncts (not from the coordinator itself): (4) a. Am dat zeci de telefoane şi n-am rezolvat nimic. b. A lucrat sub presiune şi a făcut greşeli " (Croitor in Pană Dindelegan (ed.) 2013: 514).

Contrast can be achieved through antonymic *şi/and* which blocks the backwards relationship between the two conjoints, either in simple or embedded coordination:

(2) English:
a. Between the two, Eleanor was secretive and Mary was open.
Romanian:

a. El se gândea şi se răzgândea cum să se ascunză mai bine. (Poveşti nemuritoare, p. 9)
b. Mă temeam să adorm şi să mă trezească soneria telefonului din somn. (Paler, 118)

Lakoff calls this type of contrast 'semantic opposition', even if she uses the term in connection with *symmetric 'and'* which allows the reversal of the order of the coordinated clauses and brings about a presupposition of difference in meaning, such as in the sentence, e.g. *I am working and she is sleeping!*, (example due to Mauri 2008:122), where the clausal order will not affect the general meaning of the assertion (Lakoff 1971: 131-136), e.g. *She is sleeping and I am working!*

The same as the other coordinate conjunctions, *asymmetric 'and'* is subject to the acceptability condition, according to which "Two sentences may be conjoined if one is relevant to the other, or if they share a common topic… The common topic is not necessarily or even usually overtly present and identifiable in the sentences; nor is this a sufficient condition, though it is a necessary one " (Lakoff 1971:118).

(3) English:
a. I judged rightly that in their awkward situation their close union was their main comfort and that this union had no weak spot.
(James, http://www.gradesaver.com/selected-tales-of-henry-james/e-text/the-real-thing)
Romanian:
b. Mama placed the washing on the table and worked herself up to the appropriate level of cynicism. (Zusak, p. 74).

In the first example, we identify a complex sentence with two object clauses coordinated by *and*, as an illustration of *embedded coordination*. The second conjunct introduced by *asymmetric 'and'* shares the same topic with the first, marked also formally by the retrieval of the noun *union* in the second conjunct, so the acceptability condition is preserved. In the second example, *asymmetric 'and'* violates the acceptability condition by the speaker's surprising *addition* and change/turn of discourse, as an ironical commentary, i.e. the washing up utterly annoys the woman, "most people feel they have an understanding of the 'literal' meaning of a word or sentence as opposed to what it might be used to convey in a certain context". (Birner 2012)

Interfacing syntax with stylistics can be discussed starting from the following examples:

(4) Romanian:
a. Şi se duse şi se tot duse, cale de trei zile şi trei nopți, pînă ce se văzu pe creştetul unui munte ce se înălța pînă la cer (Poveşti nemuritoare, p. 154)

b. Ş-am încălicat pe-o prăjină şi ţi-am spus o minciună, ş-am încălicat pe-o poartă şi ţi-am spus-o toată. (Poveşti nemuritoare, p. 21)

In Romanian fairy tales, in general, repetition takes the shape of incipient, middle and ending formulae of a binary structure, partly shown in the examples above, the stylistic effect being ensured by the balance of the paired conjuncts. This is due to the universal creative force of popular wisdom and the resort to orality as a basic means of handing it down to generations: "A sentence is a duplicate. An exact duplicate is depreciated. Why is a duplicated sentence not depreciated. Because it is a witness. No witnesses are without value" (Stein 2008: 253)

The number of coordinands' occurrence in the sentence may lead to binary (as we have already seen) or multiple coordination.

When *and* links more than two coordinate clauses, we can speak about multiple coordination or *conjunction spreading*: " Conjunction spreading comes from the existence of rhetorical **and/or** structures, where the conjunction appears in front of each conjunct in SS, for stylistic reasons" (Cornilescu 2006: 46). Haspelmath underlines the emphatic value of this construction: "Keeping coordinators on all coordinands has an emphatic value and it is appropriate only under special circumstances", (in Shopen 2007:12), our interpretation of these 'special circumstances' including the characteristics of the text type, the local, sentential and global context where multiple coordination occurs.

In fairy tales, multiple coordination adds to the drama and intrigue, confirms and validates cohesion by interweaving parts of the story, as can be seen in the samples below.

(5) English:
a. So Jack climbed , and he climbed and he climbed and he climbed and he climbed and he climbed and he climbed till at last he reached the sky. (English Fairy Tales, jacobsjoetext058eftl10.pdf)
Romanian:
a. Şi merse, şi merse, şi merse, zi de vară pînă-n seară, ca cuvîntul din poveste, care d-aici încolo mai frumos este, pînă ce au ajuns la o poiană verde şi dezmierditoare…(Poveşti nemuritoare, p.93)

In English, the chaining repetition of *and he climbed* adds suspense to the story, focalizing both the surreal elements and the sequential climax already in expectation by the reader, e.g. *till at last he reached the sky*. The coordinate constructions are structurally symmetric, the conjunction making a subconstituent with the second conjunct. In the Romanian sample, the repetition of *şi merse* is tripartite, *e.g. Şi merse, şi merse, şi merse,* number three being considered of a magical nature, the same as the place where the character arrives: *pînă ce au ajuns la o poiană verde şi dezmierditoare*.

Following these examples, clausally *asymmetric 'and'*, on one hand, imposes usage restrictions in "creating aggregates of […] events" and on the other hand, highlights "the two central notions of likeness and constituency "specified by Crysmann (2006: 185) in a discussion about the functions of coordination.

3. By way of conclusion

Analyzed at the borderline drawn by syntax, semantics, stylistics and pragmatics, the present endeavour has aimed at emphasizing the versatility of the conjunction *and*. The theoretical considerations provided have been supported by illustrations which have underlined the contribution of context to sentence acceptability. Our future research in the domain of coordination will focus more closely on a parallel approach between *symmetric and asymmetric 'and'* in English and Romanian.

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Subtitling for Adaptations: *Little Women* (1994)

Oana GHEORGHIU[*]

Abstract

Contending that subtitling, although essentially, a technical process with many restraints, has also a very important cultural dimension, enhanced by the presence of the literary discourse in the filmic adaptation of novels, this paper proposes an analysis of the process of subtitling Gillian Armstrong's film, Little Women *(1994), into Romanian. The film preserves much of the language at work in Louisa May Alcott's nineteenth-century novel, which entails making a number of choices with regard to the synchronisation of the language used in translation/ subtitling. After briefly outlining the most important rules of subtitling, placing them in relation to Venuti's theory of domestication/ foreignisation, the paper provides the analysis of a scene in point of multimodality and contents of images, as aspects which must be considered in the process of subtitling, and also the discussion of some lexical and morphological choices made during the respective process. The conclusion is that subtitling may be regarded as an artistic, creative process, and that looking at the filmic translation from the perspective of its literariness might enhance the quality of the translation.*

Key words: *film adaptation, subtitling, archaisation, literary discourse, creativity and constraints*

Introduction

This paper focuses on the intersemiotic translation of a famous and problematic literary work, namely the 1994 film *Little Women* (dir. Gillian Armstrong), a reworking of the classic nineteenth-century American best-seller *Little Women* by Louisa May Alcott, and its subtitling into Romanian. Although the 'translation' of the novel into film is a form of synchronisation, updating the outdated literary and historical context for a twentieth-century audience, the film does not actually perform a re-contextualization by placing the four March girls in a present-day environment; it brings, nevertheless, some glimpses of modernity into the script, but the obsolescence of language is preserved for the most part. As the audio-visual translation has a number of strict rules in what the archaisation of language is concerned, the paper aims at discovering the difficulties that arise from subtitling a filmic adaptation of such a text, written almost 150 years ago.

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Some theoretical considerations

In direct relation to some film theories which hold that film addresses to a larger, less intellectual mass than literature, translation theories concerning subtitling have borrowed from their arguments in imposing a number of constraints upon film translation, namely the assumption that films address *a priori* a broader category of public whose understanding might be compromised if the text is too long or too intricate.

Subtitling consists of the production of written text superimposed on visual footage – normally near the bottom of the frame – while an audio-visual text is projected, played or broadcast. In so far as it involves a shift from a spoken to a written medium, subtitling has been defined as a 'diasemiotic' or 'intermodal' form of audiovisual translation (Gottlieb 1997 in Baker and Saldahna 2009: 14).

Although the field of audio-visual translation is a dynamic one, the theories which deal with it are rather scarce and convergent in a set of rules which any translator/subtitler should abide by. Time is of the essence in subtitling – the written words must overlap the spoken discourse and must also remain on the screen sufficient seconds for an average reader to be able to grasp the whole message, between 5 and 8 seconds per frame. The translation should be that of the actual utterances, not the translation of the script. The process of subtitling consists in three individual stages: listening and interpretation of the utterances, their translation and, then, an editing process in which the utterances must be condensed so as to fit the space constraints. There should be no more than two titles (lines) per frame (three is allowed only as an exception) and each title should have no more than 36 characters, including spaces. The line should represent a coherent logical unit (Praisler 2009: 113). An important aspect in audio-visual translation is that the translator/subtitler should not overlook the visual and the other modes. "Audiovisual texts are multimodal inasmuch as their production and interpretation relies on the combined deployment of a wide range of semiotic resources or 'modes'. Major meaning-making modes in audio-visual texts include language, image, music, colour and perspective" (Baker and Saldanha 2009: 13). For that reason, it is superfluous and space-consuming to mention the vase, the shelf, and the flowers in the subtitle of a sentence such as: *Put the flowers in the vase on the shelf!* if the objects appear on screen. Instead, an adequate subtitle would be: *"Pune-le acolo!"*, the deixis (imperative mood, pronoun, adverb) replacing the three nouns in the original sentence, as the viewer has already *seen* the objects. If it does not happen too often, it is only because the subtitlers ignore the film altogether and focus on the script exclusively.

Unlike literary translations, subtitles rely to a great extent on paraphrasing, condensation, and omission. The greatest challenge of the subtitler is that of rendering as accurately as possible the spoken utterances within the indicated number of characters per frame. To this effect, after having translated the whole spoken discourse, the translator should 'operate' on the target text (TT). Things tend to get more complicated when dealing with a filmic adaptation of a literary text. The translator /subtitler should bear in mind that, while adaptations may address a broader audience who may or may not understand the subtleties of a literary text, they contain, more often than not, whole chunks of the dialogues in the novel. The scriptwriter may have or may have not simplified them – if they have, all the rules above apply as for any other film. If not, the translator/ subtitler faces a dual challenge: on the one hand, s/he is bound to abide by the spatial and temporal constraints, but, on the other hand, s/he must operate on a text that preserves the intricacies of a literary text. Therefore, translating/subtitling for filmic adaptations may be considered a more challenging endeavour than that of a film with an original script. In such a case, the translator/subtitler should consider the strategies for literary translation along with the subtitling rules and select only the ones appropriate for the two different text types.

In terms of Venuti's 'domestication/foreignization' dichotomy, the subtitling process typically leads to the domestication of the source dialogue and the effacement of the translator (1995). For example, one can only rarely insert 'notes' in a subtitle. If the spoken text is a famous quotation and the space permits, the subtitler may insert a parenthetical note with the name of the author cited. In the case of another foreign language used at some point in the film, most often subtitles in the language of the film are superimposed and the translator should translate those, not preserve the lines as they were uttered.

As for the time-related strategies, the translator/subtitler should normally resort to modernisation of the discourse, fearing that understanding of the viewer might be even more hindered than that of the reader – which brings us back to one of the critiques addressed to film, namely class prejudice and vulgarisation of the literary. However, if the scriptwriters deliberately used an archaic language to enliven their characters, they had in mind a purportedly cultured audience able to understand a more archaic language. Why should the translator/subtitler assume that the TL speakers are, by default, less intelligent than the SL speakers? Of course, archaisation should not be exaggerated, but moderate, only to give a glimpse, a flavour of old, acquired mainly through lexical choices and syntactic inversions. The practical application in the present paper will show the extent to which using archaic words and syntactic structures for the adaptation of a nineteenth century novel has been deemed reasonable.

The last aspect envisaged as worth taking into consideration is the use of dialect and idiolect in translation. In this respect, the subtitling theorists are stricter: one should not use dialects and idiolects in subtitling, as they are difficult to render in writing and even more difficult to read within the given time frame. This implies a great amount of loss, especially in cases when different idiolects are employed, for it annuls the equivalent effect completely.

To sum up, when subtitling a filmic adaptation of a literary text, literariness should be preserved at least partially if it is present in the film, without ignoring the constraints imposed on the audio-visual translation. The translators are bound to combine two different techniques, one coming from the area of translation as art and the other from the domain of functional translations.

Subtitle analysis

The analysis focuses on one scene from the 1994 film *Little Women*, the third filmic adaptation of the homonymous nineteenth-century novel by Louisa May Alcott., which centres around four American sisters coming of age during and after the Civil War (about 1863-1870). Jo, Meg, Beth, and Amy March have to face the shortcomings of pauperisation and their father's departure to war. They are reared and educated in the spirit of women's independence by their mother, Marmee. Their artistic nature – Jo writes, Amy paints, Beth plays the piano, and Meg is a talented actress – allows the scriptwriter to preserve varied instances of metatextuality, metatheatricality and ekphrasis, which enhance the film and give it depth. Despite a few (inevitable) departures from the novel, the film script follows the latter closely, resulting in a faithful adaptation.

The scene selected (00:09:03 – 00:11:00) centres on Jo March, the character mirroring the real self of the author, considered autobiographical to some extent, and on her literary productions. It is a re-working of the metafictional chapter 10 of Alcott's novel, "PC & PO", a tribute paid to Charles Dickens's *Posthumous Papers of the Pickwick Club*. Disguised as men and addressing each other with names borrowed from Dickensian characters, Jo (Winona Ryder), Meg (Trini Alvarado), Beth (Claire Danes), and Amy (Kirsten Dunst) read their 'literary' productions, then talk about their new neighbour, Theodore "Laurie" Laurence (Christian Bale).

The scene starts with a fade-in of a song sung by the four girls and an exterior shot of the Laurences' house. Jo's voice, reciting, is overlapped, and the viewer sees Laurie listening, as spellbound. Then the camera focuses on Orchard House, closer and closer, until it fixes on a medium-shot on Jo, dressed as a man, with boots and a hat. She is reading to an audience which is immediately revealed through a large shot: her sisters, who are also dressed as men, – Amy wears a single-eye glass and Meg has a cigar in the corner of the mouth. Then it is Amy's turn to read – close-up on the 'newspaper' with the header *The Pickwick Society* (the title has been already introduced by Beth's words, "You ought to publish it, Jo. Really, not just in *The Pickwick Portfolio*" (00:09:35-44), so the film brings forth the Dickensian hypotext, although it seems to address viewers capable to recognise the intertextual allusion by themselves. On the newspaper, one can see the title *The Masked Marriage* – one of Alcott's juvenilia stories, but this is again an insight for viewers well-acquainted to Alcott's diaries. The metafictional effect is also attained by the few lines read from Jo's story, with an archaic language which was preserved in translation/ subtitling in order to emphasise the difference from the regular discourse.

The window, a symbol of openness, plays a significant role in the scene, allowing the girls to see *the male other*. The discourse points to otherness – being male and foreign, Laurie *must* be uneducated: "He has had no upbringing at all, they say. He was reared in Italy among artists and vagrants" (00:10:44-49). The camera is on Laurie, but the focalisation is that of the four girls, who watch him through the window.

The visual content – more precisely, the girls dressed as male British Victorian literary characters – plays "with the boundaries between masculine and feminine, secrecy and openness, visibility and invisibility, and raises questions about gender, impersonation, and power" (Kyler 1993: 229). At the subconscious level, it may be asserted that the March girls silently admit that literature is a male-dominated domain, although they subvert the patriarchal imposition of the role of women as "good mothers, domestic paragons, benevolent contributors to society, [...] demure and well-spoken, beautiful yet seldom seen and less frequently heard" (Wells, 1998) through their very *performance* (in Butlerian terms, but not only). Analysing transgendered and cross-dressers, Judith Butler (1993) concludes that gender is performative, that gender identity is not the expression of what one is, but what one does, the idea resembling Simone de Beauvoir's famous statement, "one is not born, but rather becomes, a woman" (1956: 273). The March girls assume male identities and give up femininity during the role-play, giving up with it both silence and their role as "little women" living in an (overseas) Victorian context. Jo's identity dwells on the boundaries between femininity and masculinity in many respects – her name, her "tomboy" behaviour, and her literary bias seem masculine, while her portrayal by a diaphanous and charming Winona Ryder emphasises her femininity. The "doll" (Amy), "the angel in the house" (Beth), and "the housewife to be" (Meg) act as supporting characters in Jo's games of imagination, they dress as men but their language and acts remain stereotypically feminine.

Further, the scene is discussed from the perspective of its verbal content, rendered via written text – namely the subtitles. The process of subtitling has had five stages: a) listening of the spoken text; b) translation of the whole block of text; c) adaptation of the translation to suit the subtitling constraints; d) text-audio synchronisation with specialised software (DivXLand Media Subtitler) and e) technical and linguistic comments referring to the choices made with respect to the lexical, syntactic, semantic and pragmatic content and the strategies used in translation, as well as occasional references to the translation of the novel.

Sample A

Utterance: *"Knights and ladies, elves and pages, monks and flower girls, all mingled gaily in the dance. Pauline cried out in horror as the groom's mask fell, disclosing not her lover Ferdinand, but the face of his sworn enemy Count Antonio. 'Revenge is mine,' quoth he."*

Romanian translation

- Cavaleri şi domnițe, călugări şi florărese, elfi şi paji, uniți cu voioșie-n danț. Pauline țipă îngrozită când mirelui îi căzu masca de pe față, dezvăluindu-l nu pe iubitul ei, Ferdinand, ci chipul vrăjmaşului lui de moarte, contele Antonio. „M-am răzbunat!" spuse el (my translation)

Romanian Subtitles

00:09:03,432 --> 00:09:03,824
Cavaleri şi domnițe
elfi şi paji

00:09:05,569 --> 00:09:09,206
...călugări, florărese
uniți cu toții-n danț.

00:09:09,780 --> 00:09:15,115
Pauline țipă când mirelui
îi căzu masca de pe chip.

00:09:15,380 --> 00:09:19,767
Nu era iubitul ei, Ferdinand
ci al lui vrăjmaş, Contele Antonio.

00:09:20,082 --> 00:09:26,086
- M-am răzbunat! rosti el.

Comments

This excerpt represents one of the instances in which the translator/ subtitler has strived to achieve an archaic tenor as so to fit the literariness of the source text (ST). One should consider that the text is intended as a piece of literary work written in the 19th century, which is read during a literary meeting – hence the use of italics. Some of the choices made purposely disregard the rule of thumb which suggests synchronisation of language in subtitling. Therefore, in point of lexical and stylistic choices, the noun **ladies** was translated as ***domnițe,*** as the diminutive stresses the fairy-tale atmosphere; for **pages,** ***paji*** was selected from the synonymic series **paj, aprod, băiat de casă/serviciu, uşier**. For the same reason, the translation/ subtitle uses **chip**, and not **față**, for **face**, and **vrăjmaș**, and not the more commonly used **dușman** for **sworn enemy**. **Sworn** (**de moarte**, in the extended translation) was omitted for space considerations, just as the adverb **gaily**.

In point of morphological choices, the fragment is translated using *perfectul simplu*, a Romanian past tense form much favoured in narratives. Semantically, it has been considered that the verb **a țipa** implies terror, therefore the adjective **îngrozită** (used in the translation of the text block to replace the adverbial **in horror**), has been omitted as superfluous. In point of semantic loss, **Revenge is mine!** has been translated as **m-am răzbunat!** so as to sound as naturally as possible in the TT. An even greater loss is the impossibility to translate the verb **quoth** – an archaism even in Alcott's times (Jo's writing style reminds her sisters of Shakespeare). Unfortunately, the Romanian language does not provide an equally archaic synonym for **a spune, a rosti**.

Sample B

Utterances

"Continued in the following edition."
"Excellent instalment, Mr Snodgrass!
"I love forbidden marriages!"
"You ought to publish it, Jo. Really, not just in the Pickwick Portfolio."
"Mr Tupman, are you demeaning our fine newspaper?"
"Mr Winkle..."
"One periwink... Advertisement. One periwinkle sash belonging to Mr N. Winkle has been *abscondated* from the wash line. Which gentleman desires any reports leading to its recovery."

Romanian translation

- Continuarea în numărul viitor.
- Excelent numar, domnule Snodgrass!
- Ador căsătoriile interzise!
- Ar trebui să o publici, Jo! De-adevăratelea, nu doar în *Documentele Clubului Pickwick.*
- Cumva jigniți ziarul nostru cel minunat, domnule Tupman?
- Domnule Winkle...
- O fundă... Publicitate. O fundă a domnului N. Winkle a fost *substrasă* de pe frânghia de rufe. Numitul domn doreşte orice informații care ar putea duce la recuperarea acesteia.

Romanian subtitles

00:09:28,241 --> 00:09:34,849
- Continuarea în numărul viitor.

- Excelent, domnule Snodgrass!

00:09:35,238 --> 00:09:42,510
- Ador căsătoriile interzise!
- Trebuie să o publici, Jo!

00:09:42,811 --> 00:09:44,837
Nu doar în *Documentele*
Clubului Pickwick.

00:09:44,837 --> 00:09:47,865
Cumva jigniți ziarul nostru
domnule Tupman?

00:09:48,081 --> 00:09:53,386
- Domnule Winkle...
- O fundă... Publicitate.

00:09:54,184 --> 00:10:00,824
O fundă a fost „substrasă”
de pe frânghia de rufe.

00:10:01,173 --> 00:10:05,666
Dl. Winkle doreşte informații
pentru a o putea recupera.

Comments
In this context, **edition** has been translated as **număr**, as they refer to a newspaper issue. Similarly, in the second line, **instalment** is used with the meaning *published fragment of a serial story column*, yet, although the translation of the text block has used an approximation, **contribuție**, the subtitle omits it altogether due to space considerations.

The names the four girls give to each other – **Mr Snodgrass**, **Mr Tupman** and **Mr Winkle** – belongs to characters in *The Posthumous Papers of the Pickwick Club* by Charles Dickens. Although the intertextual reference may be signalled with a footnote in the literary translation, the space for subtitles does not allow such an intervention, and the viewer might be deprived of this information, unless he or she is familiar with Dickens's novel. The same hypotext is used for the name of the four girls' newspaper, ***The Pickwick Portfolio***. Domestication has been envisaged as the best solution, using the translation of the original title as it is known in the Romanian culture, ***Documentele clubului Pickwick***. The modal ***ought***, although indicating (moral) duty in English was translated as ***trebuie***, and not as *se cuvine/ se cade*, which may be seen as a loss. However, the two Romanian equivalents have been deemed too archaic for the purpose of this translation.

The lines uttered by Amy/ Mr Winkle prove to be the most problematic. Firstly, Amy has trouble to pronounce the word ***perinwinkle,*** which is why she interrupts herself in the middle of the word, and then repeats it. Since the meaning of the word is *a large, decorative ribbon*, which does not have an equivalent in the TT, translation by a hyperordinate (***fundă)*** has been chosen, which entailed another problem: the word used in the TT is too simple and short to reasonably split it in half as a result of a stutter, which is why it was repeated as a whole. A translator familiar with the text should know that Amy frequently uses sophisticated words, which she either misplaces or mispronounces, which is why the verb ***abscondate,*** a corruption of *abscond*, a very formal way of saying that someone has run with someone else's goods, has been preseved as an ideolectal specificity, being translated with a misspelt variant of the participle *sustrasă*, rendered within inverted commas to avoid being considered a spelling mistake on the part of the translator. The last sentence was condensed for space considerations, replacing *the said gentleman- numitul domn* with the name already introduced, *Dl. Winkle*.

Sample C

Utterances

"What do you think of the boy? Is he a captive like Smee in *Nicholas Nickleby*?"

"He looks lonely. You don't think he'll try to call?"

"Maybe he has a secret. A tragic European secret."

"He has had no upbringing at all, they say. He was reared in Italy among artists and vagrants."

"Doesn't he have a noble brow? If I were a boy, I'd like to look like that."

"Imagine giving up Italy to come and live with that awful old man."

"Jo, please, don't say awful, it's slang."

Romanian translation

- Ce părere aveți despre băiat? E prizonier, ca Smee din *Nicholas Nickleby?*
- Pare singuratic. Credeți că va veni în vizită?
- Poate că are un secret. Un secret tragic, adus din Europa.
- Se spune că nu are niciun fel de educație. A crescut în Italia, printre artişti şi vagabonzi.
- Are o frunte nobilă. Dacă eram băiat, mi-ar fi plăcut să arăt ca el.
- Vă dați seama, să părăsească Italia ca să vină să locuiască aici, cu bătrânul acela îngrozitor.
- Jo, nu vorbi urât!

Romanian subtitles

00:10:29,028 --> 00:10:30,698
Ce spuneți de băiat?

00:10:31,140 --> 00:10:34,698
E oare prizonier ca Smee
în *Nicholas Nickleby*? (Ch. Dickens)

00:10:36,159 --> 00:10:39,595
Pare însingurat.
Oare o să vină în vizită?

00:10:39,871 --> 00:10:43,980
Poate are un secret.
Unul tragic, adus din Europa.

00:10:44,324 --> 00:10:46,225
Se spune că nu este educat.

00:10:46,585 --> 00:10:49,014
A crescut în Italia
printre artişti şi vagabonzi.

00:10:49,685 --> 00:10:54,557
Are o frunte nobilă.
Aşa voiam să arăt dacă eram băiat.

00:10:55,020 --> 00:10:58,192
Vă dați seama, să renunțe la Italia
să stea cu moşul ăla îngrozitor.

00:10:58,192 --> 00:11:00,737
Jo, vorbeşte frumos!

Comments

This excerpt provides more examples of condensation, one of the most frequently used techniques in subtitling. **Ce părere aveți despre** becomes **ce spuneți de**, which is shorter and more specific to informal conversation. **Will try** has been omitted for space considerations, as the verb **to call** used with the meaning *to pay someone a visit* can only be rendered with longer equivalents in Romanian. The

tense was, however, preserved, but in the popular form of the Romanian future tense, ***o să***, as it is more specific to conversation than ***va.*** The first line of the excerpt is again an intertextual reference to one of Charles Dickens's novels; this time, the space has allowed a parenthetical note with the name of the British author. The repetition of the noun **secret** in the ST was omitted and replaced with an indefinite pronoun, **unul**, used anaphorically; while for ***European***, an addition was employed, as *un secret european* does not have any meaning in Romanian. Neither has the use of passive voice any justification in the TT, which is why *he was reared in Italy* was translated using the active voice: ***a crescut***.

The question ***doesn't he have a noble brow?*** was translated as an affirmative sentence, which has an equivalent pragmatic effect and is much shorter than the literal translation, which should have been formulated as *nu-i așa că are o frunte nobilă?* Another condensation is used to replace the very long ***to come and live/ să vină să locuiască*** with a shorter ***să stea***. ***Old man*** was translated as ***moşul*** to justify Meg's next reply, while the determiner ***that*** was rendered in its contracted Romanian variant, ***ăla***, specific to informal conversations. In the ST, the adjective *awful* is considered slang, which might have been the case in the nineteenth century, as nowadays it is only informal. Any equivalent in this register would have been both inappropriate for subtitles, which rarely make use of offensive terms, and unfitting for the "little women" – which is why the translation/ subtitle uses the adjective îngrozitor, but attempts at compensating using ***moșul*** for ***old man***, which is considered impolite in the Romanian TT.

The translation attempts at being indicative of the character's type: Meg is very ladylike and conscious of their femininity, unlike Jo; she is also the eldest sister and has a way of behaving maternally with her sisters. ***Don't say awful, it's slang*** was translated using two variants of addressing to children: ***nu vorbi urât*** and ***vorbește frumos*** have the same meaning in the TT.

Final Remarks

This paper has aimed at creating a methodological connection between *trans-lation* and translation, analysing both the way in which the novel gets translated into film with the help of visual images, audio (utterances, sounds, musical score), camera movements, montage, and, of course, actors' performance, and the way in which all the above are exploited in the process of film subtitling. It is exactly where the beauty and the intricacy of subtitling lie – in this game of losses and gains, in which the translator/subtitler tries to find the best solution to fit the time and space constraints.

While at first sight it may seem that the scene has been analysed from two different perspectives, completely unrelated to one another, the truth is that the first part of the analysis was of utmost help in creating the subtitling as a whole. The elements taken into consideration, namely the content of images (as an umbrella-term for visuals, sounds, movements) become useful in creating subtitles as they permit omissions – it is useless to translate an object description if the object is presented in detail on the screen. The intertextuality aspects help the translator/subtitler identify more easily various cultural elements embedded in the film. The translator's aim has been to make the subtitling as literary as possible. To this effect, she often resorted to the text of the novel. It is highly recommendable for the translators/subtitlers of this kind of filmic production to start their endeavour by taking the time to read the literary text beforehand.

The paper has provided textual arguments so as to validate the assumption which considers subtitling a form of creative, artistic translation. Although it somehow contradicts the theories in use, looking at the filmic translation from the literariness perspective might enhance the quality of the translation for the respective text. After all, if we look at films as cultural texts and analyse them with the tools of literary criticism and theory, why should we not approach their translation from the same standpoint?

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A Bird's-Eye View of American and British Science Fiction Television

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Abstract

The history of American and British science fiction television is almost as old as the medium itself. From the early 1950s, the speculations and extrapolations of science fiction have had a constant powerful presence, paradoxically in a medium associated above all with the family. While for thirty years, science fiction television provided spectacular stories set in the past, present, or future, the mid-1980s marked a change of perspective, the stress being placed on spectacular philosophical visions, apparently impossible worlds that, once explored, can be quite plausible.

Key words: *series, anthology shows, special effects, biotechnology, alien civilisations*

The early history of American and British science fiction television (SFTV) looks back to the competing medium of film and a narrative model that started in the 1910s: the serial – an episodic sequence in which a continuous narrative unfolded over several short chapters, shown one per week as a way of attracting viewers to cinema halls on a regular basis. Serials, with Westerns as the most popular genre, date back to the silent-film era, but remained highly popular in the early sound era of the 1930s and 1940s. However, they were almost entirely replaced first by radio serials then by television ones, which began in the 1950s.

1. The Space Opera Form

These crossover shows, such as the *Flash Gordon* serials (1936, 1938, 1940), *Buck Rogers* (1939), *King of the Rocket Men* (1949), and *Flying Disc Man from Mars* (1951), helped to provide a generic pattern for a developing SFTV. The space opera form, with its interplanetary settings, heroic figures, and melodramatic situations, and heavily influenced by the comics or the space adventure novels of E. E. "Doc" Smith, Jack Williamson, and Edmond Hamilton, would provide the template for the first generation of SFTV: from 1949 through 1955, shows like *Captain Video* (1949–1955), *Space Patrol* (1950–1955), *Tom Corbett, Space Cadet* (1950–1955), *Rod Brown of the Rocket Rangers* (1953–1954), and *Rocky Jones, Space Ranger* (1954) addressed with simplistic plots younger audiences, trying to stimulate their imagination and "instil in them a sense of wonder." (Booker, 2010: 251)

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2. Tomorrowland

Trying to stake out a rather different direction for development, Walt Disney's *Disneyland* series (1954–1983) introduced its Tomorrowland-themed shows with a group of episodes collectively called "Man in Space." While they provided a humorous view of earlier beliefs about space, space travel, and alien life, and even satirized the typical space opera of the period, they balanced these elements with serious discussions by some of the key outer space experts of the time.

