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Editor's Note

The present volume of the *Translation Studies: Retrospective and Prospective Views* series includes articles by specialists from partner universities, doctoral schools and academic research centres, as well as relevant work authored by the members of our own academic staff. A book review section is added to round up the collection. The selection of papers actually reflects the format and the objectives of the long-established tradition of translation research carried out in the Department of English, Faculty of Letters, "Dunărea de Jos" University of Galati.

The editors are grateful to the peer reviewers for their work and helpful suggestions which have contributed to the final form of the articles. Their special thanks go to each member of the English Department in the Faculty of Letters, "Dunarea de Jos" University of Galati, for their steady support and dedication during the editing works.

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

Mariana Neagu

Translation and the Writer's Pose

Ruxanda BONTILĂ*

Abstract

To get published and to get translated is the pinnacle of success for any writer. Not only has the history of Nobel in literature confirmed the writer's 'coveting' twofold ambitions, but it has also shown the steps to follow to get a permanent seat in the canon or the Parthenon of universal literature. What audience does a writer primarily address? How does the writers' native language help or deter them in objectifying themselves? Does exile — under any guise — enhance or diminish the writer's feeling for language? Can the writers protect themselves from irresponsible translations? The writers' and translators' answers to these interrogations are meant to shape their position as to even more important issues, such as, the fate of the books far and wide, the presence or absence of the author, the role of the reader, and the role of the translator. The writer contributing to the debate from the present essay has multicultural affinities, and consequently the credentials to extend her opinions to other writers too.

1. FILIT or 'fill it' with goodies

This year, between September 23 and 27, in Iaşi, there took place the first edition of the International Festival of Literature and Translation (Festivalul internaţional de literatură şi traducere — FILIT). The agenda of the festival has been filled with "goodies" of all sorts: readings from Romanian/French/German authors followed by Q&A sessions; the writer in focus followed by debate sessions; musical/dramatic/dance performances; novel into film — the Romanian and German lesson; book exhibitions: the book as an art object; an audio-photo installation: Romania between the lines; public debates on writer visibility; international festival presentations; the Romanian Goncourt; and so much more.

What concerns us here is the space in the festival dedicated to translation and the translator, which, to our mind, exceeded similar sections of other literature festivals in Romania. This certifies both a need, in terms of awareness-raising about the role of the translator, and an admittance of abundance as far as the latest translation production is concerned. There were thus organized such debates as: "How the book crosses the border"; "Translation: between rigidity and art at the crossroads of cultural spaces"; Writers face to face with translators; "Lost in the original" — A professional encounter between translation students and

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* Associate Professor, "Dunarea de Jos" University of Galati, ruxbontila@yahoo.com

professors and translators; Georges Bastin from the Montréal University, on "Translation: Betrayed by the original!" A debate between translators, editors, and writers on "Commercial literature and possibilities of translating it"; On Herta Müller: "The Nobel Prize in Iași," (unfortunately, a health problem prevented Herta Müller from being present in Iași, as it was expected).

As many events emerging from a certain immediacy of the dialogue between literatures, literature and translation, writers and readers, writers and translators, literature/translation students/professors and writers/translators. As it started so well, we wish FILIT many similar successes in the years to come, since such many-targeted dialogues is the best solution to ensuring the circuit of ideas as well as a better understanding of the phenomenon of translation.

2. Translation/writing as one's home

Translation, in its generic sense, becomes for Paul Ricœur a model of hermeneutics, affording generous cogitations both on the exchange of meaning from one language to another and the dialogue between identity/self and alterity/the other within and outside the self. In the essay "The paradigm of translation" (2004/2006), Ricœur goes beyond the role of translation as a transfer of meaning from one language to another to a more subtle comprehension of the role of translation as a transfer of understanding between different members of the same community. "Linguistic hospitality," Ricœur explains, has also to do with "approaching the mysteries of a language that is full of life, and at the same time, giving an account of the phenomenon of misunderstanding, of misinterpretation which, according to Schleiermacher, gives rise to interpretation, the theory of which hermeneutics wants to develop" (Ricœur 2006: 24-25). In Kearney's words—the philosopher and friend prefacing Ricœur's English translation of *Sur la traduction* (2004)—"We are dealing with both an alterity residing outside the home language and an alterity residing within it" (Ricœur 2006: xviii).

Within the same line of conceptualizing translation as entailing "exposure to strangeness," we need mention Ricœur's insistence on the phenomenon of 'distantiation' in translation, wherein the estrangement of meaning both precedes and succeeds the act of reading in its attempt at reappropriating the original meaning. Ricœur's conceptualization of the "othered"-self refers to the labour/work of the self to find itself after it has confronted foreignness and has returned to a different, more spacious self. Within the same line of thinking, Ricœur rhetorically asks himself: "without the test of the foreign, would we be sensitive to the strangeness of our own language? Finally, without that test, would we not be in danger of shutting ourselves away in the sourness of a monologue, alone with our books?" and he finally accedes: "Credit, then, to linguistic hospitality" (Ricœur 2006: 29). That is to say, "The arc of translation epitomizes

this journey from self through the other, reminding us of the irreducible finitude and contingency of all language" (Ricœur 2006: xix). Ricœur's other within—le soi-même comme un autre—has a plural identity, signifying both the material and the spiritual within the human being. Consequently then, the idea of human identity presupposes a translation between the self and others both within the self and outside the self. The idea also coheres with Ricœur's envisaging human identity as 'narrative identity' at once authoring and reading one's life, that is translating one's life to oneself. Dominico Jervolino, while reflecting on Ricœur's paradigm of translation, goes so far as to say that thinking, speaking, to oneself included, so as to find out the 'Other' within oneself, means in fact to translate (Jervolino 4/2004).

Ricœur further elaborates on the subject, and relates the future ethos of European/world politics to translation again, and speculates that a promising future for Europe and the whole world should consist in an exchange of memories and narratives between nations; since, as Kearney *translates* Ricœur's ideas: "it is only when we translate our own wounds into the language of strangers and retranslate the wounds of strangers into our own language that healing and reconciliation can take place" (Ricœur 2006: xix). This is in fact what Ricœur understands by the ethics of translation as "interlinguistic hospitality"—"a work of tireless memory and mourning, of appropriation and disappropriation, of taking up and letting go, of expressing oneself and welcoming others" (Ricœur 2006: xx).

In the FILIT spirit, I evoked in the introduction, I shall further exemplify Ricœur's above mentioned ideas on translation and human identity with Herta Müller's Nobel Prize lecture (December, 2009)—a mini-treaty on narrative identity, writing, speaking in and after totalitarian regimes. In her Nobel reception intervention, felicitously titled "Every word knows something of a vicious circle," the writer, in about four thousand words, condenses all the assets she was rewarded for: the way in which "with the concentration of poetry and the frankness of prose, she depicts the landscape of the dispossessed" (Swedish jury appreciation).

The recurring metaphor-question—"Do you have a handkerchief?"—in Herta Müller's written speech, skillfully, and "viciously" encapsulates, in turn, a harsh mother's love for her daughter, a brutal warning of assault, a feeling of relief, a thing of imagination, a worried mother's feeling for her son gone to war, and a saviour of human dignity. At the end of the lecture, all the above detours are *translated* for us, in one sentence: "Can it be that the question about the handkerchief was never about the handkerchief at all, but rather about the acute solitude of a human being?" (p. 7, *my numbering*)

So, it certainly is, since this "prose poetess," "who has the child's sense of wonder and wisdom on the tip of her tongue, which helps her detect the mysterious messages of the irrational world"—as Nora Iuga, a poetess and translator of Herta Müller's admits (Iuga 2009: 28)—is always in search of how meaning comes into being as well as how human identity is shaped by the narrative self within and outside the self. Herta Müller's speech is a collage of gratifying, both pleasant and unpleasant, memories—lived and heard—, which have contributed to the making of the writing self she has become. She candidly and recurrently stresses how important storying one's self is. She has a special sensitiveness about words, which, Humpty-Dumpty like, take a course of their own, but are also made to mean what she intends them to. Here is an edifying example from her exposé:

> Back then in the factory, when I was a staircase wit and the handkerchief was my office, I also looked up the beautiful word TREPPENZINS or ASCENDING INTEREST RATE, when the interest rate for a loan ascends as if climbing a stair. (In German this is called "Stair Interest.") These ascending rates are costs for one person and income for another. In writing they become both, the deeper I delve into the text. *The more that which is written takes from me, the more it shows what was missing from the experience that was lived. Only the words make this discovery, because they didn't know it earlier. And where they catch the lived experience by surprise is where they reflect it best. In the end they become so compelling that the lived experience must cling to them in order not to fall apart* (p. 6, my italics).

Just as for Ricœur, human identity entails a translation between the self and others within and outside the self, so for Müller, the self-configuring is the result of a permanent dialogue between the material and the spiritual within one's own process of configuration. It is exactly that 'sense of wonder' in front of the capacity of words to surprise her intelligence that she is imparting with the audience in her address. Though the examples abound, I select only two, which speak volumes about the writer's relationship with objects, gestures, and the words that signify them:

> During the time that I was a staircase wit, I looked up the word STAIR in the dictionary: the first step is the STARTING STEP or CURTAIL STEP that can also be a BULLNOSE. HAND is the direction a stair takes at the first riser. The edge of a tread that projects past the face of the riser is called the NOSING. I already knew a number of beautiful words having to do with lubricated hydraulic machine parts: DOVETAIL, GOOSENECK, ACORN NUTS and EYEBOLTS. Now I was equally amazed at the poetic names of the stair parts, the beauty of the technical language. NOSING and HAND—so the stair has a body. Whether working with wood or stone, cement or iron: why do humans insist on imposing their face on even the

most unwieldy things in the world, why do they name dead matter after their own flesh, personifying it as parts of the body? Is this hidden tenderness necessary to make the harsh work bearable for the technicians? Does every job in every field follow the same principle as my mother's question about the handkerchief? (p. 3)

Equally revealing and specially touching for us, is the fragment where the writer, while reflecting on how universal and urgent her mother's question has turned, makes a confession about the other language that has certainly concurred into the making of her self:

> Although I have spoken Romanian for decades, it was only while talking with Oskar Pastior that I realized that the Romanian word for handkerchief is *batistă*. Another example of how sensual the Romanian language is, relentlessly driving its words straight to the heart of things. The material makes no detour, but presents itself ready-made as a handkerchief, as a BATISTĂ. As if all handkerchiefs, whenever and wherever, were made of batiste.
> Oskar Pastior kept that handkerchief in his trunk as a reliquary of a double mother with a double son. And after five years of life in the camps he brought it home. Because his white batiste handkerchief was hope and fear. Once you let go of hope and fear, you die (p. 4).

Herta Müller's bilingualism is a good barometer by which to formulate informed opinions on the dialogue between languages, translation, self vs. alterity, and many such issues. She has a splendid essay "Each language has different eyes" (my translation of Şahighian's translation from German, „În fiecare limbă sunt alți ochi"), in the volume *Der Konig verneigt sich und totet* (2003) (in Romanian, *Regele se-nclină şi ucide,* 2005), where, for example, the writer compares the word <lilie>, (the German word for lily, which is feminine), with <crinul> (the Romanian word for lily, which is masculine). The surprisingly touching comparison entails an equally surprising conclusion (I quote Şahighian's very subtle rendering from German):

> A ce miroase crinul acesta—a sosire şi plecare, ori a zăbovire? Crinul încheiat al ambelor limbi s-a transformat prin întîlnirea a două priviri asupra lui într-un eveniment misterios în infinită desfăşurare. Crinul cu dublu înțeles ți se zbuciumă în creier, şi de aceea te surprinde mereu spunându-ți ceva neaşteptat despre sine şi lume. Vezi în el mai multe decât în crinul monolingv (Müller 2005: 26-27).

In the same essay, Herta Müller reinforces the benefits of the double regard on things, while paying her tribute to the Romanian language as the other shaping language:

> Mi se-ntâmpla tot mai des ca limba română sâ dispună ea de cuvintele mai sensibile, mai potrivite cu percepția mea decât limba maternă. Și nu voiam să mă lipsesc de șpagatul acestor transformări. Nici în vorbire, nici în scris. În cărțile mele nu am scris până acum nici măcar o singură propoziție pe românește. Dar bineînțeles că româna se amestecă mereu în ceea ce scriu, fiindcă a prins rădăcini în privirea mea (Müller 2005: 28).

Herta Müller's Nobel lecture may also pass as a good exemplification of Ricœur's thinking of translation as a work of both memory and mourning, wherein one's personal story and life history intertwines with larger stories and histories, as when the writer asks herself: "Is the question DO YOU HAVE A HANDKERCHIEF impossible to get rid of, even with a hammer and sickle, even with all the camps of Stalinist re-education?" (p. 4)

The interwoven story of Matz—her grandparents' son—, who turned a Nazi, and died on the front, is retold as a personal memory and a deposition of a larger history, which must not repeat. The story heard from Oskar Pastior about the Russian woman mothering him as her own son, is retold in the address, to the same purpose of self-understanding and understanding larger history as a way of reconciliation to oneself, the other-within-oneself and the others.

What remains remarkably appealing about the writer's whole address is the pictorial quality of language, soothing, molesting, but always searching for self-understanding, and human reconciliation:

> The death photo is hand-sized: in the middle of a black field a little gray heap of human remains can be seen resting on a white cloth. Against the black, field the white cloth looks as small as a children's handkerchief, a white square with a strange design painted in the middle. For my grandmother this photo was a combination, too: on the white handkerchief was a dead Nazi, in her memory was a living son. My grandmother kept this double picture inside her prayer book for all her years. She prayed every day, and her prayers almost certainly had double meanings as well. Acknowledging the break from beloved son to fanatic Nazi, they probably beseeched God to perform the balancing act of loving the son and forgiving the Nazi (p. 5).

I take Herta Müller's Nobel lecture as a model of "interlinguistic hospitality," in the way Paul Ricœur describes the term: "a work of tireless memory and mourning, of appropriation and disappropriation, of taking up and letting go, of expressing oneself and welcoming others" (Ricœur 2006: xx).

3. Instead of conclusion

One more quote from Herta Müller's memorable address, wherein the writer performs what she professes, namely that "In writing, it is not a matter of trusting, but rather of the honesty of the deceit" (p. 6).

> When I was a staircase wit, I was as lonely as I had been as a child tending the cows in the river valley. I ate leaves and flowers so I would belong to them, because they knew how to live life and I didn't. I spoke to them by name: *milk thistle* was supposed to mean the prickly plant with milk in its stalk. But the plant didn't listen to the name *milk thistle.* So I tried inventing names with neither *milk* nor *thistle*: THORNRIB, NEEDLENECK. These made-up names uncovered a gap between the plant and me, and the gap opened up into an abyss: the disgrace of talking to myself and not to the plant. But the disgrace was good for me. I looked after the cows and the sound of the words looked after me. I felt:
> *Every word in your face,*
> *Knows something of the vicious circle*
> *But doesn't say it.* (p. 6)

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Particolarita' pragmatiche nel discorso giuridico

Vanina Narcisa BOTEZATU[∗]

Abstract
The present paper is meant to provide an analysis of some pragmatic aspects of legal discourse. Asserting, ordering, promising, demanding, refusing, explaining and assuming are all linguistic acts. From the pragmatic point of view, legal discourse is performative when each linguistic act results in an effective realization of a legal act, and implicit when it cannot be deduced from the linguistic structure of the sentence.

Keywords: pragmatic, legal discourse, performativity, linguistic act

L'aspetto pragmatico del discorso giuridico ci consentirà di definire in modo più efficace, a livello discorsivo, il legame tra i protagonisti del discorso, il contesto linguistico ed extralinguistico e come l'istituzione sociale influisce questo trasferimento linguistico.

Partendo dalla definizione del *discorso* definito come "la manifestazione del carattere pragmatico della comunicazione..." (cfr. Runcan Măgureanu 1987:42-57), la dimensione pragmatica del discorso giuridico riguarda quei meccanismi capaci di spiegare la forza e l'autorità di cui dovrebbe beneficiare qualsiasi manifestazione giuridica nella sua dimensione linguistica. In altre parole, qualsiasi espressione giuridica dipende dalla lingua che esprime il diritto, lo stesso anche lingua, ha bisogno di norme di legge.

La dimensione pragmatica definisce il significato di un atto linguistico attraverso la sua funzione comunicativa, il discorso giuridico essendo definito come discorso *implicito*, poiche' la lingua, per offrire potere al discorso, dispone di quei meccanismi impliciti, che funzionano come presupposizioni e come discorso *performativo,* perché ogni atto linguistico determina la realizzazione effettiva di un atto giuridico.

1. Il performativo

Se definiamo il discorso come "il processo enunciativo attraverso il quale il locutore intende influenzare l'interlocutore" (cfr. Stoichiţoiu-Ichim 2001:23) *la performatività* del discorso giuridico rappresenta il carattere azionale del discorso e mira gli effetti extralinguistici del locutore in quanto, attraverso il discorso, il locutore agisce sull'interlocutore, influenzandolo a livello cognitivo, emotivo e comportamentale.

[∗] PhD Student, "Al.I.Cuza" University of Iasi, vanina.botezatu@hotmail.com

Attraverso le parole, il locutore può agire e trasformare la realtà stessa. I verbi attraverso cui si agisce (che svolgono l'azione, che mettono in pratica ciò che si esprime) sono chiamati verbi performativi. I performativi sono, quindi, enunciati che normalmente sono espressi alla prima persona singolare del presente indicativo attivo e descrivono un'azione realizzata dal locutore nel momento del discorso. I verbi hanno uso performativo quando sono utilizzati:

- alla prima persona, singolare, del presente indicativo attivo, avendo ruolo di evidenziare l'affermazione:
>   (io) *metto* in liberta';
>   (io) *dichiaro* chiusa/aperta l'udienza pubblica;
>   (io) *constato* adempiute le condizioni;

- alla prima persona, plurale, del presente indicativo attivo:
>   *Certifichiamo* con la presente che [...];

- alla terza persona, singolare, del presente indicativo attivo:
>   Il Giudice/la Corte *decide* quanto segue;

- alla terza persona, singolare, del presente indicativo passivo:
>   *Si certifica* con la presente che;

L'analisi del performativo nel discorso legislativo riguarda quelle forme grammaticali (tempo, modo) o strutture discorsive che caratterizzano il carattere imperativo attribuito alla legislazione. L'aspetto deontico indica il grado di obbligativita' o permissivita' delle situazioni descritte in una proposizione. Si esprime attraverso verbi modali, avverbi e locuzioni specializzate, verbi con contenuto lessicale deontico. I valori principali dell'aspetto deontico sono *obbligatorio* e *permissivo* (cfr. GALR 2005:689). Con questi aspetti modali, si realizzano atti linguistici di tipo direttivo (ordine, comando ecc.), in cui le espressioni deontiche vengono utilizzate in forma performativa, prescrittiva.
I verbi modali più usati che esprimono valori deontici con valore performativo in quasi tutti le costruzioni sono *dovere* e *potere*. Sempre con significato lessicale di obbligo sono anche le strutture analitiche e le locuzioni verbali, come, ad esempio (*e' opportuno, obligare a …, richiedere)*, con valore permissivo *(avere diritto di ... / a ..., avere il permesso di ... , permettere a ..., consentire a...)* o di divieto *(proibire a .../di...).*

> "Se il mutuatario è una persona giuridica, questi *dovrà* stipulare un contratto
> di assicurazione" (Art. 17 Legge 190/1999);

 "Il contratto *può,* inoltre, prevedere che il tasso di interesse […] rispetto al tasso   di interesse iniziale, una differenza minima determinata" (Art. 14 Legge   190/1999);
„Qualsiasi persona *ha il diritto di* essere assistita da un difensore durante il processo penale" (Art. 6 Codice Penale);
"*Sono tenute* a pagare l'imposta sul reddito, a norma del presente titolo, le seguente persone, a seguito chiamate contribuenti (Art. 13 Codice Fiscale n. 571/2003);

Il discorso giudiziario è un tipo di discorso che esprime idee, osservazioni e opinioni, che fornisce argomenti o attraverso il quale sono chiariti usi e significati.