3. Anthology Shows

A more adult-oriented form of science fiction appeared in the early years of television, although it too was in a form that owed much to other media. Anthology shows like *Lights Out* (1949–1952), *Out There* (1951–1952), *Tales of Tomorrow* (1951–1953), and *Science Fiction Theatre* (1955–1957) drew heavily on the traditions of radio drama and provided futuristic tales written by some of the top young science fiction writers of the day (H.G. Wells, Ray Bradbury, and Rod Serling). They were also notable for their use of big-name stars and a much greater concern with real science.

3.1. *The Twilight Zone* and *The Outer Limits*

These anthology shows are also significant because they opened the door for two of the most important series in the early history of SFTV: *The Twilight Zone* (1959–1964) and *The Outer Limits* (1963–1965), both mixing science fiction tales with narratives of horror and the supernatural. *The Twilight Zone* quickly established a reputation for the psychological dimension of its shows, often flavoured with an ironic "twist at the end of episodes which jilted the audience's perception about what is right and real." (Geraghty, 2009: viii) Although *The Outer Limits* would become noted for emphasizing monsters rather than ironic or surreal twists, it generally stayed closer to the science fiction tradition.

Both series proved valuable for their use of fantastic landscapes to comment upon contemporary American culture. Ranging across a variety of themes, including alien encounters, space exploration, time travel, futuristic societies, and even genetic alterations, *The Twilight Zone* in particular addressed not only the fears and anxieties of the Cold War era but also a broad array of social issues: generally conformist values, racism and xenophobia, governmental control, and gender relations.

4. Irwin Allen

An additional legacy of these anthologies is the variety of science fiction shows that followed in the 1960s: about extraordinary explorations (*Lost in Space* [1965– 1968], *The Time Tunnel* [1966–1967]), extraordinary technology (*Voyage to the Bottom of the Sea* [1964–1968]), extraordinary encounters (*The Invaders* [1967–1968], *Land of the Giants* [1968–1970]), comic science fiction (*My Favourite Martian* [1963–1966]), and even animated assays on the genre (*The Jetsons* [1962–1963], *The Adventures of Jonny Quest* [1964–1965]). Probably the most influential figure in the SFTV of this period was Irwin Allen, an Academy Award–winning director, writer, and producer. He adapted *Voyage to the Bottom of the Sea* from his own successful film of the same title and then, in quick succession, used its scientific adventure formula to produce *Lost in Space*, *The Time Tunnel*, and *Land of the Giants*. These series had a more basic human focus as they consistently explored the various ways people react when faced with unusual circumstances. But above all, they were "more often than not entertaining vehicles, thanks in large part to their creator's consistent fixations and ability to dole out what viewers wanted from their small-screen entertainment." (Oscar De Los Santos in Geraghty, 2009: 39)

5. Gene Roddenberry's *Star Trek*

It was Gene Roddenberry who created the concept for the famous *Star Trek* (1966–1969) – the "most important single work of science fiction in history" (Booker, 2010: 260). The primary reason for its impact were its level of social commentary and its optimistic vision:

> the human race is fundamentally good, if subject to base desires; humans are capable of the most incredible achievements, and should never submit to 'gods,' greed or dogma; reason is better than violence; a person should strive to constantly improve themselves, cherish art and science; men should be rational, but never practice self-denial. *Star Trek*'s future is a place where man has ceased squabbling; where the Earth has been transformed into a garden; where robots ten times stronger and smarter than us strive to be human. (Jones and Parkin, 2003: 7)

In other words, humanity's problems could be worked out, technology would prove a truly useful servant, and humanity is not alone in the universe. Indeed, for all those who explored space, from the original series (1966 –1969) to the retrospectively historical crew on *Star Trek: Enterprise* (2001–2005), their voyages to unknown places, in which they met with aliens both hostile and friendly, were a constant means of education. Freed from the past turmoil of an Earth wracked by war, poverty and inequality, the series was able to depict a future where humans could fulfil their true potential.

6. *Doctor Who*

The pattern also characterized to some extent a much longer-running series that has had a similar influence outside the US. The BBC-produced *Doctor Who* (1963-1989) became the longest continuously running science fiction series in television history. It depicts the adventures of a time-travelling humanoid alien known as the Doctor who explores the universe in a sentient time machine. Together with a succession of companions, he faces various foes while trying to save civilisations, help people, and right wrongs. The series has been recognised for its imaginative stories, creative special effects, and pioneering use of electronic music. It is a significant part of British popular culture in the UK, providing a "canvas on which British writers could explore science fiction" (Nicholas J. Cull in Cook and Wright, 2006: 57), and its impact can be seen in the several *Doctor Who* films, television specials, and spin-off series it has inspired, as well as in its resurrection in 2005 as a new series.

7. Biotechnology

In contrast to *Doctor Who*, many American science fiction series of the 1970s would prove ephemeral, drawing a comparatively modest audience and hinting that the genre might appeal largely to a niche viewership. The main, yet still moderate, successes of this period were two linked series, both focusing on a new area for science fiction - biotechnology. *The Six Million Dollar Man* (1974–1978) and its spin-off *The Bionic Woman* (1976–1978) told the stories of government employees who were seriously injured, then reconstructed by scientists and, in the process, transformed into more realistic versions of comic book superheroes. Although other superhero series (e.g., *The Man from Atlantis* [1977–1978]) would try to capitalize on this trend, the success of these two shows probably rested in their real-world context - scientists were beginning to produce such real prostheses as the first artificial heart.

8. *Star Wars'* Challenge

Star Wars (1977), George Lucas' phenomenally successful film, revisited a number of elements characteristic of earlier SFTV: it recalled the serials, its general formula was that of the space opera dashed with humour, it offered a motley assortment of character and species types, and it drew on ingredients of other popular formulas, especially the Western. In updating these elements and coupling them to state-of-the-art special effects, it posed a new challenge to SFTV, but one that the medium was quick to take up, marking a shift from a predominantly verbal medium to a predominantly visual one.

Among the host of *Star Wars* imitators that illustrate SFTV's response to George Lucas' popular culture phenomenon, the most ambitious was *Battlestar Galactica* (1978–1980), which detailed the wanderings of a fleet of spaceships carrying humanity's ancestors after their home planets are destroyed by a robotic race. Similarly, *Buck Rogers in the 25th Century* (1979–1981) updated the original of 1939 as well as an older television series (1950–1951). Far more in the tradition of the earlier space operas, it pointedly cast its story of a twentieth-century astronaut revived in the future as a comic space adventure.

While sharply contrasting in tone, the BBC's *Blake's 7* (1978–1981) found its focus in the same story of struggle and resistance that was at the heart of *Star Wars*, detailing the efforts of a group of rebels that used a captured alien spaceship to subvert the dominant Federation. This series depicted a very British future dominated by a "deep pessimism about both the scope for individual resistance within totalitarian regimes and the possibility of social progress." (Una McCormack in Cook and Wright, 2006: 175)

9. Sticking to the Cinematic Fashion vs. Searching for Its Own Identity

During the 1980s, SFTV would generally follow two lines of development, one tracing current cinematic fashion and the other staking out its own territory. The former was the return of a motif practically identified with American films of the 1950s, that of alien invasion, and revisited in the 1980s. Reflecting this development, the alien figure, both predatory and benevolent, would become the focus for series like *V* (1984–1985), *Alien Nation* (1989–1991), and *War of the Worlds* (1988–1990).

Based on two miniseries, *V* (for "visitors") details the gradual revelation of a plan by seemingly benevolent alien visitors to take over the Earth, and the resistance to their scheme, led by a television newsman. *Alien Nation* uses its story of the accidental crash of an alien slave transport to explore contemporary race relations, as the suddenly freed "newcomers" struggle to overcome human prejudice and assimilate into Earth culture. *War of the Worlds* bears little relationship to its forerunners; its plot of dormant aliens awakened by a toxic spill and, in the second season, joined by humanoid invaders from another planet, simply allows for a vision of civilisation on the brink of destruction and reflects a growing cultural paranoia, one that would eventually find a more coherent focus and a more flexible narrative vehicle in the long-running *The X-Files* (1993–2002).

The X-Files provided a background of fantasy, horror, and urban legends to the investigation of a governmental attempt to cover up intense alien activity, which also envisaged the invasion of our planet. The series' epigraph, "The truth is out there," sums up its guiding narrative thread, as explanations prove ever more convoluted, appearances consistently deceive, and final truths remain elusive. While *The X-Files*' contemporary setting provided little in the way of conventional science fiction, its postmodernist epistemological scepticism and unfolding narrative approach, with its "combination of external and internal forces" and a "more regular explanation or documentation of the paranormal" (Johnson-Smith, 2005: 123), proved highly attractive, building a cult following that nearly rivalled that of *Star Trek*.

Although *The X-Files* sceptic/paranoiac vision has found few imitators in recent years (*Lost* [2004–2010] is perhaps its closest kin), a number of other important and long-lived series that draw heavily on the narrative model developed in *Star Trek* have flourished in the new viewing environment of cable and satellite television: *Babylon 5* (1994–1998), *Stargate SG-1* (1997–2007), *Farscape* (1999–2003), and *Battlestar Galactica* (2004–2009).

Both *Babylon 5* and *Battlestar Galactica* set a new standard for SFTV, as they were truly epic in proportion and elaborately supported by special effects. The former follows a pre-set, five-year narrative aboard a space station that is designed to serve as a kind of interstellar UNO, but eventually becomes a political entity in itself and is involved in a number of complex political intrigues and conflicts that ultimately determines the fate of the galaxy. *Babylon 5* in particular "set the bar high on visual effects, budget-conscious production techniques, and 'big scope' storytelling with strong underlying themes and philosophies" (Garcia and Phillips, 2009: 29). The latter essentially re-imagines human history, taking its fifty thousand survivors of a Cylon attack on a journey through the universe in search of the lost human colony of Earth. Against this background "complex and painful topics – abortion, the war on terror, suicide bombings – are presented and represented with a slant, or from an alien angle." (Geraghty, 2009: xvi) In visual style, narrative execution, and ideas, these two series outdistance much narrative television today, both excelling at doing what has always worked best in the medium - introducing and developing complex characters, in this case, many of them aliens.

Less ambitious than the other two, *Stargate SG-1* and *Farscape* combine "real space imagery … with imagination to create a universe of majesty and awe – curiously alien and yet simultaneously reassuringly familiar." (Johnson-Smith, 2005: 7) In the former, a secret US Air Force military team, called SG-1, travels throughout the Milky Way galaxy via an interstellar network of ancient alien devices known as "Stargates" and, as it explores other planets, it meets all sorts of friends and foes at various stages of civilisation. In the latter, John Crichton, piloting a ship around Earth, is absorbed into a wormhole and thrown out on the other side of the universe, in the middle of a space battle. He is captured but finally escapes and finds his way aboard a ship with a group of other escaped prisoners. Chased by Peacekeepers, they flee farther into the unkown, looking for safety and a way home.

Conclusions

While all the American and British series mentioned above visualize other worlds and other, highly complex, species, they also manage to use their fantastic visions to interrogate our own nature and condition, particularly as we confront an age in which history seems to have lost much of its relevance, the future is mysterious, and our humanity is often perceived as just a construct of various forces beyond our full understanding and control. Obviously, these are all large issues and SFTV's ability to address them helps to explain its increasingly important place in contemporary media culture.

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Literatur und Traum -- zu Novalis' *Heinrich von Ofterdingen*

Gabriel ISTODE *

Auszug

Diese Arbeit stellt sich vor, das Verhältnis Literatur–Traum in Novalis' Werk „Heinrich von Ofterdingen" nicht nur hinsichtlich des ständigen Interwechsels und der Aneinanderfügung, die sich zwischen den beiden Elementen entwickeln, sondern auch vom Standpunkt der Bildung und Entstehung des Einen durch das Andere aus, vorzubringen.

Stichworte: *das Literatur–Traum Verhältnis, Entstehung des Einen durch das Andere.*

Der Roman entstand im Winter 1799/1800 in einem Zeitraum von nur vier Monaten. Die Namen: Ofterdingen und Klingsohr, die im Roman erscheinen, stammen aus der *Düringischen Chronik* und dem *Leben der heiligen Elisabeth* des Erfurter Kanonikus Johannes Rothe.

Im Roman reist Heinrich mit seiner Mutter und mit einigen Kaufleuten von Eisenach nach Augsburg, verlobt sich dort und wird Lehrling Klingsohrs, um das Handwerk des Dichters zu lernen. Seinem Inhalt nach gehört der Ofterdingen in die Tradition des Entwicklungs- beziehungsweise Künstlerromans. Heinrichs Entwicklung wird als Reise dargestellt.

Das erste Kapitel führt zweimal aus einer kurzen Szene in der bürgerlichen Stube in einen ausführlich geschilderten Traum: Heinrich von Ofterdingen denkt eines Abends vor dem Einschlafen über die seltsamen Worte eines Fremden nach und verliert sich in *süßen Phantasien*, die ihn aus der Vertrautheit seines Zimmers in *unabsehliche Fernen* führen; alle seine Empfindungen zu nie gekannter Höhe steigern, und die schließlich in die *klarer und bleibender* werdenden Bilder eines Traumes münden. Als er am nächsten Morgen während des Frühstückes seinem Vater von seinem Traum erzählt, berichtet auch dieser einen Traum: Gegen Ende seiner Lehrjahre in Rom wanderte er eines Abends vor die Stadt, geriet über den Erzählungen eines alten Mannes ebenfalls in *süße Phantasie* - er erinnert sich noch jetzt mit Freude *des bunten Gewühls der wunderlichen Gedanken und Empfindungen* und hatte dann gegen Morgen einen Traum, der ihm das Bild seiner künftigen Braut zeigte.

Heinrich behauptet, er habe erlebt, was *mehr als ein blosser Traum* sei, und der Vater stellt das eigene Erlebnis seiner Behauptung entgegen. Auch sein Leben wurde einst durch einen Traum bestimmt.

Die Entwicklung Ofterdingens beginnt aus der großen inneren Unruhe, und

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das wird im ersten Kapitel geschildert. Gedanken über ein beliebiges Ereignis werden zu schweifenden Phantasien und münden schließlich in einem Traum. Ziel von Heinrichs unruhiger Sehnsucht ist die blaue Blume. Als sie im Traum erscheint, zeigt sie als ihre verborgene Mitte das Gesicht eines Mädchens. Bei diesem Bild wacht der Träumende auf und tritt in die bürgerliche Welt zurück. Die Wunder des Traumes und die bürgerliche Welt treten scharf nebeneinander, doch Heinrich ist nicht traurig und er versucht nicht wieder in seine Vision zurückzukommen.

Er macht eigentlich keine Trennung zwischen Traum und Erwachen, sondern versucht, den Traum unmittelbar in sein Leben einwirken zu lassen:

Gewiß ist der Traum, den ich heute Nacht träumte, kein unwirksamer Zufall in meinem Leben gewesen, denn ich fühle es, daß er in meine Seele wie in ein weites Rad hineingreift, und sie in mächtigem Schwunge forttreibt.

Der Vater - im Gegenteil - habe nie diejenigen Geschichte glauben können; er gehört der rationalistischen Generation an und für ihn gilt: *Träume sind Schäume* und er sagt:

> Die Zeiten sind nicht mehr, wo zu den Träumen göttliche Gesichte sich gesellten, und wir können und werden es nicht begreifen, wie es jenen ausgewählten Männern, von denen die Bibel erzählt, zumute gewesen ist. Damals muß es eine andere Beschaffenheit mit den Träumen gehabt haben, so wie mit den menschlichen Dingen. In dem Alter der Welt, wo wir leben, findet der unmittelbare Verkehr mit dem Himmel nicht mehr statt. [1](p.198).

Heinrich ist doch von der Bedeutsamkeit der Träume überzeugt. Seine Existenz ist nach jenem Reich der blauen Blume ausgerichtet, in dem er blicken durfte. Er glaubt schon, das ihm im Traum gezeigte Paradies sei wirklicher als die gewohnte Welt. Was treibe ihn doch denn?

Wenn also wirklich etwas in Heinrichs Leben eingegriffen hat, so kann dies nur eine rein innerweltliche Kraft sein.

Wenn wir uns die Träume der beiden: Vater und Sohn , näher ansehen, können wir sehr einfach merken, dass sie sich weitgehend entsprechen.

Im Traum Heinrichs finden wir zum Beispiel:

- *er gedachte des Fremden und seiner Erzählungen;*
- *ich hörte einst von alten Zeiten reden;*
- *warum nur ich von seinem Reden so ergriffen worden bin;*
- *der Jüngling verlor sich allmählich in süßen Phantasien;*
- *alle Empfindungen stiegen bis zu einer nie gekannten Höhe in ihm;*
- *endlich gegen Morgen... wurde es stiller in seiner Seele;*
- *Es kam ihm vor, als ginge er in einem dunklen Walde allein... er mußte über bemooste Steine klettern;*
- *Hintere der Wiese erhob sich eine hohe Klippe, an deren Fuß er eine Öffnung erblickte*

- Der Gang führte ihn gemählich eine Zeitlang eben fort;

- bis zu einer großen Weitung, aus der ihm schon von fern ein helles Licht entgegenglänzte;

- schwamm er gemach dem leuchtenden Strome nach, der .... in den Felsen einfloß.

Im Traum des Vaters steht:

- ein alter Mann kam heraus... Wir gerieten in ein wertläufiges Gespräch;

- er erzählte mir viel von alten Zeiten;

- noch nie hatte ich davon reden hören;

- wenn ich mich des bunten Gewühl des wunderlichen Gedanken und Empfindungen erinnere;

- endlich wies er mir eine Kammera, wo ich den Rest der Nacht zubringen könnte;

- Ich ging nach dem Harze ... immer feldein durch Tal und Wald, und bald kam ich an einen hohen Berg. Als ich oben war...;

- Bald gewahrte ich eine Stiege, die in den Berg hinein ging;

- Nach langer Zeit kam ich in eine große Höhle ;

- ein glänzendes Licht war in der Höhle verbreitet;

- der Greis nahm mich bei der Hand und führte mich durch lange Gänge mit sich fort.

Wie man sieht, sie gleichen sich bis in Einzelheiten. Heinrichs Traum ist also nicht so einmalig, wie er zunächst geglaubt hatte. Er wiederholt nur das Erlebnis des Vaters. Das erweist sich durch die Folgen, die der Traum in beiden Fällen hat: Der Vater bricht sein weiteres Studium ab, geht nach Augsburg, heiratet und gründet eine Werkstatt. Heinrich verlässt sein Vaterhaus und seinen Lehrer und wandert ebenfalls nach Augsburg, wo er seine Braut und seinen künftigen Beruf findet.

Auch bei der Annäherung an den Blumen ähneln sich die beiden Texten:

Heinrich:

- er fand sich auf einem weichen Rasen, dunkelblaue Felsen, das Tageslicht war heller und milder als das gewöhnliche, der Himmel schwarzblau und völlig rein

- was ihn mit voller Kraft anzog, war eine hohe lichtblaue Blume.

Vater:

- ich befand mich auf einem grünen Plan, ungeheure Bäume, die Luft war sehr heiß und doch nicht drückend;

- unter allen Blumen gefiel mir eine ganz besonders.

In Heinrichs Angaben gibt es drei Zusammensetzungen mit *blau*, sein Traum - könnte man sagen - gewinnt wenn nicht so viel an Genauigkeit, dann zweifellos an sinnlicher Ausstrahlung, während der Traum des Vaters alles nur in reiner Zuständlichkeit stehen lässt. Hier könnte man einwenden, der Vater erinnere sich vielleicht nicht mehr so gut daran, es sind wohl schon 20 Jahre seitdem, aber diese Tendenz durchzieht den ganzen Text. Was bei Heinrich noch auffallend ist, ist die

Benutzung von Adjektiven mit dem Präfix un oder dem negativen Partikel nie: *unabsehlichen Fernen, unbekannten Gegenden, unbegreiflicher Leichtigkeit, niegekannter Höhe, unendlich buntem Leben*. Teilweise sind solche Adjektive mit verneinende und steigernde Kraft auch im Traum des Vaters zu finden; es fehlt doch jene gesteigerte Sprache, die man bei Heinrich leicht einfällig ist.

Bei Heinrich, zum Beispiel, finden wir: große Weitung, helles Licht, mächtiger Strahl, entzündetes Gold, heilige Stille, herrliches Schauspiel..., unwiderstehliches Verlangen... neue niegesehene Bilder, reizende Mädchen, zarte Busen...u.s.w. also solche Kombinatorik von Adjektiven und Substantive.

Bei dem Vater aber: ungeheuren Bäumen, unendlichen Zeiten, eiserner Tisch, langes Kleid, wunderschönes Mädchen...

Im Traum des Vaters hat alles klare Konturen, sein Weg ist deutlich. Heinrich erlebt den gleichen Vorgang wie er, doch - wie gesagt - in einer gesteigerten Form. Seine Beobachtung und seine Empfindung sind von einer lebendigen Phantasie geprägt.

Die blaue Blume steht im Roman als vorgegebenes Symbol einer Erfüllung. Den Höhepunkt erreichen die beiden Träume in dem Anblick einer Blume. So steht es in der Erzählung des Vaters:

> - Überall Quellen und Blumen und unter allen Blumen gefiel mir eine ganz besonders, und es kam mir vor, als neigten sich die andern gegen sie... - Ach! liebster Vater, sagt mir doch, welche Farbe sie hatte, rief der Sohn mit heftiger Bewegung. - Das entsinne ich mich nicht mehr, so genau ich mir auch sonst alles eingeprägt habe. - War sie nicht blau? - Es kann sein, fuhr der Alte fort, ohne auf Heinrichs seltsame Heftigkeit Achtung zu geben.

Besonders wichtig ist aber die Blume im Traum Heinrichs. Sie bildet auch hier das Zentrum eines vom Felsen umrahmten, blumenreichen Wiesenstücks, herausgehoben aber nicht als Kontrast zu ihrer Umwelt, sondern nur durch eine besondere Helligkeit; sie trägt also die Farben ihrer Umgebung, aber steht *hellblau* vor den *dunkelblauen* Felsen und dem *schwarzblauen* Himmel (und hier wäre interessant zu bemerken, bei Heinrich kommt keine andere Farbe als blau vor). Er sagt *weicher Rasen* und nicht *grüner Plan* wie der Vater. Diese Blume wird von außen eigentlich vermittelt in den Erzählungen eines Fremden und beherrscht Heinrichs Gedanken während des ganzen Abend. Sie beschäftigt ihn also bereits längst vor dem Traum; seine Phantasie und die Sehnsucht nach ihr (*die blaue Blume sehn ich mich zu erblicken*) meint eigentlich nichts anderes als das Verlangen nach etwas.

Es scheint, dass Heinrich ein starkes erotisches Erlebnis in seinem Traum hat:

> er entkleidete sich und stieg in das Becken... mit inniger Wollust strebten unzählbare Gedanken in ihm sich zu vermischen; neue, niegesehene Bilder entstanden, die auch

ineinanderflossen und jede Quelle des lieblichen Elements schmiegte sich wie ein zarter Busen an ihn. Die Flut schien eine Auflösung reizender Mädchen, die an dem Jünglinge sich augenblicklich verkörperten. [1] (p.196)

Als er die Blume findet, wird - könnte man sagen - sein gesamter Weg erotisch bestimmt, denn als Inhalt der Blume und damit als Ziel des ganzen Weges erscheint das Gesicht eines Mädchens:

> Er sah nicht als die blaue Blume, und betrachtete sie lange mit unnennbarer Zärtlichkeit. Endlich wollte er sich ihr nähern, als sie auf einmal sich zu bewegen und zu verändern anfing; die Blätter wurden glänzender und schmiegten sich an den wachsenden Stengel, die Blume neigte sich nach ihm zu und die Blütenblätter zeigten einen blauen ausgebreiteten Kragen, in welchen ein zartes Gesicht schwebte.

Es ist schon bekannt, dass einige Begriffe in der Deutung erotischer Träume feststehen. Und solche Begriffe sind auch in Heinrichs Traum zu finden: der Wald durch den Heinrich zieht, hat in der Psychoanalyse eine bestimmte Bedeutung, wie das Klettern in einer Felsenschlucht über bemooste Steine. Die Öffnung an dem Fuss des hohen Klippe, der Gang hinter der Öffnung und der Wasserstrahl in der Weitung brauchen wohl nicht mehr erklärt zu werden. Das Steigen ins Becken, das gewöhnlich das Zeugen oder Geboren-werden bedeutet, kann hier, wie mehrmals bei Freud, die Wollust bezeichnen. Und dann kommen die Bilder der reizenden Mädchenbrüste vor. Die Wollust dauert an, während Heinrich *berauscht von Entzücken* im Fluss hinunterschwimmt, deutlich ein Symbol, und weiter an die Blume, die gewöhnlich eine Jungfrau darstellt. und hier geschieht eine Übertragung der eigenen Empfindung auf den geträumten Gegenstand: nachdem die Blütenblätter ihn berührt haben, scheinen sich die Blätter an den wachsenden Stengel zu schmiegen.

Der Traum ist typisch für die Unruhe und die Sehnsucht eines jungen Mannes aber vielleicht die Besonderheit des Traumes liegt nicht in seinem Inhalt, sondern nur in der Kraft der Phantasie, die alles Erscheinende zu einer intensiven Wirksamkeit und zur Offenbarung seines Inhalts kommen lässt.

Es scheint die ganze „Abenteuer“ mit diesem Traum anzufangen und in einer richtigen „Wallfahrt nach der Poesie“ sich zu entwickeln. Die Bedeutung des Traumes ist aber einfach zu schätzen, da der Traum Heinrichs hier als Grund und zur selben Zeit Motiv des ganzen Romans steht.

Man könnte sagen, wir haben es hier mit zweier Ebene zu tun: einer der Liebe und einer der Wallfahrt Heinrichs, und die beiden Ebenen der Liebe und der Wallfahrt nach der Poesie entwickeln sich parallel zueinander bis zu einem bestimmten Punkt, wo Heinrich bewusst wird, dass die blaue Blume in seiner Traum nicht anders als Mathilde, die Tochter Klingsohrs, sein soll.

Andererseits könnte man den Traum des Vaters als Leittext des Romans betrachten:

- er ermöglicht und begründet den Weg des Sohnes, da dieser von seinem Vater die Phantasie und die Fähigkeit eines Träumens erhält, das das künftige Ziel sichtbar machen kann;
- er gibt die Verheißung, dass der Weg des Sohnes sein Ziel als Überschau über die Welt ist;
- er zeichnet die einzelnen Stationen der Reise vor, in der nun Heinrichs Vollendung sich vollzieht.

Es gibt noch einen Traum (und zwar im Kapitel 6) : Nach einem Fest zieht sich Heinrich in sein Zimmer und denkt über seine erwachende Liebe nach und schwört Mathilde ewige Treue. Dann schläft er ein, beginnt zu träumen.

Wie im ersten Kapitel, gibt es vor dem Traum eine Zeit längeren Nachdenkens. Das Wort, das er im Traum erhält, ist dann gleichzeitig die Folge eines Wissens, das Heinrich im Nachdenken findet, und ein Geschenk, das im Traum ohne eigenes Zutun gegeben wird. Damit erklärt er den Auftrag, dieses Wort nach dem Erwachen in der Klarheit und Deutlichkeit der Sprache zu wiederholen.

Im Augenblick, wo Heinrich begreift, was mit ihm geschieht, erfüllen sich die Verheißungen, die ihm früher gegeben wurden:

Das erste und einzige Fest meines Lebens, sagt Heinrich zu sich selbst.

Ist mir nicht zumute wie in jenem Traume, beim Anblick der Blume? Welcher sonderbare Zusammenhang ist zwischen Mathilde und dieser Blume? Jenes Gesicht, das aus dem Kelche sich mir entgegenneigte, es war Mathildes himmlisches Gesicht, und nun erinnere ich mich auch, es in jenem Buche gesehen zu haben. Aber warum hat es dort mein Herz nicht so bewegt? [1] (p.277).

Als sich Heinrich seiner Liebe zu Mathilde bewusst wird, so macht er sie zum Symbol für all das, was sein Leben bestimmt:

> Euch ihr ewigen Gestirne, ihr stillen Wandrer, euch rufe ich zu Zeugen meines heiligen Schwurs an. Für Mathilden will ich leben, und ewige Treue soll mein Herz an das ihrige knüpfen... Ich zünde der aufgehenden Sonne mich selbst zum nieverglühenden Opfer an. [1] (p.277)

Diese bedingungslose Hingabe an Mathilde bereitet nun den Traum vor, in dem Mathilde ihrerseits sich Heinrich zum Geschenk macht. Dieser Traum bringt eigentlich kein neues Handlungselement im Roman. Er macht nur die innere Bedeutsamkeit der Vorgänge sichtbar.

Der Text enthält: 1. Eine heitere Szene, die voll Unruhe ist: Mathilde in im Kahn;

2. Mathildes Untergang;
3. Eine traurige Szene, die sich aufheitert: Heinrich auf der Wanderung;
4. Mathildes Rückkehr.

Er beginnt mit der Freude der Liebenden und schließt mit einer nicht endenden Gemeinschaft. Dazwischen brechen in der ersten Hälfte Unruhe und Angst auf, die sich in der zweiten Hälfte wieder beruhigen.

Und wo am Anfang des Traumes wir es mit einer passiven Haltung (mehr auf Mathildes Seite) zu tun haben, scheinen die Rollen der beiden Liebenden sich gegen das Ende des Traumes zu vertäuschen und sie ist diejenige, die jetzt aktiv wird: Sie ruft Heinrich, holt ihn im Lauf ein, beantwortet seine Fragen, küsst ihn, dass sie sich nicht mehr von ihm trennen kann und sagt ihm das geheime Wort in den Mund. [1] (p.278)

Heinrich will zunächst die Geliebte retten. Aber ihr Untergang macht ihn *bewusstlos und völlig passiv: Sein Gemüt war verschwunden. Gedankenlos ging er tiefer ins Land.*

Auch in seiner Versuch, Mathildes Stimme zu folgen, täuscht er sich; nur Mathilde kann die neue Gemeinschaft herstellen, indem sie Heinrich einholt. Wenn wir diesen Traum in Vergleich mit dem ersten Traum setzen, kann man einen leichten Unterschied finden. Nach dem Traum von der blauen Blume weiß Heinrich sehr genau, was mit ihm geschehen ist, und ruft sich das Erlebnis immer wieder ins Gedächtnis, um die verschiedenen Vorgänge seiner Reise zu deuten. Nach dem Traum vom „Tod" der Geliebten aber spürt er reines Vergnügen und die Liebesgespräche verraten ein ungetrübtes Glück, das keine Angst vor dem psychischen Verlust der Geliebten kennt. Deshalb ist Mathildes Untergang keine neue Vorausdeutung die etwas ankündigt, das später geschehen soll - wie im ersten Fall, sondern will einen Vorgang meinen, der sich in jenem Augenblick vollzieht.

Was wäre dann die Bedeutung des Traumes!?

Wenn zu Beginn des Traumes, die Liebenden über dem Strom einander gegenüberstehen, ohne dass sie sich erreichen können, sind sie am Schluss untrennbar verbunden.

Der Untergang Mathildes wird hier aus Heinrichs Sicht beschrieben, er ist derjenige, der die Rückkehr Mathildes erwartet, während diese nur tut, was direkt auf Heinrich Bezug hat. Der Traum stellt also vor, wie die Grenze, die die Liebenden trennt, verschwindet.