Specifico di questo tipo di discorso sono gli enunciati **assertivi,** i performativi specifici di questo tipo di atti sono della categoria dei verbi dichiarativi: *dico, affermo, attesto, confermo, confesso, descrivo, informo, avviso, presuppongo, pretendo* ecc., ma esistono anche performativi che marcano caratteristiche supplementari della forza illocuzionare (l'asserzione si riferisce ad una questione connessa agli interessi del mittente: *mi lamento per*; l'asserzione è correlata al resto del discorso: *ammetto che, deduco che*), gli enunciati **direttivi** con ruolo di prendere una decisione a favore o contro una serie di azioni, i verbi che li caratterizzano sono: *chiedere, permettere, consentire, domandare, esaminare, guidare, ordinare, pregare, implorare, invitare, consigliare, indagare, imporre, raccomandare, costringere, indurre.*

"*Chiedo* che il testimone sia sentito quale testimone per le persone che hanno assistito al delitto";
"*Delego* il difensore ad organizzare adeguatamente la difesa, a *soddisfare* tutti i documenti procedurali necessari per il corretto svolgimento del processo, a *rappresentare* i suoi interessi [...]
"La prima pena è stata *perdonata* e la seconda e' stata ridotta alla meta";

gli enunciati **verdittivi** che in questo contesto istituzionale, realizzano uno stato di fatti, caratterizzati dalle unità verbali: *assolvere, dichirare non colpevole, considerare, qualificare, nominare, apprezzare, valutare, condannare, testimoniare, aggiudicare, annullare, approvare, autorizzare, conferire, confermare, decidere, dichiarare, sospendere* nonche' gli enunciati **commissivi** quando il locutore si impegna nella realizzazione di un'azione futura; questa categoria e' caratterizzata da verbi come: *promettere, impegnar(si), proporre, garantire, giurare, respingere ecc.*

"Mi *impegno* a presentare il documento a disposizione del tribunale";

"L'avvocato del ricorrente *propone* la prova documentale come prova dei motivi del ricorso, documenti medici, dichiarazioni di testimoni [...]" (Decisione Civile n. 1677/2009 Corte d'Appello di Bucarest);
"Modifica parzialmente la sentenza impugnata, nel senso che *rigetta* totalmente l'azione dei ricorrenti" (Decisione Civile n. 1761/2009 Corte d'Appello di Timişoara);

I tempi verbali utilizzati variano a seconda dei gradi di giudizio: presente in primo grado, situazione quando sono utilizzati gli enunciati assertivi sopra citati, e passato per un giudizio in appello e ricorso.

Il dispositivo e' il risultato della motivazione ed e' la parte finale della sentenza. Il dispositivo della sentenza ha la stessa struttura, che di solito è espressa da una delle espressioni performative, in cui vengono utilizzati verbi dichiarativi in prima o terza persona singolare, in quanto il giudice ha ruolo determinante, essendo investito con l'autorità legale necessaria per attuare applicazione del documento (il giudice in nome della Legge *obbliga, condanna, decide, dispone, consente, rigetta) o* (per questi motivi *si conferma, si condanna, si decide).*

„ *Condanna* a cinque anni reclusione per avere commesso il reato di […]".
"Accoglie parzialmente la domanda di sospensione dell'esecuzione temporanea formulata dall'appellante [...]" (Sentenza n. 5A/2012 Tribunale di Ilfov);
"*Dispone* la sospensione dell'esecuzione temporanea della sentenza civile" [...]" (Sentenza nr. 5A/2012 Tribunale di Ilfov);
"*Stimo* l'azione del ricorrente come fondata e deve essere accolta"

2. L'implicito nel testo giuridico

Se da una prospettiva pragmatica il discorso giuridico è caratterizzato da *performatività*, nel senso che ad ogni espressione linguistica corrisponde l'effettiva realizzazione di un atto giuridico, da un'altra prospettiva, un discorso è considerato *implicito* quando non si può dedurre direttamente dalla struttura linguistica dell'enunciato.

Affrontando il discorso legale dalla prospettiva esplicita, può essere equiparato con la chiarezza e l'eleganza dell'espressione. Tuttavia, una corrispondenza diretta tra significante e significato non esiste del tutto, le regole in base alle quali l'implicito funziona si trovano all'incrocio con gli utenti della lingua. In questo contesto, *ciò* che viene detto è meno importante di *come* e' detto, risultando da qui tutta una serie di procedimenti impliciti che stabilisce i diritti del locutore (di fare domande) e gli obblighi del destinatario (di rispondere) (cfr. Mastacan 2004: 65).

Il discorso giuridico costruisce la sua autorità, sulla base di procedimenti impliciti. Nella loro composizione, le parole implicite rivelano e nascondono nello stesso tempo; si basano su ciò che viene detto e non detto, implicito. Può esistere dietro il discorso, una quantita' di contenuti non detti che lo puo' trasformare o no da una minaccia virtuale, implicita, in una reale, a seguito di condizionamenti linguistici. L'implicito può essere inserito nella lingua o puo' risultare dal contesto, ossia può essere sottinteso.

In un discorso processuale, l'implicito si trova principalmente nei dibattiti, dove si assiste nella gestione dell'implicito sulla base di insinuazioni sulla qualità e l'attività dell'interlocutore, che, in caso di mancanza di prove, potrebbero essere negate. All'implicito si ricorre quando nelle pratiche discorsive correnti, vi sono prove sufficienti per dimostrare ciò che diciamo, quando esitiamo a fare dichiarazioni (es. *Non ho dichiarato/menzionato questo*).

Spesso, il testo, il discorso non offre informazioni esplicite, non si rivela. Insinuazioni e allusioni sono considerate una pratica comune. In un testo come quello contenuto in una sentenza è possibile immaginare situazioni possibili alle quali dovrebbe ricorrere il giudice.

"Il tribunale respinge la domanda *solo quando* constata che le prove assunte durante il procedimento penale non sono sufficienti a stabilire che il fatto sussiste, costituisce reato ed e' stato commesso dall'imputato" (Decisione n. 975/2012);

In questo caso, il giudice deve costruire nella sua decisione un argomento basato non su fatti, ma su una quantità di altri discorsi (memorie di avvocati, dichiarazioni dei pubblici ministeri).

"*Se* per la soluzione dell'azione civile si impone l'assunzione di prove davanti al giudice, verra' disposta la sua disgiunzione" (Decisione n. 975/2012);

La modalita' di enunciare l'ipotesi introdotta dalla congiunzione *se* e con la costruzione *solo quando* richiede all'iterlocutore di immaginare qualcosa, di presupporre.

A livello legislativo, la struttura del discorso riguarda lo status linguistico del cittadino come principale destinatario del testo legislativo, essendo lui in nome del quale, vengono promulgate le leggi, le decisioni. Per essere ricevuto correttamente, il messaggio deve essere adattato per essere inteso da parecchie categorie di destinatari: una legge deve contenere registri per esprimere generalità, per essere percepita come portatore di una universalità innegabile (cfr. Mastacan 2004: 223-233).

"*Qualsiasi* delle parti puo' chiedere per iscritto che la soluzione del litigio sia fatta in sua assenza, su base […]" (Art.358 Codice procedura penale);

Qualsiasi esprime praticamente una totalita', il che presuppone l'individualizzazione, l'applicabilità a ciascuno degli articoli (cfr. Mastacan 2004: 234).

Nel discorso legislativo, il legislatore decide le presupposizioni e anticipa le situazioni che possono presentarsi e che devono essere regolate. Qualsiasi testo giuridico dovrebbe offrire   un gran numero di situazioni possibili con cu si possono confrontare i cittadini; a questo proposito, l'espressione della generalità è la miglior soluzione che integra il cittadino nell'ambito della legge (cfr. Mastacan 2004: 234). La relazione legislatore-destinatario appare come un gioco di domande implicite e risposte. In questo caso, le   presupposizioni legislative possono assumere parecchie forme, realizzandosi mediante atti ipotetici di anticipazione: *quando, dove, solo quando* ecc.

Prendiamo ad esempio, un testo del Codice di famiglia:

"L'adozione   viene fatta solo nell'interesse dell'adottato" (Art. 66 Codice famiglia);

La proposizione sopra menzionata contiene diverse proposizioni sottintese.

(a)   *Se* qualcuno vuole adottare un bambino, questa adozione sarà effettuata solo nell'interesse dell'adottato.
(b)   *Se* ci sono parecchie persone che vogliono adottare un bambino, l'adozione sarà effettuata solo nell'interesse dell'adottato.

Nel caso sopra menzionato un'ipotesi o altra verra' aggiornata solo nel momento dell'attuazione della legge. Pertanto, l'effetto di concisione di cui ne ha bisogno il discorso legislativo può essere creato utilizzando le strategie implicite, comprese solo nel momento della loro interazione con altre situazioni concrete in cui si applica.

Conclusioni

Nel presente studio e' stata fatta una breve analisi dell'utilizzo degli enunciati performativi e degli impliciti nel discorso giuridico. Partendo dal concetto di performatività introdotto da Austin e Searle, la ricerca si e' focalizzata direttamente sull'attività di chi realizza un atto linguistico: che effetti desidera ottenere e ottiene con la produzione di enunciati. Si e' osservato, ad esempio, che, attraverso le parole, il locutore può agire e trasformare la realtà stessa. La dimensione implicita riguarda ciò che si dice ma anche ciò che e' rimasto non

detto, ossia implicito. Spesso, il testo, il discorso non offre informazioni esplicite, non si rivela. Insinuazioni, allusioni sono considerate pratiche comuni. All'implicito si ricorre quando nelle pratiche discorsive correnti, vi sono prove sufficienti per dimostrare ciò che diciamo, quando esitiamo a fare dichiarazioni.

Fonti

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Codul de Procedură penală (http://legeaz.net/cpp-cod-procedura-penala/)
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Dizionari linguistici

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Some Theoretical Considerations on Mitigation in Translating Literary Texts

Oana-Celia GHEORGHIU∗

Abstract

Starting from various theoretical approaches to translation studies and from the description of the major strategies employed in dealing with the complete translation of a literary text (completeness, in this particular case, referring to the conscientious effort of translating not only the lexical and grammatical units of meaning, but also the very culture from where the source text emerges), this paper advocates for finding the necessary balance in the process of transforming the ST from an entirely foreign experience into one suitable for the target culture. To this effect, it deals with the strategies used in rendering three distinct elements: space (here including the local cultural specificity present in the ST), time, and language peculiarities.

One may regard the process of translation either as art or science or as a combination of the two. For millennia, translation has been an activity effacing boundaries and helping human understanding, a conveyor of cultures across times and spaces. Its definition cannot be rounded off with only grammatical, lexical and factual aspects, for a translation must convey, primarily, culture. As Budick puts it, translation points to a "reconceptualisation of the experience of alterity" (1996: 1). While the identity/otherness dichotomy has become a central postmodern concept *par excellence*, it cannot be denied that its essence goes back as far as humanity goes. And translation is a capital aspect in understanding and dealing with *the other*, not in reference to individuals, but to cultures, defined as "patterns, explicit and implicit of and for behaviour acquired and transmitted by symbols, constituting the distinctive achievement of human groups, including their embodiment in artefacts" (Katan 2004: 25).

Translation is, therefore, the process of transferring written information from one *language and culture* to another and the product thereof, while the translator fulfils the role of a mediator between the two cultures. The translated text may pertain to any field of activity, yet it is true that while some texts require only accuracy and exactness (e.g., scientific texts), others increase the necessity of the translator's bi-culturality (from judicial texts, which may presuppose additions in form of explanation or paraphrase, to the ultimate challenge, subsuming and

∗ PhD Student, "Dunarea de Jos" University of Galati, oana.gheorghiu@ugal.ro

requiring all the skills and competences described above on the part of the translator, that is *literature*). Whether mirroring reality, as mimesis, or estranging it, as defamiliarisation, the literary text is cultural text, and its translation presupposes, beyond the linguistic aspect, cultural mediation. It is important to note that the translator performs more than a simple accurate rendition of the linguistic components of the literary text in the target language. Besides the obvious constant reference to context, in whose light s/he needs to interpret the ST – for, as Foucault (1972) states, the writers are not in complete control of their material, "there are constraints on the way in which we use language and organise information" (qtd. in Mills 1995: 21) – the translator is bound to render the specificities of the text in point of style, considering the lexis, syntactic structure, and supra-segmental features, but also the semantic and pragmatic factors.

Strategies in literary translation

Naturally, the translation strategies outlined as early as 1958 in Vinay and Darbelnet's *Stylistique comparée du français et de l'anglais,* further expanded and developed by Peter Newmark (1988: 81-93), Mona Baker (1992) and many other translation theorists, and the strategies employed for special cases (fixed expressions and idioms, *e.g.,* idioms, proverbs, metaphors, similes, etc.) are still valid in the analysis of a translation and many choices made may be explained with their help. Nevertheless, if one considers translation as a creative process, it is important to understand that translators rarely employ these strategies conscientiously.

What they do employ conscientiously, on the other hand, are textual strategies connected with the spatial and temporal frames of the ST and the TT. The former refer to domestication versus foreignization (Venuti 1995), while the latter refer to choices made by the translator in either preserving the language of the time or adapting it to the contemporary source language. It is less relevant when the literary text was written. The historical time of the period described in the literary text is of greater importance in translation. For example, if a novel was written in the nineteenth century and the events depicted are almost contemporary with the writing itself, the two overlap. The postmodern revival of histories, however, provides examples of historical novels preserving the language of the time in which the action is set – e.g., Thomas Pynchon's *Mason and Dixon* – and, in such cases, it is only natural that the strategy of archaisation or synchronisation (modernisation) should disregard the time of publication.

Domestication versus foreignisation

As Bassnett and Lefevere (1990 qtd in Ulrych 2000: 128) rightfully observe, translation employs manipulation at the conscious or unconscious level,

translators being able to "wittingly and willingly manipulate the source text to make it serve their own ends", but they also can be unwilling manipulators due to the ideology that pervades their culture or language.

In the first chapter of *The Translator's Invisibility,* Venuti mentions the German theologian and philosopher Friedrich Schleiermacher, who argued that "there are only two methods of translation. Either the translator leaves the author in peace, as much as possible, and moves the reader towards him; or he leaves the reader in peace, as much as possible, and moves the author towards him" (qtd. in Lefevere 1977: 74). In other words, by admitting that translation can never be completely adequate to the foreign text, he allows the translator to choose between

> **a domesticating method**, an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home, and **a foreignizing method**, an ethnodeviant pressure on those values to register the linguistic and cultural difference of the foreign text, sending the reader abroad (Venuti 1995: 20)

Venuti asserts that a translator's first reaction should be rejecting domestication, a strategy which seeks conformation to the dominant target-culture values in order to give the illusion that the target text is actually an 'original' rather than a translation. To achieve this effect, foreign texts undergo significant adaptations on a number of levels, mainly the language, the plot and the literary forms.

Venuti suggests foreignization as an alternative to domestication because it "seeks to restrain the ethnocentric violence of translation" (1995: 20) and it is designed to make visible the presence of the translator. Along these lines, what needs pointing out is that, while Venuti is in favour of foreignization as it represents the translator's resistance to domestication and the invisibility it promotes. He encourages translators to develop innovative strategies to make their work visible, signalling their presence in any forms of paratext available, such as prefaces or footnotes, Schleiermacher considers this method alienating, as it moves the target-language readers towards the source-text author and not vice versa, giving them the feeling that they are in the presence of the foreign.

Archaisation versus synchronisation

Starting from the already obvious assumption that translation is communication across cultures, the inference is that cultures do not communicate only synchronically, but also – in most cases – diachronically. As it is the case with historical context(s) and evolution, literature(s) or scientific development(s) – and actually in direct relationship to these – languages have different pace of change from one culture to another and, sometimes, even within the same broader culture.

The translator of an obsolete, antiquated literary text must compulsorily include the question of time in his/her decision-making process, although translation theories deal significantly less with this issue, giving it over to philosophers of translation, like Steiner, who stated that "we possess civilisation because we have learnt to translate out of time" (1998: 31) and posed the question whether the translation should be synchronic or diachronic ("a vertical or horizontal transfer of significance") (47)

In an extended article, Lauren G. Leighton (1991: 49-61) outlines the theories of the Soviet linguists and translation practitioners preoccupied with this question of time. Their views provide two alternatives, *i.e.*, archaisation and modernisation. The former presupposes the preservation of the temporal imprint of the ST and can be achieved by resorting to a form of 'temporal' domestication, that is to say that the translator must select from the TL the specificities pertaining to a) the period of time corresponding to the time of the literary text and b) the period of time corresponding to the time when the literary text was produced. This approach raises a series of difficulties – firstly, the translator must possess thorough philological knowledge both in the history of the SL and the TL; secondly, as stated above, languages have developed differently – the translator of Chaucer or Shakespeare into Romanian, for example, does not have access to the Romanian language used in the fourteenth and sixteenth centuries; and thirdly, a text that is too antiquated hinders understanding for modern readers.

Modernisation or synchronisation, on the other hand, involves a more radical transformation of the text and raises the question of fidelity. Its advocates claim that a synchronised translation would elicit the same response in the TT modern reader as it had in those contemporary with the original writing itself. While it may stand valid for Shakespeare, how does this do for Pynchon, Eco or, say, Sadoveanu?

Despite the latest trends in translation practice, which recommend the synchronisation of the discourse with the language spoken by the TA at the moment of the translation, making free use of neologisms or colloquialisms, under the impression that TA would access the TT more easily, not being hindered by unfamiliar words or structures, an archaic touch is more desirable in some cases. Indeed, a "totalistic re-creation of archaic language would be unavoidably eccentric" (Leighton 1991: 52), therefore extreme archaisation should be avoided. Extreme modernisation, moving history and author towards the reader, is, to a greater extent than archaisation, unfaithful to the author's intentions. The logical conclusion is that the translator should strive for placing midway between author and reader; therefore, the best envisaged strategy is one of balance. The translator should negotiate between archaic and modern the same way s/he negotiates between meanings, a strategy which we have termed *mitigated synchronisation* and

which consists in modernising the discourse as a whole, with occasional insertions of lexical elements of obsolete usage, just for 'remembrance of things past'.

Standard language versus dialect and idiolect

The last aspect considered in tackling translation strategies for literary translation is that of the decision-making with regard to the use of language varieties in translation. As Steiner observed, "the languages that extend over a large physical terrain will engender regional modes and dialects [...] to the degree that we are almost dealing with distinct tongues" (1998: 32). However, differences do not come from geographical considerations exclusively; language is influenced by social, economic, educational, age or race factors. The question of dialect and idiolect has preoccupied many linguists and it was the British linguist Geoffrey Leech who best defined them as:

> varieties of language which are linguistically marked off from other varieties and which correspond to geographical, class or other divisions of society. A dialect is thus the particular set of linguistic features which a defined subset of the speech community shares; idiolect refers, more specifically, to the linguistic 'thumbprint' of a particular person: to the features of speech that mark him off as one individual from another (2007: 134).

Dialect and idiolect usually represent a great challenge for the translator, who must understand before embarking in the thorny endeavour of translating them that they cannot actually render the same effect in a(ny) target language, as they are fully meaningful and representative for geographical area, social class, race, etc. only in their original form. Perhaps it is here that the concept of untranslatability applies best, not in the sense that they cannot be rendered in an approximate form in the TL, but in the sense that they definitely cannot acquire the equivalent effect that Nida was advocating.

Discussing Zola's works, the translation theorist Peter Newmark advises against the replacement of a French coalminer's dialect with a coalminer's dialect from Wales and recommends moderation in approaching this specific type of text in fiction: "a few dropped h's and missing agreements to suggest uneducated 'peasants' would be ineffective. The important thing is to produce naturally slangy, possibly classless speech in moderation, hinting at the dialect, 'processing' only a small proportion of the SL dialect words" (1988: 212).

However, one of the most comprehensive works in the field, edited by Baker and Saldanha, *Routledge Encyclopaedia of Translation Studies*, seems to provide a different view from that expressed above (2009: 67). It includes the translation of dialects among cultural translations, with heteroglossia, literary allusions, and culturally specific items like food or architecture. It provides two strategies: one is that of standardisation (transposition into standard language),

recommended, for pedagogical reasons, for children's literature (32). This practice is, otherwise, extended to all types of fiction, although writers usually employ non-standard styles with very specific reasons, e.g., "to encode their attitude towards the text's content, to mark out different voices and /or to structure the text" (153). Below, there is an example of standardisation which rather affects the writer's intentions, although the translation is signed by Antoaneta Ralian, one of the most renowned experts in EN-ROU literary translations:

> "I got it fra' Bill Hodgkinsson. 'Bill', I says, 'tha non wants them three nuts, does ter? arena ter gi'ein me one for my bit of a lad an' wench?' 'I ham, Walter, my lad', 'e says, 'ta'e which on' em ter's a mind'."(Lawrence 1993: 8).
> →

> Am luat-o de la Bill Hodgkinsson. - Bill, îi zic, ce-ţi fac eu face cât trei nuci. Nu vrei tu să-mi dai una pentru băiatul şi fata mea? - Ţi-o dau, Walter, băiete, îmi zice, ia care vrei tu, fără supărare (Lawrence 1991: 12)

Another strategy is that of using a local dialect. In an article on the translation of Twain's *Huckleberry Finn*, B. J. Epstein comments negatively with respect to this practice:

> Because of the storyline, Twain's book has to take place in the American South, so choosing a Swedish dialect would not have been a good option. It would probably have been odd for Swedish readers to read, say, the dialect from the northern region of Lapland while knowing that the characters were American (2010: 45).