Jetzt, da wir uns schon ein wenig mit den Träumen des Ofterdingen kennengelernt haben, finde ich ganz zutreffend, dass wir uns in folgendem mit seiner Traumtheorie, obwohl es nicht gerade das richtige Wort dafür ist, zu beschäftigen.

Es ist schon bekannt , es besteht keinen Zweifel, Novalis gehöre zu den anerkannten Großmeister unter den romantischen Traumdichtern. Sein wohlbekannten Traum von der *blauen Blume* - am Anfang von seinem *Heinrich von Ofterdingen* - hat in diesem Genre „Epoche gemacht".

Aber über seine eigene Träume wissen wir leider nicht viel. Irgendwie, müssen wir nicht erwarten in Novalis auch einen der führenden Traumtheoretiker der Romantik zu finden. Man kann nicht im strengen Sinne von einer Traumtheorie bei Novalis sprechen.

Nur dann und wann macht er gewisse Beobachtungen über sein Traumleben.

Dass er aber mit der Traumtheorie der Aufklärer schon vertraut war, zeigt vor allem seine Äußerung zum Traum und zwar das Traumgespräch aus dem ersten Kapitel des Ofterdingen: Wir finden uns also ganz im konzeptuellen Rahmen der aufklärerischen Anthropologie, wenn Heinrichs Vater erklärt, dass die Zeiten der übernatürlichen Träume vorbei sind, wenn Heinrichs Mutter den Traum des Sohnes aus der Körperhaltung des Schläfers und aus seinen *fremden Gedanken* beim Einschlafen, also aus Körperempfindungen und Tagesresten zu erklären versucht, wenn die Eltern, Heinrichs Traum auf seine gesteigerte Einbildungskraft zurückführen und wenn er selbst seinen Traum mit der klassischen Formel der aufklärerischen Traumdeuter *ganz natürlich* aus Wissen und Empfindungen des Wachzustandes ableitet.

Es ist aber interessant zu merken, dass im *Ofterdingen* zwei in der aufklärerischen Traumtheorie selbstverständlich verbundene Elemente in Opposition zueinander treten: Auf der einen Hand - der durch empirische Umstände bedingte Traum und zwar Körperempfindungen, Tagesreste und konstitutionelle Eigenheit, von dem - wie gesehen - die Eltern reden, und auf der anderen Hand - das von Heinrich konstatierte freie und eigengesetzliche Spiel der Einbildungskraft. Diese Sache könnte durch epistemologischen Paradigmenwechsel zum Idealismus, der zur neuen Opposition zwischen Empirie und Autonomie des Subjekts führt, erklärt werden.

Was ist Novalis` Traumgeographie?!:

Öffnungen und Gänge im Berg, Felsenschluchten, die man mühelos durchklettert, ein völlig unwirkliches Licht, das sich hell und mild über alles ausbreitet und den Betrachter mit nie gekannter Wonne erfüllt. Obwohl wir am Anfang mit einem bunten Getümmel von Bildern in Kontakt kommen, besitzt Novalis` Traum im ganzen Logik.

Die Sprache ist kühl, entschieden und hält sich aus dem Taumel der Empfindungen heraus. Die Empfindungen sind rein, die Bilder Fließen Ruhig nacheinander.

Novalis setzt den Traum mit Wissen und Willen dazu ein, die Schritte seines Helden zu lenken: *Die Welt wird Traum , der Traum wird Welt.* [1] (p.319)

Der Traum ist also hier kein gewöhnlicher Nachttraum. Er entdeckt eine unsichtbare Wirklichkeit und ist zugleich Ausdruck eines höheren Bewusstseins, das nur durch poetische Magie erreichbar ist und diese Magie wird eines Tages die Hauptwidersprüche des Lebens auflösen. Wenn man davon ausgeht, sind Traum und Bewusstsein keine Widersprüche mehr. Heinrich hat immer wieder das Gefühl des „Déjà vu“: Die Gestalten seiner Träume verschmelzen mit Gestalten denen er an der Reise begegnet. Als er in der Höhle des Einsiedlers eine alte provenzalische Handschrift durchblättert, mischen sich einige Gestalten seines Traumes in den Bildern des Buches unter die bekannten Menschen. Das kann also nur sprechen für die Klarheit der Träume Novalis`. Wir wollten aber sehen, was er über Schlaf und Traum meint:

Je weniger Schlaf man braucht - desto vollkommner ist man.

Sein Zweifel gegenüber dem Traum wird noch dadurch verstärkt, dass der Schlaf der Seele die schlimmsten Gespenste der Leiblichkeit zu gebären scheint: Er sagt: *Schmerz und Angst, körperliche Lust und Unlust sind Traumprodukte*, Erzeugnisse der *nur zum Theil wachen, gebundnen Seele*, also der Seele, die gebunden ist an die *unwillkürlichen Organe - wohin in gewisser Hinsicht der ganze Körper gehört.* Und natürlich werden damit auch sexuelle Träume gemeint.

In einem Brief an Caroline Schlegel vom 27.02.1799 schreibt er in diesem Zusammenhang:

Vielleicht gehört der Sinnenrausch zur Liebe, wie der Schlaf zum Leben - der Edelste Theil ist es nicht - und der rüstige Mensch wird immer lieber wachen, als schlafen. Auch ich kann den Schlaf nicht vermeiden - aber ich freue mich doch des Wachens und wünschte heimlich immer zu wachen. [1] (p. 280)

Die in der Hochromantik auseinander tretenden Pole von Romantik- und Triebnatur sind also für ihn noch gleichwertige Optionen. Und der Traum leistet gerade die innige Verwandtschaft zwischen Ich und Welt, Trieb- und Allnatur:

Der Traum belehrt uns auf eine merkwürdige Weise von der Leichtigkeit unsrer Seele in jedes Objekt einzudringen - sich in Jedes sogleich zu verwandeln. [1] (p. 309, 381)

Traum heißt für ihn *eine sonderliche Erscheinung, ein bedeutsamer Riss in den geheimnisvollen Vorhang ist, der mit tausend Falten in unser Inneres hereinfällt.*

Novalis kann so leicht Calderons Diktum idealistisch reformulieren: *unser Leben ist ein Traum heißt soviel, als unser Leben ist ein Gedanke.* [1] (p. 63)

Das Träumen ist für Novalis „profetisch" - also als Phänomen, nicht als einzelner Traum - es zeigt uns die *Carricatur einer wunderbaren Zukunft* [1] (p. 385,638) und er glaubt, dass der Traum *sehr viel zur Kultur und Bildung der Menschheit beygetragen* hat, indem er uns von der Fixierung auf eine bloss materielle Welt zu lösen vermag.

Aber der Kern von Novalis` Traumtheorie ist die Vermittlung der zwei Aspekten, Deutungen des Traums als reine Erfahrung und als Inbegriff einer geistigen Welt, die von unsere Einbildungskraft produziert wird. Während der *gewöhnliche Traum* nur *indirekte, falsche, täuschende Gedanken* gibt, ist *Träumen und Nichtträumen zugleich synthesirt (...) die Operation des Genies - wodurch beydes sich gegenseitig verstärkt.* [1] (p. 62)

Einst (nach Stärkung der Sensibilität) wird der Mensch beständig zugleich Schlafen und Wachen. [1] (p. 319, 409)

Naturpoesie (als unbewusste Produktion) also kann jeder, aber hat man diese Fähigkeit die zwei zu vereinigen, dann entsteht die Kunstpoesie. Also gewiss vermischen sich Traum und Bewusstsein bei Novalis.

Der Roman fängt mit dem Bild der Liebe an und endet in der Vereinigung der beiden Welten: Traum und Wirklichkeit also Liebe und Kunst. Die Liebe wird zu Kunst.

Was die Märchen betrifft, macht Novalis keinen Unterschied zwischen diesen und dem Traum, da beide naturpoetische Modelle sind, aus denen sich eine Poetik romantischen Dichtens ableiten lässt. Er schreibt:

Alle Märchen sind nur Träume von jener heymatlichen Welt, die überall und nirgends ist. [1] (p. 564, 195)

Und Kunstmärchen und Kunsttraum sollen *einen allegorischen Sinn im Großen haben*. [1] (p. 572,113)

Wenn es nicht die Beobachtung von Nachtträumen war, wovon Novalis ausgegangen ist, so müssen solche Äußerungen wie auch seine sonst bezeugte hohe Einschätzung des Traums auf etwas anderes zurückzuführen sein: nicht einfach auf psychologische Erfahrung und Selbstbeobachtung, vielmehr auf ein lebenslanges Nachdenken über die Bestimmung des Menschen.

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(Re)translating Celtic Myth: Brian Friel and Tom Murphy

Ioana MOHOR-IVAN [*]

Abstract

Paralleling the wider social upheavals undergone by the 1960s Ireland, under the impact of economic revival, the drift towards Europe and the impulse towards secularism, the ensuing "crisis of representation" asked for a reconsideration of the ideal of an "Irish Ireland", often equated with rurality, familism and Catholicism. As theatre represents a society's means of self-expression, the plays of the new generation of dramatists emerging at the same time bear witness to the tensions between new and old views of Irishness. Among these, the plays of Brian Friel and Tom Murphy (re)translate Celtic myth in contemporary settings, either as a means of displacing the reality of Catholic experience in favour of an alternative sacred space characterised by ritual and mystery (as is the case with Friel's "Faith Healer"), or to undermine the patriarchal and nationalist basis of "Irish Ireland" by de-mythologising the nation as woman cultural trope (as in the case of Murphy's "Bailegangaire").

Key words: *Irish drama, national identity, representation*

As Terence Brown (among others) has argumented in his *Ireland: A Social and Cultural History. 1922 – 1985* (1985: 241 – 266), the 1960s represent the period when strong currents of change are felt in the fabric of Irish society, under the impact of economic revival, the drift towards Europe and the more elusive and wide-ranging phenomena usually referred to under the umbrella notion of "the cultural revolution" and "permissiveness" (Marwick: 2003), with a consequent impulse towards secularism. Old certainties were likely to be thus disrupted, and most importantly, it asked for a reconsideration of the ideal of an "Irish Ireland", self-sufficient and in splendid isolation from the cosmopolitan values of England and Europe, which had characterized the social conservatorism and cultural politics of the previous decades.

This national ideal had been equated with rurality and its specific culture, defined by Cairns and Richards as 'familism' – a series of practices and procedures evolved during the latter half of the 19th century by the tenant farmer class to consolidate, extend and transmit family holdings from generation to generation, whose codes of belief and behaviour rested upon "the regulation of sexuality and unquestioned patriarchal authority" (1988: 60) – while its other most important component was offered by Catholicism, enshrined in the Irish Constitution as the religion of the state, and exemplified by the Catholic morality of the small farm life. Its counterpart in dramatic form was the peasant-play, which had become the characteristic Abbey genre after the Independence.

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But the 1960s are also taken to mark "a new beginning in the Irish theatre … [with] the emergence of a fresh generation of playwrights, Brian Friel, Tom Murphy, Hugh Leonard, John B. Keane, Eugene McCabe, Thomas Kilroy" (Grene 2002: 194). As theatre is the means of self-expression for a society, their plays would certainly bear witness to the wider social upheavals and the crisis of representation brought about by the tensions between new and old views of Irishness, which many took as a loosening of old bonds and the collapsing of spiritual values, as Christopher Murray notices in his *Twentieth-Century Irish Drama: Mirror up to Nation* (2000: 175).

Such tensions are apparent in the playwrights oscillating between choosing an urban and suburban setting for their plays – as, for example in the case of Thomas Kilroy's *The Death and Resurrection of Mr. Roche* (1968), set in Dublin's flatlands and sympathetic towards homosexuality) –, or still reverting to the traditional cottage or small town setting – as do Friel in *Philadelphia, Here I Come!* (1964) and Keane in *Big Maggiei* (1969), for example – but subverting the conventions (and the accompanying ideology) of the peasant play through vision, theme, or dramatic technique. The tensions between the attempts at secularization and the reality of Catholic experience are also evident in the playwrights taking from "a dim" to "a more somber and critical view of the role of the church" (Murray 1997: 175-6), as is the case with Keane's *Moll* (1971), which emphasizes the comedic aspects of an otherwise sterile and claustrophobic Catholic church.

On the other hand, "identity questions are also discernable in a recurring concern with gender and sexuality" (Wright 2010: 6), and "[t]he patriarchal essentialization and 'subjective disavowal' of Irish woman as the *Áisling*, Róisín Dubh and Mother Ireland figures, as part of both theatrical canon and nation-formation in the popular imagination in the early twentieth century" (Singleton 2007: 186) is scrutinized, deflated or deconstructed within other plays, an early example being Máiréad Ní Ghráda's *An Triail/On Trial* (1964), which focuses on "a young female protagonist, Maura, negotiating the traumatic interface of Church, State and her own sexuality" (Sihra 2007: 4).

Suspicious of national narratives and representations that have been asserted to have definite authority, playwrights like Friel and Murphy would often attempt to transcend the temporalities and discontinuities of his or her particular situation by reverting to the Celtic substratum of Irish culture, re-translating mythic themes, structures or motifs in a contemporary setting to prompt a revaluation of identity and experience in keeping with their specific agendas.

One means of displacing the orthodox religious belief in favour of a general human need for ritual and mystery is that of plunging beyond the surfaces of Christian faith in order to reach Celtic myth, "a pagan substratum that [is] primal, deeper, truer" (Grene 2002: 264). A myth to which Friel turns persistently is that of the ancient king Sweeney, whose trials and tribulations are recorded in the Irish medieval tale *Buile Suibhne* (*The Madness/Frenzy of Sweeney*). The ruler of Dalraidhe in ancient Ulster, Sweeney makes the mistake of resisting the coming of Christianity with violence, by twice showing contempt for and assaulting a Christian cleric, St. Ronan, who wanted to establish a monastery in his lands. Incurring the saint's curse which condemns him to a barren life of insanity, Sweeney loses his reason following a hideous vision during the battle, and flees to the wilderness, travelling for many years in a state of anguish and madness and sleeping in the tops of trees as a bird. Ultimately, though Sweeney is fatally wounded by a spear cast by a jealous herd, bringing thus the curse to its conclusion, he is also redeemed, for a second cleric, St. Moling, arrives in time to absolve him and ensure thus the madman's passage to heaven (Mohor-Ivan 2014a: 159-63).

Through its overt religious symbolism, the tale is historically rooted in what Joseph Nagy sees as "the broader issue of the clash between pre-Christian and Christian customs and values" (Nagy 1989: 146), and, by extrapolation, that between tradition and modernity, or past and present. Other motifs inherent in the story relate to the state of frenzy and the world of vision entailed by it, because one far-reaching effect of Sweeney's curse is to unlock for him the gifts of poetry and seership and Nora Chadwick draws our attention to the fact that "geilt" is also a term associated with the early Irish *filidh*, who used to wear cloaks of birds' feathers and were often ecstatic hermits skilled in nature poetry (Chadwick 1942: 124). Having fled from the battlefield, Sweeney becomes a bird-man, dressed symbolically in feathers reminiscent of a *filidh*' s cloak, while his altered states of consciousness find expression in a stream of poetic utterance, the voice of which is torn between the painful questioning of his fate, and the pleasure brought by this newly-found freedom, the guilt at having disobeyed the word of God and the exhilaration felt when his visionary trances make him perceive anew the world around (Mohor-Ivan 2014a: 163-4).

With Friel, Sweeney becomes the archetype of the individual's struggle against authority, and the symbol of personal freedom achieved at the cost of social alienation. From Manus Sweeney's doomed attempts to maintain his private fiction of a rooted and self-sufficient Inishkeen in front of the inexorable tide of change brought by the historical forces in the world at large (*The Gentle Island,* 1971*)* to Gerry's flights into the stirring freedom brought by dancing *(Dancing at Lughnasa*[1], 1990), the legend of the ancient Celtic king is probably nowhere else given a more powerful expression than in *Faith Healer* (1979)[2].

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[1] Not only the Catholic religion, but 'familism', as its associated discourse, becomes the target of Friel's plays. In the main, in *Dancing at Lughnasa,* familism identified with patriarchal rule and sexual repression, a prime constituent of Irish Ireland's pastoral, is

Frank Hardy, the faith-healer of the play's title, is another Sweeney who has left behind the world of tribal allegiances to roam instead over the distant places in Scotland and Wales where he exercises his troublesome healing powers. But his fickle endowment will sometimes cure, sometimes not, all beyond his will, and Frank's speeches obsessively interrogate the nature of his craft, which, in the same way as it happened with his ancient counterpart, may be both gift and curse:

> But the questionings, the questionings . . . They began modestly enough with the pompous struttings of a young man: *Am I endowed with a unique and awesome gift?* -my God, yes, I'm afraid so. And I suppose the other extreme was *Am I a con man?* -which of course was nonsense, I think. And between those absurd exaggerations the possibilities were legion. Was it all chance? - or skill? - or illusion? - or delusion? Precisely what power did I possess? Could I summon it? When and How? Was I its servant? Did it reside in my ability to invest someone with faith in me or did I evoke from him a healing faith in myself? Could my healing be effected without faith? But faith in what? – in me? – in the possibility? – faith in faith? (Friel 1984: 334)

This self-questioning becomes the technique of the entire play, which consists of four monologues, assigned to the three characters that make up Frank's travelling show, as the faith healer is accompanied by Grace, his wife or mistress, and his English cockney manager, Teddy, and all of them are trying to solve the riddle which is Frank Hardy's life and gift. These narratives, recounting what is basically the same story, give each their version of the past where names change, the same person is said to be from different places, and crucial events are told in drastically different ways - with certain details being displaced or repressed, while others are highlighted or exaggerated, according to personal need and emotion. Yet, all the narratives converge in agreeing that Frank *had* a gift, a power to transform reality, even if this functioned in the same way as Sweeney's frenzy, according to a law of its own.

Eventually, Frank's quest for the knowledge of the nature of his powers inevitably becomes a quest for self-identity, the fruition of which may come only when confronted with the source. The faith healer returns to Ireland to have his fate sealed, when, at dawn in the courtyard outside the Donegal pub, he meets McGarvey, his unrealised, dumb other. Back amongst his own people, Frank's gift

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deconstructed through Friel's employment of a collective female protagonist which enact their own versions of the extended family, and the use of the metaphor of dancing as a means of counterpointing the liberating vision of instinctive modes of expression to the limiting socio-cultural roles assigned to the Mundy sisters.

[2] Parts of the argument that follows were also discussed in Ioana Mohor-Ivan, "Buile Suibhne Revisited", in *The Fellowship of Cultural Rings* Bucureşti: Editura Didactică şi Pedagogică, 2006, pp. 233-241 and Ioana Mohor-Ivan, *The Celtic Paradigm and Modern Irish Writing*, Galați, Galați University Press, 2014, pp. 185-95.

will fail him and bring about his doom. In full consciousness of the proof that it is beyond his powers to cure the malady of the cripple in the wheelchair, the faith healer ends his quest, even as he submits to be the sacrificial offering to the primitive instincts of McGarvey's friends:

> And although I knew that nothing was going to happen, nothing at all, I walked across the yard towards them. […] And as I moved across that yard towards them and offered myself to them, then for the first time I had a simple and genuine sense of home-coming. Then for the first time there was no atrophying terror; and the maddening questions were silent.
> At long last I was renouncing chance. (Friel 1984: 376)

When Sweeney is freed from the curse and returns among his fellow-humans, he dies at the hands of a swineherd, as he himself has foretold. The story must elude him once he has lost his *raison d'être*, his gift of madness. The unique experience of Sweeney, as it is the life of Frank Hardy, is spent and not repeatable, but as a parable of the mysterious powers of the madman, visionary and the artist it disengages itself from the particular histories, and passes into the communal heritage, making its own contribution to a society's rites of passage.

As Seamus Deane implies, Frank Hardy's anguished quest for answers to his troublesome healing powers, working in distant places but facing extinction when returned to the reality of home, is "a strange metonym for the gift in exile" (1985: 173), paralleling Sweeney's self-questioning on the perplexing nature of a curse which had brought him both loneliness and exhilarating visions. But he is also the artist as "faith-healer", embodying perhaps Friel's own interrogation of his role as an Irish playwright who has to acknowledge the reality of the political and social circumstances of his country's "Matter", but must always keep at a safe distance from the entanglements of the "tribe".

Murphy, too, turns to Celtic myth in his *Bailegangaire* (1984), a play that does not engage overtly with the religious issue, but, indirectly, undermines its patriarchal and nationalist basis by de-mythologising the nation as woman cultural trope. With roots in the distant Gaelic tradition, where Celtic mythology features a number of formidable divine matriarchs who stand, at times, as female personifications of Ireland[3], the trope was subsequently bifurcated into two main feminine representations for the nation: the 18th-century *aisling* figured the Spéar-bhean (literally meaning a "sky-woman") – envisaged as a beautiful maiden queen in search for a redeemer for her occupied nation, while the popular ballads of the of the late eighteenth- and nineteenth-centuries reverted to the Sean Bhean Bocht (the "Poor Old Woman"), represented as a sorrowful mother who summons her sons to fight the invader in order to protect and defend her homestead (Mohor-Ivan 2014b: 158-60). These were eagerly appropriated by the principal discourses of Irish nationalism and encoded by both the Catholic Church and the Irish Constitution which turned woman into a national abstraction, defined and contained within its patriarchal, familial and domestic structure. As Melissa Sihra comments, "[t]he social and cultural position of woman has historically been one of symbolic centrality and subjective disavowal as both colonial ideology and nationalist movements promoted feminized concepts of the nation, while subordinating women in everyday life" (2007:1).

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[3] Starting with the mythic Danu – the mother goddess of the Tuatha de Danaan,-, this archetypal female agency is further embodied across a range of goddesses, associated with the sovereignty and prosperity of the land (Eriu, Banbha and Fodla), with sexual potency, war and death (Mórrigan, Babh and Macha), or with the landscape itself, as in the popular tradition of Cailleach Beara (the Old Woman of Beara), a shape-shifting hag who displays youthful loveliness to the rightful king.

Given this legacy, theatre itself has proved a no less "highly charged and controversial space of cultural enactment regarding notions of woman and gender" (Sihra 2007: 1). However, an important landmark is represented by W. B. Yeats's 1902 *Cathleen Ni Houlihan* (1902), a one-act play which he co-authored with Augusta Gregory without publicly acknowledging their collaboration. The old woman who enters the peasant cottage on the brink of the elder son's marriage to a local girl (made to coincide with the beginning of the 1789 rebellion of the United Irishmen) is magically rejuvenated once the young man, mesmerized by her words, transfers his allegiance "from bride and from family to the cause the old woman tells him of" (Murray 2000: 20). As such, Yeats's play makes use of what Joseph Valente refers to in his "The Myth of Sovereignty: Gender in the Literature of Irish Nationalism" (1994) as the double-woman trope (i.e. the combination of the Spéar-bhean and the Sean Bhean Bocht into its title figure – who is both young and old, mother and bride, sexual and pure) in order to create its dynamic tension.

Also set in a peasant cottage, Murphy's *Balegangaire*[4] features an entirely feminine cast of three characters: Mommo, the senile grandmother, immobilized centre-stage in a double-bed and her two granddaughters, Mary and Dolly. Middle-aged and unmarried, Mary has abandoned a nursing career in England to care for her aged and infirm grandparent. Dolly, the younger sister mired in a loveless marriage, is now expecting another child without knowing who the real father is.

For much of its running time, the play is taken by the story which, night after night, Mommo begins to tell, but never finishes, of how the small town came to have its name changed from Bochtán (The Poor Man) to Bailegangaire (The Town Without Laughter). The story, told in the third person, concerns a strange couple going to market to Bochtán and a laughing contest between the man and the local champion, which ends in the latter's death. The narrative is intertwined with earlier memories, which mainly tell of the woman's desolate marriage:

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[4] For a more extensive analysis of the play see Ioana Mohor-Ivan, "Beyond the Shadow of Cathleen: Tom Murphy's *Bailegangaire*", in *Identity, Alterity, Hybridity* (IDAH). Proceedings of the International Conference, edited by Ioana Mohor-Ivan and Gabriela Iuliana Colipcă, with an afterword by Adrian Streete, Galați: Galați University Press, 2009, pp. 141-150, and Ioana Mohor-Ivan, *Irish Literature. Cultural Paradigms and the Politics of Representation*, 2nd revised and enlarged edition, Galați: Europlus, 2014, pp. 184-7.

> They could have got home . . . . But what about the things had been vexin' *her* for years? No, a woman isn't stick or stone. The forty years an' more in the one bed together an' he to rise in the mornin' (and) not to give her a glance. An' so long it had been he had called her by first name, she'd near forgot it herself . . . Brigit . . . Hah? . . . An' so she thought he hated her . . . An' maybe he did, like everything else . . . An'. (Her head comes up, eyes fierce). "Yis, yis-yis, he's challe'gin' ye, he is!" She gave it to the Bochtans. And to her husband returning?—maybe he would recant, but she'd renege matters no longer . . . . —she hated him too. (Murphy 1993: 140)

In addition, they recollect the misfortunes of a family who had lost all their sons, and the three grandchildren left in their charge, but the story always stops at the point of what happened to the couple after the laughing-contest.

But there is another story which is counterpointed to Mommo's compulsive narrative. Set in the present, this unfolds through the two granddaughters' conversations, which are full of personal anguish and resentments, revealing that both yearn to be free of the past in order to make a new beginning, which may only be achieved if Mommo's story is concluded. With Mary's help, Mommo acknowledges at last that she and her husband, Seumas, were its protagonists, while the terrible ending, which she has postponed so far, tells of what happened when the couple finally arrived home: the inadvertent death by fire of Tom, the youngest of the three grandchildren, that same night, and that of her husband, Seamus, two days later. The ending of Mommo's story brings back the old woman to a point of sanity, and, for the first time, she recognizes Mary as her granddaughter. A current of feeling unites the three women into a family, and Mary agrees to take on Dolly's unborn baby uttering the play's final words:

> … To conclude. It's a strange old place, alright, in whatever wisdom. He has to have made it this way. But in whatever wisdom there is, in the year 1984, it was decided to give that – fambly . . . of strangers another chance, and a brand new baby to gladden their home. (Murphy 1993: 169-70)

By moving an all female ensemble into its centre, *Bailegangaire* strikes a blow against the traditional dramatic male hierarchy of the Irish play. In addition, Murphy's play subverts even more radically the double-woman trope identified by Valente by dispersing it among the three woman characters and fluidizing its borders. The Sean Bhean Bocht is certainly re-cast as old Mommo, but also impersonated to a certain degree by Dolly, the grass-widow encumbered with several children. While the representational matrix of the Spéar-bhean is split between the two granddaughters, it also includes the Stranger's wife, that younger Mommo of the story forcing her husband not to yield in the contest.

At the visual level, the image of Mommo as the mythic woman frozen in the posture of "a monstrous mother figure enthroned centre stage in her double bed" (Roche 1994: 144) has been opposed throughout the play to that of Molly and Dolly, the "real-life" women, moving around and interacting with each other. Paralleling the other transformations in the play, the last image is that of the two granddaughters climbing into the bed with their grandmother. The mythic and the real merge, as does old and younger age into an ensemble of women, a protean feminine image which, reaching back beyond the woman-nation trope, reclaims for Cathleen a more distant layer of inheritance in the strong woman of Celtic mythology: the shape-shifting Cailleach Beara and the Celtic triune sovereignty goddesses.

Both Friel and Murphy tell dramatic stories that both dispel and reinvent myths, in order to restore links with more than a single historical layer. If familiar themes and national stereotypes appear in their plays, they do so in order to be interrogated, challenged and finally transformed through the Celtic paradigm in which they are cast. In addition, both playwrights reject what Richard Kearney, in his *Myth and Motherland*, has referred to as "piety" towards tradition and essence in favour of a "secular" attitude towards myth, myth understood "as an open-ended process which frees us from the strait-jacket of a fixed identity" and "disclose[s] other possibilities of being" (Kearney 1984: 23-4), precipitating thus the transition of the Irish society from the constraining narratives of the past into a polyphonic and multiaccentual future.

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Aspects of Adaptation in the Romanian Translation of the Novel *Martin Chuzzlewit* by Charles Dickens

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Abstract

In this paper we have aimed to point out some of the techniques used by Mihnea Gheorghiu, as adaptation "solutions", in the Romanian translation of the novel Martin Chuzzlewit by Charles Dickens. Thus, we have been especially interested in the issue of expressivity, as it is revealed in the stylistic equivalence options to which the Romanian translator resorted in his version. By examining especially the cockney dialect of a certain character (Mrs. Sarah Gamp), we have chosen some cases of equivalence in which Mihnea Gheorghiu uses Romanian dialects. We have also offered tens of quotations where it can be easily seen that the Romanian translator increases the expressivity of his version, by excessively using phraseologisms (in the narrative context as well), even if, in most of the cases, there are no phraseologisms in the corresponding paragraphs in Charles Dickens' novel. The conclusion is that, too many times, Mihnea Gheorghiu, the translator, is replaced by Mihnea Gheorghiu, the writer.

Key words: *Charles Dickens, Mihnea Gheorghiu, translation, adaptation, stylistic equivalence.*

1. Some theoretical specifications

Georges L. Bastin, in an article entitled "Adaptation", presents many definitions and classifications of adaptation. He finally opts for a very convenient definition, accepted by most specialists. It refers to the way in which Vinay and Darbelnet (in 1958) regarded adaptation as "translation technique". It differs from other translating methods in that "it can be used whenever the context referred to in the original text does not exist in the culture of the target text, thereby necessitating some form of re-creation" (George L. Bastin, in Mona Baker (ed.) 1998: 6). By means of this technique, it is hence possible to equate situations whenever "cultural mismatches" occur.

A certain definition of adaptation is sufficient for what interests us in what follows, with the specification that through *situation* or *context* one can understand many things. For instance - as to offer some well-known examples -, when the

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Romanian ballad *The Sun and the Moon* (which is based on the theme of incest) is translated into German, the translator has to take into account the fact that in the German culture *the sun* (*die Sonne*) is represented as a woman and *the moon* (*der Mond*) as a man; so, the reconstructed situation will be completely different from the Romanian one. Likewise, in a Romanian story (such as *Ivan Turbincă* by Ion Creangă), *death* (a female character in our culture) will be personified in the German translation under the guise of a man (*der Tod*), because this is how this "being" is presented in other cultures. Obviously, whoever will translate a poem by Bacovia into Japanese, in which the colour black appears ostentatiously as "a funeral mourning background", will replace it in his/her version with white, since for the Japanese, it is the white colour that indicates mourning, death etc. All these are adaptation instances, to which good translators resort when circumstances force them to do it. As it can be seen, a competent translator must master not only the two languages (the source and target ones), but also their cultural and historical contexts.

One of the most complicated issues that a translator can be faced with is the necessity to equate sometimes either dialects, styles or language registers. If we were to translate in the literary language X only texts written in the literary language Y, it would not be very difficult. However, the historical languages (English, French, Romanian etc.) are characterized by what is called "internal variety", consisting in geographical (dialectal), socio-cultural and stylistic differences. As an individualization device or in order to suggest a certain local colour, writers usually resort to such linguistic varieties when they make their characters talk. It is up to the translator's intuition or creativity to offer a closer equivalent to the suggestions or the expressivity of the original text. This is the reason why some translations are better than others. In what follows, we will deal with the way in which a Romanian translator, Mihnea Gheorghiu, tried to render into Romanian the stylistically colourful language of some of Dickens' characters in the novel *Martin Chuzzlewit* (1844).