Although this may be, indeed, a little bit awkward for the TT reader, it still seems a better solution than standardisation of the discourse, a serious alteration and a betrayal of the author's intention. Baker and Saldanha seem to share this opinion: "The availability of a particular dialect in the TL may also provide a welcome opportunity for successful transfer of sociolects in the SL text, which are normally difficult to capture in translation" (2009: 93). The literary translator, free from the constraint of using standard language exclusively – as is the case in film translation – must become creative in approaching such a text – s/he must bring the text to the reader – therefore domesticate it, s/he must resort to compensation in many cases, s/he must go even as far as creating a mixture of standard and non-standard language so as to avoid hindering understanding.

> "'What are ye for?' he shouted. 'T' maister's down i' t' fowld. Go round by th'end o' t' laith, if ye went to spake to him'" (Brontë 2012: 15).
> →

– Ce caţi aici? strigă el. Stăpânu-i jos la vite. Dă ocol casei şi du-te pân' la capătu' grajdului dacă vrei să vorbeşti cu el" (Brontë 1967: 10).

Of course, the strategies/ perspectives presented above do not exhaust the approaches to literary translation whatsoever. Due to the multitude of genres, forms, techniques, and experimentation at the level of literary text, the latter's translation has come to represent each time a singularised intertextual experience of textual re-creation. Nonetheless, they represent important stages in the interpretation and translation of the literary text, and the translator must ponder carefully the ratio to which s/he employs the opposing strategies described above, in order to avoid both the departure from the author's intentions, and the potential estrangement of the target-text reader. An accomplished translated literary text should help the parties which it mediates, i.e., author and reader, meet, without turning the scales to any of them in too obvious a manner.

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From Woolf to the Politics of 'Otherness'

Alina-Mihaela IFRIM*

Abstract

With a visionary attitude and a highly experimental manner of writing, modernism focused on the character and its inner world, offering glimpses into the mechanisms of becoming, which involved the reconsideration of the 'other' in society (including women as fringes). Thus, it provided the right tools for postmodernism, which was later to build its philosophy and to shape its discourse around strikingly similar topics and techniques. It is from this angle that one may identify a relation between the two literary movements, a connection primarily sustained by the concept of intertextuality. Along these lines, the objective of the present paper is to identify how postmodernism openly re-enacts societal problems timidly incorporated within modernist aesthetics, following two acclaimed intertextual manifestations of the Woolfian text: Sally Potter's **Orlando** *(as filmic adaptation) and Michael Cunningham's* **The Hours** *(as postmodern retelling).*

Keywords: modernism, postmodernism, intertextuality, otherness

A brief context of the postmodern OTHER

In a mimetic manner, in literature most characters are outlined around the concept of alienation, to fit the specific duality of human nature, therefore, they always possess something false and unachieved in the 'known world' hiding something true and completely realized in other transcendental spheres. As a result, characters are sometimes caught in an act of de-routinization especially if they are perceived as tools for attempts of renewal or as means intended to revive readers' perceptions. Along these lines, one must be aware of the social implications this type of aesthetic literary techniques have as long as they bring forth the shock of otherness triggered by the challenging new and strange social norms. In other words, what used to be perceived as social norm is bound to change into new norms which ultimately strike through the powerful impact of de-familiarization.

This process of transformation is sustained by the 'language games' able to deliver carefully encoded social messages which are based on Lyotard's idea that "to speak is to fight, in the sense of playing, and speech acts fall within the domain of agonistics" (Lyotard 1984: 10). The agonistic speech acts to which Lyotard makes reference to, have their basis on the belief that humanity cannot be separated from nature and, operating under this assertion, all that is human is undoubtedly built on a dual character which also sums up the "dreadful

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* PhD student, "Dunarea de Jos" University of Galati, Romania, mihaela.ifrim@ugal.ro

capabilities" counted as inhuman; nevertheless, it is this character which is "the fertile soil from which alone all humanity, in feelings, deeds and works, can grow forth" (Nietzsche 2008: 174). As a result, literature is no longer produced around great heroes; there are no more heroes to speak of as the entire attention is focused towards the production of political and social discourses designed to sustain and mediate the many differences emerging on the complex modern background. If anything, the postmodern context in which literature is produced directs the text towards questioning the grounds on which every notion that can be summed up as 'knowledge' in the Foucauldian sense, be it political or social or both, is or was formulated. Therefore, the reader is no longer lured by the aesthetic practices involved in the production of the text into a constant quest for the hidden message but he/she is openly assaulted and involved in the dissolution process of whatever it is a given postmodern text needs to challenge.

However, it must be noted that the agonistic propensity of the 'postmodernist spirit' is not an accidental turn of events in the history of mankind but an expected consequence of the modernist phase which preceded and furthermore fuelled the turmoil of the postmodern paradigm or in the words of Ihab Hassan ''[t]he postmodern spirit lies coiled within the great corpus of modernism – the work of Proust, Mann, and Joyce, Yeats, Rilke, and Eliot, Strindberg, O'Neill and Pirandello – gnawing at the nerve of certain authors, diverting others into mad experiments'' (1982: 139). Therefore, modernism, as an umbrella term for an explosion of innovative styles and trends, cried for the 'new' and in this pursuit it actually succeeded in awakening the common consciousness by shifting the point of interest from values such as reason and progress to a more introspective view focused on inner feelings and mental states. In a nutshell, modernism exhibits early symptoms of the re-positioning of the 'other' in the social backgrounds while postmodernism re-enacts the status-quo ante to such extent that it actually succeeds in forcing humanity to see and acknowledge the different.

In the light of the facts briefly stated, the present paper is oriented towards investigating how the endeavour of Virginia Woolf, as a highly revolutionist modernist writer, served as instrument in the re-positioning of the other. To this end, the texts selected for analysis are *Mrs Dalloway* and *Orlando: A Biography* together with their acclaimed postmodern manifestations Michael Cunningham's novel *The Hours* and Sally Potter's screening *Orlando*, respectively.

Revealing OTHERness: from glimpses to stares

Ever since her suicide in 1941, both Virginia Woolf and her stories have been open to re-readings and retellings to many generations that have designated her either as a modernist writer preoccupied by form and style, or as a feminist able to

perform deep insights in the history of women, which have ultimately led towards labelling her as ''the most complete person-of-letters in England'' (Bloom 1994:434) in the past century. However, throughout the time, the many attempts at reading and interpreting the Woolfian text were not devoid of debateable labels ascribed to the writer who, depending on the context she or her text were read, came to be referred to as a snob, a lesbian, a neurotic or a victim of the abuse. Regardless of the context that has led to the various labels attributed to the controversial writer, a common denominator stands out in this formula and that is the temporal duality of the writer. She seems close to contemporaneity through the transitional preoccupations specific to the beginning of the twentieth century that are the result of a late-Victorian trying to cut loose from the habits and mentalities of the previous century. The temporal duality of the writer is supported by the words of Hermione Lee, who states that Virginia Woolf is ''both a contemporary and a historical'' figure since

> [s]he speaks to us of issues and concerns which are vital to us and are not yet resolved. Her interest in style and her solutions to the formal challenges she set herself still influence contemporary work. But she is, also, a late-Victorian, bringing into her work the concerns and mental habits of a previous century (Lee 1997: 770).

Charged with temporal duality, the two Woolfian texts selected for analysis are situated on opposite poles since one text is constructed around the idea of death and the other does not even remotely imply it. However, they are both connected by the notion of androgyny. The androgynous vision declared in *A Room of One's Own* as being the characteristic of a mind of genius, is used in both texts to represent hidden mechanisms of change in what regards the position of the 'other' in society. To this end, the writer chooses to outline Orlando as an obvious androgynous character while in the case of *Mrs Dalloway*, the reader reads Septimus as Clarissa's double at the instigation of the writer. Another common feature the two works of art share consists in the fact that the path of androgyny functions as a mystic ritual where both novels are bound to sacrifice male for female development. The woman is therefore placed on higher grounds, being considered worthy to become the point of focus. As a result, Orlando is a male for the first part of his life changing gender at the age of thirty and the schizophrenic survivor of trauma male character embodied by Septimus is obliterated for Clarissa to be able to go on.

A revolutionist in nature, Virginia Woolf chooses to mark the change not only through the male sacrifice since in the outlining process of the 'new woman', i.e. the woman who becomes bolder and bolder in an act of common rise of social awareness, elements alluding to ambiguous sexual orientation and sexual confidence begin to timidly emerge.

For a better understanding of how outraged the society of the beginning of the twentieth century was on reading a fantastic novel such as *Orlando: A Biography*, the response Vita Sackville-West's mother had upon reading the novel is extremely relevant. She circled and underlined heavily the word ''sex'' every time it occurred in the text and inserted a photograph of Virginia in her copy then declared her hatred towards the writer by writing next to the photograph that that was ''[t]he awful face of a mad woman''. She also made her opinion known to the author by writing her in a letter: ''You have written some beautiful phrases in Orlando, but probably you do not realize how *cruel* you have been'' (Lee 1997: 520).

Nevertheless, Woolf created female characters intended to reflect some sort of boldness either by rejecting or by assuming maleness. Following this train of thought, Clarissa Dalloway is allowed to rememorize the kiss she shared with Sally Seaton as an experience of an intense vitality brutally interrupted by Peter Walsh and Orlando is permitted to be, after the gender transformation, a woman with the character of a man or even both a woman and a man.

''Sally stopped; picked a flower; kissed her on the lips. The whole world might have turned upside down! The others disappeared; there she was alone with Sally. […]
 'Oh this horror!' She said to herself, as if she had known all along that something would interrupt, would embitter her moment of happiness'' (Woolf 2003: 26-7)

''Orlando had become a woman – there is no denying it. But in every other respect, Orlando remained precisely as he had been. The change of sex, though it altered **their** future, did nothing whatever to alter **their** identity'' – emphasis added (Woolf 2002: 83).

The relationship most blamed for suggesting lesbian passion, and therefore the most exploited one in *Mrs Dalloway* is shared by Clarissa and Sally. However, Doris Kilman is also a character planted to be deciphered as a representative of the sexual inversion denounced at the beginning of the twentieth century. In 'Unmasking Lesbian Passion: The Inverted World of *Mrs Dalloway*', Eileen Barrett quotes Lillian Faderman pointing out that Germany was the place where the new lesbian society was bourgeoning at the turn of the century (Barret & Cramer 1997: 150). It is for this reason perhaps why Woolf describes her as being of German origin, having almost a male appearance but most of all exerting an incredible power of control over Elizabeth. Doris Kilman values Elizabeth and nurtures her with knowledge being aware that she represents the new generation to which all possibilities are open as she declares ''[e]very profession is open to the women of your generation'' (Woolf 2003: 99). The resentment Clarissa Dalloway manifests towards Kilman is merely a feeling

of jealousy for the deep connection established between Elizabeth and her tutor which nonetheless was an 'odd friendship' (Woolf 2003: 83).

While *Mrs Dalloway* is a text where the love between women must be unmasked, *Orlando: A Biography* brings everything out in the open as, sheltered by the fantastic context, the characters state their sexual inversion without any restraint '''You're a woman, Shel!' she cried 'You're a man, Orlando!' he cried'' (Woolf 2002: 150). However, even in the imaginary world the text acknowledges the social convention to which it must obey and with a stroke of the pen the author mocks the social borders in a passage following Orlando's change of gender:

> '''Love', said Orlando. Instantly – such is its impetuosity – love took a human shape – such is its pride. For where other thoughts are content to remain abstract nothing will satisfy this one but to put on flesh and blood, mantilla and petticoats, hose and jerkin. And as all Orlando's loves had been women, now, through the culpable laggardry of the human frame to adapt itself to convention, though she herself was a woman, it was still a woman she loved; and if the consciousness of being of the same sex had any effect at all, it was to quicken and deepen those feelings which she has had as a man.'' (Woolf 2002: 98)

The authority of the social norms of the age is suggested by the goddesses mentioned in both novels. Thus, in *Mrs Dalloway*, outlined as a strong character willing of power, a representative of institutions such as empire and patriarchy, Sir William Bradshaw is governed by his goddess ''Proportion, divine proportion'' (Woolf 2003: 73) to which the writer attributes a ''less smiling, more formidable'' (Woolf 3003: 74) sister, Conversion. In *Orlando* the Ladies disclose the society which promote and desire them as being

> those who honour us, virgins and city men; lawyers and doctors; those who prohibit; those who deny; those who reverence without knowing why; those who praise without understanding; the still very numerous (Heaven be praised) tribe of the respectable; who prefer to see not; desire to know not; love the darkness (Woolf 2002: 82).

In her essay "Orlando: "A Precipice Marked V" Between "A Miracle of Discretion" and "Lovemaking Unbelievable: Indiscretions Incredible", Leslie Kathleen Hankins interprets the presence of the goddesses as being evocative of censors and censorship. She reads the presence of the three Ladies, Modesty, Chastity and Purity, accompanied by Curiosity, as indicative of ''a mocking allegory of the melodramatic and farcical of a censorship trial'' (Barret & Cramer 1997: 184). Whether they are read as censors or attributed to an entire society focused on banishing anything out of the morals preached, the goddesses

acknowledge their defeat in front of the changing times that unveil things they want to remain covered: ''"Come, Sisters come! This is no place for us here." They retire in haste, waving their draperies over their heads, as if to shut out something that they dare not look upon and close the door behind them'' (Woolf 2003: 82).

But the shift from the society which did not dare to look to the society which does look was inevitable. In the transition process from the modernist text to the postmodernist re-writing, both Michael Cunningham and Sally Potter incorporate objects functioning as portals for time travelling, if allowed the comparison, which permit the characters to break free from the time frame imposed through the original writing. To this end, Sally Potter chooses to extend the immortality of Orlando by means of a suggestive image where the character is shown entering the present riding on an early twentieth century motorcycle; and Cunningham uses the flowers to link the Londoner Clarissa of the beginning of the twentieth century with a contemporary New Yorker Clarissa, enabling also a geographical and cultural transition from the English space to the American space:

''Mrs Dalloway said she would buy the flowers herself. […] What a lark! What a plunge! […] in the triumph and the jingle and the strange high singing of some aeroplane overhead was what she loved; life; London; this moment of June. For it was the middle of June. The war was over […]'' (Woolf 2003: 3-4).	''There are still the flowers to buy. […] It is New York City. It is the end of the twentieth century. […] What a thrill, what a shock, to be alive on a morning in June, prosperous, almost scandalously privileged, with a simple errand to run'' (Cunningham 2000: 9-10).

Apart from the temporal transition, the two postmodern manifestations make explicit the encoded elements identified in the Woolfian text. Cunningham comes as a saviour to free Clarissa from the social constriction regarding the freedom to expose one's sexual inversion while Potter depicts Orlando as a strong self-sufficient woman who refuses to conform to norms. Whereas the naked body of Orlando, following the change of gender, is immediately covered by the three Ladies in the original text, the screening presents a confident woman able to contemplate and accept her femininity:

''He stretched himself. He rose. He stood upright in complete nakedness before us […] – he was a woman. […]; and Chastity, Purity and Modesty, inspired no doubt, by Curiosity, peeped in at the door and threw a garment like a towel at the naked form […]'' (Woolf, 2002: 84) (Woolf 2002: 84)	[00:54:53] ''Same person'' [00:54:56] ''No difference at all'' [00:55:02] ''Just a different sex'' (Potter 1992)

Furthermore, in order to emphasize the emancipation of mentalities and to stress the notion of sexual ambiguity, Potter chooses to cast Quentin Crisp in the role of Queen Elizabeth I. Born in 1908 under the name Denis Charles Pratt, Quentin Crisp came to be known as a highly controversial public figure due to his effeminate appearance and behaviour especially at the beginning of the twentieth century. He is designated as one of the first openly declared homosexuals in the thirties, who stirred a high interest because he wore makeup and dyed his hair and crowds followed him on the street to the extent that they would block the traffic. The mentalities have changed from the point of the thirties when the meaning of the word homosexual was almost unknown to the point where casting a queer man in the role of an important historical figure is almost unnoticeable.

But sexual ambiguity is not characteristic only of Potter's filmic text. Cunningham revives the kiss Clarissa and Sally shared in *Mrs Dalloway* in a series of scenes where it is recurrent and indicative of sexual ambiguity:

''Virginia leans forward and kisses Vanessa on the mouth. It is an innocent kiss, innocent enough, but just now, in this kitchen, behind Nelly's back, it feels like the most delicious and forbidden of pleasures. Vanessa returns the kiss'' (Cunningham 2000: 154).	''Kitty lifts her face, and their lips touch. They both know what they are doing. They rest their mouths, each on the other. They touch their lips together, but do not quite kiss'' (Cunningham 2000: 110).	''Richard was the person Clarissa loved at her most optimistic moment. Richard had stood beside her at a pond's edge at dusk, wearing cut-off jeans and rubber sandals. Richard had called her Mrs. Dalloway and they had kissed'' (Cunningham 2000: 98).

In the evolution of mentalities presented by the two postmodern texts, children are presented as the outcome of phases of transition. As a result, Potter chooses to contradict the novel by replacing the male child in the original writing, a condition imposed by Queen Victoria for Orlando to keep his possessions, with a female child which is, ultimately, symbolic of rebellion against authority. *The Hours* presents two products of the changes: Clarissa's daughter, Julia, is the new generation that bears the marks of the past as 'she seems, briefly, like a figure of ancient maternal remonstrance; part of a centuries-long line of women who have sighed with rue and exhausted patience over the strange passions of men' (Cunnigham 2000: 155) and Richard is the man whose existence was marked in every aspect by his mother.

''Here she is then; the woman of wrath and sorrow, of pathos, of dazzling charm; the	After the kiss: ''Laura releases Kitty. She steps back. She has gone too far, they've both gone	''So Laura Brown, the woman who tried to die and failed at it, the woman who fled her family, is

woman in love with death; the victim and torturer who haunted Richard's work'' (Cunningham 2000:226).

too far […]. Laura glances over at Richie. He is still holding the red truck. He is still watching. […] Laura faces her little boy, who stares at her nervously, suspiciously, adoringly'' (Cunnigham 2000:110-111).

alive when all the others, all those who struggled to survive in her wake, have passed away. […] She is alive after Richard has jumped from a window onto a bed of broken glass'' (Cunnigham 2000:222).

The narrative thread portrays Laura Brown as the woman caught in-between worlds. She aspires at more than the life of the American little woman and being engaged in a back and forth oscillation between life and death she marks her child's life inevitably. As a little boy, Richard witnesses the kiss between Laura, his mother, and Kitty. As an adult, he ends up being a homosexual tormented both physically and mentally by AIDS and in an act of liberation from the anguish of the disease, by jumping out of a window, he manages to fulfill what his mother only dreamt of.

Final remarks
Highly experimental and characterised by visionary attitudes, the two Woolfian texts selected for analysis are shaped around mechanisms of becoming specific for the beginning of the twentieth century. As many critical interpretations advocate, they can be assimilated as lesbian and feminist readings, or in other words, as hidden manifestos of reconsideration of the 'other' in the society. Thus, containing its very postmodernity, modernism sets the stage for inevitable outcomes. In short, modernism offers glimpses off change while postmodernism, by means of reiterations, forces humanity to stare the change and acknowledge the different. As a result, the postmodern retellings signed by Michael Cunningham and Sally Potter represent in fact an act of freeing the modernist text, from the oppression of a society resisting to transformation, and with it they also bring forth the 'woman' and the 'queer'.

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The Redeemed Woman:
Mary–Magdalene/ Katharine and Joseph/Marina

Cristina Camelia IGNATOVICI*

Abstract

The need for a parallel between biblical characters and those of Shakespeare was born out of my conversations with teachers, students and people who still take great pleasure in reading, regardless of the contemporary visual orientated generation.

The following paper has a triple purpose: a technical, a teachable and a transcendental one.

The technical purpose is to draw the attention to the biblical accounts William Shakespeare not only inspired himself from but used the entire plot, as it is the case with "All's well that ends well".

The teachable or pedagogical purpose is to stress the influence women have always played, throughout centuries, as role-models and educators of their peers and younger generation. The Bible, literary accounts, history and life itself have proven this truth over and over again.

Women have always been involved in the pedagogical field, either as mothers or as teachers, in the public and private school system, all over the world.

Ultimately, but not at all lastly, the transcendental powerful purpose has to do with the strong, amazingly new and transcendent influence the Word of God can bring to a the inspiration and compositions of a writer. Being, somewhat, more familiar with the Shakespearian texts than with the Biblical accounts, as 21st century lecturers, one may come to the wrong conclusion that: "In the beginning there was Shakespeare"!

Keywords: biblical account, play-within-the-play, archetypes, tragicomedy, journey archetype

All throughout history, people in general, not only women, have felt for and even identified themselves with Mary of Magdal, the one persecuted by all, the prey hunted by many predators, the sinner left at the mercy of her hypocrite neighbour. Mary Magdalene is caught in the act of adultery and although, according to the Jewish law, both the man and the woman found in an adulterous relationship were to be killed with stones, she alone was brought to be judged by Christ. The memorable words of Jesus Christ uttered then, continue to sear the consciousness of all those who would rather see the splinter in their neighbour's eye, ignoring the beam in their own:

> Hypocrite! First cast the beam out of your own eye, and then you shall see clearly to cast the splinter out of your brother's eye…He, who is without sin, should throw his stone first!" (Matthew 7: 3, *NIV*, 1985: 1452)

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* PhD Student, "Dunarea de Jos" University of Galati, cignatovici@gmail.com

Christ, the only sinless person who ever walked on Earth, not only the giver of the law but its fulfilment also, forgives Mary – "I find not fault in you" – and redeems her by placing her under a new status ("Go and sin no more!") Christianity recognizes Mary Magdalene as being the first apostle since she was the first one to see the resurrected Christ.

William Shakespeare's Katharine and the biblical Mary Magdalene illustrate the prototype of the woman found in a system governed by male authority, incapable of seeing woman as equal, but rather at their disposal.

One of the protagonists of the play-within-the-play in *The Taming of the Shrew*, Katharine, is the oldest daughter of Baptista Minola of Padua, who favours his younger daughter Bianca's seemingly more obedient behaviour. Katharine is the exact opposite of the Elizabethan woman role-model who finds her fulfilment in being completely submissive to male authority. She is an independent young woman who speaks her mind in all circumstances. "Killing her in her own humour" (4.1.175), Petruchio is able to win Katharine's favours; she lets herself "tamed" by his ingenious way of using her own words in a reversed manner.

While Katharine presents herself as the tamed bride at her wedding, finding in Petruchio her male counterpart, who is able to appreciate both her intelligence and her courage, Bianca is presented as the real shrew, the woman who is determined to take control of her husband and future family.

Comparing Mary Magdalene with Katharine, the first observation worth making is that Mary is in need of redemption both physically and morally, while Katherine needs to be redeemed *of* her own sharp tongue. Katharine is a misfit among the Elizabethan women of her time, due to her independence of mind and speech, attributes which make her rather an unattractive young woman for any of her suitors, but Petruchio.

> Petruchio: … therefore, if thou know
> One rich enough to be Petruchio's wife
> (As wealth is burthen of my wooing dance)
> Be she as foul as was Florentius' love,
> As old as Sibyl and as curst and shrewd
> As Socrates' Xanthippe, or a worse,
> She moves me not… (1.2.65–71)

Discovered while committing the sin of adultery, Mary is found guilty by her fellow citizens and brought to Jesus to be condemned.

> … they said to Him: "Teacher, this woman was taken in adultery, in the very act. Now Moses in the Law commanded us that such should be stoned. You, then, what do you say?" They said this, tempting Him so that they might have reason to

accuse Him. But bending down, Jesus wrote on the ground with His finger, not appearing to hear. (John 8:4-6, *NIV*, 1985:1611)

The habit of speaking her mind brings Katherine both her isolation and condemnation:

> I wis, it is not halfway to her heart;
> But if it were, doubt not her care should be
> To comb your noodle with a three-legged stool,
> And paint your face and use you like a fool. (1.1.61–65)

Influenced by the right Person, Mary is transformed into the right, regenerated woman, redeemed of her persecutors and of herself. Mary is regarded as the first apostle as she was the first person to see the resurrected Christ and to whom He entrusted the Gospel, telling the good news of his resurrection.

> And bending back up, and seeing no one but the woman, Jesus said to her: "Woman, where are the ones who accused you? Did not one give judgment against you? And she said, No one, Lord. And Jesus said to her, Neither do I give judgment. Go, and sin no more". (John 8:9-11, *NIV* 1985: 1612)
> Mary … Go instead to my brothers and tell them "I am returning to My Father and your Father, to my God and your God." (John 20:17, *NIV* 1985: 1636)

Appreciated by the right man, her equal male counterpart, Katharine is rather encouraged than tamed, to show forth her submission to a man who is willing to appreciate both her intellect and character:

> Baptista: Ay, when the special thing is well obtained,
> That is, her love; for that is all in all. (2.1.129-128)
> Katharine: And if you please to call it a rush - candle
> Henceforth I vow it shall be so for me. […]
> …sun it is not, when you say it is not,
> And the moon changes even as your mind:
> What you will have it named, even that it is,
> And so it shall be so for Katherine.(4.5.13-22)

Both Mary Magdalene and Katherine are representative for the archetype of the woman in need of salvation *from* a way leading to destruction and *of* herself. This redemption is beautifully illustrated through the power of words as means of persuasion and salvation rather than condemnation.

Another image that this chapter focuses on is that of the conqueror-like character, the one who overcomes all afflictions, snares and tribulations that come

his/her way, and who has always inspired both children and adults to persevere and hope even in the darkest hour of their lives. Such a character is Joseph, the eleventh son of Jacob, one of the patriarchs of the nation of Israel. Joseph is considered to be a forerunner of Christ as he was willing not only to forgive his persecutors but regarded himself as the instrument God used to preserve a people: the future nation of Israel.

Jacob, fleeing home, in fear of the anger of his brother of whom he stole the blessings of the first born, arrives in Canaan. In finding his uncle, his mother's brother, Laban, he also finds his mischievous counterpart as Jacob is tricked into marrying Laban's oldest daughter, Leah, although he was in love with the youngest one, Rachel. Jacob accepts to work for seven more years for his uncle's benefit in exchange of his marriage to Rachel too. God shows mercy to Leah, as she was the unloved wife and gives her ten sons and one daughter while Rachel is barren. Finally, Joseph and Benjamin are born of her, but with the price of loosing Rachel's life in giving birth to the second son, Benjamin. Jacob loves and favours the sons of his most loved wife and her orphans more than the other sons born of Leah. That stirs the jealousy and envy of the ten brothers, especially as Jacob makes a special, colourful robe only for Joseph.

One day, Jacob sends him to visit his brethren, who were with the flock in Shechem. He wanders in the field, as his brothers were not there and is directed to another city, Dothan, where his brethren had removed the flocks. His brothers, seeing him coming, conspire to destroy him. Reuben, secretly intending to deliver him, counsels them not to kill him but to throw him, instead, in a pit. They strip Joseph of his coat of many colours and throw him into the waterless pit. Later they sell him, for twenty pieces of silver, to a company of Ishmaelite merchants, who take him to Egypt. Reuben returns to the pit, and not finding Joseph, is greatly affected. Joseph's brethren dip his coat in goat's blood to persuade their father that he had been devoured by a wild beast. Jacob is greatly distressed and none of his other eleven sons could comfort him for the loss of his favourite son. Joseph is sold in Egypt to Potiphar, the captain of Pharaoh's guard.

Being brought to Potiphar's house, Joseph prospers in all his undertakings. Potiphar makes him his overseer and, due to Joseph's faith and loyalty towards his master, Potiphar's wealth increases greatly. Potiphar's wife is physically attracted to Joseph's young and handsome looks, but he refuses her continuously. Joseph prefers to leave without his shirt as one day she violently grabs him. Rejected and abandoned, she accuses Joseph in front of her husband and servants of trying to rape her. Potiphar is enraged, and Joseph is sent to prison.

Stolen from his father's house, sold by his own brothers and unjustly accused by a lustful, craving woman, Joseph seems to be abandoned by all, yet God continues to be with him and bless him even while in prison. The Lord gives

him great favour in the sight of the keeper of the prison, who entrusts him with the care of the house and all the prisoners.

Joseph had a special God-given gift of interpreting dreams and, in spite of the deliverance he was able to foretell to some of his cell mates, his kindness was often forgotten by men, but not by God.

Pharaoh was troubled by such a dream that none of his dream-tellers were able to interpret. One of the ex-prisoners remembers Joseph and recommends him to Pharaoh's servants. Revealing the meaning of the dream to Pharaoh by the power and wisdom of God, Joseph is raised to the second highest position, in charge of all the entire wealth of the Emperor. From a cell to the highest throne of the Empire, as the right hand of Pharaoh, Joseph, like Marina of Pericles, is able to change his many misfortunes into a sea of joys.

Due to a worldwide famine, his brothers come to Egypt to buy grains from Joseph, whom they do not recognize first, but through a series of events, they finally admit their guilt and ask for his forgiveness. He not only forgives them but recognizes himself as the instrument of God in preserving a nation by saving his father and brothers of the famine bring. He brings them to Egypt to share in his riches.

No wonder that Joseph has been considered to be a Christ-like archetype all throughout centuries and inspired many weary, unrightfully afflicted Christians to persevere in their just cause.

Marina, the heroine Shakespeare envisioned in *Pericles Prince of Tyre*, is cut of the same victorious material: lost and found again, subjected to the corrupting influence of the brothel, yet preserving always her shining innocence, she continues to be an inspiring role-model to all women, victims of different abusive people or systems.

Paralleling the lives of Joseph and Marina, one may easily identify the theme of preservation, starting with the miraculous salvation of both their fathers. Thus, Jacob, Joseph's father, fleeing empty handed from his home and land, because of the wrath of his brother, is not only miraculously saved, but even blessed beyond imagination.

> Your servant Jacob says, I have been staying with Laban and have remained there till now. I have cattle and donkeys, sheep and goats, menservants and maidservants. (Genesis 32:4-5, *NIV*, 1985: 55)

Pericles, the father of Marina, is not only miraculously saved, while fleeing from the king of Antioch and of his shipwreck in Pentapolis, but he is also able to win as his bride the king of Simonides' daughter, Thaisa.

Pericles: Yet cease your ire, you angry stars of heaven!
Wind, rain, and thunder, remember, earthly man
Is but a substance that must yield to you;
And I, as fits my nature, do obey you:
Alas, the sea hath cast me on the rocks,
Wash'd me from shore to shore, and left me breath
Nothing to think on but ensuing death:
Let it suffice the greatness of your powers
To have bereft a prince of all his fortunes;
And having thrown him from your watery grave,
Here to have death in peace is all he'll crave. (2.1.1-11)

Pericles: Hail, Dian! to perform thy just command,
I here confess myself the King of Tyre;
Who, frighted from my country, did wed
At Pentapolis the fair Thaisa. (5.3.1-4)

Both Joseph and Marina remain motherless as Rachel, the mother of Joseph dies while giving birth to his younger brother Benjamin and Thaisa, the mother of Marina, while believed to be dead, is put inside a coffin and thrown into the sea, at the fervent belief and request of the sailors, to be delivered of the terrible tempest.

And Rachel travailed, and she had hard labour in child bearing. And it happened when she was in hard labour in her bearing, the midwife said to her, Do not fear, you shall have this son also. And it happened as her soul was departing (for she died) that she called his name Benoni. But his father called him Benjamin. And Rachel died and was buried in the way to Ephrath, which is Bethlehem. And Jacob set up a pillar upon her grave. That is the pillar of Rachel's grave to this day. (Genesis 35:16-20, NIV, 1985: 59)

Pericles: At sea in childbed died she, but brought forth
A maid-child call'd Marina; […]
Cermion: Look to the lady. O! she's but o'er-joy'd.
Early in blustering morn this lady was
Thrown upon this shore. I op'd the coffin,
Found there rich jewels; recover'd her, and plac'd her
Here in Diana's temple. (5.3.5-6, 24-28)

Enjoying the love of their fathers, they also encounter the jealousy, envy and the afflictions born of these. Thus, because of the beautifully coloured coat his father made for him alone, the brothers of Joseph decide first to kill him, but at the intercession of their older brothers, they sell him to some Ishmaelites traders.

> And Israel loved Joseph more than all his sons, because he was the son of his old age. And he made him a tunic reaching to the soles of his feet. And when his brothers saw that their father loved him more than all his brothers, they hated him … And they took him and threw him into a pit. And they sat down to eat bread… And Judah said to his brothers, What profit is it if we should kill our brother and hide his blood? Come, let us sell him to the Ishmaelites, and let not our hand be upon him. For he is our brother, and our flesh. And his brothers listened. (Genesis 37:3-4, 24-26, *NIV*, 1985: 63)

Growing to be more beautiful than the daughter of her tutors Cleon and Dionyza, Marina suffers the consequences of the jealousy of Dionyza: the latter gives orders to have her killed, but she is taken instead captive by some pirates and sold to a brothel in Mitylene.

> Marina: Why will you kill me?
> Leonine: To satisfy my lady. […]
> First Pirate: Hold, villain! [LEONINE runs away.]
> Second Pirate: A prize! a prize!
> Third Pirate: Half-part, mates, half-part.
> Come, let's have her aboard suddenly. (4.1.72-73, 94-97)

This mixture of momentary happiness and terrible afflictions continues in the lives of Joseph and Marina. Thus, after first being the most trusted administrator of the Pharaoh's captain, Potiphar, running from the sexual advances of his wife, Joseph is falsely accused of rape and thrown in jail. Forgotten by all but blessed by God, Joseph wins, through his virtuous character, the hearts of both the keeper and his fellow-prisoners. Empowered by God, Joseph can interpret the dream Pharaoh had. Therefore, he is not only delivered from prison, but also climbs on the social ladder.

Above everything else, Joseph prefigures Jesus Christ, not only due to the misfortunes unjustly poured on him, but because of his inner spiritual strength to see the good in the harm brought on him, his willingness to forgive and love his previous persecutors.

> Come now, do not be distressed and do not be angry with yourselves for selling me here … for God sent me ahead of you to save you, to preserve a remnant on earth and to save your lives by a great deliverance. (Genesis 45: 5, 7, *NIV*, 1985: 74).

Marina undergoes the same kind of afflictions as she is sold to a brothel, where she does not accept to prostitute herself, but instead offers to teach sowing, singing, dancing and thus to bring more profit to her owners. The governor of

Mitylene, Lysimachus, falls in love with her and, through his intervention, father, daughter and mother are brought together:

> Thaisa: Like him you speak,
> Like him you are. Did you not name a tempest,
> A birth, and death?
> Pericles: The voice of dead Thaisa!
> Thaisa: That Thaisa am I, supposed dead
> And drown'd.
> Pericles: Immortal Dian!
> Thaisa: Now I know you better.
> When we with tears parted Pentapolis,
> The king, my father, gave you such a ring.
> [Shows a ring.] (…)
> Marina: My heart
> Leaps to be gone into my mother's bosom.
> Pericles: Look, who kneels here! Flesh of thy flesh, Thaisa;
> Thy burden at the sea, and call'd Marina,
> For she was yielded there.
> Thaisa: Bless'd, and mine own! (5.3.31-47)

Just like *The Tempest*, *Pericles, Prince of Tyre* is considered a tragicomedy or a romance, where the two genres are weaved together. Thus, according to Frye, who associates comedy with the joyful, spring-like season and with community-centred archetypes, and the tragic with tyranny, the death of the hero, winter-like and isolation archetypes, a combination of both is to be found in the play – and in the biblical account, too.

The journey archetype is foregrounded in both texts, from the literal travelling across different lands and cultures, to the journey of maturity, a lesson learnt through the hardships and heartaches of life. Joseph is sold from Israel to Egypt; Pericles travels between Tyre and Tarsus; Marina is sold from Tarsus to Mitylene; and Thaisa, her mother, travels from Pentapolis to Diana's Temple in Ephesus. But, most importantly, they all learn that it does not matter how difficult the course of life could be, all that matters is to arrive safely to the shore. They all learn that it is in their power to transform their oceans of unfortunate events into a sea of joys.

While Mary-Magdalene and Katherine illustrate the archetype of the traveller who allows oneself to be caught in a misfortunate journey, Joseph and Marina stand for variations on the archetype of the traveller who is forced, or pushed, into the storms of life, yet without being bent or broken by it.

The power of the Word to redeem one from a life-style leading to destruction is made evident in the lives of both Mary–Magdalene and Katherine.

While the Word is seen at work *in* Mary and Katharine, the word works *through* Joseph and Marina in the midst of their terrible circumstances. The Word is put to practice in the tested and proven integrity of Joseph and Marina. They are both able to change the storms of life *into a sea of joy*, not only for themselves but even for those who had previously sought their destruction.

The actions and decisions of the real, historical people as Joseph and Mary–Magdalene accounted in the Bible are echoed, thousands of years later, in the Shakespearean characters as Marina and Katherine, demonstrating once again that *in the beginning there was the Word.* (NIV, 1985: 1590)

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Pragmatics in Technical Writing:
A Corpus-Based Analysis of Naval Architecture Articles

Anca IONESCU*

Abstract
The main objective of this paper is to analyze some pragmatic elements encountered in naval architecture articles written by Romanian scientists. In particular, the analysis will focus on rhetorical mechanisms of linguistic interaction that engineers use when writing thematic articles. As a selected corpus maps out the extent to which institutional and cultural factors affect research writing in the field of technology. Will it call for a redefinition of the 'classical' objectivity sought in these specialized discourse practices?

Keywords: discourse analysis, pragmatics, naval architecture language, register analysis, disciplinary knowledge

Introduction

At the beginning of the third millennium English stands as lingua franca of scientific and technical research disciplines, such as naval architecture as it is the main language used in international symposia, conferences or seminars, by naval architects and students. The use of English in technical writing by naval architects includes a set of recurrent social interactions that take place within this particular community of naval architects/ researchers. In this community, its members share common linguistic and genre conventions for effective communication in writing – as authors like Swales (1990) or Bathia (1993) have shown. Indeed, as a self-contained register, technical writing complies with certain linguistic and discourse parameters of social interaction. According to well-known guides on style and rhetoric, like those of Barras (1978), Day (1979), Hamp-Lyons and Heasley (1987), objectivity should prevail in the presentation of technical claims. To do so, the language used to transmit technical information should follow what is known as the "CBS style" (Scollon & Scollon, 1995: 98) – clarity, brevity and sincerity –, as what is sought is ultimately the validity and the acceptability of the scientific reasoning presented. However, according to the latest technical writing authors (Wilkinson 1991; Eisenberg, 1993; Rollinson, 1996), conventions in writing are not only regarded in terms of contents but also with reference to the presentation of these contents. In the light of these approaches, it appears that there is a need for

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*PhD Student, "Dunarea de Jos" University of Galati, Romania, anca.ionescu25@yahoo.com

further insights on the topic of rhetoric and interdisciplinary variation of technical genres to understand the social and pragmatic implications involved in building up the formal architecture of technical writing.

Corpus
This article attempts to analyze a corpus of technical texts written by naval architects for various conferences and underline several discourse and rhetorical features that can provide evidence of the social aspects of this particular disciplinary discourse. The corpus selected comprises thematic articles from *Analele UDJ, Fascicula XI, Constructii Nave, Constanta Maritime University Annals, International Journal of Geosciences, Applied Physics Mechanics, International Journal of Engineering Research.*

Methods
Thematic articles have been chosen for the study as analyses on technical discourse are mostly devoted to the classical research written genres like abstracts and research articles, whereas the subgenre of thematic articles is hardly covered. In addition, three other criteria have been considered: their intended audience, their recent date of publication and the social issues they address, the latter being regarded as the most outstanding feature of this sub-genre. As for the first criterion, this sub-genre is addressed to a particular community – naval architecture students, naval architects and other researchers involved in naval architecture. Secondly, the ten selected articles correspond to recent issues (2010), and may therefore help us to analyze the most recent trends in specialized writing.