2. Charles Dickens in Romanian

Charles Dickens, a fine observer of the human nature of the English society of his time, paid great attention to the way the people around him were speaking. He himself had good knowledge in the cockney dialect, which is mainly spoken in the eastern part of London by the workers or by the lowly station. Some characters in his novels (Sam Weller in *The Pickwick Papers*, Mrs. Gamp in *Martin Chuzzlewit* etc.) are brilliantly characterized by means of such language. In the case of the novel *Martin Chuzzlewit*, Mrs. Gamp - the prototype of the incompetent Victorian nurse - truly deserves our attention. As Raymond Chapman remarks (in a study about expression forms in the Victorian fiction), Mrs. Gamp combines features of the cockney dialect with characteristics of her own unique idiolect. (Chapman 1994/2014: 45). With a view to rendering her way of speaking into Romanian, Mihnea Gheorghiu makes use of a series of stylistic resources, more or less adequate, that our language places at his disposal. We will examine, in what follows, some of the "solutions" chosen by this translator.

The Romanian reader can sometimes be under the impression that Mrs. Gamp speaks just as the characters in Ion Creangă's *Stories* or *Boyhood Memories* do. Compare, for instance, the paragraph in Charles Dickens'original with the translation offered by Mihnea Gheorghiu (where we have pointed out some words and phrases with an evocative value):

> Oh, drat you! said Mrs. Gamp, shaking her umbrella at it, you're a nice spluttering nisy monster for a delicate young creetur to go and be a passenger by: ain't you! You never do harm in that way, do you? With your hammering, and roaring, and hissing, and lamp-iling, you brute! Them confugion steamers; said Mrs. Gamp, shaking her umbrella again, has done more to throw us out of our reg'lar work and bring events on at times when nobody counted on 'em (especially them screeching railroad ones), than all the other frights that ever was took. I have heered of one young man, a guard upon a railway, only three years opened – well does Mrs. Harris know him, which indeed he is her own relation by her sister's marriage with a master sawyer – as is godfather at this present time to six-and-twenty blessed little strangers, equally unexpected, and all on 'um named after the Ingeins as was the cause. Ugh! said Mrs. Gamp, resuming her apostrophe, one might easy know you was a man's invention, from your disregardlessness of the weakness of our naturs, so one might, you brute! (DMCE, p. 626)

> Ah! Umfla-te-ar dracii! se stropşi la el doamna Gamp, ameninţându-l cu umbrela. Frumos îţi şade; o femeie tânără şi gingaşă ca ea să se urce pe o dihanie urâcioasă ca tine, care scuipă foc şi-ţi asurzeşte urechile? Nu cumva ai vrea să zici că nu eşti hapsân cu femeile tinere, hai? Dar huruitul, dar urletele, dar şuierăturile şi putoarea ta, fiară? Blestematele astea de vapoare cu aburi, continuă ea ameninţându-le din nou cu umbrela, au întors pe dos toate lucrurile şi-ţi fac câte un pocinog tocmai când ţi-e lumea mai dragă (mai ales păcătoasele alea de trenuri care fluieră ca turbate mai abitir decât toţi zgripţoroii la un loc). Am auzit de un tânăr, conductor de tren, pe o linie care numai de trei ani e în circulaţie, doamna Harris îl cunoaşte bine, că e rudă cu el prin soră-sa, care-i măritată cu un meşter tăietor de lemne şi cum zic, tânărul ăsta e acum nănaş la vreo douăzeci şi şase de copilaşi; toţi sunt născuţi aşa năpristan şi toţi se numesc locomotivă. Ah, spuse doamna Gamp, ocărând iar vaporul, se vede bine că eşti lucru născocit de-o minte de bărbat, căci prea calci în picioare sexul slab, hudubaie! (DMCR, II, pp. 268-269)

Such lines, full of orality elements, remind us of Aunt Mărioara's replies, when she rebukes Nică, while caught stealing cherries, or of the words of the goat in the story when she finished off with the wolf after his falling in the fire or of Smaranda Creangă's reprimands, when she catches the same Nică red-handed or of the fight of the lovable monsters that accompany Harap-Alb etc.

Other times, the nurse's language reminds us of the illiterate speech of a Wallachian woman from the outskirts of the capital (It is known that disagreements between subject and verb represent a characteristic of the Wallachian dialect.). Her speech is also scattered with some slang elements or phonetically deformed neologisms:

Mr. Chuffey, Betsey, said Mrs. Gamp, is weak in his mind. Excuge me if I makes remark, that he may neither be so weak they pretends, and what I know, I knows; and what you don't, you don't, so do not ask me, Betsey. (DMCE, p. 755)

Domnul Chuffey e cam sărac cu duhul, părerea mea, dacă îmi dai voie să mă ixprim, ca să zic aşa, este că nu-i el chiar atât de sărac cu duhul cum crede unii, deşi mai e şi alții care ştie foarte bine că nu e matofit de tot. Ştiu eu ce ştiu; şi dumneata ce nu ştii, nu ştii, asta-i chestia. Aşa că, Betsy, nu-mi mai tot pune întrebări. (DMCR, II, p. 430)

Likewise, one can notice situations in which the Wallachian dialect is changed into what makes us think of the way some of Caragiale's characters express themselves (for example, the widow Leanca in the sketch *Justice*, characterized by an extraordinary loquacity which often leads to anacoluthon and prolix constructions):

Now, ain't we rich in beauty this here joyful arternoon, I'm sure. I knows a lady, which her name, I'll not deceive you, Mrs. Chuzzlewit, is Harris, her husband's brother bein' six foot three, and marked with a mad bull in Wellington boots upon his left arm, on account of his precious mother havin' been worrited by one into a shoemaker's shop, when in a sitiwation which blessed is the man as has his quiver full of sech, as many times I've said to Gamp when words had roge betwixt us on account of the expense. […] If Mrs. Harris's husband was here now, said Mrs. Gamp, looking round, and chuckling as she dropped a general curtsey, he'd speak out plain, he would, and his dear wife would be the last to blame him! For if ever a woman lived as know'd not wot it was to form a wish to pizon them as had good looks, and had no reagion give her by the best of husbands, Mrs. Harris is that ev'nly

Pe onoarea mea, e atâtea frumuseți p-acilea printre noi azi după masă şi atâta veselie! Ştiu eu o doamnă pe care o cheamă (mie ştiți că nu-mi place să mint, doamnă Chuzzlewit), pe care o cheamă Harris, şi cumnatul doamnei Harris, adică fratele lui bărbatu-său, un măgădău de şase picioare şi trei țoli, are un semn din născare pe brațul stâng: un taur încălțat cu cizme Welligton – şi ştiți de ce: pentru că maică-sa, draga de ea, a fost fugărită de un taur şi ca să scape a intrat în dugheana unui cizmar, taman atunci când era şi ea într-o poziție care, cum să zic, e o fericire pentru orice bărbat când îi cade un plocon ca ăsta în tolbă, cum îi spuneam eu lui Gamp, când apucam să ne ciondănim pentru treaba aia, care, adicătelea, trebuie să se întâmple ca să vină bucuria asta. […] Dacă soțul doamnei Harris ar fi acuma aici, cred că ne-ar vorbi pe şleau: şi nevastă-sa mititica, zău că nu l-ar ține de dispogician! (DMCE, pp. 366-367)

rău pentru asta, nici nu i-ar da măcar prin gând aşa ceva; căci, dacă a ixistat vreodată o femeie care să nu ştie ce-i aia să doreşti moartea altora mai frumoase şi căreia bărbat-su – phi, ce om! un model de bărbat! – nu i-a dat niciodată apă la moară pe chestia asta, o femeie adicătelea cu suflet de înger, apoi femeia asta numai doamna Harris poate fi! (DMCR, I, pp. 295-296)

Definitely, in such moments, Mrs. Gamp (with the help of Mihnea Gheorghiu) expresses herself genuinely, mixing Wallahian words with present-day neologisms.

4.4. It is known - and, generally, writers follow this "rule" - that the *dialogued layer* (the characters') is more expressive, more stylistically colourful than the *narrative layer*. What is paradoxical is that in Mihnea Gheorghiu's translation, Dickens' narrative layer becomes highly expressive. One should compare, for instance, the following corresponding excerpts (in which, towards the end, the free indirect style is used, as well):

> But keeping the old man close, according to his design, would serve his turn. His purpose was to escape, when the first alarm and wonder had subsided: and when he could make the attempt without awakening instant suspicion. In the meanwhile these women would keep him quiet; and if the talking humour came upon him, would not be easily startled. He knew their trade. Nor had he spoken idly when he said he old man should be gagged. He had resolved to ensure his silence; and he looked to the end, not the means. He had been rough and rude and cruel to the old man all his life; and violence was natural to his mind in connexion with him. He shall be gagged if he speaks and pinioned if he writes, said Jonas, looking at him, for they sat alone together. (DMCE, p. 773).

> Dar era de ajuns *să-l ţină* pe bătrân *sub cheie*, aşa cum hotărâse; scopul lui era *să-şi ia tălpăşiţa* îndată ce vâlva se va mai fi potolit, adică atunci când va putea s-o facă fără a trezi dintru început bănuielile. Până atunci, infirmierele îi *vor închide pliscul*; amândouă erau nişte femei care ştiau *să-şi ţină gura*, chiar dacă Chuffey s-ar fi apucat să trăncănească. Jonas ştia că asta le era meseria. Nu aruncase numai aşa o vorbă în vânt când spusese că trebuie *să-i pună botniţă* moşneagului. Era hotărât *să-i astupe gura* cu orice chip, căci ceea ce îl interesa pe el era scopul şi nu mijloacele. Totdeauna fusese brutal, mojic şi crud cu bătrânul; şi ideea de a face uz de silnicie faţă de el i se părea firească. O *să-i pună căluş* dacă va încerca să vorbească şi o *să-l lege cobză* dacă va voi să scrie, îşi spuse Jonas, privindu-l; căci erau singuri în acel moment. (DMCR, II, p. 453).

As compared to the original, the Romanian version abounds in idioms and set phrases, as equivalents to some simple words in the English text. One should notice, for example, numerous phraseologisms, meaning 'to make (somebody) shut up', to which the translator resorts, in order to offer synonymous variation: *a închide pliscul, a astupa gura, a pune căluş, a pune botniţă* etc.

The above-mentioned observation leads us to another aspect of adaptation which is encountered in Mihnea Gheorghiu's translation: the tendency to stylistically "embellish" the original, to colour Dickens' text in the Romanian version more than it is necessary. It seems that this urge is quasi-general in the case of some translators who are also writers and who (driven by their own aesthetic taste) probably imagine that they can thus "improve" the original discourse.

In order to demonstrate the truth of our hypothesis, we will further quote, simultaneously, some tens of short excerpts in which Mihnea Gheorghiu proves to be more expressive than Charles Dickens. We took into consideration the phraseologisms (especially the idiomatic expressions), since they are known for their stylistic values. We will first provide a few examples in which the Romanian phraseologisms in Mihnea Gheorghiu's translation are more expressive than their phraseological equivalents in the source text. Then, as it will be seen in most of the situations presented below, we will witness a considerable increase in the expressivity in the translator's version as compared to Dickens' text. In other words, Mihnea Gheorghiu makes too much use of phraseologisms when equating simple words (sometimes even neologisms) from the original English version. The quotations below spare us from other comments that is why we will present them randomly, *in globo*:

- "Hold your noise, hold your noise." (DMCE, p. 415); „Mai *ţine-ţi clanţa*, tinere! N-auzi, taci odată!" (DMCR, I, p. 521);
- "...I find myself reduced to poverty; at a time, sir, when the child of my bossom is widowed…" (DMCE, p. 811); „*Am rămas în sapă de lemn* tocmai în momentul când fiica mea iubită a devenit văduvă..." (DMCR, II, p. 500);
- "…was on the eve of escaping…" (DMCE, p. 367); „…se pregătea *să-şi ia tălpăşiţa…*" (DMCR, I, p. 459);
- "…make a little room for more!" (DMCE, p. 366); „…vă rog *să spălaţi putina*!" (DMCR, I, p. 458);
- "…that it would be a charity to put him out of the way." (DMCE, p. 742); „…ar fi fost un gest de omenie *să-i facă* cineva *de petrecanie*." (DMCR, II, p. 413);
- "…could even hear Martin calling to him to make haste, or they would be separated." (DMCE, p. 373); "…era glasul lui Martin, după cum îşi dădu imediat seama, care-l poftea *să-şi ia picioarele la spinare*, ca nu cumva *să rămână pe mal*." (DMCR, I, p. 466);
- "It's hardly fair of you, sir, to make a ignorant man convict himself in this way, but I do think so." (DMCE, p. 798); „Nu e frumos din partea dumneavoastră,

domnule, să mă siliți pe mine, prost cum sunt, *să-mi dau în petic*, aşa cum am făcut-o acum; dar aşa cred eu." (DMCR, II, p. 484);

- "…and that these two persons had gone off and cheated him…" (DMCE, p. 751); „…zice c-ar mai fi spus că şmecherii ăia doi *au şters putina* după ce *i-au păpat bănişorii*..." (DMCR, II, p. 425);
- "…he came to be a master of us." (DMCE, p. 741); „…ajunsese *să ne țină sub călcâiul* lui." (DMCR, II, p. 413);
- "There is some fun in catching that old hypocrite." (DMCE, p. 638); „…*să-i tragem clapa* fățarnicului de moşneg." (DMCR, II, p. 283);
- "Using it to make a beggar of me. Is that the use you mean?" (DMCE, p. 636); „Să te foloseşti de el ca *să mă laşi sărac lipit pământului*. Asta vrei să spui?" (DMCR, II, p. 280);
- "…came in when he was invited instead of standing gaping and staring about him on the landing." (DMCE, p. 605); „…intră de îndată ce se auzi poftit, în loc să rămână pe loc *ca vițelul la poarta nouă*!" (DMCR, II, p. 243);
- "«The money comes in well». «The money comes in well enough, retorted Jonas, but it don't come out well enough.»" (DMCE, p. 596); „«Banii întră totuşi în tezaure *cu ghiotura*». «Banii intră ei *cu ghiotura*, dar de ieşit nu iese *niciun sfanț* când e vorba de scos, numai cu mare greutate poți scoate ceva.»" (DMCR, II, p. 231);
- "As long as I can show my teeth when I want to…" (DMCE, p. 596); „Destul că-mi pot arăta colții când *îmi sare muştarul*…" (DMCR, II, p. 230);
- "But when our people's frills is out, they're starched up pretty stiff, I tell you!" (DMCE, p. 538); „Dar îți pot spune că poporului nostru nu-i place *să fie călcat pe coadă* şi *îi sare* foarte repede *muştarul*." (DMCR, II, p. 156);
- "I believe you are deceiving me." (DMCE, p. 587); *„Aş pune rămăşag* că *mă tragi pe sfoară*." (DMCR, II, p. 220);
- "I see you, cried Miss Peckniff, to the ideal inflicter of a runaway knock." (DMCE, p. 10); „Te văd, te văd! strigă domnişoara Peckniff presupusului *pierde-vară* care probabil că-*şi luase tălpăşița* după ce bătuse în uşă." (DMCR, I, p. 17);
- "…the lines of people gazing from the wharves, where friends held dear" (DMCE, p. 548); „…grupurile de *cască-gură* de pe chei erau pentru dânşii nişte prieteni mult doriți" (DMCR, II, p. 170);
- "…and of his riches falling into worthless hands." (DMCE, p. 475); „…şi se temea ca bogățiile lui să nu încapă în mâinile unor *fluieră-vânt*." (DMCR, II, p. 72);
- "I can wind him, he thought, with exultation, round my little finger!" (DMCE, p. 478); *„Îl duc de nas* cum vreau, îşi zise el *nemaiîncăpându-şi în piele de bucurie*." (DMCR, II, p. 76);
- "You have had a hard bout of it." (DMCE, p. 466); *„Ai scăpat ca prin urechile acului*." (DMCR, II, p. 59);
- "I cut that connexion long ago". (DMCE, p. 457); *„Nu mai am nici în clin nici în mânecă cu* pensiunea Todgers". (DMCR, II, p. 46);

- “Hallo here! Why, Chuzzlewit, halloa!” (DMCE, p. 456); „*Hopa sus*, Chuzzlewit, hopa! *Copăcel, copăcel…*” (DMCR, II, p. 45);
- “But charity begins at home, and justice begins next door.” (DMCE, p. 445); „Dar vorba ceea: «Fiecare-*şi trage spuza pe turta lui*».” (DMCR, II, p. 31);
- “Ah! would you! Did you think it then? Where are you going to now? No, you won’t, my lad! and similar fragmentary remarks.” (DMCE, p. 427); „Ai vrea tu! Crezi că-ţi merge cu mine? Unde naiba *ai luat-o* aşa *razna*? Ce, *a dat strechea-n tine*, băiete?” (DMCR, II, p. 6);
- “…and when it did meet with any, whew! how it drove them on and followed at their heels!” (DMCE, p. 9); „…şi cum găsea vreuna, *era vai şi-amar* de ea: o fugărea mai departe, hăituind-o *până în pânzele albe*.” (DMCR, I, p. 16);
- “…and that he unconsciously betrayed his own nature in doing so.” (DMCE, p. 34); „…şi în felul acesta *îşi dădea arama pe faţă*.” (DMCR, I, p. 45);
- “Scadder was caustic and ill-humoured, and cast much unnecessary opposition in the way...” (DMCE, p. 357); „Scadder era năzuros şi în toane rele şi *le punea* mereu alte *beţe în roate*...” (DMCR, I, p. 446);
- “Now you won’t overreach me: you want to, but you won’t.” (DMCE, p. 344); „Degeaba încercaţi voi, că pe mine nimeni nu mă poate *trage pe sfoară*, oricât s-ar strădui!” (DMCR, I, p. 428);
- “That’s the way they gammon each other, sir.” (DMCE, p. 374); „Uite aşa reuşesc ei *să tragă lumea pe sfoară*.” (DMCR, I, p. 468);
- “He never was better than he is now.” (DMCE, p. 306); „*Este sănătos tun*.” (DMCR, I, p. 380);
- “Do you mean to come to want in your old age, that you take to wasting now?” (DMCE, p. 298); „Vrei *să ajungi la sapă de lemn* tocmai acum, la bătrâneţe?” (DMCR, I, p. 370);
- “…a strong misgiving that his enterprise was doomed.” (DMCE, p. 294); „…trista presimţire că planurile lui *se duc pe apa sâmbetei*.” (DMCR, I, p. 365);
- “That bis’ness never can be carried on without me.” (DMCE, p. 421); „Fără mine pensiunea asta *se duce de râpă*.” (DMCR, I, p. 527);
- “There seems to be plenty of ‘em, thought Martin, at any rate”. (DMCE, p. 272); „Un lucru e sigur, îşi spuse Martin, că în ţara asta oamenii remarcabili sunt *ca frunza şi ca iarba*.” (DMCR, I, p. 337);
- “…discussing the affairs of the nation, for twelve hours together...” (DMCE, p. 268); „…discutând interesele naţiunii şi *să îndruge* în tot acest timp *verzi şi uscate…*” (DMCR, I, p. 331);
- “It was not by any means a lively morning, for the sky was black and cloudy, and it rained hard…” (DMCE, p. 207); „Nu era o vreme prea plăcută, căci cerul era acoperit de nori, mohorât şi *ploua cu găleata*.” (DMCR, I, p. 257);
- “…one of us might possibly be placed in a position of disadvantage; […]” (DMCE, p. 189); „…s-ar putea întâmpla ca unul dintre noi *să rămână de căruţă…*” (DMCR, I, p. 236);

- "…he won't deserve nothing, I know". (DMCE, p. 187); „...n-o să merite să-i dați *nicio para chioară*, zău aşa!" (DMCR, I, p. 234);
- "…and no man with a conscience and a proper sense of what's expected of him, has any business to live longer." (DMCE, p. 173); „…şi înțelege ce aşteaptă lumea de la el, n-*ar mai face umbră pământului degeaba*." (DMCR, I, p. 216);
- "He'll find himself shaved, pretty close, before long, so I tell him." (DMCE, p. 166); „Să ia seama: curând-curând se va trezi *ras*, auzi? – *ras de pe fața pământului*." (DMCR, I, p. 208);
- "Tom Pinch's heart was very tender…" (DMCE, p. 97); „Tom Pinch avea o inimă *bună ca pâinea caldă*." (DMCR, I, p. 123);
- "On the contrary, the more he urged, the more I was determined to oppose him." (DMCE, p. 96); „Aşa că n-am vrut să cedez *nici cât negru sub unghie*." (DMCR, I, p. 121);
- "Supposing that the gent should die..." (DMCE, p. 407); „Să zicem că domnul în chestie *dă ortul popii*..." (DMCR, I, p. 511);
- "…and not to cut in where you are not wanted." (DMCE, p. 391); „Adică, să nu-*ți bagi nasul unde nu-ți fierbe oala*." (DMCR, I, p. 491);
- "…to make no mention at all of his having perpetually to conciliate his rich old relative…" (DMCE, p. 389); „...era necontenit obligat *să-i cânte în strună* bătrânului bogătaş, ruda lui…" (DMCR, I, p. 487);
- "…that she was almost goaded her into a fit of madness…" (DMCE, p. 389); „...încât o făcea *să-şi iasă* cu totul *din țâțâni…*" (DMCR, I, p. 487);
- "There – God forgive me! – don't think harshly of me for my temper!" (DMCE, p. 377); „Dumnezeu să mă ierte, dar *mă scoți din răbdări*!" (DMCR, I, p. 470);
- „Martin was going to be wroth, but he thought better of it…" (DMCE, p. 365); „Martin era cât pe ce *să-şi iasă din balamale*, dar se stăpâni…" (DMCR, I, p. 456);
- "…wouldn't he have peppered that same Lion…" (DMCE, p. 359); „…să vezi că *l-ar fi luat la refec* pe respectivul Leu…" (DMCR, I, p. 448);
- "It was a specimen of what she had to expect." (DMCE, p. 835); „Asta, îi spuse ea, nu-i decât *floare la ureche* pe lângă câte are să pățească de-acum înainte." (DMCR, II, p. 530);
- "Say, silence! Silence! (DMCE, p. 384); „Şi să fii *mut ca un peşte*!" (DMCR, I, p. 481);
- "...I quite forgot it." (DMCE, p. 752); „*...am uitat ca pământul*." (DMCR, II, p. 426).

The question that is raised now is whether we still deal with the adaptation technique in all these numerous phraseological cases which, cumulated, lead to the impression that the target-text is more suggestive than the source-text. We believe that adaptation could be required here, by at least two "situations" – one - *general*, and the other - *particular*: (1) if the Romanian tradition of the prose fiction (as artistic literature) imposed an increased expressivity of our texts as compared to the literary texts of other cultures (as is the case of English, for example) and (2) if, on the whole, Dickens' text is expressive enough, thanks to some varied stylistic sources, and Mihnea Gheorghiu resorted to phraseologisms to make up for a possible lack in expressivity present in other levels of its Romanian version. In our analysis we have focused only on some aspects of adaptation in translating the novel *Martin Chuzzlewit*. We are certain that further investigation and an extended analysis will definitely reveal other more subtle aspects as well.

3. Concluding remarks

Our argument hopefully showed that, the adaptation "solutions" chosen by Mihnea Gheorghiu in his version, *is proved partially successful*, if we consider the necessity to be faithful to the original text. Thus, if we think of Sarah Gamp's speech, the translator's desire to equate her cockney dialect with one of our vernacular registers is praiseworthy. However, what is ambiguous in Gheorghiu's version is, the too large, unrealistic, spectrum of the varieties of the Romanian language, which Mrs. Gamp seems to master and use (starting from the unmistakable speech of Creangă's characters to the language of Caragiale's characters). Still, one should appreciate the colourful language of the characters, in the dialogued layer but, the exaggerate expressivity in the narrative layer (absent in Dickens' original) is surprising, and it is triggered by the abundance of phraseologisms (mainly as idioms). It seems that, more often than not, the writer Mihnea Gheorghiu gets the upperhand on the translator Mihnea Gheorghiu.

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Towards an Effective Blending of Translation Theories in Translation Analysis - the Case of Censored Translations

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Abstract

In dealing with English literary texts whose Romanian versions have been censored during communism, one must take into consideration the fact that exclusivity cannot be given to a certain translation theory. On the one hand, if focus is laid on the strictly linguistic aspects, the possible difference between the functions of the source text and of the target text but also the pragmatic aspects are overlooked. On the other hand, if the approach is entirely functionalist or related solely to the cultural turn, there is the risk of paying excessive importance to the skopos or to the target texts and of ignoring the features of the original texts.

Therefore, the present paper aims at proving the necessity of considering and effectively combining different translation theories useful for approaching censored texts.

Key words: *functionalist, descriptive, norm, translation of literature, cultural turn.*

It is generally known that translators are always subject to a double number of constraints. First, they have to take into consideration the structure and content of the original, as well as the need to read and interpret the meanings of the original; next, they have to find possible ways of rendering the text in a language by achieving the well-known effect of a translator's invisibility. Preserving the original features would be ideal since the effect on the target readers (who are not double readership) should be the same of the original on the readers who read it in the original language. Second, the importance of the target culture and its norms and rules cannot be denied or disregarded. After acknowledging the features of the original, there is the issue of rendering the text into the target language by conforming to the target culture norms. Norms can be less or more restrictive than those that had to be obeyed by the authors. Consequently, when translating under repressive regimes, the censorship criteria imposed on them could imply a greater degree of constraint.

Three of the most relevant elements that were subject to censorship during communism were religion, politics and eroticism. A more general and variable element was the social one. This might be noted after investigating into the communist criteria for censoring and the lists of censored books (see Corobca

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2014, Corobca 2011, Petcu 1999, Caravia 2000 and Costea, Kiraly and Rodosav 1995). Most of the literary and non-literary works were banned or purged during this period because of content related to aspects like the aforementioned. Nevertheless, since we have already analysed literary texts and translations that display these features, the present paper focuses on showing how a blending of some of the soundest translation theories functioned for an effective analysis of censored texts. In this sense, we shall consider the following literary works: *The Plumed Serpent* by D.H. Lawrence and *The Painted Veil* and *Razor's Edge* by W.S. Maugham. The 1943 (Romanian) translation of the former (Iulian Vesper's translation, Cultura Românească Publishing House) was banned as well as the 1943 Romanian variant of the latter (translation by Jul Giurgea, Remus Cioflec Publishing House). They were replaced by Romanian variants produced during communism. Antoaneta Ralian is the translator who in 1989 provided another Romanian translation of Lawrence's novel and Radu Lupan translated Maugham's novel in 1972.

Most of the translation analyses focus on translators' decisions at the linguistic and /or the pragmatic level. As regards the communist context, the important relation is between the translators' decisions and their resulting in texts being banned or respectively allowed by the censors. In addition, the features that have been suppressed in the communist translation, as opposed to the pre-communist and post-communist variants, are also worth being investigated into. A possible research framework for the analysis of these aspects can be developed by considering the patterns suggested by Williams and Chesterman (2014: 6-7). Consequently, the research frame might be the comparison of translations and their source texts with its two main directions – the textual comparison of translations and their originals and translation comparison. This can be undertaken by using theories and concepts from translations studies, that, like any other language-based science, is an incredibly vast field and translators and translation analysts are aware that the paths are well trodden. Nevertheless, the previous tendencies in the field will always be a precious background for the research in the field. One of these relevant directions is the functionalist theory.

Functionalism is known as a trend that approached translations and linguistics from a less starchy point of view as opposed to the linguistic approach or to descriptivism where the very concept norm and its intricacies dominate. Its 'hotbed' was in Germany (in the 1970s and 1980s) and the central concept of this tendency in translation studies is the function of the target text. All the sub-theories have this common feature, but they have their own ways and means of looking at some aspects (connected with the target text) and of analyzing the role of other factors and components of and in translations.

In the *Encyclopaedia of Translation Studies* the functionalist approaches are described as "looking at translation as an act of communication and understanding meaning in terms of function in context" (Baker and Saldanha

2009: 115). This importance paid to the context is, as argued by functionalists, a shift from "a static concentration on individual ST-TT equivalence" (Munday 2009: 10) in which the prioritized elements are the 'culture', the context and the participants. Thus, the methods of translations are said to be determined by the function of the text in a particular culture. Some theories and models lay emphasis on all the elements that gravitate around the finite products (translations) – as Margret Ammann does – while others focus on the importance of one of the elements of the translations process – like in the case of the skopos theory.

One of the theories characterized as functionalist and that fits the purpose of a research on literary (censored) texts is Mary Snell-Hornby's approach. The theorist pleads for the integration of linguistic and literary concepts in an integrative approach to translation (Snell-Hornby 2006: 71) in the same way we are here pleading for a blending of functionalist and descriptive theories, to which we add the importance of the linguistic and cultural elements. The theorist argues for the use of linguistic and literary elements according to the text types (prototypes). If applied to the controversial texts, it is obvious that the linguistic and literary concepts are essential when analysing literary texts and the correspondent translations. One cannot endeavour in an analysis of literary texts – be it from a strictly linguistic or translation point of view – without employing literary concepts.

As regards the debatable aspects of the functionalist theories, they migh be found in particular in the theories regarding the skopos. Peter Newmark argues that the approach that challenges the extensive use of linguistics in translations analysis ignores "the aesthetics and the sound of language" (in Munday 2009: 33), focuses only on the target audience and the texts acquire solely the value of products or "business commission". He obviously contests the way theorists like Reiss or Holz-Mänttäri treat the texts, a thing that might question the relevance of these theories for the present study. Holz-Mänttäri's theory of translatorial action focuses on texts belonging to other genres and excessive emphasis is laid on the target texts as products and on the receivers' needs. Moreover, the analysis of too strict categories like content and form – but with the correspondent components factual communication and overall communicative strategies, terminology and cohesive elements – makes the method too rigid for using it in translation of literary texts or analyses of literary translation. Similarly, it was also argued that the "explicitly functionalist" (Hermans in Kuhiwczak and Littau eds. 2007: 87) skopos theory (whose main exponents were Reiss and Vermeer), though initially meant as a general theory, is not very much applicable to the literary texts. Hermans argues that this is due to the fact that "audience expectations are notoriously hard to define in literature" (in Kuhiwczak and Littau eds. 2007: 87). Moreover, the stylistically complex nature and the hazy purpose or function of literary texts caused them to be avoided by the skopos theorists. The only clearly traced feature of the literary text (called expressive texts or "creative compositions") within the skopos theory is the importance of the author, the form of the messages, the coherence rule and the fidelity rule (in Munday 2008: 72, 80) that might also be applicable. They can be associated with Toury's adequacy and acceptability, where adequacy is the main pattern to be followed. Despite the drawbacks, as regards the censored literary translations, some ideas stated in the framework of this theory could be employed mostly when referring to translations produced, accepted and distributed on the market during communism inasmuch as the purpose of some of the translations done under the totalitarian regime was to replace the old translations that have been banned. This resulted in the use of certain methods and strategies in order to produce a "functionally adequate result" (Munday 2008: 79) – i.e. a literary product conforming the communism norms or criteria. The institutional constraints and the audience expectations are of paramount importance. The commissioner is the one who decides the skopos of the translation and the translator could *adjust* it when and if necessary (Vermeer 1989/2004: 236). Since the publishing houses in communist Romania were all subordinate to the political authorities (Petcu 1999: 172) we might also add the question of permitting/forbidding to the action of adjusting the target text. In this sense, common features of the skopos theory and Lefevere's patronage could be acknowledged despite the latter referring more to ideology than to typologies of texts meant to be accessed by various types of audiences.