Results
As a social group, any interpretive community is characterized by a relative homogeneity in its theoretical thought (Alcaraz 2000: 21). Researchers in the fields of naval architecture share common mental and conceptual sets of associated information – called ***cognitive schemata*** (Yule, 1996: 85) –, which are predictable expectations of formal patterns specific in this particular community of language users. Tannen and Wallat also remark that "all participants in the interaction collaborate in the negotiation of all frames operative within that interaction" (1999: 356), and "what individuals choose to say in an interaction grows out of multiple knowledge schemas regarding the issues under discussion, the participants, the settings, and so on" (1999: 363). It is the task of the researcher-writer to encode meanings in this specialized register bearing in mind the audience's mental and conceptual mappings. Likewise, it is the task of the reader to go through complex inferential processes and contextualize information by using these previous cognitive mappings. As the corpus illustrates, the introductory sections of the articles display a preference for the use of a recurrent schema for content

organization in technical writing, the so called problem-solution pattern (Weissberg & Buker, 1990). This structural framework consists of an introduction or general background information, the statement of a problem – a need, a lack, a disadvantage, etc.–, its corresponding solution and the evaluation of the results. This discourse pattern provides a consistent structural framework to develop ideas logically and coherently, and is thus broadly used in specialized writing. By way of illustration, the ten articles included in the corpus start with an introduction or presentation of background information (mostly in the present tense), which moves from a general statement to particular details specifying the procedure, method, or application under concern. References to previous literature or research about the topic are often included in the introduction. These references usually appear in the past or present perfect tenses and serve to demonstrate the readership that researchers know or have read about former research; some examples from the corpus are references such as: "***Over the years,*** it *has assumed a multi-functional role, being used for oil exploration, drilling as well as production"* (Dobrot et. al, 2010: 34).

Precisely, the revision of previous bibliography or studies becomes, in the ten articles, the source of a problem or gap which is to be solved by the authors' current research. An example of introduction is shown below to illustrate the rhetorical moves that follow introductory sections of these thematic articles (short explanations at the end of each sentence have been added between brackets to summarize what has been stated so far; text from corpus in italics):

> *[SITUATION] Usually in the coastal areas the balance between the erosion and accretion processes influences the distribution of the sediment volumes. (Tanase et. al, 2014: 21)*
> *[PROBLEM] Since the Danube River is the main source of sediments from this region, during the last decades a particular issue in the Romanian area was that the sediment transport was significantly reduced due to several dam projects and also due to the consolidation of the main harbor areas. Because of this, the beach areas are not able to naturally replace the material lost in the sea. The nearshore currents can also influence the beach configuration by transporting the sediment particles along the shoreline throughout the action of the longshore currents. (Tanase et. al, 2014: 21)*
> *[SOLUTION-EVALUATION] The results are interesting since they indicate that a WEC project can be considered a viable alternative to the conventional solutions used for the coastal protection, especially for the Romanian nearshore. (Tanase et. al, 2014: 22)*

It would also be interesting to point out how this encapsulated problem-solution pattern is parallel to the moves Swales (1990) proposes for writing introductory sections in research articles following the classical IMRD structure – Introduction-Methods-Results- Discussion (Huckin& Olsen, 1983). In Swales' (1990) CARS model ('Create A Research Space'), the first move is called "establishing a research territory", and involves showing that the general research

is important, central or interesting. The second move consists in "establishing a niche", that is to say, indicating a gap in previous research, raising a question about it or extending previous knowledge in some way. Finally, the third move – that he calls "occupying the niche"– should outline the purposes or state the nature of the present research. Although *Analele UDJ, Fascicula XI, Constructii Nave, Constanta Maritime University Annals, International Journal of Geosciences, Applied Physics Mechanics, International Journal of Engineering Research* have specific rules of organization and style for article publication, their introductory sections could somehow adhere to Swales' suggested pattern. In this sense, it would be interesting to carry out further studies comparing research and thematic articles from the perspective of discourse pragmatics. In any case, both alternative frameworks for content organization may be regarded as rhetorical devices for the sake of relevance in communication, as they facilitate the processing of information on the part of the audience, thereby bridging the gap between pragmatics and cognition.

As in any other kind of interaction, the presentation of engineering research is sustained upon two pragmatic parameters: the communicative purpose and the specialized readership. As far as the former is concerned, technical literature covers multifarious functions; as the selected corpus explicitly states, it *presents, describes, develops, proposes, formulates, applies* or *argues.* The adequacy of contents and of style depends on the second pragmatic parameter, the intended audience. Only essential information should be transmitted to the peer experts as both writer(s) and reader(s) share some common conceptual knowledge.

Introductory sections of thematic articles contain recurrent discourse conventions concerning writers' intrusion in the text. First of all, the ten articles clearly state both their communicative purpose as well as their modality of discourse, either descriptive, narrative or argumentative (emphasis added): "...*we present the numerical results obtained with DYN-LIN / HEL analysis...*" (Domnisoru, 2011: 123), "*we present results only for case barge 1, where there are noted the Bureau Veritas results by C1_BV &Expe and with UGAL our numerical results* "(Domnisoru, 2011: 120). However, it is worth pointing out that the use of ***ergative verbs*** and ***personifications*** is the preferred textual formula to foreground the importance of the piece of research rather than the person involved in it. Instead of finding references such as "we indicate in our results that ...", "in this article we focus on ...", or "we describe here ..." we rather find statements like "*This study is focused on the linear-modal analysis of the ships dynamic response in head waves at zero speed, based on the hydroelasticity theory[…]*" (Domnisoru, 2011: 121). As theoretical studies remark (Alcaraz, 2000), the use of ergative verbs may further be considered as a pragmatic feature which conveys some sort of respect and deference towards a broader context of social interaction: the institutional matrix. It then appears that

writers avoid referring to themselves and rather foreground the relevance of their proposals for the benefit of technological development.

As pointed out before, context becomes a fundamental category of pragmatics which helps us distinguish between the semantic and the pragmatic meaning, the latter born out of the social use of the language (Mey, 1993: 181-191). As with any other variety of language, technical writing is ruled by certain institutional considerations which go beyond mere linguistic parameters. In fact, the academic institution appears to work as a highly restrictive social cluster, and to exert its own "order of discourse" (Foucault, 1970) –the latter understood as a set of social rules of behaviour which directly affect the linguistic choices of the text. In other words, technical writing can be regarded as an instance of "language as a social practice determined by social structures" (Fairclough, 1989: 17). And it is precisely within contemporary science that a perfect model to illustrate this point could be found: the cold fusion controversy (Pinch, 1998).

In the light of social pragmatics, technical writing seems to be closely related to a complex web of social, institutional and ideological ties. The status of the researchers, the need to publish, to raise funds or to be sponsored, the provisionally of the theories or the respect for authority are, among others, important social conditions that may explain one of the most interesting features of academic discourse: pragmatic politeness (Brown & Levinson, 1987; Myers, 1989). Together with the objectivity and conceptual accuracy that rhetorical handbooks for scientists and engineers claim, a very subtle use of the language is practiced in technical discourse, as will be shown in the conclusion sections of the selected corpus. Once again, it appears that disciplinary texts are not simply the series of imposing statements of facts that it first seems, but rather a rhetorical exercise based on a persuasive and tentative presentation of facts.

Such presentation of facts is grounded on the provisionally of disciplinary research and, ultimately, on the acceptability of the theories by peer-experts. Success in publication largely depends on how well writers state the relevance of their studies and on how well they convince the audience of the validity of the research. In this respect, Harré (1990: 82) defines the research community as a kind of social-moral order "whose internal structure is based upon a network of trust and faith".

All these discourse features exemplified above intend to foreground the objectivity and reliability upon which the scientific observation of facts should be based. However, the rhetorical moves of introductory sections referred to before also help persuade readers of the relevance of the author's research. We can thus conclude that these pragmatic features of introductory sections in these thematic articles could reify the way language relies heavily on the premises of social

interaction "in order to keep functioning as a meaningful social emblem" –to borrow Chambers's (1995: 147) words.

In addition, there seems to be a strong parallelism between the rhetoric of introduction sections of the selected articles and that of their corresponding conclusion sections. In a sense, those recurrent discursive patterns used in the conclusions of the articles may also be deconstructed – intertextually echoing Derrida (1976)–, if they are analyzed in the light of social pragmatics. As the corpus will exemplify, technical literature proves to be a live example of the complex but intricate relationship between social institutions and the production of discourse.

As also happened in the introductory sections of the selected corpus, certain rhetorical techniques are used in the conclusions for different social and pragmatic reasons. The most obvious one is to use grammar and lexis to persuade the audience of the validity of the study, theory or technological application under concern. The following extract, for instance, provides evidence by using a reason-result statement. The last few words of the article textually indicate a sustained argumentation that insists on the validity of the research: *The diminution of the thickness is related to the effect of the environmental corrosion over ship structure. Due to the wastage the ship hull the strength was affected.*" (Costache et al., 2013:669)

Another pragmatic reason entailed at a discourse level is that of showing respect for the role of the research community in contemporary society. Together with the use of a persuasive style, technical discourse also complies with the pragmatic criterion of appropriateness, in the sense of the adaptability –or rather, formality– of style to the audience addressed.

Conclusions

As evidenced in the corpus, introductory sections of thematic articles appear to contain a consistent use of rhetorical structures, moves, and discourse signposting for facilitating information processing and thus favouring relevance in communication. In addition, the analysis of conclusion sections proves to be more ideologically constrained with regard to the institutional community and the sociology of disciplinary knowledge, as shown in the recurrent use of persuasion, hedging, cause effect argumentation, and the writer's interpersonal intrusion in the text. According to the corpus analyzed, there also appears to be a subtle rhetorical move from the importance of personal authority found in introductory sections to the relevance of intellectual authority –or "order of discourse"– in conclusion sections. In other words, the sociocultural context of technical communication can better explain why the hermeneutics of disciplinary reasoning and, more specifically, the discourse practices of the community are sociologically and ideologically determined. In an attempt to relate language, cognition and

culture, Langacker (1999: 248) foregrounds the contextual basis of cognition by stating that "the processing constitutive of language has to be studied and described with reference to the social and contextual interaction of actual language use."

This paper has attempted to map out how social and contextual factors seem to exert an enormous influence on both textual and discourse layers of technical writing. Analyses of this type can provide evidence of how those sociological bounds entailed in technical communication can deepen our knowledge of the institutional matrix as both a ruler and practitioner of this particular variety of language. It would be interesting to find further research concerning the rhetorical articulation of this particular sub-genre and other technical genres both from theoretical and applied perspectives.

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The Characteristics of Phrasal Verbs in Naval Architecture Texts

Anca IONESCU[*]

Abstract
Owing to the technical feature 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.

Keywords: naval architecture; phrasal verbs; characteristics

1. Definition of phrasal verbs
Phrasal verbs can be considered as a special kind of verbs. Different linguists have given different definitions to illustrate their understanding about phrasal verbs.
In *An Encyclopaedic 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.*

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)".

Randolph Quirk, in *A Comprehensive Grammar of the English Language* (Quirk, 1985), 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-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, 1965) states that

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[*]PhD Student, "Dunarea de Jos" University of Galati, Romania, anca.ionescu25@yahoo.com

> *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 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 Galati. The phrasal verbs have been 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, though, to, together, under, underground, up, upstairs and without*.

The phrasal verbs employed in NAVAL ARCHITECTURE are provided in Table 1

. 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

Phrasal verbs
Accompanied by- 12

Adapt to-24

Admits that-11

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

Proud of- 5

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 to- 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

Lexical 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 that 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 left branching pattern.

3.1 Semantic features of phrasal verbs in naval architecture

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 colour to the way it expresses itself.

According to their usage in naval architecture, we could 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. The process of gas exchange implies scavenging, i.e. 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 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 centre 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 vapour 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 nouns** as in*require assistance - a solicita/ cere ajutor, keep a look-out - a executa/ mentine 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 nava /parâma*. The pattern **verb + adverbial particle (phrasal verb) + noun** is very common in ship handling situations, being especially prevalent in *anchoring* and *mooring* orders or in the orders given when a vessel sails in and out of the harbour. Occurrences of **phrasal verbs followed by nouns** are often confusing and create translation difficulties for non-professional translators, perhaps due to the interference of the standard language where some phrasal verbs have more than one meaning: *e.g.pay out the chain - a fila lantul; run out the head rope -a da parâma prova; cast off the bow spring/ head rope -a mola springul prova/parâma prova.*

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 of phrasal verbs 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 left branching pattern. Syntactically, when used transitively, phrasal verbs in naval architecture tend to use the form of **verb + particle + object**. In this structure, the 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 favoured 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, we classified them into 12 groups.

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Argumentation in Contemporary Persuasive Discourse

Silvana KOÇO[*]

Abstract

The theory of argumentation is based on the assumption that arguments pervade and partly regulate all verbal exchanges. Thus, the idea is that, to speak is like to act upon an addressee by modifying his representation of the surrounding world. Through carefully planned discourse, speakers choose specific words to represent their views and opinions and convert their audience toward their preferred line of action. In principle, argumentation is used to handle the difference of opinion in a way that results in the acceptance of the arguer's standpoint by the addressee. This rhetorical procedure is especially applied in public persuasive discourse.

The study of argumentation in the context of persuasive speech has both a linguistic and social value since it emphasizes the role of argumentation to transmit concepts and ideas for understanding the persuasive communication of today which seems to serve particular interests. In classical times persuasive argumentation was heightened to an art form and used for the common good. The paper will address issues related to argument and argumentation theories, the use of language and argumentation in persuasive discourse, the notion of strategic maneuvering introduced in the pragma-dialectical theory which refers to the continual efforts made in all moves that are carried out in argumentative discourse to keep the balance between reasonableness and effectiveness.

It will particularly examine the use of argumentation as an instrument that aims to persuade by means of reasoning and effectiveness. The actors involved in argumentative discourse are primarily interested in resolving the difference of opinion effectively in favour of their case that serves their rhetorical interests best.
The paper will also deal with rhetorical tactics in fallacious argumentation and the strategies of illusionist argumentation, where logical reasoning can seem to be an argument, but in effect is an emotional mask that serves as a persuasive technique. To evaluate the types, the nature and power of arguments, examples and case studies from the political and media field will be examined since argumentation is a prominent element of speech used in these domains.

Keywords: persuasion, rhetorical strategy, identification, effective communication, dissociation

Introduction

Effective communication has a great role in the development of human society. People will always want to choose the best candidate, to approve important issues and support the good causes in society. We communicate to exchange information and experience, to cooperate, to entertain, to understand the society around us

[*]Lecturer, "Ismail Quemali" University of Vlore, Albania, kalemajsilvana@gmail.com

and for other needs, as well. In order to have an effective communication, we need to evaluate our linguistic potential. Language represents the means that link our experiences and emotions. Through language we increase the aims of our thoughts and adapt to new situations. The more control we have on our words, the more success we will have.

Thus, language becomes an irreplaceable human value and its study a real need. Through words, people can exchange ideas to work together. Through words, people destroy or encourage each-other. Linguistic symbols lead to discrimination or favoritism. They lead to war among nations and allow people to offend for racial prejudice. Words can be used to separate or join us. They have a great persuasive power when they make people vote for certain candidates, buy the advertised products or embrace certain doctrines.

Our society can't exist without the influence we exercise upon the opinions and behavior of other people to persuade by means of language. So, persuasion becomes an important act of communication, because success is largely dependent on how well the speaker uses the verbal symbols. Important corporations influence the opinion and image that people have created for them, because they use different persuasive techniques to create on the consumers strong preferences for their products and services.

Persuasion, advertisement, the influence of the media, the communication of political campaigns and propaganda are terms that intertwine so much with each-other that often are used as synonyms. The common element that creates the basic structure of their existence is the human individuality itself. In essence, the human ego seeks to accomplish its physical and spiritual needs. A part of our ego, reflects benevolent feelings and is led by the sense of sacrifice. A part of our ego wants for us to be in control, to have power and to lead. These parts of our ego that dominate in different degrees in different groups and individuals are very much related with our security. They represent the central essence of persuasion. They represent the main needs of every person, the mental processes and the emotional desires. In different fields of communication, persuaders have been successful because they have known how to influence our needs, our values and creeds with powerful techniques.

There are many definitions on the concept of persuasion. We can mention Miller, Devito, Berlo, etc. If taking into consideration their definitions and the fact that they all emphasize terms such as: message, logic, emotion, opinion, behavior, we can't think else of persuasion but as a social influence to create the desired viewpoints, attitudes and actions through the identification of our needs. One of the first scholars of rhetoric who put the main foundation on the issue of persuasion was Aristotle. The three Greek terms he used to describe persuasion are: *ethos* which represents the credibility of the speaker; *logos* which refers to the

words and arguments and *pathos* related with the emotions of the speaker. Such elements as: the credibility of the speaker, evidence, emotion, identification, argumentation, fear are very important to understand the functioning mechanism of persuasion. The linguistic devices in the transmission of the message should be perceived as closely related to them.

2. Persuasive Strategies of Political Leaders

An important personality of the american politics, Hillary Clinton uses her persuasive repertoire to influence people to support her ideas in her speech.

> "Many things have changed since those times. We have lost a part of the hope and optimism of those times. Today we are confronted with greater challenges in the raising of our children or in the reformation of health care. We think our problems have become greater and unresolvable" (Denton & Hiiloway 1996:56).

The inclusive "we" is used to identify her common experience with the audience and to convince them that she understands their needs and problems. She tries to create a friendly raport by means of identification which is considered as a powerful persuasive technique because it raises the self-esteem of the listeners. This is also evident in the following passage:

> "First, I would like to testify for the courage and dedication of the professional doctors. I will always appreciate their work and abilities, not simply because they cared for my father and his family, but also because they care for many others whose names I will never know" (Denton & Hlloway 1996:57).

By highlighting the dedication of the proffessional doctors, Clinton tries to create an atmosphere of support and understanding. She tries to identify with her listeners, by puting the stress on their hard work and dedication toward their profession. Her argumentative style is considered as her strong point. This will naturaly raise her credibility. The famous words of the albanian national hero Skënderbe are a good example of the power of identification. "I didn't bring freedom to you. I found that among you". By using this antitheses, the speaker stronly identifies with the listeners by holding a humbling attitude in order to elevate their values.

In her address to the medical association, Clinton accepts the difficulties in reaching a common agreement and makes an appeal to the people to support the solution of the administration.

> "I think that this will mean that we have not done our job right. But, I hope and expect that you will support this plan. I also belive that since we are dealing with a very

complex problem, it would be difficult to find a solution that will be accepted by all" (Denton & Hlloway 1996:58).

She is presenting the problem in a reasonable and logical way, by accepting the viewpoints related to the health care reform of some of the members and by pointing out both aspects of the problem. She also accepts the fact that many of them might not agree with the presented plan. So, we see how she tries to answer an argument before the listeners react with a counterargument. Her ideas are presented in an organised logical manner. Tony Blair is another great speaker in the field of politics who uses language in a powerful convincing manner. His speech at the Labor Party conference in Brighton would be seen as an opportunity to outline policy directions, to convince, to isolate dissenters and attack the opposition. This was a speech that was widely reported and reprinted in the international press.

> "We stand shoulder to shoulder with our American friends in this hour of tragedy and we, like them, will not rest until this evil is driven from our world. And realise that in Britain you have a friend and an ally that will stand with you". In retrospect the millennium marked only a moment in time. It was the events of September 11 that marked a turning point of history where we confront the dangers of the future and assess the choices facing mankind. It was a tragedy. An act of evil. From this nation goes our deepest sympathy and prayers for the victims and our profound solidarity with the American people. We were there with you at first. We will stay with you to the last" (Primhak 2002:95).

In this speech he addresses not just to party members, or even to the nation, but rather to the "community" of nations. The constitution of "we" throughout the discourse is disjunctional, sliding in identity and polarity. It can be interpreted as both the government and implicitly every individual as well. It introduces the theme of confrontation with danger and making choices. It also expresses support for the "American people" the friendly nation. He himself takes the professional role as leader of the government and the "voice" of the nation. A polarized distinction between them (evil) US (good) represents the fundamental theme. The pronouns "we" and "you" are brought together with the preposition "with" which creates an all-inclusive structure in order to show the unity among the British and Americans without any hesitation from "first" to "last". But "we" also represents political bodies – the British government in "we know those responsible".

> We know those responsible. In Aphganistan are scores of training camps for the export of terror. Chief among the sponsors and organizers as Osama Bin Laden. He is supported, shielded and given succour by the Taliban regime … Be in no doubt: Bin Laden and his people organized this atrocity. The Taliban aid and abet him. He

will not desist from further acts of terror. They will not stop helping him (Primhak 2002:98).

Here, Blair is directly asserting an opinion that he presents as shared belief, upheld by a series of assertive statements given as evidence. He attributes responsibility by naming the agents, by using repetition to enforce ideas and by using linguistic devices such as verb alliteration. In particular, the attribution of shared responsibility is essential to justify military action in Afghanistan.

Just two weeks ago, in New York, after the church service I met some of the families of the British victims. It was in many ways a very British occasion. Around the edge of the room, strangers making small talk, trying to be normal people in an abnormal situation. And as you crossed the room, you felt the longing and the sadness: hands clutching photos of sons and daughters, wives and husbands, imploring you to believe them when they said there was still an outside chance of their loved ones being found alive, when you knew in truth that all hope was gone. And than a middle aged mother looks you in the eyes and tells you her only son has died, and asks you: why? I tell you, you do not feel like the most powerful person in the country at times like that. (Primhak 2002:97).

It is by creating identification with the powerless and by denying his position that Blair requests for empathy here. He uses the first person singular, I, to recount his experience. He then switches to the non-deictic "you" which is used in a distributed sense, so that the audience is drawn into his experience. His communicative style can be characterized as direct, personal and informal.

This is not about the west versus Islam. Decent Muslims, millions of them in European countries, have condemned these acts of terrorism in New York and elsewhere in America with every bit as much force as any of the rest of us. Let us be clear, when we listen to the words of Osama bin Laden, if he has his way the regimes that he would replace regimes in the Arab world with would be like the Taliban regime in Afghanistan. We do not act against Islam. The true followers of Islam are our brothers and sisters in this struggle. It is time the West confronted its ignorance of Islam. Jews, Muslims, and Christians are all children of Abraham. This is the moment to bring the faiths closer together in understanding of our common values and heritage, a source of unity and strength. It is also a time for parts of Islam to confront prejudice against America and not only Islam but parts of western societies too (Primhak 2002:105).

Through categorization - the division of a group into good and bad, or in Blair's language "decent" "innocent" Muslims and "the violence and savagery of the fanatic", Muslims are divided unlike any other faith or ethnic minority.

Blair's policy requires support from the British Muslim community for the potential Us attacks on Iraq. If the war were to be seen as the West against Islam, it could be potentially destabilizing. The word "decent" with its overtones of propriety and morality, is consistently used to describe those Muslims who support military action in Aphganistan.

> The true followers of Islam are our brothers and sisters in this struggle. Bin Laden is no more obedient to the proper teaching of the Koran than those Crusaders of the 12th century who pillaged and murdered represented the teaching of the Gospel. It is time the West confronted its ignorance of Islam. Jews, Muslims and Christians are all children of Abraham. This is the moment to bring the faiths closer together in understanding of our common values and heritage, a source of unity and strength. It is also a time for parts of Islam to confront prejudice against America and not only Islam but parts of western societies too (Primhak 2002:106).

A clear distinction and polarization is made between the "true" Muslims who are "our brothers and sisters" and implicit false Islam represented by Bin Laden. Through comparisons, Blair apparently criticizes Christianity and the West. The West must confront the "ignorance" of Islam, but Islam its "prejudice" against America.

> We have no choice but to fight. We have no choice. We must hound down the mass murderer Osama bin Laden, obliterate his network, and this threat. And we will do that, I'm completely confident. The difference between ourselves and Bin Laden is that we do everything we can to minimize civilian casualties, he does everything to maximize them". "The bombing is absolutely targeted . . . Inevitably, in any bombing campaign such as this, there will be things that don't go right. The vast majority of bombs reach their target (Primhak 2002:108).

Blair reinforces the message of fight by means of repetition. By using the techniques of mitigation and exaggeration, Blair continues to polarise us and them. By using absolute statements followed by concession he attempts to persuade by the argument that the bombing is targeted. The high level of popular support for British military involvement seems to indicate Blair's success in constructing a doctrine of "the international community".

3.Argumentation Strategies
In the contemporary pragma-dialectic theory introduced by Eemeren and Grootendorst, argumentation is an attempt to overcome doubt regarding the acceptability of a standpoint or criticism of a standpoint. Argumentation is not just the expression of an individual assessment, but a contribution to a communication process, between persons or groups who exchange ideas with one another in order

to resolve a difference of opinion. In pragma-dialectics, argumentative discourse and texts are conceived as basically social activities, and the way in which argumentation is analysed depends on the kind of verbal interaction that takes place between the participants in the communication process. In argumentative discourse people are oriented toward a difference of opinion maintaining certain standards of reasonableness and expecting others to comply with the same standards.

Strategic maneuvering is a concept introduced by van Eemeren and Houtlosser which refers to the continual efforts made in all moves that are carried out in argumentative discourse to keep the balance between reasonableness and effectiveness.

In the example below taken from a BBC political interview the participants are engaged in an argumentative exchange where the strategic aim is to make the politician accept the interviewer's standpoint according to which the decision of the politician is inconsistent by using the technique of dissociation introduced by Perelman and Olbrechts- Tyteca. In dissociation, something which is regarded by the audience as a conceptual whole or unity is split up by the speaker into distinct elements. In this example, Jon Sopel interviews William Hague who is a former leader of the Conservative Party.

> **Jon Sopel**: And Labour say the big thing that you could do to help would be to support identity cards. It's fair to say that this is an issue that your party has rather flip flopped on isn't it.
> **William Hague**: Well it's … I think it's become clearer over time where we stand on this, let's put it that way, because we've got the government adopting an identity card scheme, but one that is so bureaucratic and involves a vast data base and this is the government of serial catastrophes when it comes to data bases as we all know, costing now, according to the London School of Economics, up to twenty billion pounds and we said that if some of that money was spent instead on an effective border police and strengthened surveillance of terrorist suspects, we would actually get a lot further …………having identity cards.
> **Jon Sopel**: Isn't that a detail of the legislation. I mean you supported identity cards back in December 2004, less than two years ago
> **William Hague**: We supported, I and Michael Howard supported the principle of those. Subject to how the details were worked out. The details are not impressive and the grasp of detail and the ability to control the costs of the current government is so terrible, that it's not a scheme that we can support.

Based on the argumentative confrontation that serves to hold the politician to account, we can argue that if the politician admits that he acted inconsistently, he thereby retracts any doubt he might have against the standpoint of the interviewer, which is, of course the response favoured by the interviewer, who can

than maintain his standpoint without any further defense. The interviewer selects a propositional question aimed at limiting the politician's options for response to either an explicit acceptance or rejection.

In the context of a political interview, such a choice is part of an effort to make the politician account for his decision. If the politician avoids answering the question, it shows the audience that the politician does indeed make an attempt to escape from giving an account. If the politician accepts the expected answer implied in the interviewer's first question, he thereby admits that his party flip-flopped on the issue. If the politician rejects the expected answer which is in fact what he does, he acquires the difficult job of defending the opposite standpoint.

Instead, the politician steers the discussion toward a favorable outcome by making a dissociation (division) between the principle and the practice of introducing biometric identity cards. As far as the principle is concerned, his position remains unchanged. However his present position has to do with something different and far more important: the details of putting the idea in practice were a prime concern. So, he has not changed positions at all.

If this perspective is accepted, the difference of opinion ends in favor of the politician. The technique of dissociation serves to delineate a particular standpoint, distinguishing it from other potential standpoints, in such a way that the standpoint becomes the most favorable for the protagonist, with which he can avoid criticism and which is easiest to defend. It also may serve to get rid of standpoints that are less welcome in an effective way, by replacing them in an authoritative way with another standpoint, that is more to the liking of the speaker. In other words, dissociation is an excellent means for manipulating the "disagreement" space.

Scholars of argumentation generally maintain that in a persuasion dialogue, the interlocutors must not prevent each other from advancing doubt on each-other viewpoint. They must defend their own viewpoint by means of arguments. And a party must withdraw a theses if not successfully supported or if the contrary viewpoint is successfully defended.

Another interesting case that makes use of dissociation used as a persuasive technique is that presented in the 1988 presidential campaign speech of George Bush. His slogan was that "all existing wetlands, no matter how small should be preserved". However, farmers mounted increasing pressure against the protection of them. Bush's solution after this opposition was to redefine the concept of a wetland. He introduced the distinction between "genuine wetland" which deserves to be protected and "farmland". In this way, he would be able to claim that he kept his promise while allowing the development of areas previously designated as wetlands. His opponents considered the redefinition as "political" in contrast to the existing "scientific definition". In the field of politics,

as these cases show, dissociation is a powerful instrument of exercising power and of using that power to further particular interests.

Persuasive definitions are considered as extremely powerful argumentation rhetorical tactics. The concept of a persuasive definition is introduced in the work of the philosopher Charles Stevenson. The distinction between descriptive and emotive meanings of the words is considered as the basic element of this theory which specifically stands upon the redefinition of the descriptive meaning of the word while covertly retaining its old familiar emotive meaning. The emotive inertia factor is a key aspect of the process, showing how the use of such definitions can be both persuasive and potentially deceptive.

The persuasive impact of the word "truly" in Ronald Reagan's pledge to trim spending in assistance programs while maintaining benefits for the "truly needy" in a speech given in 1981 is a good illustration summarized from the account in Zarefsky, Miller-Tutzauer and Tutzauer, 1984**.** The use of the word "truly" in the phrase "truly needy" demonstrates the use of persuasive definition. Even though it is admitted that the word "needy" is being redefined or altered, the word "truly" suggests that those who are in need will not have programs cut. Anyone who depends on such a program will feel that he is definitely in the class of "the truly needy". In fact, later in the year, Reagan cut social security and disability programs, but continued his pledge that the government would respond to the "truly needy", thus narrowing the list of the "safety net" programs. The use of the persuasive definition was in this case reassuring to the voters, while at the same time leaving a lot of latitude so that cuts could be made without the danger of breaking a promise. Besides logical moves in the persuasive attempts, emotions are often used to influence an opinion.

An emotional appeal may be an argument with little or no real relevance to the issue being discussed, but because of the emotional impact the audience may be inclined to presume that it is relevant. Although such argument appears relevant, in fact it is not. Moreover, it is fallacious because it replaces the laborious task of presenting evidence and rational argument with expressive language and other devices calculated to excite enthusiasm, excitement, anger, or hate.

Based on emotional appeal arguments such as the *ad hominem,* a fallacious argument is to be diagnosed as straying away from the point of the original dialogue. In the following case, an argument that starts out to be legitimate fails to support its standpoint because it resorts to inconsistency and failure to reason. The subject of debate in the U.S Congress in 1813 was the New Army bill, a proposal to raise more troops for the war against England. Speaking for the opposition, Josiah Quincy argued that the additional troops would be insufficient, that an invasion of Canada would be unsuccessful and immoral, that a conquest of Canada would not force England to negotiate, and finally that the bill was politically motivated, "as a

means for the advancement of objects of personal or local ambition of the members of the American Cabinet." *(Annals of the Congress of the United States)*. In his speech, Quincy backed up his argument that the advocates of the bill were not to be trusted because they were motivated by personal ambition. This argument would have some weight, if Quincy had given good reason to support his contention. However, when Quincy went on in his speech he is reported to have called his opponents "*toads, or reptiles, which spread their slime on the drawing room floor*". Here he has resorted to the abusive ad hominem, which if carried to far, can cease to be a relevant one. In conclusion, we can surely say that through skillful use of what is offered to us through language can really make a difference in what the speaker claims to achieve in his interest. Persuasive speech is strongly based on the power of skillful argumentation techniques.

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Translation of Tourism Texts with Argumentative and Persuasive Techniques

Ledina MERKAJ*

Abstract

This paper tackles the techniques used in the translation of touristic brochures, as the main source of an argumentative and persuasive communication. We live in the age of advertising, and translation of advertising from an argumentative point of view is quite difficult as it contains two different codes, the verbal and the visual one. The visual part is particularly hard to be interpreted as it often uses highly symbolic language. However, if we consider the interaction between the verbal and the iconic part, we can infer the goal of the communication that normally concentrates on one main message. The main focus of this paper is on the narrative dimension of the text in order to illustrate the deep mechanisms of brochure descriptions and find the effective techniques in order that the meanings be generated and conveyed. Tourist brochures promise the conjunction of the subject with the announced destination, which becomes the virtual point where the tourist achieves his fulfilment. Thus, they construe the valorisation of a destination through accurately chosen images and a vast array of linguistic devices. Manipulation, interaction, alluring expression, use of imperative are some of the techniques use to translate brochures. The persuasive force which drives a tourist towards a tourist location is achieved through a set of discursive and linguistic strategies that I try to highlight by resorting to some examples taken from a corpus of authentic travel brochures. Finally it is the belief that, despite the contemporary emphasis on the visual aspects of promotion, the written text performs a key function in the decision-making process which draws people to a tourist destination. Very rarely does the language speak through pictures alone. As Dann puts it "where photographs are featured, almost without exception they appear in tandem with a verbal message" (Dann 1996: 188).Even though in most tourist brochures the emphasis is mainly iconographic, the verbal text plays an important part in the promotion of a tourist product.

Keywords: translation techniques, advertising, brochures, narrative, communication.

Verbal narrating through brochures

Tourist brochures offer a wide range of descriptions which lead tourists to the discovery of a novel reality but, at the same time, they contain some reassuring markers which will prove to be decisive in the tourist's decision-making process.

The brochure is "the spatial representation of a tension between an individual and a targeted valuable object"(Greimas and Courtès 1979: 305).The colourful images, the very names of tour operators together with their verbal invitations aim at creating an initial Proppian "deficiency" in the would-be tourist to be fulfilled through a particular holiday. Tourist brochures promise the

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* PhD Student, "Ismail Quemali" University of Vlore, Albania, ledina_merkaj@hotmail.com

conjunction of the subject with the announced destination, which becomes the virtual point where the tourist finds fulfilment. The brochure construes the valorisation of a destination through accurately chosen images and through a vast array of linguistic devices. Besides making a place worth visiting (*wanting-to-do*), the language provides the customer with the information and means for overcoming his "deficiency" (*being-able-to-do*). A prior disjunction between the individual and his destination is implicitly asserted and a final situation of conjunction is implicitly promised. This is the basic narrative syntax of the tourist brochure.

> *Why not escape the stresses of life back home with a relaxing holiday at a spa hotel in Sardinia* (Just Sardinia: 16).

> *Discover the magic of the Orient* (The Odyssey Experience: 26).

> *Discover paradise in the Indian Ocean* (Beachcomber: 9).

Such invitations are messages that aim at creating a Proppian "deficiency in the potential holidaymaker" to be fulfilled through travel. Brochures have their own language that is the language of tourism. In the introduction to the book *The Language of Tourism* (1996) the author Graham Dann writes that tourism, in the act of promotion, has its own language (Dann, 1996: 2). Dann suggests that the verbal and visual elements in tourism promotional material constitute a particular type of language, which differs from other forms of communication. We often come across references to the '*language of music*', the '*language of dance*', the '*language of architecture*' and so on. We may not be fully aware of the meanings of these expressions. However, we recognise a common set of grammatical rules, structure, vocabulary, symbols and codes etc. belonging to each category. According to Dann, tourism operates along similar linguistic lines (Dann, 1996: 2).

Prior to the publication of *The Language of Tourism*, few tourism researches and academics had examined and treated the language of tourism as an independent language. Thus, *The Language of Tourism* is perhaps the most definite work in this area, and its structure and content have therefore been the primary inspiration for this chapter. Yet, tourism researchers and academics such as Morgan & Pritchard (1998, 2000) and MacCannell (1989) do indeed provide useful insight into this subject, and their contributions have been included to the extent they elucidate certain concepts and/or elaborate on a theory.

Tourism language consists of semiotic and linguistics of photos, customs, symbols, gastronomy. Narrating through photo is very attractive and fulfils the tourists' expectations and reach the pre-understanding of each communicators.

Corpus and methodology

My research is based on sample descriptions taken from real printed brochures featuring different destinations and published by English tour operators in the last three years. They are primarily targeted at an English speaking readership from different parts of the world who can order a brochure online. The theoretical framework of this study is the semiotics of the text. The main focus will be on the narrative dimension of the text in order to illustrate the deep mechanisms of brochure descriptions and how meaning is generated and conveyed.

Argumentative and persuasive communication

The enunciator of the travel brochure engages many senses in the verbal descriptions testifying to the multisensory nature of the tourist experience. Although the tourists' first contact with the destination is primarily through the visual mode, the other senses play a decisive role in the shaping of a tourist's highly emotive experience. The isotopy of aesthesia permeates most descriptions and unleashes desire. The "willing suspension of disbelief" is obtained by getting the enunciator and enunciatee to share a spectrum of emotions and sensations. Thanks to this somatic experience, the enunciatee (the reader's simulacrum) really feels himself/herself part of the world represented in the travel brochure:

Walk the paths of our featured corners of Portugal and you will discover tranquil slopes bathed in sunshine, carpets of spring flowers, cork forests and olive groves, sweepingbeaches, lazily flowing rivers and levadas (water channels), as well as sleepy villages of whitewashed houses adorned with intricate tiles depicting maritime scenes (Inntravel:19).

Dialogic interaction

Interaction is one of the primary techniques of involvement, through which the enunciator tries to persuade the enunciatee of the tourist brochure. There are two main enunciative strategies. The objective strategy consists in the occultation of both the enunciator and the enunciatee. The textual markers of their presence are cancelled as much as possible through a process called "débrayage" or "shifting-out". The result is an impression of objectivity. The enunciatee, that is the textual simulacrum of the potential reader of the brochure, cannot fail to believe in a series of objective utterances:

Namibia is a land of geographical extremes encompassing vast areas of inhospitable desert, towering mountain ranges and magnificent, unspoilt wilderness areas, home to elephant, rhino, lion, giraffe and a host of unique flora and fauna (The Odyssey)

The enunciator wants to attract the attention of the enunciatee by using a confidential tone. The use of the imperative is a device to create a pseudo-dialogue

between the enunciator (the holiday's organizer) and the enunciatee (the potential tourist):

Tanzania, a land of wide open spaces, magnificent wildlife and idyllic palm fringed islands, invites you to discover the wild, romantic Africa of your dreams (The Odyssey Experience: 24).

Notice the dialogic structure "we/you":

West Africa and the Sahara, it doesn't get more adventurous than this. We will explore this seldom-visited region of Africa and do and see stuff that you will not quite believe (Dragoman Overland: 32).

The pseudo-dialogue takes the form of an intimate conversation as if "you" were the only person in the world to live such an extraordinary travel experience:

Southern Africa offers so much more than outstanding safari. […] From luxurious country-house hotels of the Cape region to adventurous safari and amazing game viewing, here's just a taste of all that awaits you… (Beachcomber: 94).

The tourist is guided though the familiar "you" to the discovery of the meaningful aspects of the trip:

[Discover Cuba] This tour has been designed to show you the highlights of both Havana and some of the culture of the island, sights that will fill your senses and enrich your mind (Kuoni Worldwide: 380).

Sometimes the presence of the enunciator helps give greater authenticity to the account of the destination by virtue of his superior knowledge:

The Andes and the High Altiplano have some of the most remote and visually spectacular mountains on Earth. We love it, especially the high route to the greens and pinks of Laguna Colorado and Laguna Verde. To sit watching flocks of pink flamingo sand herds of grazing Alpaca on the shores of these desolate lakes is a real privilege. Ourself-sufficiency allows us to travel these routes far beyond the reach of the usual tourist (Dragoman Overland: 64).

Descriptions are invested with the authority of straightforward evidence. The least degree of uncertainty is avoided by the absence of any modality. The authority and thus the reliability of the enunciator are undisputed.

Translation problems in tourist's communication
The most widely spread opinion is the "traditional view" that translators should translate only into their mother tongue in order to create linguistically and

culturally acceptable translations. This traditional truism is not universally accepted, either in practice or in the theory of translation. It can happen that such translations made by non-native speakers are full of "unacceptable or improbable collocations" (Pokorn Kocjančič 310). One of the most repeated critiques is that the translation is not readable fluently and does not feel natural because of the strong source language influence. The translator of tourist texts should not only be proficient in both languages, s/he should also be multicultural and able to identify with the original author as well as with the content in order to detect all the finer points of the language s/he is translating into.

As I have mentioned above, tourists come into contact with a town, a region, a country by reading and consulting tourist texts (tourist brochure, leaflet, guide book), and it is often the case that tourists receive their first impression from a translation of these texts. Tourist texts present several difficulties that are based on the features that we have seen before. Nevertheless, the major problem in translating tourist discourse is due to its cultural content. This type of texts describes and informs about other cultures and therefore, their main difficulty is to introduce a reality (being a city, a country, a type of food, etc.) to a person who may have never heard of it. Also, we often find words or concepts that do not exist in other cultures, so called *realia*, what makes translators employ different techniques with the aim at transferring the original meaning to the target audience and thus, to solve the problem.