Margret Ammann's functional model of translation critique is a very clear alternative to Vinay and Darblenet's model, and, as opposed to other approaches, points at the importance of both source text and target text. It gained also the merit of being one of the perspectives that proved the suitability of the skopos theory for literary texts (Baker and Saldanha 2009: 121). Inspired by Umberto Eco and by taking up the scenes-and-frames concept, the theorist focuses on the "model readers" and their reading habits, preferences or the background knowledge. The 'laziness' of the text as simple product is annihilated by the reader that activates it and its literary value (in Snell-Hornby 2006: 108). Therefore, a key factor might be the role of the translator as a 'model reader' who, by activating individual culture-specific scenes, is supposed to understand the text and find proper frames for rendering these scenes in a way that would fit the readers' expectations. In the case of the controversial texts, the readers' expectations might be specific to a certain cultural, political and social system like the communist one, where censors had an important role. Therefore, the translation as a text should first be activated and approved by the censors' and then accessed by the readers hence the importance of foreseeing potential intricacies of: rendering culture-specific scenes that do not conform to the (social or political) norms at work and using improper frames. The five steps proposed by Ammann in her functional model of translation critique (1990) refer to establishing: "(1) the function of the translation in the target culture, (2) the intratextual coherence of the translation, (3) the function of the source text in the source culture, (4) the intratextual coherence of the source text and (5) the intertextual coherence between target and source texts" (Snell-Hornby 2006: 110). A possible way of applying this model to the analysis of the texts in question might be reordering them i.e. starting with the third step, but continuing with its correspondent i.e. (1) and then integrating (4), (2) and (5) in a comparison of the source texts with the target texts as well as the existent target versions. This would enable analysts to make assumptions on the translation problems translators had faced as regards the frames that could evoke scenes not accepted by the regime. Furthermore, this could allow analysts to evaluate the strategies translators used in order to make the translation consistent with the principle of relevance for the target audience and its environment, in other words how the level of precision needed was achieved.

Due to the great importance of the cultural and political dimensions of the target systems where translations circulated, "the cultural turn" could also be a central concept. Its most relevant aspect consists of the manipulative text processes (Bassnett 1998: 123). These processes take place during translation, a phenomenon that functionalists consider *an act of intercultural communication* not just a static linguistic phenomenon (Munday 2008: 87). In this case, it is essential to explore the processes taking place when translating texts under communism. In contrast, with respect to the translations produced before the instauration of the communist regime, the particularly interesting aspects might be to identify the controversial structures that caused their subsequent (partial or total) censoring. In this regard, the significant elements are the roles of the translator, editor and publisher, the way the communist criteria of censorship influenced the distribution or access to already translated versions, the translation, publishing or the reception of the texts in the target system /culture.

One of the most significant ways of approaching translations from the cultural point of view is André Lefevere's**.** It is based on the cultural aspect of the translations and the afferent political intricacies. For this reason, he was included in the cultural turn move though – through the nature of his theories – he belongs to the descriptivism area. In his article on literary translation called *Rat Poison to Ted Hughes*, Theo Hermans recalls, among other views related to this subject, Lefevere's opinion on translations as means of introducing into a target culture or system elements not approved by the holders of power. Therefore, translation might require the authorities' intervention for "regulating" translation. Given their success, target texts are an "unfailing barometer of literary fashion" (cited in Kuhiwczak and Littau eds. 2007: 84). Munday argues that, by considering this particular aspect of translations, Lefevere moved away from the polysystem theory and directed the attention towards ideology and patronage in the system of translated literature (Munday 2008: 119). Regulating translations is a concept that can be very much related to Toury's norms due to the common assumption that "translation is always controlled by the target culture" (Robinson 2001: 179). Nevertheless, as it will be seen below, Toury starts from the translated text itself for identifying the norms at work in different historical and cultural contexts, whereas Lefevere looks at the relation between translations and cultures, a relation in which the latter is the starting point and constrains the former. Apart from the status of the translator, Lefevere points at the importance of this type of rewriting (translation) as a means of promoting the source text and its author in other cultural contexts (Lefevere 1992: 9) thus going beyond the limits of the descriptivist theories that focus only on the target text. The elements presented by Lefevere as factors of crucial importance in this control-mechanism are professionals within the literary system, the patronage outside the literary system and the dominant poetics (in Munday 2008: 126). In order to analyse censored or banned target versions and comparing them with the ones provided during communism, the most relevant factors are the first two. They might refer to censors and translators (professionals) and respectively political and authorities for culture that regulate and control access to translations (the power/patronage) with the ideological component as a central concept. Censors might be professionals who belong both to the first and to the second category. Some censors were professionals with philological background like Antoaneta Ralian (author of the 1989 translation of *The Plumed Serpent*), who, apart from being a translator, was also a censor and editor in different institutions during communism (http://www.romaniaculturala.ro/articol.php?cod=4390) whereas others were just representatives of the party. As regards the third factor and its two components (literary devices and the concept of the role of literature), it must be mentioned that literary devices should be taken into consideration for establishing if the translation conformed, from the aesthetic (literary) point of view, to the norms or conventions of the literary target system at the time. Nevertheless, as far as these texts are concerned, we can admit that the ideological component – embodied by the censoring criteria – is the most important at the decision-making stage (the translation strategies and the linguistic elements) in the translation process.

The functionalist and the cultural-turn approaches appears to be quite flexible, but at the same time very complex. Nevertheless, the most important thing is their having significant aspects in common with the descriptive approaches, a fact that is very useful for embarking on the analysis of the controversial texts from the translation point of view. Culture is the central concept of all these approaches as regards the ideological component but also the literary value, functions of the texts, participants in the rewriting process etc. These theories provide a valuable and consistent terminological ground, if complemented by the descriptivist metalanguage and theories. Some functionalist approaches, in particular Ammann's, can be used in this kind of researches by integrating the others when following the above-mentioned steps. The findings would facilitate the formulation of generalization regarding translation universals (rules, norms or conventions) that governed, or better said beset, the translators and their products during communism as opposed to the freedom of speech before and after the period in discussion. They would also enhance the application of the descriptive theories.

Though not entirely fitting the typology of texts that make the subject of the present study, the concepts and arguments used in the skopos and the translatorial-action theories could also provide alternative terminology and paths to follow when investigating into the literary translations. The commissioners could be seen as corresponding to Lefevere's patronage, or as a part of the control-mechanism that presupposed forbidding or permitting. To this system, we might also add censors as intermediaries between commissioners, translators and readers.

All in all, as argued by many specialists in the field, the theories described above can be given credit for having refreshed the field of translation studies and for bringing the cultural dimension to the fore without dismissing the literary and linguistic components and therefore, they could be successfully used for the scope of this study.

Descriptivist theories, especially Gideon Toury's norms, should also be taken into consideration. Nevertheless, this should be done moderately because source text and its author often become less important than other elements in the translation process. Consequently, we shall agree with Snell-Hornby who questions the validity of some elements in the descriptive approach and contradicts them by asserting the need of considering the importance of the elements disregarded by Toury in his Descriptive Translation Studies (Snell-Hornby 2006: 110). Thus, for a complete analysis neither the source nor the target text should be excluded or overlooked.

Despite preference for the functionalist theories, taking into consideration descriptive studies (more precisely Toury's norms) is meant to complement the theoretical basis of a study referring to texts marked by censorship. The norm in translation became a key concept that can also enable us to identify a cause-effect relation between source texts, target texts and the translators' or communist censors' intervention for controlling and 'regulating the function' of texts in the target culture (in contrast with the freedom after the fall of communism).

In the essay published in Herman's *The Manipulation of Literature* (1985), Toury pleads for the need of endeavouring to take the isolated previous descriptive attempts further and complement them with clear methodology and research techniques. These were later provided by the same scholar in *Descriptive Translation Studies and Beyond* (1995). The starting point and the most representative element that governs this branch of Translation Studies (as pointed out by Toury) is the norm. The norm-based theory is a result of the reasoning on the relations between the product, function and process of translation. The theorist argues that function-oriented, product-oriented and process-oriented studies are related to a great extent to the "cultural-semiotic conditions" (Toury 1995: 12). He also draws attention to the error of seeing the three directions as autonomous. All the three translation elements mentioned above are socially and culturally constrained. These constraints are classified as follows: (general) rules, norms and idiosyncrasies, with norms displaying different degrees according to the temporal and spatial contexts (Toury 1995: 54). Consequently, norms become key concepts for the comparison of texts translated (in different political and cultural contexts – communist and post-communist) and their source texts.

We have called the aggregate of methods employed for dealing with translation problems (in the descriptivist context) translator's *attitude* and this concept is largely related to the norm theory that comes out of the polysystem theory and could be seen as an extension of Even-Zohar's theory inasmuch as it focuses on the target text and the target system. Toury pleads for the departure from the analyses of target texts in strict relation with the source text. The main point is that "translations are facts of one system only" (in Hermans 1985: 19) that seems an extreme point of view due to this excessive emphasis on the target text and the neglect of the importance of source texts or cultures. The descriptivist scholar explains his endeavor to study the target texts (products) as a crucial step for understanding the very translation process. Consequently, importance is also given to the stairs that lead to the top of the pyramid i.e. the decisions made during translation by building on Jiff Levy's theories on these concepts. In his opinion, the decision-making mechanism could be re-constructed by considering data coming from two sources – the products of this norm-governed activity (translating) and the 'confessions' (statements) of the 'pawns' involved in this activity (in this case the individuals and institutions that played important roles in the process of translation and distribution of the literary texts) (Toury 1995: 55, 65). The former is said to provide data that are more objective because investigating into the translation methods (and the recurrent linguistic phenomenon) can be a more pragmatic way of identifying common patterns in the attitude – also called "regularities of behavior" – of translators translating during communism and reasons for having censored the versions produced before communism. It is also useful for comparing this phenomenon with its post-communist correspondent – the translation norms (if any) governing translation in a democratic context. The latter source is given less importance due to possible subjective positions of the individuals (translators, censors etc.) involved in the translation and distribution process.

The most relevant norms for the present study are the initial norms whose use for fitting the source system or the target system results in characteristics of the target text like adequacy and respectively acceptability also called TT-oriented and ST-oriented (Hermans 1999: 77). Nevertheless, Toury also argues that purely acceptable or adequate texts do not exist and that this inevitably causes obligatory or non-obligatory shifts (cited in Munday 2008: 112). As regards the preliminary and the operational norms, it should be mentioned that the latter category is more important for the reconstruction of the translation process. The two types of operational norms – matricial (removing, moving or adding pieces of text) textual-linguistic norms (the linguistic choices made by the translator for rendering concepts in the target text during the process of translation) recall the importance of linguistic elements in translation studies. These norms could function in two different ways. One of the situations is when the norms of the source text are followed and "the translation can hardly be said to have been made into the target language as a whole" but "it is imposed on it without any attempts "to accommodate it to an existing 'slot' ". In contrast, if the target norms are applied, the translation is a rendering of the source text "cut to the measure of a preexisting model" (Toury 1995: 60). In this case, the preexisting model is the pattern of auto-censoring one's own translations i.e. *suppressing* or changing any detail that would not have fit the imposed criteria. This would result in texts rendered in a form and with a content in which the aesthetic features are congruent with the communist criteria of good literature. This bring into question the decision that translators make as individuals or as simple 'pawns' that played according to the regime's rules. This matter is pointed out by Reine Meyrlaerts in *Translators and their norms. Towards a Sociological Contruction of the Individual* published in *Investigations in Homage to Gideon Toury*. He argues that Toury's aforementioned reasoning on the directions in which operational norms could go, imply "tensions between the collective level of norms and the individual level of the translator" (Pym, Shlesinger and Simeoni eds., 2008: 92). This means that formulating ideas about the norms and the collective structures could be possible only by understanding the relation between translator, his attitude (a term used in this study with the meaning of methods chosen and decisions made) and the "agency" behind the norms but also the importance of these two elements considered separately. Therefore, translation policy (one of the preliminary norms) also becomes relevant because it refers to "factors determining the selection of texts for translation in a specific language, culture or time" (Munday 2008: 112). Since the texts under scrutiny did not enter in the Romanian target system by means of an intermediate language, directness – the other preliminary norm – can be discarded. Both the communist and pre-communist variants of *The Plumed Serpent* were translations from English. The 1926 William Heinemann Edition was translated by Iulian Vesper in 1943 and by Antoaneta Ralian in 1989. The 1935 W. Heinemann edition of *The Painted Veil* by W.S. Maugham was translated by Jul Giurgea in 1943 (*Fumul amăgirilor*), whereas Radu Lupan's *Vălul pictat* (1972) is the translation of the 1969 Heinemann edition of *The Painted Veil*.

In descriptive theories, a constantly evoked relation is the one between the source text and the target text, but by pointing at (translation) equivalence in terms of decision-making and the constraining factors (Toury 1995: 86). Identifying the translation norms that marked the translation process enables us to show what law functioned in the translation process of controversial texts, or to identify universals of translation in a certain system. The two laws provided by the representative of the descriptive theory are strictly related to the two ways the operational norms work – (1) considering the features of the source text to be kept in translation or (2) aiming to conform to the norms of the target system. These two directions could be associated with the concepts Venuti used for referring to the faithfulness of translations – foreignisation (ethnodeviant pressure) and domestication (ethnocentric reduction). The former "sends the reader abroad" whereas the latter "brings the author back home" (Munday 2009: 145). Similarly, standardization refers to a linguistic and cultural 'obedience' to the target system and language, whereas interference consists in a significant influence of the original text on the translation (in particular at the lexical and syntactical level). The latter (TT) takes over the features of the former (ST). The more prestigious the culture and language of the original, the more the features are kept in the translation. To the prestige of the source culture, the importance of the sociocultural factors is added (Munday 2008: 114). Consequently, standardization might be seen as being, in some manner, related to domestication and interference to foreignisation. When analysing which of the two laws were obeyed in translation, the crucial element is the compliance or defiance of the norms that prevail in the culture at that time and to which extent translators, "agents in a network of material and symbolical power relations", conformed with these norms. Therefore, by turning to norms, translators' attitude could be interpreted and described and answers can be provided to the "leading descriptivist questions – who translates what, when, how, for whom, in what context, with what effect and why?" (Hermans in Kuhiwczak and Littau eds. 2007: 88). Despite being quite complex due to the great importance given to the role of the translator and the authority (with particular emphasis on the social and ideological concepts), the norms-theory is considered as having lost its "philological innocence" (Hermans in Kuhiwczak and Littau eds. 2007: 88). This type of theories aim at explaining why translators adopt a certain attitude that lead to certain results (products). Therefore, the four translators' status in the target culture is of utmost importance. For example, Lupan's activity as editor-in-chief at Redacția publicațiilor pentru străinătate and Editura de Stat pentru Literatură şi Artă (the State Publishing House for Literature and Art) is evidence of the status he had in the literary system. The overlapping roles – editor and translator – might have had important effects on the translation process. As a representative of these state institutions he could not have done other than producing translations that would not have gone beyond the required level of precision, a precision imposed by the regime. This might account for the fact that his translations and essays on American and English literature were published. Since *Vălul pictat* was published by an institution of national interest created in 1969 – Eminescu publishing house – the translation shows symptoms of censorial measures, sometimes with slight and at times with major changes of meaning as illustrated in previous papers (Pâcleanu in Praisler ed. 2014: 353-363).

In descriptivist approaches, excessive attention is paid to the target text but the culture and the source text is often overlooked. The analysis of controversial texts would also require a theoretical part that refers to the function of source texts and target texts, to their intratextual coherence, the very process of translation, the very behaviour of the translator and this is the object of functional approaches. Consequently, a coherent blending of the two might be a solution for analysing the reasons and effects of communist censorship (on the literary texts) in communist Romania.

Though nowadays the tendency is to aim at interdisciplinary perspectives and to loosen (to a certain extent) the old unbreakable ties with linguistics, by going "beyond language", the linguistic component cannot be ignored. Analyses of the effects of censorship on translations, even if starting from a macrosystem like culture, must also refer to the very materialization of censorial effects on translations approved during communism. The application of the aforementioned norms cannot be analysed without referring to linguistic transformation of the controversial words and structures (from lexical, semantic or syntactic point of view). Therefore, this component should be employed as a tool for analysing the features of original texts and translations. On the one hand, linguistic analysis is useful for establishing the way frames were used in order to refer to scenes. On the other hand, it is also of avail to detect the degree to which the 'finished products' achieved the functions they were supposed to achieve in the target system. Theorists acknowledged a slight revival of the linguistic approach in the recent years (Hermans in Kuhiwczak and Littau eds. 2007: 84) and it must be admitted that the linguistic elements might also have a significant importance for the translation-oriented-like analysis of the features of the source texts. This type of analysis might be particularly important for foreseeing possible translation problems the translators might have faced when considering criteria of censorship like those provided in the instructions for censoring.

It has been argued that there is no such thing as pure theory or practice. In conclusion, giving exclusivity to the theoretical or practical part or to certain theories cannot be considered a productive way of dealing with texts in translation studies. It is obvious that, in order to attempt the task of analysing the effect of censorship on the translated literature during communism in Romania, all the previously mentioned theories are of avail. First, translation researchers cannot approach translations without looking at the source texts. Second, looking at the source and target text implies knowledge of language and linguistics, but also of cultural (in this case political) aspects of the target system and thus, translations become important as products having the function of texts that by no means deviate from the norms imposed by the regime. Last, the circle 'closes' with the importance of the process of translation that is to be retraced in contrastive analyses of translations (of the same literary product) provided during different periods. All these are components and tools of the translation theories described above. Therefore, it can be acknowledged that, for an effective analysis of the typology of texts under scrutiny, it is necessary to explore the main aspects of these theories and blend them in a homogenous theoretical framework.

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An Overview of Gothic Fiction

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Abstract

This article aims to address the genre of Gothic literature, its evolution and place in modern culture. Gothic fiction is a controversial genre, and while for certain critics, Gothic genre ended in the nineteenth century, for others the eighteenth-nineteenth century period represents only the first wave of Gothic fiction. In their opinion, Gothic genre actually never ended per se, but evolved, changing to reflect different realities. Today Gothic has morphed into multiple genres and has contaminated others. This article attempts to overview the development of Gothic fiction until present day, and to identify Gothic fiction tropes, while considering their evolution.

Key words: *Gothic literature, modern Gothic, Gothic tropes, horror, fantasy, science fiction, popular literature*

Gothic fiction may seem to be an obsolete literary genre today; however, it is as relevant as ever. It is considered to be a very persistent and productive genre; its works are scattered along 250 years, despite being seen as a highly unstable literary genre (Hogle 2002: 1). Gothic is seen as unstable, because its elements came to contaminate almost every other genre, furthermore, it generated new genres. It is still widely popular today, although its many forms are not always recognised as Gothic. In order to understand its place in modern culture, one should first look into its origins and its evolution, as means to identify the classic features of Gothic fiction, and trace them in modern fiction.

Gothic, as a literary genre is hard to define[1]; mostly because there is not a widely approved definition of it, as there is an on-going discussion about what the genre form and main tropes are. The term "Gothic" in the eighteenth century meant "barbarous", "mediaeval" and "supernatural" past (Longueil, 1923, 453–4 cited in Botting 2012: 13). The term was derogatory, used in discussions about art, architecture, and writing that failed to conform to the standards of neoclassical taste. "Gothic signified the lack of reason, morality, and beauty of feudal beliefs, customs, and works" (Botting 2012: 13). As a literary genre, the Gothic was quite revolutionary, both aesthetically and politically, questioning not only the eighteenth century aesthetics, but also the systems of authority, the social order and existing social problems. It appeared and consequently flourished during the periods of political and religious crisis. As a result, the fears of change and decline

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of the ethical, moral, and social traditions were reflected in the, so called, fin-de-siècle or fin-de-millénium Gothic. As Botting states:

> "Gothic" ... resonates as much with anxieties and fears concerning the crises and changes in the present as with any terrors of the past. The rejection of feudal barbarity, superstition, and tyranny was necessary to a culture defining itself in diametrically opposed terms: its progress, civilization, and maturity depended on the distance it established between the values of the present and the past (2012: 14).

The origins of Gothic are very difficult to establish clearly. It is conventionally considered that the Gothic, started with the publication of Horace Walpole's *Castle of Otranto* in 1764, and lasted until Charles Maturin's *Melmoth, The Wanderer* in 1820, thus being specific to the second half of the eighteenth century, and the first half of the nineteenth century. Nevertheless, assigning a concrete endpoint to the Gothic puts critics in the situation where the need for new categories appears for the works that continue the Gothic legacy. So, on the one hand, such critics as Montague Summers, Edith Birkhead, Robert Mayo and Devendra Varma consider that Gothic, as a genre, ended in 1820 (Potter 2005: 4), or in David Richter's words: "the Gothic is to all intents and purposes dead by 1822" (Byron, Townshend 2014: 197). On the other hand, there are critics like David Punter, Franz J. Potter, Catherine Spooner, who consider that Gothic never ended per se, but evolved, adapted to reflect different realities. In their opinion, the period from 1764 to 1820 falls into the classic Gothic category. And books like Mary Shelley's *Frankenstein or the Modern Prometheus* (1823), Edgar Allan Poe's *The Fall of the House of Usher* (1839), Emily Brontë's *Wuthering Heights* (1847), Sheridan Le Fanu's *Uncle Silas* (1864) do not represent a throwback to the classic Gothic, but merely its natural progression. Therefore, explaining the second wave of Gothic fiction – as a period of revival, in the Age of Decadence - the 1890s will include the production of such works, as: Robert Louis Stevenson's *Strange Case of Dr. Jekyll and Mr. Hyde* (1886), Oscar Wilde's *The Picture of Dorian Gray* (1891), Henry James' *The Turn of the Screw* (1898), and Bram Stoker's *Dracula* (1897). The Victorian Gothic evolved from the familiar themes of the eighteenth century Gothic fiction to the tropes of mystery and supernatural, madness, doubling, hereditary curses, psychological and physical terror and the uncanny. These Gothic features were influenced by the Victorians' ideas about death, scientific progress (Darwin's theory of evolution, and the theory of Atavism), and were making the text seem more realistic, and even more disturbing. The increased interest in these enumerated above resulted in novels, like Mary Shelley's *Frankenstein* and *The Last Man*, Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde,* or H. G. Wells' *Time Machine*. In the twentieth century these generated the birth of the Science Fiction, Dystopian fiction, and Pulp fiction. Another genre that appeared in the nineteenth century is the Mystery novel. The "grandfather of English detective fiction" is considered to be Willkie Collins with his novels: *Woman in White,* and *Moonstone* (1859). However, the most famous of all fictional detectives is Sherlock Holmes, who was created by Arthur Conan Doyle in 1887. The twentieth century and its 1920s – 1930s period is generally referred to as, "the Golden Age of Detective fiction". During this Golden Age, a number of very popular writers emerged, including Agatha Christie, who is probably the most famous Mystery writer of all time. This period's popular authors were Agatha Christie, Dorothy L. Sayers, Ngaio Marsh and Margery Allingham. Among twenty-first century Detective fiction authors, one could mention Ruth Rendell, Janet Evanovich and Ian Rankin.

At the beginning of the twentieth century, it became fashionable to reject both the Gothic and other Victorian traditions. Modernism was considered to be incompatible with Gothic fiction. Yet, Virginia Woolf, acknowledges: "It is at the ghosts within that we shudder, and not at the decaying bodies of barons or the subterranean activities of ghouls" (Spooner 2007: 39), thus suggesting that during the modern period the Gothic terms have been renegotiated, pointing to a modernist understanding of Gothic as interior drama, rather than dramatic spectacle. Gothic features can be found even in high modernist texts, as: James Joyce's novel *Dubliners* (1914), in its oppressive, gloomy city streets and corrupted priests; in Joseph Conrad's novella *Heart of Darkness* (1899) set in a claustrophobic jungle, with its cannibal threats; or in the T. S. Eliot's poem *The Waste Land* and its Gothic imagery of tarot readers, femmes fatales, walking dead. All these invoke the familiar Gothic concerns in the new, modernist register. Yet, the twentieth century Gothic survived not only in the form of Gothic features scattered in other genres, but it continued its development as a genre, as well. As an example, one can consider the southern Gothic in America that continued the Gothic tradition, despite its modernist rejection. Southern Gothic used Gothic elements to provoke the feelings of terror or horror and to explore the social issues and cultural character of the American South. Its main representatives are authors like: Harper Lee (*To Kill a Mockingbird*), William Faulkner (*Sanctuary, Absalom! Absalom!, A Rose for Emily*), Cormack McCarthy (*The Road, No Country for Old Men*), Anne Rice (*The Feast of All Saints, The Witching Hour*) etc.

The New-Gothic romance is another subgenre that flourished during the twentieth century. One of the most cited examples of modern Gothic romance is Daphne du Maurier's *Rebecca*, which is in its essence a retelling of *Jane Eyre* (Yardley 2004). A later novel, written by Victoria Holt *Mistress of Mellyn* is considered to be a retelling of *Rebecca,* which in its turn is also inspired by *Jane Eyre,* thus reinforcing one of the main traits of Gothic – the recycling of themes, motifs and plots. Gothic romance morphed in the late twentieth century – the beginning of the twenty-first century, into paranormal romance, featuring werewolves, vampires, fairies, zombies and other monstrous creatures, as its main characters. The most controversial example of such a paranormal romance today, is Stephenie Meyer's *Twilight* series.

Twentieth century Gothic developed into such genres and subgenres, as: Pulp fiction (H. P. Lovecraft's *The Lurker in the Shadows*, Robert Bloch's *Psycho*); New-Gothic romance (Dorothy Eden's *Lamb to the Slaughter*, Joan Aiken's *The Wolves of Willoughby Chase*), Southern Gothic (William Faulkner's *Absalom! Absalom!*, Harper Lee's *To Kill a Mockingbird*), steampunk Gothica (J. R. Boyett's *Penny Dread Tales*), modern Gothic (Susan Hill's *The Woman in Black*, Ira Levin's *Rosemary's Baby*, Toni Morrison's *Beloved*, Mark Z. Danielewski's *House of Leaves*), modern Horror (Stephen King's *The Shining*, *The Stand, It,* James Herbert's *The Survivor*); Detective fiction and Mystery novel (Agatha Christie's *Murder on the Orient Express*, Dorothy L. Sayers' *The Nine Tailors,* Caroline Graham's *The Killings at Badger's Drift*), Dystopian fiction (George Orwell's *Nineteen Eighty-Four*, Douglas Adams' *The Hitchhiker's Guide to the Galaxy,* Anthony Burgess' *A Clockwork Orange*), modern Science Fiction[2] (Aldous Huxley's *Brave New World,* Arthur C. Clarke's *Childhood's End,* Frank Herbert's *Dune,* Ray Bradbury's *Fahrenheit 451*), Fantasy[3] (J. R. R. Tolkien's *The Lord of the Rings,* George R. R. Martin's *Song of Ice and Fire*), new Gothic (Joyce Carol Oates' *Beasts,* Ruth Rendell's *For Dear Life*). It also contaminated other genres and its features can be found in plays, short stories, literary fiction, poetry etc. As an example, Gothic features appear today in children's literature: Neil Gaiman's *Coraline, The Graveyard* Book; Lemony Snicket's *A Series of Unfortunate Events*. According to Catherine Spooner:

> In the twenty-first century, Gothic is increasingly hybridised. Fear may not be the primary mood or concern of contemporary Gothic narratives—rather comedy, or romance, or macabre quirkiness, or melancholia, or desire, or mourning. In fact, Gothic has been so thoroughly hybridised with so many different kinds of other texts that it is difficult to securely pin down any longer (2010: xi).

In order to better understand the modern Gothic fiction, one should look into its origins and main tropes, and follow their evolution. Gothic genre has its roots in Renaissance tragedies, medieval romances, fairy tales, superstitions, mysteries, and early experiments in the novel. It was always inspired by the past, being a literary genre of historical recycling. The medieval notions of romance, adventure and chivalry, marvellous incidents and strange tales that re-emerged in the eighteenth century along with their wild, elemental natural settings, seeped into the eighteenth century Gothic where they were accentuated, and became a defining characteristic of the Gothic genre. Thus, the term Gothic came to be associated with the narratives which dealt with "supernatural, mysterious or ghastly events and the apprehension or production of terror, and which were usually situated in wild, stormy landscapes, eerie manors or castles" (Wolfreys, Robbins, Womack 2006: 47). While the eighteenth century Gothic emphasised the mystery and its elucidation, the nineteenth century Gothic was preoccupied more with the inner condition of the protagonist, in other words, it explored the psyche and its depth (Wolfreys, Robbins, Womack 2006: 47).

The twentieth century had more of a hybridised nature. According to Cooper "a Gothic fiction is a fiction that primarily represents fear, the fearful, and the abject, even if the representation is comic" (2010: 6). Gothic is about generating an exaggerated response in the reader that can be expressed as terror, fear, horror or dread of unexplainable, unknown and supernatural. It focuses both on the darkness outside, as well as, the one inside human soul. The history, in the form of hidden family secrets, buried memories, and the supernatural, under the form of ghosts, un-dead, vampires, zombies, monsters of all sorts represent the source of the *uncanny* in Gothic fiction. The uncanny, as defined by Sigmund Freud, who invented the term, is what "undoubtedly belongs to all that is terrible – to all that arouses dread and creeping horror" (Freud 1919: 19 cited in Sandner 2004: 75). It expresses the horror provoked by, either something new that awakens the archaic world inside us, represented by a sense of déjà-vu, or something familiar that becomes terrifying. Freud's "uncanny" becomes in *Powers of Horror* by Julia Kristeva the "abject"; the term describing "the return of the repressed familiar" that is based on "the fundamental inconsistencies that prevent us from declaring a coherent and independent identity to ourselves and others" (Hogle 2002: 7).

Another major concept related to that of *the uncanny* is *the sublime*, which was explained by Edmund Burke, in *Of the Sublime and Beautiful*. Burke's definition confines the sublime to "whatever is fitted in any sort to excite the ideas of pain, and danger," including the threat of "death" and the dissolution of the self, by "operating in a manner analogous to terror" so as to produce "the strongest emotion which the mind is capable of feeling" (Burke 1757: 26 cited in Hogle 2002: 28). The feelings of admiration and awe, along with the feeling of being reduced to something really insignificant, while seeing the mighty works of nature around, represent the sublime in Burke's conception. One can find it in the works of writers, like Ann Radcliffe in particular (*The Mysteries of Udolpho*), many elements of the sublime, in magnificent sceneries depicted that inspire the feelings described above, as well as, in Mary Shelley's *Frankenstein,* in the descriptions of arctic landscapes.

The sublime according to Edmund Burke has terror as its "ruling principle", and one of the Gothic's main distinctions is between terror and horror. Horror was considered more of a physical feeling (bloody, gory, gruesome details) while terror was seen as something more psychological, more disturbing, but in a less brutal way. The mother of Gothic terror is considered to be Ann Radcliffe (*The Italian*). The concept of terror influenced the development of psychological Gothic, which is distinct from supernatural fiction and is present in the works of William Godwin, Mary Shelley, Lord Byron, Edgar Allan Poe, among others (Hogle 2002: 31). In the early days of Gothic, this difference was seen as the difference between the novels of Ann Radcliffe, considered to be terror novels or psychological thrillers, and Matthew Lewis' *The Monk*, considered to be a horror novel, in its dealing with brute facts such as rape, violence, murder. The eighteenth century Gothic horror evolved in the modern twentieth century horror genre.

Gothic relies heavily on atmosphere and settings to incite in the reader uncanny and sublime feelings. The obscure, dangerous and breathtaking landscapes relate to Edmund Burke's notion of the sublime. The Gothic relies on old, bleak, remote, vast or unfamiliar setting, as well. It could be represented by a castle, an old house, a graveyard, a crypt, a decaying building, a secluded space or a wasteland. In the eighteenth-nineteenth century Gothic novels, the setting was usually a castle, convent or monastery - due particularly to the fact that castles evoked in the reader the remembrance of the feudal past, and the convents or monasteries represented Catholicism, thus, *the other* for the British Protestant religion. In addition, their dimensions, gloomy atmosphere, trapdoors, labyrinths etc. had an important role in conveying the feelings of terror. Over the years, however, the setting evolved from castles, monasteries, and convents to any bleak, gloomy, secluded, dilapidated building, or wasteland that could create the same effect of alienation and fear, as the eighteenth century castles or convents.

The postmodern Gothic introduces the notions of "a certain sliding of location, a series of transfers and translocations from one place to another, so that our sense of the stability of the map is – as indeed it has been since the first fantasy of a Gothic castle …forever under siege" (Punter, Byron 2004: 51). Mark Z. Danielewski's *House of Leaves* (2000) is an example of such instability of the map – its narrative describes a house whose interior dimensions exceed its exterior ones,and a labyrinth that opens up in the house, which cannot be explored or explained. In describing the Gothic settings, the notion of "Gothic cusp", coined by Robert Myles, needs to be mentioned. The Gothic cusp is an anachronism between "historical" settings and "modernity" of protagonists. In contemporary fiction, the Gothic cusp is manifested by frequent relocation of setting to Victorian era, deemed as "a site of struggle between incipient modernity and an unenlightened past" (Spooner 2007: 44). In the Gothicised historiographic metafictions of the twentieth century, one can find the Gothic cusp in such works, like Umberto Eco's *The Name of the Rose* or Angela Carter's *Nights at the Circus* taking inspiration both in Medieval, (Eco) and Victorian times (Carter). Another type of anachronism found in modern Gothic is between the modern protagonists and the uncertain timeline of setting - when the author does not mention, or is vague about the period when the action takes place.

The setting is usually associated with weather to provide the Gothic atmosphere, as well as to express the character's feelings by using metonymy. It is usually a bad weather that ensures both physical and psychological response in the reader, but also conveys the protagonists' emotions by means of a thunderstorm, howling of the wind, heavy rain, snowstorm, etc. Sometimes, it is the monstrous, supernatural, nightmarish, or ghostly that controls the weather, in order to provoke a certain response in protagonists. These are usually placed in extreme or unfamiliar environment, or under extreme circumstances, in order to show the innate vulnerability of human beings toward the forces beyond their control or understanding, along with the volatility of the human condition.

There are five main types of characters in Gothic fiction: the hero, the heroine, the male and the female foil for the main character, and the evil force or being. The protagonists are usually centred on the hero-villain dichotomy for the main male character and on the damsel in distress for the main female character. The male characters are simultaneously heroes-villains that refuse to succumb to the hardships and simultaneously transcend the boundaries of humanity. These characters are powerful, tyrannical, impulsive males, represented by the old-blood aristocracy, rigid Catholics, pagan non-conformists or paupers. These characters, on the one hand invite reprobation, and on the other hand inspire a certain admiration. Another type of Gothic character is the evil monster, witch, or undead body (vampire, zombie), or any other supernatural entity or force that torments the protagonist. The main female character in early Gothic fiction is usually young, pious, orphaned, innocent, persecuted, or on the run, almost always in distress, and in need of saving, threatened by either males or supernatural forces. Nevertheless, in later Gothic, another type of female character appears, that of the predator, which is dangerous, yet seductive, and is related to the pain/pleasure paradox that is associated with Gothic literature. The main heroine in early Gothic fiction was persecuted, and in need of rescue, but in later Gothic fiction has changed notably. She changed to reflect the changing position of women in western countries, the female empowerment associated with feminism.

There is a progressive evolution of women characters in Gothic fiction. If Ann Radcliffe's characters were helpless damsels in distress, the Brontë sisters heroines became feistier, not mere victims, but to a certain extent, agents in deciding their own fate. Later, in the Angela Carter's collection of short fiction *The Bloody Chamber and Other Stories,* one encounters a different approach to the way women experience and remake their own destiny, even when facing an imminent danger. The women in *The Bloody Chamber* have ways of getting around destiny, taming it, domesticating it, but still remaining agents in their own right. Nonetheless, there are plenty of classical Gothic heroines in New Gothic Romances of Victoria Holt, Dorothy Eden, Joan Aiken, etc.

Among the recurrent Gothic tropes one should mention revenge and inheritance. The revenge, as a motif, originates in the late Elizabethan and

Jacobean periods, in Shakespearean revenge tragedies (*Hamlet, Macbeth*). In Gothic fiction it is never a simple atonement for the sins of the past, because there is always the fear that the avenger would become a killer in turn, by means of the revenge; thus leading to the avenger's self - destruction. The inheritance is another important motif in Gothic fiction, because it may represent the things that belonged to the forefathers and ancestors, including the family ghosts. The biblical notion of "sins of the fathers" is often used to represent the revenge and inheritance in Gothic fiction; representing the things done by the ancestors, unbeknown to the protagonist, so that his quest leads to their discovery, and atonement. From this point of view, the Gothic novel has been sometimes considered as a version of a family's history. It represents the forgotten or discarded things from the past that return to literally or metaphorically haunt the protagonist. Furthermore, the haunting is one of the crucial motifs of Gothic fiction starting with late eighteenth century, and to the present day. Susan Hill's *Woman in Black,* Stephen King's *Doctor Sleep,* and *The Shining,* Neil Gaiman's *The Graveyard Book* or even more recent Kendare Blake's *Anna Dressed in Blood,* are proofs that the readers' interest in Gothic haunting has not decreased in the least.

Another recurrent motif, related to that of the haunting, is the motif of life and death. Gothic fiction crosses the boundaries between life and death, between the living, the dead or the undead. It invariably has to do with ghosts, phantoms, revenants, with things that cannot be laid to rest. This mainly occurs today in vampire fiction, but it is also a recurrent motif throughout Gothic fiction. A reason for it may be the desperation to believe that death is not final; another reason may be the recurrence of the everlasting life theme that appears throughout different cultures' narratives. The everlasting life is either seen as a curse or as a blessing in Gothic fiction. The trope of life and death represents one of the many Gothic transgressions. It also deals with the transgression between human and divine, between men and women, between different social classes. It does not respect a clear division between these; it is always trying to cross boundaries, to challenge taboos. Consequently, the Gothic fiction retells the history of the relations between the genders, and the history of the relations between social classes, as well.

The relations between genders and their evolution are visible in the Gothic writings from different periods. The female character progressively leaves behind the role of the victim, of the innocent maiden, becoming an agent, even becoming the offender or villain - the femme fatale. The male character that started as offender in early Gothic fiction, through transformation and evolution, ends up becoming the victim, as in Angela Carter's *Jack and the Beanstalk,* where Jack is represented as a possible prey and victim of the giantess. The relations between classes are visible in early Gothic fiction. The setting in the early Gothic is feudal. A possible explanation for this is the fight for power between the classes in the eighteenth-nineteenth century period, when the middle classes were coming increasingly into power, yet the aristocracy was not ready to relinquish its influence. As a result, the fight for power is reflected by such characters as Bram Stoker's *Dracula*, who represents the power of the old aristocracy, and despite the attempts to kill him, comes back as an undead, provoking fear and dread.

The motif of forbidden knowledge is another recurrent trope in Gothic fiction. The notion of an obscure or occult knowledge, which is not known to main populace, is a recurrent motif in the world's culture. Its oldest sources in the western culture are the myth of Prometheus and the biblical myth of the tree of knowledge, of the good and evil, bringing the idea that certain knowledge is forbidden to mankind, and it could only be seized at our peril. The occult knowledge of bringing the dead to life has historically represented the great taboo - in Christianity only God is allowed to bring the dead to life. In *Frankenstein,* Victor Frankenstein tries to do it and succeeds, therefore attaining a kind of forbidden knowledge. The Gothic fiction approaches it differently, instead of the traditional seizing of knowledge or power from the gods, the knowledge is considered in terms of science and technology. Yet, it still implies that, if one goes too far in his curiosity, there would always be a price to pay. An equally important motif related to the forbidden knowledge in the Gothic fiction is the satanic. In the early Gothic the meaning of the satanic was far from the Catholicism's view of it. Satan was more of a Promethean figure rebelling against authority and oppression, rather than being the father of lies. This meaning originated from Milton's *Paradise Lost*, which has become the main identifier of Satan in the recent western culture. In *Paradise Lost* Satan is presented as admirable in his resistance to the impositions of the authority. As a result Milton's Satan figure is not only a villain, but also a hero in its rebellion and fight against authority. He is a symbol for humanity and its free will. Nevertheless, the satanic in modern horror fiction has come to have a meaning closer to the one implied by the Catholic Church. It has lost the aura of heroism and rebellion, and represents the monstrous forces beyond human control or understanding.

The plot in Gothic fiction is formulaic, and usually moves forward through conventions, such as: omens, oracles, prophecies, visions or dreams. Gothic literature is often called "a dream literature" or "the literature of nightmares". William Patrick Day in *In the Circles of Fear and Desire* states that: "The world of Gothic fantasy is an imitation of the world of the dream, the hallucination, in which that which is real and which is imaginary fade into one" (Punter 2005: 273). Another secondary constituent of Gothic plot is romance. The elements of romance in Gothic fiction may include: powerful love, uncertainty of reciprocation, unreturned love, the tension between true love and a father's control, disapproval of choice that leads to lovers being parted, illicit love or lust that threatens the virtuous one, rival lovers or multiple suitors. The intensity of feelings in Gothic literature had always been extreme, and the protagonist's response to events exaggerated. As a result, Gothic fiction has always figured among teenage readers' preferences, because it allowed the expression of repressed feelings of fear, anxiety, loneliness, passion, otherwise disregarded or poorly treated by other literary genres.

Since the appearance of Gothic novels in the eighteenth century, the Gothic was accused of creating unsettling realities, both in settings and characters. Critics worried that bad ideas could act like communicable diseases, infecting those who encounter them. "Gothic fictions center on representations of the outré, the violent, and the horrible, so critics often treated them as the worst of a bad form, destined to communicate bad ideas. Any writing had the potential to be a bad influence, but Gothic writing seemed to realize that potential, just by being Gothic" (Cooper 2010: 25). According to Baldick, a Gothic text should comprise "a fearful sense of inheritance in time with a claustrophobic sense of enclosure in space, these two dimensions reinforcing one another to produce an impression of sickening descent into disintegration" (Luckhurst 2005: xv). Although comprehensively reviled by cultural critics, William Wordsworth in particular, the Gothic became tremendously popular after 1794, being innovative, which "rendered it an attractive and potentially lucrative aesthetic" (Hogle 2002: 89). From the popularity of Walpole's *Castle of Otranto* (1765), and Radcliffe's *Mysteries of Udolpho* (1794), passing through Shelley's *Frankenstein* (1818), Stoker's *Dracula* (1897), without ignoring the Brontë sisters, Edgar Allan Poe or Nathaniel Hawthorne, the Gothic novel enjoyed and still enjoys a great success among readers. To illustrate its large popularity, one can take a look at several of the titles published since 2000[4], as an instance of readers' preferences and demand in Gothic fiction: Mark Z. Danielewski's *House of Leaves* (2000), Margaret Atwood, *The Blind Assassin* (2000), Joyce Carol Oates' *Beasts* (2002), James Lasdun's *The horned man* (2002), Peter Ackroyd's *The Casebook of Victor Frankenstein* (2008), Caitlin R. Kiernan's *The drowning girl* (2012), Erin Morgenstern's *The Night Circus* (2011), Sarah Waters's *The Little Stranger* (2009), Elizabeth Kostova's *The Historian* (2005), Diane Setterfield's *The Thirteenth Tale* (2006) etc. Most of these titles received numerous awards as a consequence of the critics' and readers' appreciation. Similarly, among children's books that received important awards since 2000 there can be mentioned: Neil Gaiman's *Coraline* (2002), Neil Gaiman's *The Graveyard Book* (2008), Rick Yancey's *The Monstrumologist* (2009), Patrick Ness' *A Monster Calls* (2012), Chris Riddell's *Goth Girl and the Ghost of a Mouse* (2013) etc.; all of which are Gothic books or books containing a large number of Gothic features. To conclude, Gothic fiction, along with all the genres derived from it, seems to be very well established in the readers' preferences and taste, enjoying a wide popularity at the beginning of the twenty-first century. Whether it is due to the socioeconomic and political situation and consequently to the anxieties related to it, or it is a natural progression of the fin-de-siècle or fin-de-millénium Gothic, it is hard to say; the only conclusion that one can draw is that the Gothic genre is deeply ingrained in popular culture.

Notes

[1] For more details, refer to – Rintoul, S. (2005) "Gothic Anxieties: Struggling with a Definition". *Eighteen Century Fiction.* Volume 17. Number 4 (July). Toronto: University of Toronto Press. 701 - 709

[2] For more details on the Gothic origins of the Science Fiction, refer to – Brantlinger, P. (1980) "The Gothic origins of Science Fiction." *NOVEL: A Forum on Fiction*, Vol. 14, 1. Durham: Duke University Press. 30-43. [online] Available at <http://www.jstor.org/stable/1345322> [10.03.2015]

[3] Monleón, J. B. (1990) A Specter is Haunting Europe: A Sociohistorical Approach to the Fantastic. Princeton: Princeton University Press Jackson, R. (2003) Fantasy. The literature of subversion. London and New York: Routledge

[4] For more details, refer to – Olson, D. (ed.) (2011) *21st-century Gothic: great Gothic novels since 2000.* Lanham: Scarecrow Press, Inc.

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Errors in Translating Civil Engineering Texts

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Abstract

This article focuses on the analysis of the main types of errors encountered in translations of civil engineering texts. To this end, both translation directions, English into Romanian and Romanian into English, are analysed in a diverse corpus, spanning over several sub-domains of civil engineering. The objective of the analysis is to determine what types of errors are prevalent in the two directions and whether there are any differences between the two.

Key words: *civil engineering, technical translation, translation error, translation mistakes*

Introduction and Corpus Description

This article aims at identifying the main types of errors encountered in translations of civil engineering texts. Both translation directions (from English into Romanian and Romanian into English) are analysed. The texts we chose for analysis are a set of different bilingual documentation used in several sub-domains of civil engineering. All translations represent official translations, published at some time in specialised journals, or sent to interested parties, as follows:

- For the English to Romanian translations - three important Eurocode Standards (The detailed list is found at the end of the article)
- For the Romanian to English translations - A Technical Expertise of a metal pillar for the support of the telecommunications equipment and a series of articles regarding research from different civil engineering sub-domains (The detailed list is found at the end of the article)

Defining the Notion of Translation Error

There is a tendency to look towards treating translation and translating as to a type of exercise easily performed by anyone in possession of more or less solid knowledge of a certain foreign language.

In the case of specialized translations, such as those involving domains like medicine, economy, finance, industry, different branches of engineering etc., the complexity of the phenomenon becomes even more obvious. "In this particular case, when words belonging to the so-called General English appear next to specific terms and within a specific context, they contain nuances that must be accounted for in the final translation." (Olteanu 2012:13). Even if written for translations in the economic domain, the statement above is also valid for technical translations. The translations from the civil engineering domain are subject to the same rules and constraints as the other domains mentioned above.

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Following the same line of thought, we concur with the author mentioned above in that "this highlights that a translation, apart from being cohesive, must also be coherent. The translator must take into account the contextual clues embedded in the discourse in order to avoid ambiguities in the produced document, as long as such ambiguity did not exist in the original one." (ibid)

Function of the complexity of the source text and / or its degree of specialization, the translator is confronted with serious difficulties when reproducing the message into the target language. Due to the specificity of each language, errors or imprecisions might occur.

In defining the term "error" we decided to adopt Hansen's (2010) approach. Thus, if translation is defined as the production of a target text which is based on a source text, a translation quality assessment should take into account the relationship between the two texts. House (1997) added to this the relationship between the features of the two texts and the way they are perceived by the author, the translator and the recipient.

A second aspect worth mentioning is the difference between the concepts of "error" and "mistake". Hubbard et al. (1991:134) defines the two as follows: while genuine errors are produced by the insufficient knowledge about L2 (in this case English) or "by incorrect hypotheses about it", mistakes are due to "temporary lapses of memory, confusion, slips of the tongue and so on". Another author to adopt the distinction "mistake" vs. "error" is Pym. For him the former occur if a choice is wrong when it should have been right, with no shades in between, "Properly translation errors result from situations where there is no clear-cut separation of right from wrong" (1992: 102-103)

The present research focuses on "errors" as defined by Hubbard, completely disregarding "mistakes".

Errors in English to Romanian Translations

According to Pym (1990; 1992) translation competence may be defined as the combination of two skills: (1) the ability to generate a TT series of more than one viable term for a ST and (2) the ability to select only one TT from this series with solid reasons and to propose this TT as a replacement of ST for a specific purpose or reader. The combination of the two skills leads to the formation of a specifically translational competence which has little to do with the strictly linguistic one. This does not exclude the necessity for the translator to be highly competent in grammar, terminology, rhetoric, culture and civilization and so on. What Pym states is that the specific part of translating in a translator's job is not necessarily linguistic, but "a process of generation and selection between alternative texts." (1992: 2-3)

With respect to translation errors, the literature offers several categorization divisions in order to classify them. One division is offered by Steinbach (1981), who classifies errors in grammar (morphology and syntax), lexis and orthography, according to criteria such as non-acceptable spelling, grammatical or lexical choice. Hurtado (1995), cited in Eftekhar and Nouraey (2013), presents a detailed framework as related to translation quality assessment. He classifies errors into: translation mistakes, translation major errors and translation minor errors. A two-distinction categorization was offered by Pym (1992). He distinguished between binary errors, where there can be only one possible answer, which would correspond, in our opinion to morphological and syntactic errors and non-binary errors, in which case options are available. Offering a strict classification for this latter type would be, therefore, somewhat more complicated.

As can be seen from the tables below, the errors encountered in translations towards the mother tongue of the translator are considerably fewer that in the case of translations towards non-mother tongues.

The majority of the errors found in translation into Romanian are not of a syntactic nature. They pertain to the lexical field and generally consist of wrong collocations, confusion between semantically closely related verbs, wrong calques.

(1) a. (ST) *Wind actions on structures and structural elements shall be determined taking account of both external and internal wind pressures.*

b. (TT) ***Acțiunea vântului*** *pe structuri și elemente structurale* ***trebuie determinate*** *ținându-se seama atât de presiunea externă cât și de presiunea internă.*

The example above is an agreement issue – the singular of the subject and the plural form of the adjective completing the copulative verb. The phrase has been reworded as follows:

c. *(TT2) Acțiunea vântului asupra structurilor și elementelor structurale trebuie determinată ținându-se seama atât de presiunea externă cât și de presiunea internă.*

Another well represented category refers to terminology. Quite a few number of terms were not given their equivalent in Romanian. One such example renders *suspended bridges* as *poduri suspendate* (the correct Romanian term is *poduri hobanate*).

Syntactic errors are only the third best represented category, since the degree of proficiency of a translator in one's mother tongue is considered superior to the one in another language. Let us take the example below:

(2) a. (ST) *This Part is applicable to: -* ***Bridges having no span greater than 200 m****, provided that they satisfy the criteria for dynamic response, see (11) and 8.2.*

b. (TT) *Această parte se aplică la: -**Poduri la care orice deschidere nu este mai mare de 200 m**, cu condiția să satisfacă criteriile de răspuns dinamic, a se vedea (11) şi 8.2.*

This is an error regarding the use of negation and polarity items; English does not allow double negation, therefore, there can only be a negative item involved: *no*. Romanian, on the other hand, uses double negation. The use of *oricare* instead of a sentence containing negation is therefore wrong. The sentence has been reworded as follows:

c. (TT2) Această parte se aplică la: -Poduri la care niciuna dintre deschideri nu este mai mare de 200 m, cu condiția să satisfacă criteriile de răspuns dinamic, a se vedea (11) şi 8.2.

Errors in Romanian to English Translations

Although Western practitioners and scholars, such as Newmark, consider that translations are to be made only towards one's mother tongue, users of a minor language or "a language of limited diffusion" (Pokorn, 2009), have always been forced to translate into foreign languages. Translations into a non-mother tongue thus reflect the common practice of minor-language communities.

Since the number of errors in translations with the source language as mother tongue exceeds by far the number of errors with the target language as mother tongue, they are the first to be described and analysed.

We decided to group the errors encountered in these translations according to their typology/specificity. Thus, there will be sections containing the following types of errors: linguistic errors, which are further split into morphological and syntactic, lexical and terminological ones, register errors, cases of underusing or overusing translation procedures and methods, stylistic errors mainly including punctuation and formatting.

A similar taxonomy in classifying errors in translating or in writing specialized discourse in English was found, among others, in Moldovan (2011) with respect to writing medical texts, Bazlik (2009) for legal texts and Fraile Vicente (2007) for business idioms.

As expected, almost all of the errors encountered are caused by "negative linguistic transfer, that is, a high level of interference between the lexical and grammatical structures of the native tongue and the ones of the target language." (Presada and Badea 2014:53) The table below contains the results of the quantitative analysis and was adapted from Presada and Badea (2014):

Type of error	Number of occurrences
Word order	46
Lexical confusions	41
Misuse of the definite and indefinite articles	39
Wrong syntactic construction	36

Misuse of prepositions	35
Use of the wrong morphological category	30
Omission of prepositions	28
Misuse of tense or aspect	25
Double subject	21
Wrong plural forms	16
Omission of subjects	13
Inaccurate terminology	10
Addition of unnecessary prepositions	10
Stylistic inconsistency	8

Table 1: Classification of errors in translations with Romanian as ST

As can be seen, the highest percentage of errors is represented by the wrong word order in the target text. This occurs due to the tendency to "closely mimic the Romanian phrasing" (Moldovan 2011:392) when translating into another language and since the Romanian language is more flexible than English, it thus leads to the production of inaccurate structures in the target language. The second best represented category of errors is provided by instances of lexical confusions. As opposed to the majority of the other errors, this type of error has less to do with the influence of the mother tongue, but is rather linked to the nuances contained by the discourse. These nuances may be somewhat more difficult to grasp for the non-native speaker, but are not necessarily influenced by the translator's mother tongue.

An important number of errors encountered include the lack of correspondence between structures containing prepositions in Romanian vs. English and the lack of correspondence between the use of articles in the two languages. Both the above-mentioned aspects result in inaccurate translations.

The use of tenses and especially the use of aspect, either perfect or continuous, also seemed to raise a series of difficulties. But, as opposed to the errors described in the last two paragraphs, in the case of aspect, errors occur because of the absence of the concept in the Romanian language.

A less well represented category is that of terminological errors. These are rather errors of accuracy or nuance, not connected to linguistic patterns in the Romanian language.

It is also important to notice that there are very few mistakes that alter the meaning of the Source text. The majority of the errors are structural, without affecting the quality of the message.

Conclusions

The first conclusion that can be drawn is that there are significant quantitative differences in the number of errors depending on which of the languages, source or target, was the translator's mother tongue.The number of errors in the case in which the mother tongue is the source language is significantly higher than in the other situation. In this case an influence of the Romanian morphological and syntactic pattern can be noticed. The majority of the errors were actually based on this influence and were of a syntactic nature.

On the other hand, there is a significant difference with respect to the errors in translations with Romanian as a target language. They do not follow the same pattern as the previous ones and their number is considerably smaller. Lexical errors prevail in this situation, with syntax accounting only for a small portion of the total number.

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Corpus list:

A. Translations from English into Romanian:
Three Eurocode Standards:
a. BS EN 1538:2000 *Execution of special geotechnical works - Diaphragm walls* and its Romanian Counterpart: SR EN 1538:2002 *Execuţia lucrărilor geotehnice speciale* - PERETI MULATI
b. EN 1993-1-1:2005 Eurocode 3: *Design of steel structures* - Part 1-1: *General rules and rules for buildings* and its Romanian counterpart: SR-EN 1993-1-1:2006 Eurocode 3: *Proiectarea structurilor de oţel*; Partea 1-1: *Reguli generale şi reguli pentru clădiri*
c. EN 1991-1-4:2005 Eurocode 1: *Actions on structures* - Part 1-4: *General actions. Wind actions* and its Romanian counterpart: SR EN 1991-1-4:2006 Eurocod 1: *Acţiuni asupra structurilor* Partea 1-4: *Acţiuni generale. Acţiuni ale vântului*

B.Translations from Romanian into English**:**
A collection of articles published in *Buletinul Ştiinţific al UTCB* and *Mathematical Modelling* between 2005 and 2009:
Modificarea comportării în exploatare a structurilor rutiere - Alteration of Pavement Behaviour;

1. Algoritmi de calcul pentru dinamica nelineară a structurilor - Algorithms for nonlinear structural dynamics;
2. Incercări la oboseală prin forfecare pe mixturi asfaltice - Fatigue Tests by Shearing on Asphalt Mixtures;
3. Predicția stării îmbrăcămintei rutiere utilizând metode numerice - Prediction of the Pavement Condition Using Numerical Methods;
4. Aplicații ale laser scannerului 3D terestru în lucrările topografice - Terrestrial 3D Laser Scanning Applications in Topographical Projects;
5. Urmărirea prin teledetecție a modificărilor geomorfologice în Delta Dunării şi zona costieră a Mării Negre - Remote Sensing Monitoring of Geomorphological Changes in the Danube Delta and the Coastal Area of the Black Sea;
6. Factori determinanți pentru proiectarea stațiilor de epurare rurale - Determinant Factors for Rural Wastewater Treatment Plant Design;
7. Infiltrații la baraje pentru deşeuri miniere construite etapizat prin metoda amonte - Seepage Related to Sequentially Raised Tailings Dams Using "Upstream" Method;
8. Potabilizarea apei. Stabilirea dozelor de reactivi de coagulare prin modelare matematică - Potabilization. Dose Settlement of Coagulation Reagents through Mathematical Simulation.

Translating Idioms in Diplomatic Speeches

Raluca TOPALĂ[*]

Abstract

This work aims at analysing some idiomatic difficulties encountered in translating diplomatic speeches, as well as some strategies and procedures put forward by various authors and theorists. All authors seem to agree that idioms are particularly difficult to translate; they also seem to agree that the word-for-word approach is hardly ever useful or recommendable. However, there is no unity of views as to what is the best method, or the best types of methods, procedures and strategies for approaching idioms in translation.

Key words: *idiom; idiomatic expressions; translation procedures; translation strategies.*

Introduction and Corpus Description

This work aims at analysing the methods and procedures employed for translating idioms in diplomatic speeches. Therefore, for the purpose of this work, we will begin by defining diplomatic language, or the language of diplomacy.

The etymology of the word is very interesting: initially, the Greek *diploma* meant "folded in two" (Hendrickson 2008: 244), then, from Latin, it entered French; it only entered English in 1796, where it was first used by Edmund Burke (Hendrickson 1998: 244; Berridge 2012: 98). In the past, French was the lingua franca of diplomacy for centuries. Kappeler notes that, for diplomats, "professional requirements were merely an excellent general education, [.….] and of course full fluency in French, the only language of diplomacy" (Kappeler, 1998: 49). French lost this status in the first part of the 20th century, and following the establishment of the League of Nations (the first international organisation to have English as one of the working languages), of NATO and of the Bretton Woods organisations, English has gained more and more ground in international relations. Nowadays, English has become more and more prevalent in diplomatic relations and, in general, in global communication. According to working diplomats, English is one of the languages needed in almost all situations encountered by a diplomat, for both oral and written communication (Stanko, 2002: 41-43).

The corpus of our work consists in the following speeches and their translation into Romanian:

-US Vice President Joseph Biden, *Remarks in a Joint Press Statement with Romanian president Traian Băsescu*, 21.05.2014

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-US Ambassador Mark Gitenstein, *Remarks at the AmCham "Priorities for Romania" Report Launch*, 25.10.2012
-US Charge d'Affaires Dean Thompson, *Remarks at NATO BMD Roadshow*, 2.10.2010

Idioms: General Remarks

According to McArthur, "An idiom's figurative meaning is separate from the literal meaning" (McArthur 1992: 495). Moon defines idioms as "an ambiguous term used in conflicting ways" (Moon 1998: 3). According to Fernando, idioms may be grouped into three sub-classes, namely pure idioms, semi-idioms and literal idioms (Fernando 1996: 35).

Catford mentions idioms and phraseological units, which are "the most typical example of translating on the level of the combination of words" (Catford 1978: 44). According to Newmark, when translating "idiomatic into idiomatic language, it is particularly difficult to match equivalence of meaning with equivalence of frequency" (Newmark 1988: 28). Baker states that the main problems that idiomatic and fixed expressions pose in translation relate to two main areas: the ability to recognize and interpret an idiom correctly, and the difficulty in rendering the various aspects of meaning that an idiom or a fixed expression may convey into the target language. (2001: 65). She also gives a more detailed list of such problems that a translator may face when dealing with idioms (Baker 2001: 68-71):

-An idiom or fixed expression may have no equivalent in the target language.
-An idiom or fixed expression may have a similar counterpart in the target language, but its context of use may be different;.
-An idiom may be used in the source text in both its literal and idiomatic senses at the same time
-The very convention of using idioms in written discourse, the contexts in which they can be used, and their frequency of use may be different in the source and target languages.

Davies also identifies series of problems that one may face in translating idioms and fixed expressions (2004: 193): recognition; no equivalent in the target language; a similar counterpart in the target language with a different context of use; an idiom used in the source text both in its literal and idiomatic sense at the same time; difference between the convention, context and frequency of use in the source and target languages (Davies 2004: 193).

It can be seen that the two lists overlap, to a certain extent. Both authors refer, for example, to the – rather frequent situation- when an idiom in the SL does not have any equivalent in the TL.

Methods and Strategies for Translating Idioms

As far as the strategies and methods employed for translating idioms are concerned, most authors seem to agree on one thing: word-for-word translation is not recommended. With regard to what he calls "level of naturalness", Newmark advises translators to make sure that 1) their translation makes sense and 2) it reads naturally, written in ordinary language, using the common grammar, idioms and vocabulary that meet the situation (Newmark 1988: 24).

Larson also advises against word-for-word translation, stating that "a literal word-for-word translation of the idioms into another language will not make sense" (1984: 48), giving the example of "translating bling as a bat" which, translated literally, would hardly make sense in language where this comparison has never been used; the author adds that, for example, in Aguaruna, it would make much more sense to say "blind as a fox" (1984: 48).

As regards the procedures various authors do advise, there is a high variety of opinions. Nida and Taber suggest three strategies: translating idioms with non-idioms, translating idioms with idioms and translating non-idioms with idioms (Nida and Taber 1982: 106). The two American authors add that, very frequently, source language idioms can be translated with target language non-idioms, although they also admit that sometimes it is possible to match a source language idiom by an equivalent target language idiom. Nida and Taber also point out that idioms and other figurative expressions usually suffer a great deal of semantic adjustments in translation, since an idiom in one language rarely has the same meaning and function in another language as such. According to them, although all translation exercises involve an inevitable loss of a number of idioms (at least in the case of longer texts), some idioms can also be gained in the process (Nida and Taber 1982: 106). Croitoru expresses a similar opinion, giving the example of the idiom "the chemistry doesn't work", an English idiom which is now used in some European languages (1996: 36).