Apart from that main problem about *realia*, the translation of tourist texts also raises other difficulties related to cultural aspects. In our opinion, the cultural problems tourist texts raise would not exist if translators had an adequate level of knowledge about the cultures involved, source and target cultures. However, translators who translate tourist texts are not trained to do so and lack cultural knowledge so as to offer high-quality translations. The choice of non-professional translators to translate tourist texts is mainly due to the fact that the language of tourism is not considered a specialized discourse. This is the idea behind all orders to translate tourist texts: anyone can do it because it is very easy. As Pierini (2007: 99) states, "*The complexity of promotional tourist discourse is underestimated by clients and translators: it may appear to be deceptively easy to translate with its extensive use of general language; yet, it is a specialized discourse with specific linguistic/cultural features*. With this complexity of the language of tourism claimed by Pierini, the need for language experts in this field turns evident and essential. We require experts that could create effective promotional materials and, thus, achieve success in a field characterized by keen competition.

Following with the problems that can be found in tourist texts and that can cause translation mistakes, we have to mention another cultural difficulty: translation equivalents of proper names (people, museums, institutions, typical

dishes, customs, festivals, etc.) The translation of proper names is controversial and of high difficulty, since every language treats them in a different way and there is no a unique rule to translate them. For example, nowadays in Spanish we just translate proper names of kings and queens (*Elisabeth* II, in English = *Isabel II*, in Spanish) and popes, but before we used to translate all proper names (*Karl Marx*, *William Shakespeare*, etc.), either artists' names or kings.

Regarding typical dishes, festivals, places, etc. the translator must look for an adequate solution according to the text function, its audience, and the media, in order to maintain the same message as in the original text and to correctly transfer it to its target audience. This is considered a very important matter, since the target audience must understand the text in order to do, go, buy or whatever the aim of the text is.

In case the audience did not understand the text, the function would be broken and therefore, its aim would not be fulfilled and the communication would fail. Place names are also proper names, but they cause a diverse difficulty, since there is no rule to translate them. We can find some equivalents in other languages that are used nowadays (*New York*, in English = *Nueva York*, in Spanish; *Sevilla*, in Spanish = *Seville*, in English), but also we can find equivalents that are not used any more (*Neu-York*, in German).

Regarding style, there are also some differences between languages and cultures. For instance, Spanish tends to be more formal and less colloquial than English, while Spanish texts employ more poetic structures and description than the English ones. All this makes English and Spanish texts different from a style viewpoint.

Stylistic conventions also differ from one language to another; hence translators have to know discursive, syntactic and textual conventions to obtain an optimal result. In the following fragment, taken from the official site of the Italian Agenzia Nazionale del Turismo, we can notice several examples of misadaptation and lack of nativeness:

(Italian) Dove dormire in Italia? Esiste solo l'imbarazzo della scelta. Agli oltre trentatremila alberghi, disseminati in ogni località, si aggiungono altri trentacinquemila indirizzi di campeggi, alloggi agrituristici, bed & breakfast, ostelli per la gioventù, alloggi privati e così via.

(English) Where to sleep in Italy? There is only an embarrassment of choice. In addition to more than thirty thousand hotels located in every part of the country, there are an additional thirty five thousand addresses of campsites, country farmhouses, bed and breakfasts, youth hostels, private accommodation and so forth.

The translator transferred Italian discursive and linguistic features into the target text, instead of adapting the message to the target culture. Due to this, the

translator maintains the non-personalisation of the original text, i.e. lack of first and second person pronouns; he uses a heavy style, with long and complex sentences, and writes syntactic oddities (e.g. *There is only an embarrassment of choice*), and his lexical choices are influenced by the Italian version. In short, the example above exhibits clumsy language with signs of non-nativeness due to interference and non-adherence to the stylistic conventions established for tourist texts in English.

These differences between source and target cultures make translators wonder whether to reproduce the source text conventions or opt for the target text conventions. Apart from the linguistic or stylistic differences that a translator may encounter during the translation process, there are other constraints that must be taken into account. One of the main constraints refers to the publication of the same text (leaflet, brochure) in different languages (multilingual or bilingual editions) at the same time, with the same photographs, and the same space for the text. These types of edition require the different language texts to be of similar length, and to be relevant to the pictures printed. This sometimes becomes very hard to achieve, since languages do not present the same length when explaining something and, as we have seen above, some visitors need more information than other, or at least presented differently.

Conclusions

Tourism communication is a process of culture bridging and authenticity maintaining, thus through good translation techniques it is successfully transferred. The persuasive force which drives a tourist towards a tourist location is achieved through a set of discursive and linguistic strategies that I tried to highlight by resorting to some examples taken from a corpus of authentic travel brochures. Verbal descriptions, along with their glossy displays of photographs represent that very special form of communication typical of tourism industry: via static and moving picture, written texts and audio-visual offerings, the language of tourism attempts to persuade, lure, woo and seduce millions of humans. The result of this study must be regarded as a preliminary to a more extensive examination of the mechanisms responsible for certain meaning effects in the field of tourism.

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Communist Censorship and the Political Element(s) in the Romanian Variants of *The Plumed Serpent*

Ana-Maria PÂCLEANU*

Abstract

Perceived as a controversial writer in England and America, D.H. Lawrence 'managed' also to have his novels and their Romanian versions on the lists of censored works in Romania, during communism. The possible reasons might be identified by considering the communist criteria for censoring and by analysing the censored texts. Politics – one of the recurrent elements in the author's works – was also an important matter for the manipulative dictatorial regime, and thus many criteria for banning or purging texts were politics-related. Consequently, in order to highlight the effects of censorship, it is worth analysing the methods translators employed for dealing with the issues of translating structures referring to politics. To this purpose, the present article aims at comparing the variants of one of the banned novels – The Plumed Serpent – produced before, during and after communism.

Keywords: communism, criteria for censoring, ideology, translation, controversial

It is generally known that, as a technique of exerting power, censorship is meant to remove anything that does not fit the ideology and practices of the political regime. This phenomenon occurs at all levels – political, economic, cultural etc. In the cultural context, one of the affected sub-level is discourse and, as enlarged upon by scholars and researchers in the field, in communist Romania this was one of the main method of dealing with elements that were allusive, controversial or subversive or that did not serve the state and the Party's interests (Petcu 1999: 168). Literature is a form of discourse and regulating written discourse in Romania between 1945 and 1989 was done according to lists of books to be censored. The brochures and toms are the following: "Publicaţiile scoase din circulaţie până la 1 august 1945" (The publications removed from circulation until the 1st of August 1945);"Publicaţiile scoase din circulaţie până la 1 iunie 1946" (The publications removed from circulation until the 1st of June 1946), and"Publicaţiile interzise până la 1 mai 1948" (The publications forbidden until the 1st of May 1948) with the related instructions. According to Cândea (in Caravia 2000: VIII) – who, as an employee of the Library of Academy in 1950 witnessed the purging – and other scholars, these lists were issued for political reasons. He also considers that by analysing these documents the relation between dictatorship, the norms for

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*PhD Student, "Dunarea de Jos" University of Galati, Romania, pacleanu_anamaria@yahoo.com

accessing information and the carefully regulated cultural life could be understood (in Caravia 2000: IX).

Totalitarian control did not have the same intensity and effects for 44 years. Scholars have distinguished between various periods in the history of Romanian communism. For instance, Țurcanu argues that, in particular from 1945 until the beginning of the 1960s, everything had to be adapted to the Marxist ideology and to obey the Marxist principles. This resulted in a promiscuous and ridiculous cultural activity and life, where Moscow was the mainstay whereas the Western and the national culture were described as bourgeois, decadent and anti-traditional (Țurcanu 2007: 312). As opposed to the aforementioned period, in the early 1960s Romania tried to detach itself from the Soviet Union and to establish contact with the West. The same historian (2007: 313) argues that the period that followed can be described as a change of direction or distancing from the harming Soviet ideology and politics. For almost a decade, till 1974, this was beneficial to the Romanian culture inasmuch as distancing from the Russian Stalinist ideology meant, to a certain extent, an openness to the West and the "rehabilitation" of the Romanian culture. This contact with the Occident peaked in 1967 when the relations between Romania and the U.S. were quite close. Nevertheless, starting from the first years of the 1970's, probably after 1974 and until 1980, Ceausescu imposed the cult of personality (of the dictator) and censorship became again the most important method of controlling and silencing culture in all its forms. Historians described this as a *cultural mini-revolution* when an excessive nationalism was promoted and some foreign influences were rejected again (2007: 323: 314).

An idea common during the entire communist period was the fight against cosmopolitanism that, in fact, remained the main goal in Ceausescu's times (in all fields). The methods of forbidding and imposing were still very much similar to the Stalinist ones, but with a *personal touch – a nationalistic neostalinism*, meant to control everything. The last years of Ceausescu's dictatorship were marked by a tendency to return to Moscow's tutelage, but the failure was expected inasmuch as the ideology promoted by Gorbaciov (more democratical and open to the West) was not to the Romanian dictator's liking. In conclusion, all the decisions and actions in the last years resulted in a fanatical socialism, marked by paranoia or an excessive fear of being betrayed.

Therefore, the *political policy* of the regime ranged from an initial dependence on the Soviet ideology to a detachment from Russia and a wish of contact with the West (1960s) to another period of rejection of any kinds of foreign influences (in the early 1970s). This continuous fluctuation becomes obvious when analysing the diversity of the criteria for banning and censoring as well as their contradictory nature (1949-1952).

The following are elements that could have triggered the elimination of publications. They have been selected for their relevance from the political point of view:

- anti-Marxist, anti-Russian elements, compromising the Soviet Union and the Soviet ideology (Costea, Kiraly, Radosov 1995: 82); ideas against or questioning the communist ideology, the ideology of the working class or the proletarian culture, and which favour the concepts of exploitation and capitalism (Costea, Kiraly, Radosov 1995: 74, 78);
- anything not serving the communist ideology;
- fascist elements – the first criteria of censorship in communist Romania, according to the 1945 law signed by King Mihai (in documents about the norms of defascisation in Corobca 2011: 153);
- subversive literature - a 1946 criterion (Corobca 2011: 94);
- "indirectly hostile" to the regime, "confusion causing" (Costea, Kiraly, Radosov 1995: 40);
- American or English elements, Western Anglo-Saxon or American literature translated between 1920 and 1945 (Petcu 1999: 174);
- books that refer to imperialism and its ideology or to the rotting culture of the capitalist countries.

Most of the elements above were inspired by the Soviet principles stated in documents like the 1922 decree for the establishment of censorship and the 1923 instructions for the circulation and confiscation of literature (documents and historic details provided by Corobca in *Controlul cărții*).

By considering the criteria presented by Corobca (2011 and 2014), Costea, Kiraly, Radosov (1995) and Petcu (1999), we shall analyse the effect of their applying on translations of literature. Since the criteria stated in the brochures and instructions for censoring are, in fact, lists of concepts that were removed from books, the analysis of the source text and the target texts will be the instrument for establishing how the criteria referring to political matters functioned for achieving acceptability during communism. In this sense, illustrative samples from *The Plumed Serpent* and the correspondent excerpts from the Romanian variants were chosen. The target texts to be analysed are: *Şarpele cu pene* translated by Julian Vesper (1943), Cultura românească Publishing House; *Şarpele cu pene* translated by Antoaneta Ralian (1989)*,* Cultura românească Publishing House (Preface by Dan Grigorescu) and *Şarpele cu pene* by Antoaneta Ralian (republished 2003) Cultura românească Publishing House. The 1943 translation of this novel was included in the S (secret) stock of books (see the documents in Costea, Kiraly, Radosov 1995), and thus totally banned. Nevertheless, before proceeding to analyse the translators' choices and ways of dealing with the political elements, it is also

necessary to provide some details about the possible relation between the reality Lawrence witnessed and his fiction.

In one of the most complex studies on Lawrence, Becket agrees that his works are "the result of his continual examination of the relationships between the personal, the social, the political and the spiritual" and that, along with other elements, Lawrence's "awareness of the environment" is important from the literary point of view, in particular in a modernist frame (Becket 2002: 5). Included in the category of political novels along with *Kangaroo* and *Aaron's Rod*, *The Plumed Serpent* focuses (though in a context of religious movement) on power and its exercise in the social, personal (familial) and in the political environment hence the leadership theme explored in relation with other issues related to love, religion, race etc. Due to the recurrent comments in his political novels, the writer was often criticised for, apparently, protofascist views. True or not, the presence of elements referring to political belief in his texts are a proof of the influence of the political events he witnessed in the places he travelled (for instance, fascism in Italy and the competing ideologies at the time) (Becket 2002: 29, 68). Some researchers aimed at proving the clear connection between historical events and the fictional events in his books. For example, Krockel is of opinion that "[i]n Germany Lawrence saw a European equivalent of Mexico, devastated by revolutions and economic collapse, within which a new consciousness was emerging from the 'old fierceness' of tribal ancestors. In October 1923 Lawrence had praised the Mexicans in similar terms to the Germans" (2007: 273). Moreover, the novel under scrutiny was considered an attempt to create "an alternative to the political struggles in Europe between right and left" (2007 Krockel: 269).

As mentioned above, the inspiration the English author drew from historical events, especially politics-related, caused him to be criticized for the tendency of "trying to turn himself into a socio-political commentator like H.G.Wells" (Alyse Gregory in Draper 1997: 16). Consequently, as we are aiming to show, reference to politics might have been the 'hot potato' that caused the banning of the pre-communist translation and the changes in the 1989 target text.

As regards translation of literature into a more restrictive environment, Lefevere's perspective, expressed in *Translating Literature. Practice and Theory in a Comparative Literature Context* is worth being taken into consideration. The theorist distinguishes between four levels of translation: **ideology**, **poetics**, **universe of discourse** and **language** (1992: 87). It is clear that, for achieving what Venuti called the **illusion of transparency** – a translation fluent to such an extent that is a faithful rendering of the original and its author's intentions (1994: 1) – the skills of the translators are important for achieving fluency and acceptability at the last three levels but most of all at the first one. This might be one of the most difficult

task since "[t]ranslators do not just translate words; they also translate a universe of discourse, a poetics, and an ideology" but

> their decision whether or not to translate something is likely to be based much more on considerations of the levels of ideology (ethically or politically dangerous or unacceptable) and poetics, (no equivalent available in the target culture-, attempts to introduce an analogue may prejudice the eventual publication of the translation) than on the level of illocutionary use of language or universe of discourse (Lefevere 1995: 97).

Therefore, it is obvious that, in a society where control and repression were common practice, **ideology** (and the correspondent translation policy) had a decisive role in the decision making process. Certainly, the other levels also have their relevance because literary texts make up a very complex genre in which both the linguistic and the cultural facets are important. A blending of concepts from the cultural turn, functionalism and Toury's norms will ensure an analysis of both the results and the (decision-making) process of translation.

After a careful reading of the original excerpts, two types of political elements could be noticed: (a) words or structures referring to ideologies different from communism and (b) words and structures describing socialism and communism. For a faster identification of the peculiarities of each variant, for each Romanian translations the name of the translator will be used instead of the name of the writer. The first excerpts are samples that refer to the first category:

| ST1: *We **hate the capitalist** because **he ruins the country and the people**. We **must hate** him...'But when we can **kill all the capitalists**, then* –... (Lawrence 1981: 59). | TT1a: *Noi **urîm capitalismul** pentru că **ruinează ţara şi poporul. Trebuie** să-l urâm...Dar în ziua când vom putea ucide capitaliştii, atunci...* (Vesper 1943: 80) | **TT1b: *Urîm capitalismul** pentru că **ruinează ţara şi poporul. Trebuie** să-l urîm ...Dar **dacă am putea ucide pe toţi capitaliştii**, atunci...* (Ralian 1989: 65-66) | TT1c: Identical to the 1989 version (Ralian 2003: 96). |

The ideology mentioned in this excerpt is capitalism. In the source text, the verbs associated with this concepts are negative and mostly related to violence or negative feelings: "hate", "ruins", "kill". Obviously, this sample recalls the proletarian view that condemns the exploitation that the capitalist ideology was/is said to cultivate. Consequently, "hate" and "kill" are verbs whose subject is the personal pronoun "We", measures to be applied to the capitalist that "ruins". The main action to be done – hating – is emphasised by re-using the verb in a following sentence: "We hate the capitalist"; "We must hate him..." The

similar structure of the two sentences, though separated by a clause introduced by "because", aims at insisting on hate towards that political orientation. In addition, in the latter, the idea is enforced by the modal "must" that implies obligation and makes it seem a commandment. Thus, at the pragmatic level, the perlocutionary effect is more than obvious. In the 1943 variant, the meanings are preserved and, since the terminology does not pose problems related to cultural specificity or other issues, the structures are both semantically and syntactically equivalent. The same holds valid for the 1989 variant. The possible explanation for a fairly faithful translation is the intention of rendering the negative aspects related to capitalism and of cultivating the hate towards it. The only peculiarity in TT1b is the conditional "dacă am putea ucide pe toţi capitaliştii". This might be perceived as an interesting translation strategy for making this action seem a possible solution for dealing with capitalism. It is a possibility stronger than that suggested in TT1a – "în ziua când vom putea ucide capitaliştii, atunci..." and the effect seems to be closer to that of the original. Evidently, when pointing at negative features of capitalism, the elements are preserved in the communist version as in the pre-communist one. Therefore, censorship did not have a destructive effect on the ideas expressed by the author in this excerpt. Conversely, censorship intervened in the following case in order to eliminate negative details about the socialist/soviet/communist ideology. In this case, i.e. for category (b) of politics-related elements, it can be clearly noticed that the aforementiond criteria were applied.

ST2: *We must do something for Mexico. If we don't, it will go under, no? You say* **you don't like socialism**. *I don't think I do either. But* **if there is nothing else but socialism, we will have socialism. If there is nothing better**. *But* **perhaps there is** (Lawrence 1981: 69).	TT2a: *Trebuie să facem ceva pentru Mexico. Dacă nu facem nimic, va sucomba, nu-i aşa? Spuneaţi că* **nu vă place socialismul**. *Nici eu nu cred că îmi place.* **Dar dacă nu există altceva decât socialismul. Dacă nu e altceva mai bun.** *Dar* **poate că este** (Vesper 1943: 93-94).	TT2b: *Trebuie să facem ceva pentru Mexic. Dacă nu facem nimic, va dispărea, nu? Cine ştie,* **poate că mai există ceva**. (Ralian 1989: 78)	TT2c: *Dacă nu facem nimic, va dispărea, nu? Afirmaţi că* **nu vă place socialismul**. *Nici mie nu-mi place. Dar* **dacă n-avem altceva, trebuie să acceptăm socialismul**. *În lipsă de ceva mai bun. Dar* **poate că există şi ceva mai bun** (Ralian 2003: 81).

In the source text, the word "socialism" occurs three times, but the concept itself is obsessively referred to and inferred in all the sentences, from "You say you don't like socialism" to the last sentence in the excerpt. In this context, this

ideology is first described as the only possible solution for the Mexican state, even if not to the liking of the characters, especially of the utterer. Nevertheless, the last sentence casts doubt on the status of socialism as the only good option for the recovery of the state and the value of the use of this concepts is cancelled from a communist point of view. This is evident in Ralian's 1989 variant, in which meanings are carefully concealed by omitting all the sentences referring to socialism and keeping only the supposition "Cine ştie, poate că mai există ceva" (Ralian 1989: 78). The rhetorical question "Cine ştie", the (modal) adverb "poate (că)" and the indefinite pronoun "ceva" in this sentence amplify the ambiguity of an excerpt that is already ambiguous (and also incomplete and lacking coherence) due to the above mentioned omission.

Unlike the 1989 translation, Ralian's revised translation (2003) confirms the relation between the ideological factors and the translation process during communism. All the structures and words referring to politics were translated according to the original. Moreover, the syntactic features are accurately obeying the norms of the target language grammar as opposed to Vesper's translation (TT2a). Following exactly the syntactic pattern of the original resulted in a chain of conditional sentences with no main sentence as a support ("Dar dacă nu există altceva decât socialismul. Dacă nu e altceva mai bun"), a characteristic that might have been aimed at having the stylistic effect of the original.