Baker, too, comes up with a list of possible strategies to be employed for translating idioms (2001: 72-78):

-using an idiom of similar meaning and form;
-using an idiom of similar meaning but dissimilar form;
-translation by paraphrase – the most common;
-translation by omission.

Ghazala identifies two major procedures in the translation of idioms, namely evasion and invasion (2003: 208). He defines evasion as "the elimination of the idiomaticity of the SL idiom when translating it into the TL with no compensation of any kind" (2003: 209), and invasion as "the translator's deliberate use in the TL of an idiom that matches, if not supersedes, the original" (2003: 217). Ghazala also suggests a list of nine methods for tracing an appropriate TL idiomatic equivalent: (1) check the standard and then the informal TL equivalent idiom, (2) find a TL name, animal, or object that has identical connotations with the name, animal, or object that exists in the SL idiom, (3) find similar expression(s) in similar TL contexts, (4) borrow a part of a similar expression that exists in the TL and continue by using a similar structure and sense, (5) suggest a structurally and stylistically similar TL idiom with the SL idiom, (6) check for correct literal sense by using standard collocation, or any other kind of suitable TL expression, (7) avoid word-for-word translation of the SL idiom, (8) do not lose hope for there is always a chance to produce a good TL version and (9) be willing to find a correspondent TL idiom (Ghazala 2003: 226).

The solution put forth by Newmark is to treat idioms as metaphors "extended standard metaphors which may be universal or cultural (more often cultural); they can be translated a) by finding another metaphor, b) by reducing to sense (thereby losing their emotive force) or c) occasionally literally" (Newmark 1998: 40).

Mollanazar also suggests two ways to translate an idiom:"a) an appropriate idiom is found in the target language as its equivalent b) when there is no proper idiom in the TL meaning should be used" (2004: 52).

As it can be seen above, there is hardly a unity of views as far as strategies and methods for translating idioms are concerned. Some approaches, and, respectively classifications and taxonomies tend to overcomplicate matters (Ghazala), while others tend to oversimplify them (Mollanazar). Newmark and Baker's solutions seem to be the most balanced in this regard.

The examples identified in our corpus were not very numerous, but they do reflect what has been stated by various authors: translating idioms can be quite challenging, for various reasons. Let us take the following example:

> (ST) Romanians have stood **shoulder to shoulder** with us in the Balkans, in Iraq and Afghanistan. About 1,000 Tricolor troops continue to serve there -- all courage and no caveats on the battlefield; all courage, no caveats. **All in.** (Biden)

which is rendered as:

> (TT) Românii au fost **alături** de noi în Balcani, în Irak și în Afganistan. Aproape 1000 de militari români continuă să acționeze în Afganistan, toți plini de curaj, fără rezerve pe câmpul de luptă.

There are two idioms in the ST, and they are translated using two different approaches. The first, ***shoulder to shoulder***, has been translated by the method Newmark calls "reducing to sense" (Newmark 1998: 40). In Vinay and Darbelnet's terms, the procedure employed is "modulation" (1995: 36). This choice also goes to support Baker's statement that "translation by paraphrase" is the most common employed for translating idioms. The second one, which is an idiom originated in the game of poker, is simply left out, or, in Baker's terms, translated by "omission" (Baker 2001: 78).

English seems to be quite fond of sports-related idioms; American leaders use them quite frequently; for example President Obama is known to use a variety of sports idioms, such as "to punch above one's weight" (No Resistance 2012); this phrase has also been used by former Secretary of Defense, Donald Rumsfeld (Washington Free Beacon 2014) and the Secretary General of NATO, Anders Fogh Rasmussen (NATO 2012). Furthermore, there are also idioms stemmed from sports with a low popularity in Romania (baseball, cricket, American football). In such situations, it is quite impossible to find an idiom that is similar both in form and in meaning. At best, a translator can try to find what Baker calls "idiom of similar meaning but dissimilar form". In some cases it is, however, possible to find such idioms which are similar both in terms of meaning and form. In the following example:

> (ST) You have three million employees in Romania in the private sector paying taxes and supporting fifteen million other Romanians, or three million other Romanians **in the grey economy** who pay no taxes whatsoever (Gitenstein)

which is rendered as:

> (TT) Aveți trei milioane de angajați în sectorul privat care plătesc impozite şi susțin cincisprezece milioane de români sau alte trei milioane de români care **muncesc la negru** şi nu plătesc niciun fel de impozite.

The idiom employed in the TT (*muncesc la negru*) is similar both in form and meaning with the one in the TT (*in the grey economy*). In Vinay and Darbelnet's terms, the procedure could be considered both "transposition and equivalence" (1995: 36-38).

Conclusions

We have found that there is no unity of views with regards to strategies and methods for translating idioms. While some approaches tend to overcomplicate matters, others tend to oversimplify them; some are more balanced. The examples found in our corpus seem to confirm Baker's statement that "a person's competence in actively using the idioms and fixed expressions of a foreign language hardly ever matches that of a native speaker" (2001: 64). The author adds that most translators working into a foreign language cannot hope to achieve the same sensitivity of the native speakers of a language in judging when and how an idiom can be manipulated.

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The Characteristics of Phrasal Verbs in Naval Architecture Texts

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Abstract:
Owing to the technical configuration of naval architecture language, phrasal verbs which appear in naval architecture texts have special lexical, syntactic and semantic features. The present study aims at finding these characteristics of phrasal verbs in naval architecture texts.

Key words*: naval architecture; phrasal verbs; lexical, syntactic and semantic characteristics*

1. Definition of Phrasal Verbs

Phrasal verbs can be looked upon as a special kind of verbs. Different linguists have given different definitions to illustrate their understanding about phrasal verbs.

In *An Encyclopedic Dictionary of Language and Languages*, a phrasal verb is described as:

> a type of verb consisting of a sequence of a lexical element plus one or more particles such as sit down, come in. There are many such verbs in English. Subtypes may be distinguished on syntactic or semantic grounds, and a phrasal verb is sometimes used in a narrower sense to refer to one or other of these subtypes. (1992: 440)

In *Longman Dictionary of Phrasal Verbs*, phrasal verbs are defined as “idiomatic combinations of a verb and adverb or a verb and preposition (or verb with both adverb and preposition)” (2000: xi)

Randolph Quirk in *A Comprehensive Grammar of the English Language* (Quirk, 1985: 154) states that

> [a] phrasal verb belongs to multi-word verbs. The main category of multi-word verbs consists of such combinations as drink up, dispose of, and get away with, which are called phrasal verb, prepositional verb, and phrasal-

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> prepositional verb respectively. However, these combinations are considered multi-word verbs only where they behave as a single unit. Thus a phrasal verb consists of a verb plus an adverb and functions as a single unit. The meaning of the combination manifestly cannot be predicted from the meanings of verb and particle in isolation.

F.R.Palmer in *The English Verb* (Palmer, 1974: 216) states that

> [a] phrasal verb consists of two elements, a verb and an adverbial particle. An adverbial particle is an adverb which follows a verb and is regarded and parsed as a part of the verb. The adverbial particle is treated like a suffix of the verb stem. In a phrasal verb with a literal meaning, there is a verb of notion. The particle indicates the direction of motion. The phrasal verb as a whole occupies a final resultant position. In a phrasal verb with a purely idiomatic meaning, it would be difficult to see what kind of direction could be implied by the particle.

From the above definitions, we can see that there are mainly two views on phrasal verbs. One is the broad sense of phrasal verbs, i.e. a phrasal verb consists of a verb and an adverb or a verb and a preposition (or verb with both adverb and preposition). The other is the narrow sense of phrasal verbs, i.e. phrasal verbs are verb plus adverb constructions. In this paper, we adopt the narrow sense of phrasal verbs. All the analyses are based on this definition.

2. Corpus and Methodology

The point of departure of this study is an empirical survey based on an analysis of a corpus of phrasal verbs collected from Damen magazine, textbooks, and scientific articles published at the University of Galaţi. The phrasal verbs were counted and frequencies of phrasal verbs in naval architecture texts were obtained. Generally speaking, the steps were as follows: creating a list of phrasal verbs, counting the items, examining the taxonomy, and calculating the frequency of relation.

3. Findings

The most frequent 56 particles encountered in naval architecture texts are: *aback, aboard, about, above, abreast, abroad, across, adrift, after, aground, ahead, aloft, along, alongside, apart, around, aside, astray, away, back, backwards, before, behind, below, between, beyond, by, counter, down, downhill, downstairs, forth, forward(s), home, in,* *indoors, in front, inside, near, off, on, on top, out, outside, over, overboard, past, round, through, to, together, under, underground, up, upstairs and without*.

In Table 1 presented below, there are phrasal verbs occurring in NAVAL ARCHITECTURE. The total occurrences of these phrasal verbs are 956 and among them there are 166 word types.

Table 1: Phrasal verbs in naval architecture and their respective frequencies

accompanied by	*12*
adapt to	*24*
adopted by	*14*
appointed to	*11*
attended by	*52*
blame for	*20*
carried out	*34*
carry on	*12*
come up with	*24*
coming to	*23*
coming up	*12*
complying with	*49*
concern to	*25*
continued with	*13*
cooperates with	*20*
deal with	*40*
delivered to	*25*
deployed for	*12*
detached to	*43*
engraved with	*10*
equipped with	*35*
got used to	*21*
grew fond	*4*
guided by	*5*
handing over	*1*
implemented by	*16*
included in	*12*
increase of	*30*
involved in	*40*

look down	*4*
open up	*19*
ordered by	*23*
participate in	*20*
pass through	*8*
provide by	*19*
provide with	*10*
refer to	*8*
related to	*9*
represented by	*10*
resulted in	*2*
returned to	*10*
reviewed by	*20*
rewarded by	*4*
scheduled for	*21*
shared at	*12*
show that	*45*
solved by	*12*
speeded up	*10*
start from	*20*
started at	*21*
succeed in	*20*
take care off	*12*
take into	*12*
taking off	*20*
transfer to	*15*
undertaken by	*12*
walk through	*12*
work with	*12*
working at	*15*

3.1. Lexical and semantic features of phrasal verbs in naval architecture

Some phrasal verbs have nominalized versions in naval architecture. The following table presents the nominalized phrasal verbs and their respective frequencies.

Table 2: The nominalized phrasal verbs in naval architecture

back-up 1	*cut-off* 22	*make-up* 2	*pull-up* 1
break-down 11	*cut-out* 6	*pick-up* 2	*set-up* 65
break in 1	*lay-out* 2	*pull-in* 1	*stand- by* 10
turn-on 1	*upturn* 1	*pull-out* 1	*take-off* 3
turn-down 1	*turn off* 2		

From the above table we can see that there are two types of nominalization of phrasal verbs in naval architecture. One is the left branching and the other is the right branching. The left branching pattern is the combination of an adverb plus a verb, such as *upturn*. The right branching pattern is that the verb comes first and is followed by the adverbial particle, such as *pick-up, set-up* etc. In naval architecture most of the nominalized phrasal verbs belong to the right branching pattern.

The functional tenor of naval architecture in textbooks, magazines and scientific articles is informative. It is expressed in the most formal way. Therefore, it is far more concerned with being accurate and concise than giving variety and color to the way than it expresses itself.

According to their usage in naval architecture, we propose to classify the phrasal verbs in naval architecture into the following groups:

3.1.1 Actions of operating the main and auxiliary machinery and associated control system

For example: *shut down* (to stop working) and *start up* (to start working) are phrasal verbs which are used to describe the actions of operating engine equipment. They usually connect with such words as *engines, valves, throttles, propulsion equipment, generator, machine, prime mover* and so on.

1) *Once the injector pump cuts off the high pressure fuel supply the needle valve will* ***shut down*** *quickly under the spring compression force.*

2) *After being satisfied that everything in the engine crankcase is correct,* ***start up*** *the crankcase lubricating oil pump and check that at working pressure, oil flows uniformly from all the bearings.*

3.1.2 Actions related to the fuel oil system

Fuel oil is thought to be one of the main factors having much to do with the operation and maintenance of an engine. The fuel oil system for a diesel engine can be considered in two parts: the fuel supply and the fuel injection system. For example: when *shut off* is used in the description of the process of fuel oil supply, it means to stop (supply), as in:

3) *Once a fire is detected the engine should be slowed down, fuel* ***shut off*** *from the affected cylinders and cylinder lubrication increased to minimize the risk of seizure.*

3.1.3 Actions denoting the temperature control

For example:

to heat up : to (cause to) become hot again after it has cooled

4) *Therefore, if the output of a pump should be reduced suddenly and the valve chamber* ***heat up****, do not jump to the conclusion that it is fuel running.*

to cool down: to (cause to) become less hot

5) *Close steam stop valves on boiler when pressure is reduced. Drain boiler when it has* ***cooled down*** *or fill with treated water.*

3.1.4 Actions related to the dismantling, maintenance, repair and reassembly of engine equipment

For example:

to tighten up: to (cause to) become more firm or severely controlled

6) *Assuming now everything to be in order and the bearings thoroughly cleaned, oiled and refitted,* ***tighten up*** *bearing bolt-nuts by spanner, leaving out the shims from gland, places the tip of a finger.*

to drive out: to make something move away

7) O*n no account should a spindle* ***be driven out*** *by means of blows delivered on the screwed end by a heavy hammer.*

3.1.5 Actions related to gas exchange

A basic part of the cycle of an internal combustion engine is the supply of fresh air and removal of exhaust gas. There is the gas exchange. Scavenging is the removal of exhaust gases by blowing in fresh air. Charging is the filling of the engine cylinder with a supply or charge of fresh air ready for compression. With supercharging, a larger mass of air is supplied to the cylinder by blowing it in under pressure. Older engines were naturally aspirated—taking fresh air only at atmospheric pressure. Modern engines make use of exhaust gas driven turbo-chargers to supply pressurized fresh air for scavenging and supercharging. In this

process, the phrasal verb *blow out (to or cause to be sent out by blowing)* is used to describe the action of gas exchange, such as in the following example:
8) *Pressurized fresh air charges into the cylinder,* ***blowing out*** *any residual exhaust gases from the last stroke through the exhaust ports.*

3.1.6 Actions related to marine communication

For example:
to send out: to cause (something such as a message or goods) to reach other people
9) *For example, if the signals at A and B are sent out simultaneously and arrive at exactly the same time at the ship, it is an indication that the ship is travelling a station continues operation with minor errors. When this happens, a special blink signal is* ***sent out*** *that produces a blinking light warning on the loran receiver from pane.*

3.1.7 Actions related to the movement of marine engine equipment

For example:
to fall off: to become suddenly lower; take a downward direction
10) *Even with filters fitted ducts can become partially blocked and fan performance can* ***fall off*** *to upset the balance.*

3.1.8 Actions related to the clarifying process

For example:
to clean out: to empty, tidy, or clean (something)
11) *Remove cylinder heads,* **clean out** *water spaces, examine valves, etc.*

3.1.9 Actions related to the process of explosion

For example:
to blow off: to cause to be removed by explosion or force of wind
12) *In such case the cylinder affected should be of an engine, the explosion wave – if not thus dissipated – can pass along the inside of the engine,* ***blowing off*** *other doors seriatim, either at one or both sides of the engine.*

3.1.10 Actions related to the process of insulation drying

For example:
to dry out: to (cause to) become very dry
13) *When commutators are so wet that the insulation does not* ***dry out*** *when the winding insulation is dried, they require special attention.*

3.1.11 Actions related to the routine pumping operation and operation of bilge, ballast and cargo pumping system

The pumps employed on board ship can be divided into two main categories: positive displacement pumps and centrifugal pumps. Displacement pumps are those where the volume of the pump chamber is alternately increased to draw the liquid in from the suction pipe and then decreased to force the liquid out into the delivery pipe. Central pumps are those wherein an impeller rotating at high speed throws the liquid by centrifugal force from the center to the periphery of the impeller where the liquid is discharged through the delivery outlet. Because of the wide uses of pumps on board ships, the word *pump* is frequently employed in naval architecture and many phrasal verbs are derived from the noun *pump*. *Pump up* and *pump out* are cases in point, as in the following examples:

14) *If two tanks are installed, the empty tank should be* ***pumped up*** *directly…*

15) *The vapor is then condensed, collected and* ***pumped out*** *by the distillate pump.*
Any unevaporated sea water is ***pumped out*** *by the brine pump.*

3.1.12 Actions related to the setting of data logging system

For example:

to print out (of a computer) to produce (a printed form of the results of an inquiry or calculation)

16) *When at sea, the data logger is set to* ***print out*** *the state of the total system once every hour. However, if desired, it may be made to* ***print out*** *at any time, allowing an immediate determination of the status of the system.*

Another syntagmatic feature that we have noticed in some verbal collocations is that most *verbs combine with nouns formed by derivation, by composition, or with verbal nouns* as in *require assistance - a solicita/ cere ajutor, keep a look-out - a executa/ menţine o veghe,* these collocations being literally rendered into Romanian. Most verbal collocations in naval architecture discourse consist of transitive verbs denoting activation and combine with nouns expressing physical objects: *e.g. to jettison cargo - a arunca marfa peste bord; to heave the anchor - a ridica ancora; to handle a ship/rope - a manevra / opera o navă /parâma.* The pattern *verb + adverbial particle (phrasal verb) + noun* is very common in ship handling situations, being especially prevalent in *anchoring and mooring* orders or in the orders given when a vessel sails in and out of the harbour. Occurrences of *phrasal verbs followed by nouns* are often confusing and create translation difficulties for non-professional translators, perhaps due to the interference of standard language where some phrasal verbs have more than one meaning: *e.g. pay out the chain - a fila lanţul; run out the head rope -a da parâma prova; cast off the bow spring/ head rope -a mola springul prova/parâma prova.*

4. Conclusion

Owing to the technical feature of naval architecture English, the phrasal verbs in naval architecture have special lexical, syntactic and semantic features. Lexically, some phrasal verbs have nominalized versions in naval architecture. There are two types of nominalization: left branching and right branching. In naval architecture most of the nominalized phrasal verbs belong to the right branching pattern. Syntactically, when used transitively, phrasal verbs in naval architecture tend to use the form of *verb+particle+objec***t**. In this structure, prominence (the information focus) is given to the NP-object. This shows that naval architecture is information-oriented. Furthermore, the passive transforms of phrasal verbs are frequently used. This phenomenon indicates that in scientific writing scientists are more interested in action and facts than the actors. The passive transform, with elimination of the doer, is favored by the demand of impersonality and it also allows scientists to introduce the most important information at the beginning. Semantically, phrasal verbs in naval architecture have special technical meanings and according to their usage in naval architecture, our research classifying them into twelve groups.

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Meditation on Cultural Mediation

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Abstract

Mediation is a useful way to look at translators' decisions. The main attempt for a mediator is to deal with misunderstanding arising from the characteristics of a language and the peculiarities of a culture. The demonstration in this article is performed with the help of several inspirational quotes as a set task for a number of philology students. Their work undergoes a quality assessment and critical comment when the target text is perceived to enact a kind of semantic versus communicative conflict with the source text.

Key words: *cultural diffusion, inspirational quote, motivational quote, dynamic equivalence*

1. Background facts

In an age when millions travel around the planet, be it by choice or not, translation of the written and spoken word is of increasing importance and so is the act of mediating. Mediated communication across cultures means that numberless persons are engaged in translating both secular and religious materials, prompted by a feeling of urgency to make sense despite ever-present differences. In a word, the twenty-first century is the great age of translation. Postcolonial theorist Bhabha (1994) has seen this mass movement of peoples as a new, emerging global reality, once again confirmed by the sore impact of the contemporary world with a new international space where great numbers of people have come to live in a state of in-betweenness, endlessly negotiating between the familiar and the unfamiliar.

There are interesting possibilities of discriminating between forms of cultural changes that are the most sensitive points to a translator performing the role of mediator in his professional endeavours. Whereas the epithet 'cultural' is a constant occurrence, the nouns 'change', 'shift', 'drift' and 'diffusion' make up a synonymous chain for which online sources (for example the definitions put forth by the Merriam-Webster dictionary) propose solutions of differentiation.

Any cultural change causes, in a society, its partial modification through an innovation, a discovery, an invention, a contact with other societies. The reference of a cultural drift, as well as of cultural diffusion, is to a penetration of elements from one culture into another. Eventually, both concepts describe a

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process due to which one particular culture changes. Cultural diffusion is also the spreading motion of one element invented in or belonging to one culture to other cultures, in time. It happens like, let's say, the spread of iPhone. Because of the specification that in cultural diffusion the innovation comes from outside the receiving culture, competing and replacing the local element, this outside-inside perspective seems to be the major difference from shifts and drifts occurring in an inside-to-outside projection of a change. Anyway, all of those changes can occur rapidly, as soon as new innovations become available causing terminological problems to linguists. Yet, speed is a minor criterion to distinguish between them if we go along with the internet information and accept that diffusion is fast, whereas a drift is, for some analysts, a slow process within a culture, resulting from disproportional loss of an old cultural element or from gaining a new cultural element or practice.

We return to Merriam-Webster's definitions trying to internalize the conceptual differences. Cultural drifts themselves are defined in two ways: (1) the spread of culture traits throughout an area; (2) the tendency of a culture or its institutions to manifest cumulative variation in certain directions. Thus, in both situations we are clearly positioned inside the culture that is being investigated. The translation work, similarly, has to admit of novelties, in step with social and cultural developments.

The internet sites we visited for clarification about cultural drift inform us that fads and styles offer appropriate examples in this direction. One easy example habitually invoked is the change from the requirement to wear a tie in order to go into a formal business meeting to the acceptability of going to the same kind of meeting dressed informally, which is to say without a tie first of all. It is perhaps significant for us to keep in mind that drift is, as a rule, a phenomenon separating generations (or a generational phenomenon). Of course, the generation gap will affect the options in translating, whatever type the source-text is.

Perspectivity on shifts teaches us today that they are not to be viewed as either mistranslations or deviations from norms, but the beneficiaries of the truth that they are ways of coping with systemic cultural differences. It is widely accepted that shifts can be caused and influenced by a variety of factors, some of them extralinguistic, such as the function of the translated text in the target culture or a subjective interpretation coming from a gifted translator-mediator.

2. The mediator's task: being inspirational, motivational, educational

The conundrum that triggered our experiment with a group of philology students this year is whether mediation through translation can take place without recording a loss (be it explicit, implicit, complete or partial). We have chosen English for the language of departure. The requirements the examinees received are given below.

Be critical with the following quotes, in four stages:
A. Explain what each message means to say.
B. Suggest your translation into Romanian.
C. Point out what mediating initiatives you have been up to.
D. Decide whether each text is inspirational / motivational / both.

> 1. Perfection is not attainable, but if we chase perfection we can catch excellence.
> (Vince Lombardi)
> 2. Our greatest weakness lies in giving up. The most certain way to succeed is always to try just one more time. (Thomas A. Edison)
> 3. When you lose a lover it's like getting a bad haircut. It grows back in time. (Sammy Davis, Jr.)
> 4. Believe you can and you're halfway there. (Theodore Roosevelt)

Theoretically, the students have been previously instructed upon the following.
a) Mediation is a critical act ready to find means for investigating linguistic (or cultural) flaws that affect even the source text before everything else. One first step towards mediation obviously is to analyse, interpret and fully comprehend source language texts (SLTs). The next step logically is to find a parallel target language text (TLT) to have the same communicative purpose and to be an exponent of a corresponding set of values. This SLT-TLT correspondence will be intentionally created. With some tested students, we shall see that the mentioned correspondence may have happened accidentally, yet if it happens naturally it must be approved of.
b) What we want from such texts is an argumentation that is apt to further our profounder understanding of the world and, additionally, of cultures other than our own. To put it differently, translation will serve mutual understanding between people(s).
c) The examinees are to strive after dynamic equivalence in translating the quotes, achieving the effect that Nida and Taber (1969:24) expected from a translation: "Dynamic equivalence is […] to be defined in terms of the degree to which the receptors of the message in the receptor language respond to it in substantially the same manner as the receptors in the source language."
d) The examinees, before starting work, have been given two kinds of notification:

Note 1:
Lombardi (1913-1970), American football player, coach, and executive
Edison (1847-1931), American inventor and businessman
Davis Jr. (1925-1990), American entertainer
Roosevelt (1858-1919), the 26th President of the USA
Note 2:

Both inspirational and motivational quotes are by famous authors and inspiring leaders. However, some distinctive features can make the difference. The inspirational ones are positive thoughts, ideas from experts, great advice, wise interpretations of life, experience and the world we live in. The motivational ones are about work, jobs, success, careers, the joy of learning and discovery. The Internet is rich in collections of quotes, sometimes indiscriminately called ′motivational′ and ′inspirational′.

The examiner′s explanation, after the test was taken, sounded as follows: I myself would group first (Lombardi's) with last (Roosevelt's) quotes for illustrating the inspirational line (that is, pieces of wisdom) and the middle ones for being motivational (motives that push personal efforts further on). Anyway, this is not basic to our approach because the terms are often used interchangeably.

3. Trouble spots and problem solving

In the preceding subsection of our article we have reproduced the notes appended to the test requirements because we meant to create subject competence and cultural competence for bettering the success of the examinees, as long as language competence itself was limited to a minimum level.

Further down we proceed to a selection of the most interesting versions given to the quotes whose simplicity and shortness of form was dictated by the time span available in class. We gladly found that the work done was rich in suggestions for plenty of arguments for and against the student answers. One student cared to search for the internet translations in each case, and that will be the last entry on each of the four groupings. After the translations proper, in which we faithfully preserved the authorial decisions (every blunder, from the slightest, such as overuse of commas or the wrong place for them), we go through a quality assessment procedure for the student authors indicated only by the initials of their first and last names. We conclude the subsections with our own translation.

1. ***Perfection is not attainable, but if we chase perfection we can catch excellence.***

- Perfecțiunea nu poate fi atinsă, dar dacă perfecțiunea este vizată, excelența este ceea ce va fi atinsă. [TD]
- Perfecțiunea nu există, însă în căutarea ei putem dobândi excelența. [CL]
- Perfecțiunea nu e posibilă, dar dacă vom urmări perfecțiunea, putem dobândi excelența. [MG]
- Perfecțiunea este de neatins dar dacă te străduiești să ajungi la perfecțiune, poți dobândi excelența. [LJ]
- Perfecțiunea nu poate fi atinsă, dar dacă urmărim perfecțiunea putem prinde excelența. [AA]
- Perfecțiunea este de neatins, dar totuși, dacă o urmărim, aceasta devine reală. [ML]
- Perfecțiunea nu poate fi atinsă, dar dacă o urmărim destul, o putem ajunge. [TG]

- Perfecțiunea este o utopie, însă având ca scop perfecțiunea vom sfârși prin a fi excelenți. [MS]
- Perfecțiunea e greu de atins dar cine caută perfecțiunea va găsi puterea de a se autodepăși. [MD]
- Perfecțiunea e intangibilă, dar dacă ne-o propunem putem atinge excelența. [NL]
- Perfecțiunea nu este realizabilă. Dar urmărind perfecțiunea putem prinde excelența. [Internet]

We admit we approve of the dynamism included in the twin verbal choice of the Internet author, 'a urmări - a prinde', for it mirrors the sportive nature of Vince Lombardi himself. 'Chase' is not a mere 'a fugi', it actually means pursuing in order to catch and capture/kill/hunt; as such, there is a correlation between the verbs used by the sportsman, 'chase + catch', and that logical association should be preserved.

Some translators may prefer the use of 'intangibilă' instead of 'realizabilă' or 'accesibilă', as it helps to illustrate the negation more formally while excluding 'not'. Maybe 'intangibilă' is a little harsh and it places 'perfection' onto a very high level. The negative point of the translation with negative prefixation might be that a term like 'intangibil' is negativistic and, instead of motivating people, instead of tickling their courage, it might inhibit it. Moreover, our students have been critical of the Internet version in saying "nu este realizabilă", arguing that readers might memorize "este realizabilă" or just "realizabilă", and in this case they will feel somewhat empowered. As for us, we can discuss "excellence" as some kind of superiority (yours when compared to others); when "puterea de a te depăşi pe tine" exists (as suggested by one variant), there is no implicit promise that you can become excellent, anyway.

Between the clauses of the aphorism, most students used the conjunction 'dar', feeling that its psychological effect is to erase all the information passed so far and to replace it by a positive meaning. Indeed 'chase' is closer to the Romanian verb 'a urmări' than 'a propune', in the same way in which 'catch' is closer to 'a prinde' than 'a atinge'. In the two halves put together in happy translations, readers should also feel the cadence of the message.

We consider it of some importance to discuss the meanings of three key words in Romanian, namely 'perfecțiune', 'excelență' and 'performanță'. Dexonline prompts the synonymous 'desăvârşire' for the first noun – which may sound more literary if used in any of the Romanian texts. As for the second noun, the two situations when the dictionary recommends its use are (1) the title for addressing ambassadors or the honorific address to high officials and (2) something exceptionally good. Therefore, in Romanian we think that the best match for the meaning of excellence in the original is the third Romanian noun on the list, 'performanță', in tune with either of the two definitions, 'a particularly good result scored in sports competitions' or 'a prominent achievement in a domain of activity'. Besides, if we re-read the three Romanian nouns on our list, they can be found to mean less and less in expected value, like concomitantly and gradually saying 'best' - 'better than most' - 'good'. So, for the end part of Lombardi's maxim, we can also suggest a way out of this difficulty of finding and expressing the distinctions between 'excelență' and 'performanță': we can resort to replacement by 'superioritate', or maybe even "superioritate față de semenii noştri" at the end of the aphorism, though it makes the endpart sound very pompous.

Ultimately our own version will be closer to the original with „Nu atingem vreodată perfecțiunea, dar alergând după ea putem ajunge la performanță".

2. ***Our greatest weakness lies in giving up. The most certain way to succeed is always to try just one more time.***
- Cea mai mare slăbiciune de-a noastră constă în a abandona lupta. Cea mai sigură cale spre succes este ca intotdeauna să încerci măcar încă o dată să reiei drumul. [TD]
- Slăbiciunea cea mai mare constă în a renunța. Calea cea mai sigură spre succes este să mai încerci, mereu, încă o dată. [CL]
- Cel mai mare neajuns al nostru este că renunțăm prea repede. Cel mai sigur drum spre succes este să mai încerci o dată. [MG]
- Cea mai mare slăbiciune a noastră este renunțarea. Cea mai sigură cale de a reuși întotdeauna, este să mai încerci încă o dată. [LJ]
- Cea mai mare slăbiciune este de a te da bătut. Cea mai sigură cale pentru a reuși este întotdeauna să mai încerci o dată. [AA]
- Slăbiciunea noastră zace în renunțare. Cea mai bună cale spre succes este ca de fiecare dată să mai încercăm încă o dată. [ML]
- Cea mai mare slăbiciune a omului este atunci cînd se lasă bătut. Cel mai sigur mod de a reuși este de a mai încerca o dată. [TG]
- Una dintre slăbiciunile capitale ale omului e aceea de a se da bătut. Calea sigură spre succes este întotdeauna de a încerca din nou. [MS]
- Cea mai mare slăbiciune a noastră e să ne dăm bătuți. Cel mai sigur mod de a avea succes e să nu renunțăm să tot încercăm. [MD]
- Slăbiciunea noastră cea mare constă în a renunța. Cea mai sigură cale de a reuși este întotdeauna să mai încerci o dată. [NL]
- Cea mai mare dovadă de slăbiciune este să renunți. [Internet]

For this quote, the only Romanian translation found by our students post factum was posted on the Internet with just the first part or our text. They estimated that the deletion of the second half reduces the pleading tone of the advisory line in the source text.

In our Romanian variants, mediation is quite poorly done when choosing to slightly change the order of words when translating. A blatant error refers to

Romanian phraseology: 'a se lăsa bătut' is one thing, and 'a se da bătut' another, only the latter phrase being a correct choice. Then, we do not agree with "cea mai bună cale" if the original says "the most certain way", and "a relua drumul" when we read "to try" in the original text. We do not consider either that it is appropriate to have an option for "neajuns": one gets an outsider's cold perspective on a fellow, whereas "slăbiciune" is accompanied by an inner perspective of empathy.

The rhetorical start with 'slăbiciunea', its thematic position, manages to draw better attention upon the topic of discourse. Then most students have preferred to include 'noastră' in the translation instead of the singular (implicit or explicit) 'tu' or the generic noun 'om', because it textually brings people together (or at least the ones who feel like us, or who at least read the quote). In the version found on the Internet we feel a certain amount of coldness, as if someone were accused of being weak. This impression comes perhaps from the grammar problem with generic pronouns ('noi' versus 'tu'). That implies also a change of attitude from solidarity (in the plural form) to a moralizing stance (in the singular form of the pronoun). Besides, it is not obvious that the author wants it, due to only one pronoun between the lines in Edison's text, which is 'we' (behind the possessive 'our'). It is clear to us that Edison does not mean to become peculiarly didactic. In some variants, the students have managed to avoid didacticism too, when there is no pronominal occurrence or hint about persons. The use of 'constă' instead of 'este' shows that the verb 'lie' (misinterpreted when translated as 'zace') has an emphatic shade of meaning, the students who used it explained that it referred to an important fact. Another version in Romanian could be a shortened message: "Cea mai mare slăbiciune este de a renunța." We could also think about the emphatic note of the advice in the original (emphasis indicated by two superlatives – 'greatest' and 'most certain' – and two adverbs – 'always' and 'just') and we could similarly add emphasis to the Romanian wording by saying 'a renunța uşor' at the end of the statement.

Then, we might reconsider the relative superlative 'cea mai mare', a form generally loaded in Romanian with implications of favourable circumstances; that is why we might try its replacement by 'major(ă)', (such as in 'dezastru major', etc.) or 'capital' (such as 'păcat capital'), subjectively believing that the negative colour can be thought of, after this mediating initiative.

We can still think of additional possibilities of translating in the case of the adverb 'always', since it becomes in Romanian not only 'întotdeauna', but also 'mereu' and 'în orice împrejurare'.

Ultimately our own version will be „Slăbiciunea noastră capitală este să nu ne dăm bătuți. Modul cel mai sigur de a reuși, în orice situație, este încă o încercare".

3. ***When you lose a lover it's like getting a bad haircut. It grows back in time.***

- Când pierzi un iubit e ca atunci când adopți o tunsoare nepotrivită ție. Cu timpul, crește. [TD]
- Pierderea persoanei iubite e precum o tunsoare nereușită. Crește la loc. [CL]
- Pierderea unei iubite este ca o tunsoare nereușită. Părul crește la loc în timp. [MG]
- Pierderea unei persoane iubite este ca o tunsoare nereușită; cu timpul uiți dezamăgirea. [LJ]
- Când iți pierzi iubitul este ca și cum ți-ar fi făcut o tunsoare urâtă. Dar părul crește în timp. [AA]
- Pierderea unei iubiri e ca și cum ți-ai tunde părul prea scurt. Acesta crește înapoi, dar, în timp. [ML]
- Pierderea unei persoane apropiate este asemenea unei tunsori nereușite. In timp, totul va reveni la normal. [TG]
- Pierderea persoanei iubite e asemenea unei coafuri nereușite, în timp totul se va regenera. [MS]
- Atunci când te părăsește iubitul/iubita e ca atunci când te tunde cineva greșit. Părul va crește la loc în timp. [MD]
- Când pierzi o iubită este ca și când te alegi cu o tunsoare proastă. In timp toate se rezolvă. [NL]
- Când pierzi o iubită e ca o tunsoare nereuşită. Cu timpul părul iți creşte la loc. [Internet]

The verb 'lose' becoming 'pierzi', alternatively the nominalization 'pierdere', is an unhappy presence in Romanian for it generally implies 'death' euphemistically. Things are not contextually disambiguated by the original utterer: is it separation, falling out of love, any other form of relationship interruption? Another special problem is created by the grammatical object fulfilling its transitivity ('losing what?' or 'losing who?'). Let us examine the answer. The trick in the Romanian language is that we do have gendered forms ('iubit', 'iubită') for the English unique form – but dual gender – in the noun 'lover', so how should we know whether this is a discussion about 'iubit' or 'iubită'? The safest way is to look at the author of the quote; a man will be likely to speak about a woman and vice versa. This is what happens in a traditional approach. Nowadays, without opening the topic of gender mainstreaming, we should come across a safe way to translate 'lover' without offending any minority related to gender orientation. We come up with a clumsy slash which is the twinned variant 'te-a părăsit iubitul/iubita' and we find that we might make an unfounded guilt-finding when it could have been the case that you dumped him/her, and not the other way round. Consequently, we come up with 'ai pierdut o iubire' which strays away from the generalizing present tense use of the original.

There is a hilarious ‘hair-growth and infatuation’ parallelism in the Internet translation - "cu timpul vezi că părul ți-a crescut la loc" (making room for some illogical expression, taking into account the fact that the Romanian ‘tunsoarea’ does not mention ‘păr’, like in the English ‘haircut’). We might also suspect that the effect is intentional on the part of Sammy Davis Jr., he could easily have meant satirical glances at love, eventually writing a half-ironical half-funny aphorism in colloquial form. This conclusion has taken us to a more extravagant idea, present in our final translation below: we have recourse to the literal and at the same time metaphorical statement "o altă față”, it completes the new haircut (changed looks) with a new love (another beloved one)... We diminish the weighty loss of the beginnings... Strictly speaking, ‘revenirea la normal’ and ‘regenerarea’ seem to us too distant from the intended authorial meaning.

Then, we draw conclusions directly, instead of the indirection of the message which is rather faulty in logic – that is to say, "revenirea la normal" is part of our lovelife. What is more, we obviously prefer “tunsoare proastă” to “tunsoare nereuşită”, because it may be that the romantic commitment itself had not been bad when it happened (‘reuşita’ could have been real when it happened, but temporary in nature). Owing to the temporary nature of any hairstyle, haircut or length of hair, the implied idea is that another future choice of person can prove a better match in future. This is how we work out the breach of logic in what Davis says carelessly, about "iubit/iubită" and "tunsoare nepotrivită".

As for the “bad haircut”, we think “a te alege cu ea” is a little abrupt, suggesting that the moment hurts quite badly when someone leaves you. We have already pointed to the fact that ‘nereuşită’ can suggest that it was not a bad relationship while it lasted, only not a successful one in the end. We find the second sentence, “It grows back in time”, quite difficult to translate. ‘It’ refers to the hair, as we can see in the English original, but how is it to be connected to a romantic relationship? Or should they be associated? As it appears, ‘time heals’ or ‘în timp toate se rezolvă’, so we’d say that what we deem to be our best version below is a very remote rendition of the original, when retrieving the message in the way we did. Things happened in the past, but now it seems we do not even want to mention them, so we just focus on how time can affect lovers by implication only, while talking about altogether different things.

In the long run, our own version will be „Când pierzi o iubire e ca și când cineva te-a tuns prost. Trece timpul și apare o altă față”. This version is immersed in ambiguity: the face of the loser with a new growth of hair or the face of a new lover that time alone can bring forth. So let it be that "o altă față, cu timpul" splendidly completes the new haircut with a new love...

4. ***Believe you can and you’re halfway there.***
- Crezi în tine și jumătate e rezolvat. [TD]
- Când crezi că poți, ai parcurs deja jumătate de drum. [CL]

- Crede că poți și vei fi deja la jumătatea drumului. [MG]
- Increderea în tine face calea spre realizare mai ușoară. [LJ]
- Crede că poți și ești la jumătatea drumului. [AA]
- Crede că poți și treaba e pe jumătate rezolvată. [ML]
- Dacă nu crezi în propriile forțe, te vei chinui de două ori mai mult. [TG]
- Fii încrezător în ceea ce faci iar succesul va fi de două ori mai aproape. [MS]
- Ai încredere în tine și vei vedea că totul e cu putință. [MD]
- Crede că poți și scopul e pe jumătate atins. [NL]
- Crede că poţi şi problema este pe jumătate rezolvată. [Internet]

Both this Internet version and most student translations started with an authoritative voice saying "crede" – like a strong urge to do so. The personal pronoun is missing; in Romanian, like in other Latin languages, we can understand a sentence without using pronouns every time, especially in this case when "believe" is an imperative. The second part of the sentence is very different from the original in many translations. In what we consider the least inspired version, we read "scopul", as the translator thought that "halfway there" shows a point that should be reached metaphorically. In our last version below, the noun "destinație" makes an unanticipated appearance, again a word that does not come out in the original text but that implies the thing that needs to be solved. The meaning of the source text is "ai parcurs jumătate de drum". The Romanian students probably think this literal translation will make a less prompt connection with the first part of the sentence and consider the half left to be coped with in a variety of angles: chin, succes, problemă, realizare, treabă. The original "half way" is a cautious expression, associated with the possibility that the half left to be covered may never be covered if you do not trust yourself.

We should discuss another conflictual condition for Romanian speakers: the imperative for the verb "a crede" for some is "crezi", for others is "crede". On the Internet, the imperative is the first form in some grammars, and the second in others... How do we solve the problem? We think the version expressly changed into a conditional seems safer, "când crezi că...", and we go beyond the critical moment... Ultimately, why shouldn't we say from the very beginning "Credința în propriile forțe scurtează calea la jumătate"? There is a conviction that the imperative 'crede' is to be used alone as grammatical due to a Romanian saying, "crede şi nu cerceta" (just trust and do not probe into things), wrongly interpreted to be a quotation from the holy scriptures. Nowhere does the Bible mention that there is such a command, on the contrary, the injunction is to permanently be in search of truth. Worship and search into God's plans and creation are mutually dependent, they support each other permanently.

Ultimately our own version for Roosevelt's saying will be „Când crezi în forțele proprii ești de două ori mai aproape de destinație".

Glancing back at motivated mediation while translating these pieces of wisdom, apparently simple but quite troublesome in parts, we see that the Internet is rich in collections of quotes that are indiscriminatingly called either 'motivational' or 'inspirational'. However, we consider that these thoughts by inspiring leaders and famous writers can be differentiated following a referential criterion that ultimately may be interpreted as a manifestation of subjectivity. Do they refer to wise interpretations of anyone's life, to life experience expertly lived, or to the wide world philosophically interpreted? Then we deal with 'inspirational' quotes, generally sharing a positive colouring, and orienting their recipient to follow a transmission from the author down to the common reader. Do they refer to work, jobs, careers, success, the joy of discovering and learning? Then the quoted lines are dubbed 'motivational' and oriented from the reader upward to the wise adviser. If we adopt this doubly-oriented discoursal perspective, we can classify the quotes worked out in this chapter: we subjectively take the first and the fourth quotations to belong to the inspirational group, whereas the middle ones (second and third) sound motivational - for they push the less lucky experiencer toward a higher performance. Ultimately, there may come other analysts to put labels indiscriminately, reversing our categorization, a shift which does not look wrong at all, assuming that analytical minds can argue their standpoint freely.

4. Conclusion

In the feedback that was offered to the student translators who worked upon the quotes, the discussion was focused on faulty usage, wrong use, bad Romanian, lack of accuracy, failure to decode the intended message.

In order to get generalizable results, we went along the lines of an impressionistic, intuitive assessment of the students' translations. We found fault with their work (despite an easy task) because they apparently had little exposure to practice in the foreign language. The basic lesson for them now was to learn to equally concentrate on linguistic form and avoidance of the neglect of text rhetoric. They could see that even what may be called universal terms must be worked upon with a bit of caution. Their lesson was also about cultural parameters that get priority when the cultural mediator decides upon the form of the target text.

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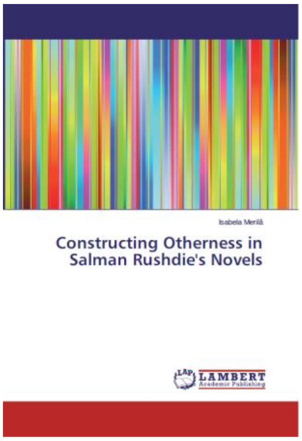
Isabela Merilă
Constructing Otherness in Salman Rushdie's Novels
LAP LAMBERT Academic Publishing

Isabela Merilă (2014) *Constructing Otherness in Salman Rushdie's Novels*. Saarbrücken: Lambert Academic Publishing, 207 p., ISBN 978-3-659-63314-0

Iulia COCU [*]

In an article also published in 2014, Isabela Merilă writes: "One of the central themes of Rushdie's work, in general, can be seen as a subversive metaphor that works on different levels: duality that expands into multiplicity; identity as a collection of othernesses; the individual/ nation/ world eventually being confronted with its image in a broken mirror." (2014: 117) This statement could act as a motto for the research comprised in *Constructing Otherness in Salman Rushdie's Novels*.

Choosing three of the best and the most representative titles from Rushdie's bibliography, i.e. *Midnight's Children*, *Shame* and *Fury*, Merilă states in the Forward that she uses two main keys in opening the doors to reveal the diverse types of otherness: psychology and cultural anthropology. Also helpful on the way are perspectives shared by postcolonial and feminist writing.

Accordingly, the first of the two parts of the book, entitled "The *Others* of Life and Fiction" (9-48), deals with the concepts of otherness and identity in their complexity, the focus being placed on diversity of situations and perspectives. Some of the authors referenced here are: Freud, Lacan, Said, Todorov, Kottak, Gupta and Ferguson, Gurevitch, etc. Just as the title announced, the discussion is gradually brought into the field of literature, as an introduction and foundation for the second part, which is structured on six chapters and which focuses exclusively on instances of otherness in Rushdie's chosen novels.

Thus, the first chapter, entitled "To mean a multitude of 'somethings' " (50-79) focuses mainly on *Midnight's Children*, more specifically on the parallel cases of a character, Saleem Sinai, and a country, India, as they move gradually from their confrontation with the otherness outside themselves to the otherness within, and as they are 'torn' into the million, more or less metaphorical, 'pieces' that make them up.

While the context of the novel connects individual to national, thus inviting postcolonial issues into the debate on identity, the second chapter,

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"A session of psychoanalysis" (80-115), is much more concerned with the inner mechanisms of the psyche. As the title suggests, the narrative of the character under scrutiny, Malik Solanka from *Fury*, is said to reveal his neurosis in a novel built as a fascinating game of metafiction, psychoanalysis and multi-culturalism. In his case, otherness is at its most frightening, as it comes from within with the vengeance of the repressed; hence, the attempts of the character to re-write himself.

A similarly threatening type of otherness is the concern of the following chapter, "The mirror fragment and the double" (116-130), which deals with *Shame*'s Sufiya Zinobia as a punishing character symbolic for a culturally and politically disregarded super-ego, and with Shiva, from *Midnight's Children*, who is the feared double or shadow of the protagonist in a context imbued with myth and magic realism.

Chapter four, "The whole and holes of the human heart" (131-145), remains in the pages of the latter novel, while bringing into discussion another character, Aadam Aziz, and his tainting encounter with the West, which turns him into a stranger, unhoming him in his own native country. The research follows the reactions and the otherings that result from his hybridity and the way they are represented in the novel, focusing mostly on Naseem, his wife, and Tai, the fisherman.

Continuing the journey towards a more 'external' encounter with otherness, chapter five, entitled "Aliens from outer space" (146-162), brings on the scene a type of character which seems quite rare in the context of the three novels, i.e. those associated with the Western world. Merilă observes that, whereas their otherness is provided with a certain power of influence, due to the fact that theirs is but one of the many such influences, they are revealed as marginal and confronted with their own marginality.

The sixth and final chapter of *Constructing Otherness in Salman Rushdie's Novels* – "Colourful clans 'wrought' with otherness" (163-193) – concludes with the most familiar space for the occurrence of external and internal otherness: the family.

Therefore, starting from three novels by Salman Rushdie and based on an appropriately furnished list of references, Isabela Merilă builds a diverse and complex description of the 'otherness' concept in a style of writing that is both informed and engaging, which motivates us to recommend the book without reservations.

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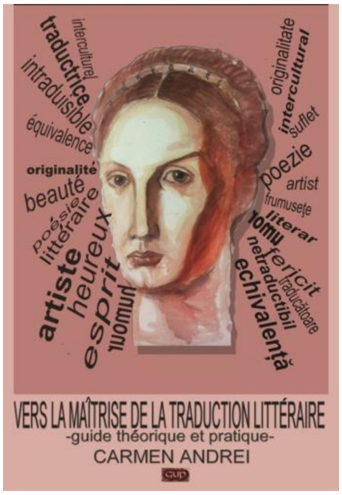
VERS LA MAÎTRISE DE LA TRADUCTION LITTÉRAIRE
-guide théorique et pratique-
CARMEN ANDREI
GUP

Carmen Andrei, *Vers la maîtrise de la traduction litteraire – guide theorique et pratique,* Galati :Galati University Press, 2014, 312 p ISBN 978-606-8348-97-1

Corina DOBROTĂ[*]

It goes without saying that a translator is, to a lesser or greater extent, an artist whose arduous task is to incessantly pendulate between "two borders, two languages and two cultures" (J-F Kosta Thefaine, p. 9). In this context, Carmen Andrei's work, although it is mainly meant for the area of French studies, is a welcome contribution to the difficult field of literary translation in general, turning out to be a useful instrument in dealing with many problematic aspects the literary translator has to cope with on a daily basis.

Issued from her extensive experience in this field, consisting of actual translation work, theoretical research and teaching French philology students, Carmen Andrei proposes an extremely useful inventory of the "game rules" in literary translation. Organised as a "practical guide" rather than a textbook, the present book allows for the "acquisition of the methodical fair practices" (p.13). The target readers belong to a wide category, including students in French or preparing for tests of French as a foreign language, master's students in translation, amateur or professional translators, or simply individuals interested in the complex mechanisms of translating literature.

In point of structure, the book contains nine chapters arranged in a logical sequence, starting from general concepts on translation (chapter 1), various historical theories of translation (chapter 2), the relation reading/ translation (chapter 3), the manifold techniques and strategies of literary translation in current use (chapter 4), followed by the examination of the cultural elements in translations (chapter 5), poetry (chapter 6), humour (chapter 7), punctual strategies in translation (chapter 8), and practical illu7stration of the author's own work as a literary translator by means of a few excerpts from the Belgian writer Paul Edmond (chapter 9).

A special mention is due to the author's introductory "Plea for Translating" (pp.11-13), organised around the salient issue of the "pleasure of translating", to which no individual genuinely interested in translation and translation-related matters is a stranger. In defending the thesis that a translation is equally creative in character as the source-text, Carmen Andrei manages to put together a touching piece of literary writing herself, speaking on behalf of every translator who has ever struggled against the challenges of literary translation. She favours the idea that "good" translations may be both faithful and beautiful, unlike the general view. In her own words, the final purpose of the book is "to develop within learners on the basis of linguistic competencies, further methodological competencies to be put to use one day in the extra-academic professional world" (p.13).

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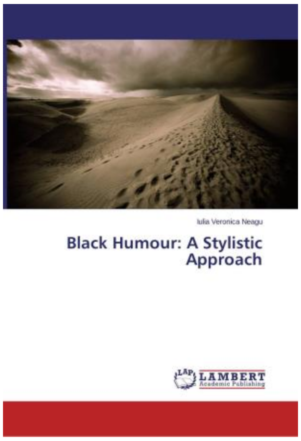
All things considered, Carmen Andrei's book is a well-structured generous approach of literary translation, supported by a wide array of clear illustrations of the numerous difficulties raised in this endeavour. Since the literary translator is, according to her own words, "a text surgeon", the present book is a useful tool in this beautiful, but so challenging field of study.


Iulia Veronica Neagu
Black Humour: A Stylistic Approach
LAP LAMBERT Academic Publishing

Iulia Neagu (2014) *Black Humour: A Stylistic Approach*. Saarbrücken: LAP Lambert Academic Publishing, 336 p., ISBN 978-3-659-48691-3

Isabela MERILĂ[*]

> Black humour is an attempt to articulate the tension between the haunting absence and the disturbing presence of death. In black humour, topics and events that are usually regarded as taboo, specifically those related to death, are treated in an unusually humorous or satirical manner while retaining their seriousness; the intent of black humour, therefore, is often for the audience to experience both laughter and discomfort, sometimes simultaneously. (p. 22)

The above-mentioned definition represents the unifying thread of Iulia Neagu's book, which may be described as an exercise in applied stylistic analysis, whose main aim can be stated quite briefly: to present black humour intrusions in different works of literature, which are considered relevant for the chosen topic.

The book contains six chapters, starting with two introductory chapters, followed by three chapters that focus on the stylistic analysis proper, and ending with a series of pertinent and well-grounded conclusions.

The originality of the book lays in capturing the particularities of black humour in its essence and in analysing them from the point of view of linguistic stylistics.

The choice of black humourists is supported by the perspectives of two famous black humour theorists, André Breton and Jay Friedman who, in their anthologies, *The Anthology of Black Humour* and *Black Humour*, respectively, quote the analysed authors as being relevant for the style of black humour.

In the theoretical chapters, the author makes a clear-cut distinction between linguistic and literary stylistics and she underlines the idea that the following text analyses focus mainly on linguistic stylistics.

Another originality feature of the book is the eclectic method of analysis, Iulia Neagu selecting only the relevant stylistic traits, which help in shaping the stylistic identity of each analysed black humourist; consequently, the text analysis relies on domains such as lexicology, semantics, syntax, morphology or pragmatics. Selecting a specific linguistic perspective for each author, i.e. lexical, semantic, morphological, syntactic or pragmatic, and placing it at the core of each text-related stylistic analysis of the eight literary works, serves the purpose of the book in revealing the versatile, ever-changing and resourceful character of black humour.

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The next three chapters analyse the most important representatives of black humour in literature, beginning with Jonathan Swift, who is considered to be a pioneer of black humour, Iulia Neagu concentrating on two of his most famous works, *Gulliver's Travels* and the pamphlet *A Modest Proposal*, continuing with the classical authors of the genre, Joseph Heller, Kurt Vonnegut and William Golding and their novels *Catch-22*, *Slaughterhouse-Five* and *Lord of the Flies*, respectively, and finishing with the playwrights Samuel Beckett with his plays *Waiting for Godot* and *Happy Days* and Edward Albee with *Who's Afraid of Virginia Woolf?*

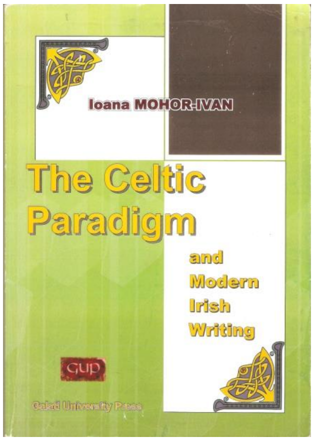
The text analyses are well-structured, original and they highlight the abilities of the author as an analyst in the domain of stylistics.

The selection of a linguistic perspective specific to each author and its placement at the core of the stylistic analysis represents an inspired approach, meant to highlight both the specific and the common features of the analysed texts.

The conclusions of the book are systematic and well-developed, emphasizing, on the one hand, the fact that black humour represents, in fact, a combination of concepts, which act as black humour catalysts, such as irony, satire, the grotesque, parody or the absurd, and illustrating, on the other hand, the common and the specific traits of the literary works characterised by black humour.

Therefore, the book *Black Humour: A Stylistic Approach*, which also constituted the author's PhD dissertation, is obviously the result of a thorough research, as proven by the vast bibliography – 200 books, articles, dictionaries, encyclopedias and online sources.

Iulia Neagu's book is well-structured, it has a solid and appropriate theoretical support, intelligent linguistic stylistic text analyses, demonstrating the author's profound knowledge in the domains of linguistic stylistics and black humour. Consequently, we truly believe that the book brings an important contribution to the domains of stylistics and black humour, as well as being an absorbing read for the literary aficionado.



Ioana Mohor-Ivan (2014) *The Celtic Paradigm and Modern Irish Writing*. Galati: Galati University Press, 222 p., ISBN 978-606-8348-98-8

Isabela MERILĂ[*]

Ioana Mohor-Ivan is an already established name in the field of Irish Literary Studies, her research activity materializing in articles – "The 'Sweeneys Astray' on Brian Friel's Stage"(2004), "Shades of Green: The Politics of Irish Melodrama" (2005), "Buile Suibhne Revisited" (2006), "Culture besieged by barbarity – Versions and Reversions of the Anglo-Irish Big House" (2008), etc. – or books, such as: *Representations of Irishness: Culture, Theatre and Brian Friel's Revisionist Stage* (2004). Her most recent title, *The Celtic Paradigm and Modern Irish Writing*, starts from the Celtic cultural ancestry and traces its relationship with Irish writing. The results of this exploration are organized into six chapters, with an Introduction and an Afterword, as well as bibliography and annexes.

As writers of the former colonies can attest, it is impossible to erase the colonial experience and go back to what was before it, since that is no longer the reality of the present. In the case of Ireland and its literary history, the English language, for one, is there to stay. However, what can change is the perspective adopted, as proven by this book. To quote from the Introduction (7-12): "as many writers recognize, these dual forms of expression [English and Irish] stem from the same root of experience, namely that of the Celtic world."(7); hence, the above mentioned aim of the present volume. Besides stating the critical lenses used throughout and presenting the intended structure, the Introduction also briefly describes the main operational concept of the research, i.e. "myth", and its perceptions in regard to Irish literary tradition.

Working as another type of introduction, the first two chapters: "Beginnings in the Celtic World" (13-24) and "Early Irish Literature" (25-29) set the scene for what is to follow by providing a general view of the Celts: the languages spoken by different branches and tribes, their social organization and basic principles, their religious beliefs and festivals, as well as the movement from oral to written literature and the Irish cycles.

While appropriately brief, this presentation already manages to capture some of the reasons why the Celtic peoples had one of the most influential

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cultures in Europe. It also serves as a glimpse into the surprisingly diverse creative forces that seem to aliment any product of Celtic imagination, from myth to poem, from ritual to tale.

Moreover, the next four chapters are structured so as to bring together the early stories with the more recent ones. In other words, they start from each of the four Irish cycles in turn to then focus on some of the modern literary works they inspired.

Since any biography (be it between inverted commas) or history, even that of a literature, is made better by a good origin story, chapter three, "The Mythological Cycle and Its Modern Re-Workings" (30-72), provides just that: it dwells on the mythical beginnings of the Irish people. The early inhabitants of Ireland are revealed either to have a connection to Noah or/and Greek civilization, or to be supernatural beings who later retreat into a parallel world. The latter also appear to be the subject of the most popular stories, passing into folklore with the coming of Christianity under the guise of such familiar figures as: Bean Sídhe (banshee), Leprachan (leprechaun) and Puca (Puck) (47).

Three stories and a song are selected as illustrations of the vast material presented: "The Tuatha De Danann", "The Dream of Oenghus" and "The Fate of the Children of Lir". Not surprisingly, perhaps, the first modern answer comes from Yeats. Ioana Mohor-Ivan chooses to present first the role of Celtic culture in his work and then select three examples of his poetry: "The Stolen Child", "The Man Who Dreamed of Faeryland" and "The Song of the Wandering Aengus". The next two modern echoes come from Eavan Boland ("The Woman Turns Herself into a Fish") and Nuala Ní Dhomhnaill ("Swept Away") and they are presented in the context of feminine/feminist revisions of the mythical stories.

The next chapter, "The Ulster Cycle and the Celtic Hero" (73-105) focuses on the heroic tradition that has Cú Chulainn at its centre, while also pointing out the changes brought to tradition by the Christian monks who transcribed the stories. The episodes selected as illustrations ("Táin Bó Cúailnge", "The Pangs of Ulster", etc.) find their modern counterparts in five of Yeats's plays, this time, all with Cú Chulainn as protagonist. If in these examples the hero's main role is shown to be that of reminder and guide towards a more spiritual existence, in the case of Nuala Ní Dhomhnaill's "Cú Chulainn I", Mohor-Ivan points out that he becomes an instrument for deconstructing heroism and the "myth of nationalist masculinity" (104).

Chapter five, "The Fenian Cycle: The Many Faceted Hero" (106-158) brings forth a different type of hero, one who is also a bard. Fionn's warrior skills, for example, are said to be "counterbalanced by tales that foreground courtship and love" (111), while Oisin is often represented as a wandering poet, lamenting the disappearance of heroic values in Christian times (121).

Such complex figures were bound to inspire many other re-tellings, statement supported by the fact that this chapter has the greatest number of examples from the more recent Irish culture, while also providing the greatest variety of genres. Thus, Ioana Mohor-Ivan traces their influence on the Arthurian stories, their connection with the surprising case of James Macpherson's "translations", their modern echoes in Yeats's narrative poem, "The Wanderings of Oisin", in Joyce's novel, "Finnegans' Wake", and in P.V. Carroll's play "The White Steed". The change in focus that seems to be announced by this last title is actually provided by Augusta Gregory's "Grania", where the perspective changes from Finn onto his much younger bride of the title, and by Mike Newell's film, "Into the West", where the foremost connection with the mythical world is the white horse.

The final chapter, "The King Cycle and the 'Buile' Motif in Irish Literature" (159-196) focuses on a popular motif and follows its many transformations and associations, starting from the story of Mad King Sweeney in the oldest written sources, where it is seen as associated with punishment and path to revelation/inspiration. The first contemporary text chosen belongs to Flan O'Brien and it is his novel, *At Swim-Two-Birds*, a metafictional series of Chinese boxes with Sweeney "as a figure of profound alienation" (171) and a symbol of how everyone is a "prisoner of one's own fixations" (172). The second example may be said to be Seamus Heaney himself, or rather his poetic persona as revealed by his work. In the words of Mohor-Ivan, Sweeney is "invoked as Heaney's own Yeatsian mask, a guise through which the artist tried to voice and find answers to his own interrogations on his dual allegiances, as Ulsterman and poet" (174). The final echo comes from Brian Friel's plays, where Sweeney appears under various guises, for example, as a patriarch desperately attempting to preserve a way of life (in *The Gentle Island*), or as a gifted/cursed wandering healer with unstable powers (in *The Faith Healer*) whom Ioana Mohor-Ivan sees as Friel's Yeatsian mask (196).

Supported by an impressive bibliography, the volume also provides three annexes: a much needed Pronunciation Guide for those who are not familiar with Irish names, a Short Chronology of Irish Mythic Events and a genealogy of the Tuatha Dé Danann.

In conclusion, Ioana Mohor-Ivan's book captures the richness of a story world that seems to work as a very fertile soil for other stories to emerge. And every new creation/ production increases instead of diminishing the beauty of that world, which can only stand as one more proof of its diversity and flexibility. Accordingly, we recommend *The Celtic Paradigm and Modern Irish Writing* both to the novice, since it can function as the perfect guide, and to the specialist, since it can serve as inspiration and basis for many other explorations.

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