As seen in this brief analysis, translating political novels during communism presupposed interventions – mostly when politics-related elements occurred in contexts that compromised the Soviet-like communist regime – in order to achieve acceptability in the target culture context. Adequacy, i.e. the preservation of the original features, was often intentionally overlooked as in excerpt TT2b from 1989 variant, for the purpose of avoiding the controversial meanings. This resulted in a re-writing (as translation was often described), that implied reading and thinking, but also re-thinking. Unfortunately, in this case, re-thinking was detrimental to both the meanings and the form of the text. In conclusion, considering exclusively this particular instance of censorship cannot enable us to assess the translation as incoherent, but certainly is that applying the criteria for censoring that triggered the use of the matricial norm of omission damaged the translation quality.

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The Roles of Mother and Daughter in *Rue with a Difference* by Rosa Nouchette Carey

Alina PINTILII*

Abstract:

On the account of the current interest in the woman's position in society, the disregarded nineteenth-century feminine fiction is now under a full-length study. Rosa Nouchette Carey is one of the neglected female writers whose oeuvre is scrupulously researched by modern scholars. Her novels, which still represent an unrevealed treasure, focus on family themes, especially on the woman's status as mother, daughter and sister. These roles are thoroughly illustrated in Carey's domestic melodrama **Rue with a Difference** *(1901). The book emphasizes the close connection between the mother and her step-daughter, even if they are vividly portrayed as two antagonistic complex personalities. The nature of the dialogue held between them points out the reciprocal respect and the high level of understanding between parent and child. Thus,* **Rue with a Difference** *seems to be truly nourishing for its readers. It carries a significant moral value by providing a decent model of modern domestic education.*

Keywords: Victorian feminine fiction, close relationship between mother and step-daughter, contradictory complex personalities, dialogue

Despite their immediate popularity, many of the Victorian novels written by women have been long forgotten during the following century. Their fame did not last long because of the unfavorable reputation offered by the mainstream critics who considered such novels as "inferior and trivial" (Crisp 2000: 98). However, the modern concern with the role of women has changed views on feminine fiction. Consequently, the neglected nineteenth-century literary production is meticulously explored in order to reveal its true value which has been hidden up to now just because it did not conform to the male novelists' standards of writing.

One of the female writers whose novels fall under the description above is Rosa Nouchette Carey. *Indianapolis Journal* praises her for being "a writer of light, pleasant, wholesome romances, not heavy enough to make the reader think about anything except the story" (1901: 4). The adjective "wholesome" is often used to characterize Carey's oeuvre and, according to Jane Crisp, that is something normal for a female writer who is inclined to nourish her readers as a mother her children (2000: 98). Her forty-one novels are focused on domestic life which is portrayed in minute details. Special attention is drawn to family themes, in particular to "the condition and

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*Ph.D Student, "Dunărea de Jos" University of Galați, Romania , rewola66@yahoo.com

anxieties of woman in her roles of mother, daughter, sister" (Sutherland 2009: 103). Therefore, the majority of Rosa Nouchette Carey's books aimed at girls, as she acknowledged declaring that her ambition was "to try to do good and not harm by [her] works, and to write books which any mother can give a girl to read" (Black 2011: 157). Hence, "harmless" is the second adjective which best describes her tales.

Wholesome and harmless can be perfectly applied to the domestic melodrama entitled *Rue with a Difference* published in 1901. Nonetheless, it was criticized especially for these very traits, being considered "full of nothings – mild, inoffensive, inexpressibly tedious. It is so negligible that in the very act of perusal you scarcely know whether you are reading it or not" (Academy, 3 November 1900: 413 in Crisp 2000: 99). Lack of style and action, excess of minute detail were the other aspects for which this novel was condemned (Crisp 2000: 100). Such a severe position against it was adopted because, as suggested before, feminine fiction was judged according to the features specific to the novels written by men, without taking into consideration the fact that it had its own peculiarities and needed individual criteria to be interpreted. Despite this, **Rue with a difference** is a meaningful novel treating important themes for the Victorian reading public.

This "clever story of English life" (*Indianapolis Journal* 1901: 4), deals with love and marriage, as noticed from the little criticism existing at the moment. Unlike the other Carey's novels, which disappeared after the Second World War, but which are under a full-length study nowadays, this book is still an unrevealed treasure. Therefore, the study of **Rue with a Difference** needs to be deepened in order to disclose its authentic significance. On a simple, surface reading of this novel, one may notice that it is also concerned with strong relationships between parents and children, with the influence of parental education on character development. As in other books of hers, Carey focuses here on the woman's status in her roles of mother and daughter. In this respect, love is regarded not only horizontally, between man and woman, but also vertically, between different generations, between the old and the young.

The narrative circles around Valerie Thurston, who is a thirty-two year old English upper-class widow living in a cathedral town, Wycombe. After her clergyman husband's death, she is compelled to live in less good conditions together with her son, Ronald, and her step-daughter, Pansy. The emphasis is laid on the anxieties this woman experiences because of Pansy's precocious engagement to Australian Gurth Fordham, sealed when the girl was only seventeen. Pansy does not love her betrothed, but she has no courage to break their relation which continues at a distance for more than five years. Because of her own unhappy marriage, Valerie wants to keep her step-daughter away from such sufferings and strives to make Pansy understand that there is no matrimonial happiness without love. After solving his business affairs, Gurth comes to fetch Pansy. Being acquainted with him and observing what a good

man he is, Valerie tries to persuade the girl that she will love him. When Gurth accidentally finds out that Pansy is not affectionate with him, he frees her and decides to return to his relatives. However, Pansy suddenly realizes that she loves him and that without him she cannot live. Her mother does her best to bring them together and she succeeds. Only after Gurth and Pansy get married is Valerie able to think seriously about her own life and accepts the proposal made by Mr. Nugent, a gentleman who truly cares for her.

Even from this summary, it is obvious that love between man and woman is the novel's major theme. However, behind it, but not less important, there is the book's interest in various examples of relationships between parents and children. In its pages, one can find a vivid representation of tyrannical education applied by Madame Mercier to her motherless granddaughter, Philippa, and the negative influence of physical punishment on the child's development. There is also evidence of how things are improved when the young victim is rescued from her oppressor and mothered instead by a caring and sympathetic woman – Valerie. The good relationship between the heroine and her son, Ronald, is also displayed especially at the beginning of the narrative, pointing out the mother's compassion to and patience with the boy. However, the most significant example is that revealing the reciprocal love and respect between Valerie and Pansy.

In spite of the fact that Victorian fiction is full of unfavorable portraits of stepparents, Carey focuses on a strong connection and intimacy between mother and step-daughter. The nature of this family tie can be understood in depth only after a thorough analysis of the characters' complex personalities. It enables the reader to perceive what can link and animate two different persons, who are not blood relatives, to maintain a lasting relationship, accomplishing the corresponding roles within family.

There is no doubt that "[t]he character of Valerie is admirable drawn", as the *New Zealand Herald* concludes its short presentation of the novel from 1901 (6). This young widow has a complex personality predominated by good qualities. The first to mention is her integrity, which is revealed mostly through indirect characterization. To be as good as her word is Valerie's major principle of life. There are numerous situations when Valerie acts in consonance with her promises. On one occasion, when "she remembered that Pansy had once made her promise that she would never take upon herself to write or speak to Gurth Fordham on [a certain] subject", she told herself that she "could not betray Pansy's confidence" (Carey 2014: 306)[1]. Indeed, this woman always keeps her word and does not betray anybody, even if this seems to complicate her life. For example, when Gurth Fordham finds that Pansy does not love him and decides to return home, Valerie asks for permission to visit him before leaving. He allows her to do that on condition

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[1]   All future reference will be made to the 2014 edition of the novel

that she does not take Pansy with her. Notwithstanding her close relationship with her step-daughter and the desire to settle them together, Valerie refuses to show Pansy Gurth's letter containing his address. Despite the fact that she is called "cruel", she declares that she "must keep faith with Gurth" (Carey 401). In short, the narrator's description of her as "one of the most conscientious of women" (Carey 352) sums up her character, being appropriate from all points of view.

In strong connection with the above mentioned moral trait, one can find Valerie's love for truth. Her father taught her to be "absolutely true" (Carey 34), to seek for truth in both words and actions. The lesson learnt in childhood seems not to be forgotten throughout her life, determining her views on everyone else. For instance, Pansy describes her step-mother as a person who "speaks the truth and shames the devil" (Carey 96). Moreover, she herself is perceived by others in terms of truthfulness. Mr. Nugent acknowledges that he "never saw a truer face" (Carey 127). However, this quality is pushed to the limits and brings her suffering instead of happiness:

> Valerie's passion for truth amounted almost to a fault; it made her a little hard and disposed to judge others, not outwardly, perhaps – for she was extremely reticent – but inwardly; it shocked her to find that few people cared to live up to her high standard, that, even in the little world around her, conventional lies were regarded as venial sins (Carey 34).

Despite this, the heroine is not afraid to tell the truth and she urges her daughter to do the same in relation to her betrothed, knowing that even if it is painful, it is better than lying.

Simplicity, a quality derived from the sincerity, also thoroughly defines Valerie. Belonging to the upper class of the Victorian English society, she is accustomed to the good things in life, of which she is deprived after her husband's death. The heroine manages to live in less favorable conditions without suffering too much. She was taught to face poverty by her father who believed that "poverty was no shame, and that it was no disgrace for an English gentlewoman to earn her bread" (Carey 34). Valerie's simplicity has yet another dimension: she conducts herself according to her own judgment, disregarding conventionality or various prejudices. This aspect is pointed out by Mrs. Walcott, her best friend, when she describes Valerie as being "perfectly simple" (Carey 4). Nonetheless, there are persons who consider her "inexplicable" (Carey 4) when she refuses her friends' sympathy following the death of her husband. When she is remonstrated for not wearing the specific attire to show her suffering, Valerie wisely answers:

> Do you and Mrs. Hammond suppose that a woman cannot grieve for her

> husband properly unless she has yards of crape floating behind her to make her a spectacle for men and angels? We have abolished suttees, and yet we retain these obsolete and heathenish customs (Carey 16).

The way the heroine behaves in this situation reveals her attitude to formalities which compel people to be hypocrites, to act against their own nature, to deceive themselves and others. Valerie has the same position towards Pansy's unfortunate engagement. She does her best to make her step-daughter understand that it is impossible to be married and to live happily without loving each other, and that such a marriage will hurt both spouses:

> To me marriage without love is the one unpardonable sin. If a woman feels she has made a mistake, and that only interest and not her heart is in the matter, I would have her leave the very altar itself and refuse to plight her troth rather than enter into a loveless contract. Such marriages are degrading, they are not made in heaven, and like the curse causeless, the blessing undeserved will never attend them (Carey 269).

Taking into consideration that during the nineteenth century it was common for a girl to marry a man she was not in love with, these words express nothing but revolt against Victorian conventionality regarding family life. It seems that her entire being is fighting for emancipation from everything that comes in contradiction with high moral principles. She is too wise and reasonable to be like everyone else.

A woman possessing such qualities cannot be but a good and loving mother. As in other spheres of her life, she does her best to accomplish the responsible duty of looking after her children. This is her major concern and her single impetus for living: "It is only for Pansy and Ronald that I mind things" (Carey 47), "I must live and work for the children" (Carey 178). Valerie performs the role of mother for three different children: Ronald – her own boy who is eleven years old, Pansy – her step-daughter of twenty-one and Philippa – Mr. Nugent's little daughter. Even if she has to treat each child individually in relation with their age peculiarities, she is kind, tender and patient with all of them. Notwithstanding this fact, Valerie is much more concerned with the relationship between her and Pansy, who is involved in a touchy situation. She is aware of her responsibility to guide and instruct her step-daughter in these difficult moments. However, her task becomes harder since Pansy is not a simple child. Therefore, before analyzing the nature of the connection between them, it will be appropriate to explore Pansy's complex personality. Through direct characterization, the reader may find out that:

> Pansy was a picturesque talker even in her most genuine moments; she was wonderfully dramatic: she liked strong situations and startling paradoxes […]. The 'little pale girl,' as Mrs. Hammond called her, was remarkably keen-witted

and clear-sighted. She had a knack of looking round corners and peeping behind the scenes. […] at times she bristled with wise sayings, like a miniature book of proverbial philosophy (Carey 60).

Living "all her young life in the exclusive and refined society of a Cathedral close" (Carey 303), the girl was taught the good manners, to be polite and gentle with other people, to be good and generous. Her step-mother construes her moral portrait declaring that

> She is so good. Nothing would induce her to separate herself from us. She will spend all her little income on us and take no credit to herself for her generosity. That is just like Pansy, she is the best lover and the most liberal giver in the world (Carey 85).

It is worth mentioning though, that in contrast with Valerie, who is amiable and fair with everybody, Pansy is preferential. Valerie is "aware of [her daughter's] aggressive manner to any one of whom she disapproved" (Carey 210) and this is not denied by the girl who is conscious of her flaws. The latter is not afraid to describe herself as being "a discontented, worldly-minded little girl" (Carey 84) and she does not exaggerate, because the fact that "she was somewhat spoiled" (Carey 126) seems to consolidate the reliability of her words. Practically,

> Pansy's nature was a complex one; she was full of contradictions. Her affections were deep and enduring. When she really loved, it would be for once and all. No faults, no weaknesses, no amount of imperfection would repel her. She would cling with the tenacity of the limpet to her chosen rock. But half measures – a half-hearted attachment – was impossible to her […] No wonder Pansy was bewildered and irritated by her own contradictions; if she could not understand herself how could others comprehend her ? (Carey 343-344)

The fact that she is full of contradictions makes her very unstable and changeable. She is driven from one emotion to another and is "always in extremes" (Carey 375). Usually she is very friendly and amiable with everybody, but there are moments when she does not bear the company even of the people sharing the same house. "[H]er strong but unbalanced nature" (Carey 375) cannot be hidden, being easily noticed by the girl's acquaintances. Therefore, notwithstanding that Mrs. Walcott considered Pansy "a dear child" (Carey 85), she acknowledges that Valerie's step-daughter "is not an ordinary girl. There is something electric and mercurial in her temperament. She wants ballast" (Carey 433). Dr. Franklin shares the same opinion that "Miss Pansy is a very excitable, highly-strung young person" (Carey 424). Despite her instability, Pansy is defined by one constant trait: she cannot "be coaxed from her position" (Carey 311). In relation with this peculiarity, her mother

acknowledges that: "With all her nonsense and flighty little ways she is as true as steel. When she has once given her word, nothing on earth would induce her to break her promise" (Carey 85). Irritated by the fact that she does not "think right to break her word" (Carey 108), as concerns the apparently unlucky engagement, her father is less polite and blames her for being "as obstinate as a mule" (Carey 109). Undoubtedly, to keep one's promise is a good quality, but everything what is pushed to extremes sooner or later will cause trouble. Pansy is completely guided by this principle and refuses to break the engagement, because she promised to marry Gurth. She is determined to accept all the difficulties that will appear in a marriage without love, for she cannot imagine how it is possible for her to break her word. Even this decision seems to fill her "undisciplined heart" (Carey 421) with conflicting feeling. At the beginning she is contented that she accomplishes her duty, but later she considers herself "foolish and cowardly" (Carey 119) on the account that she cannot tell the truth to Gurth. Pansy admits that she fights on two fields, situation which bewilders her completely: "I am growing such an accomplished hypocrite, that I hardly know when my mask is on or not (Carey 346). Instead, Valerie knows her step-daughter very well and seems that she understands better than Pansy herself what is hidden behind her mask.

These characters – mother and daughter – are depicted as contradictory personalities. Whilst Valerie is the embodiment of integrity, honesty and stability, acting as a wise, patient and loving mother, Pansy is the representation of inconsistency, duplicity and imbalance, playing the role of a cordial, but self-willed daughter. Taking this into consideration, one can hardly imagine how reciprocity can describe the relationship between the two. However, this particularity has a strong importance in highlighting the difficulty of performing their individual roles to preserve the family bonds in a harmonious atmosphere.

Besides minute description of the characters, the novelist uses other tools to display the nature of this connection, among which dialogue seems to be very useful. Every conversation held between Valerie and Pansy is characterized by politeness. Rude words are excluded for two reasons. Firstly, they belong to the upper class which is defined by a more "civilized" speech than that specific to the lower social classes. Secondly, the respect they have one for one another does not allow them to hurt anyone. Even if there are tensioned situations, they are calmed down just by silence or by taking no notice of the things that can incite a quarrel. Therefore, notwithstanding the fact that Pansy is often driven by excessive emotions, there are no disputes at all presented in the novel. In cases when there is difference of opinions, no reproach is uttered, only sincere and friendly words, as in the following example: " 'Marmee, dear,' she said gently, 'you were so sweet to me last night; it hurts me dreadfully to know that we do not think alike about this, and that I must not take your advice' (Carey 272).

If one were to study the turn-taking of their conversations, one can notice that there are almost no interruptions or pauses. This contiguity proves the high level of understanding between Valerie and Pansy. They seem to comprehend each other from half a word and to read between the lines when appropriate. However, not only is the type of dialogue significant, but its content weighs a lot as well. The words the characters use to address each other reveal strong affection. Valerie called Pansy "dear" and "darling", but the girl invented a new name, "Marmee", for her second mother the day her heart was won by this caring woman. Their discussions are characterized by transparency, because they display the characters' emotions and feelings in a natural way. Otherwise, Valerie and Pansy freely confess their friendly attitude towards each other: 'You have been a real mother to me,' she continued with strong emotion. 'All these years I cannot remember your ever losing patience with me, and yet I must have tried you sorely. I was a little spoiled imp of a child when Dad brought you home, but I am glad to think that I began to love you from the first day. 'You were always my own dear child' returned Valerie, in a touched voice (Carey 360). Such statements pointing to the relation between mother and daughter are very frequent in the novel. It seems that they were chosen in order to emphasize the behaviour a woman should adopt when playing her role(s) within the family. From this standpoint, the book is indeed wholesome, as its moral value is great. On the whole, it deals with a new concept of domestic education, which focuses on less tyranny and more democracy, less authority and more permissiveness. For instance, one can find direct allusion to this in the novel when Valerie tells Pansy the following words: "I have given you your own way in most things" (Carey 325). This type of education comes in contradiction to that common for the middle of the nineteenth century which preached that children had to obey their parents and if not, they could be physically punished. In this context, various examples of relationships between parents and children found in the novel seem to sustain the modern views on education, at the expense of the older ones.

In conclusion, besides its focus on love, the long forgotten *Rue with a Difference* by Rosa Nouchette Carey is concerned with the relationship between parents and children, especially with that between mother and daughter. This theme is emphasized by different means. Firstly, the characters are admirably drawn in their complexity. Being displayed in contradiction to each other, the nature of the connection between mother and her step-daughter is highlighted, along with the difficulty of performing their corresponding roles. Secondly, the dialogue, whose turn-taking is built on the principle of adjacency, points to the understanding and reciprocity characteristic of this relationship. In general, the novel provides a reliable model of modern education on the basis of a harmonious rapport between mother and daughter.

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Translating English Nursing Eponyms into Romanian

Floriana POPESCU*

Abstract

This research study was devised to yield a comprehensive approach to the use and translation of English eponyms into Romanian. For this general aim, several varieties of English for specific purposes have been explored, out of which only the more relevant will be mentioned, and they include English for medicine, English for economics, English for law. They are more relevant form the translational perspective on account of their abundance of eponyms, on account of the numerous cases of Romanian lexical gaps and first and foremost, on account of scarcity of eponymic Romanian bibliography. Eponyms, as a productive word-creating English resource, may generate difficulties in the translation process, when Romanian is the target language.

Difficulties originate in the fact that eponyms are created instantly, as results of contributions belonging to or honouring great personalities, famous in the Anglo-American world, but maybe less or hardly known to Romanian translators. The degree of eponym recentness also results in their not being included even in the latest and updated versions of general or encyclopedic dictionaries. As a consequence, translators need either to rely on monolingual specialized dictionaries or to spend long hours trying to solve the puzzle created by personal nouns attached as determiners to various standard word associations. The present approach will discuss the two translation techniques revealed by the Romanian versions of English nursing eponyms as recorded in the specialist literature.

Keywords: personal names, equivalence, translation shift

Background

The field of English eponyms in the special branch of nursing has been explored in one study (Al Aboud 2012) so far, which begins with a brief introduction to the field of nursing, "one of the oldest professions in the human life […] within the healthcare sector focused on the care of individuals" (Al Aboud 2012: 371). The eponyms and eponymic patterns active in this jargon will make the object of our study, from a translational perspective. The current approach is a continuation of a long-term individual research project investigating eponyms in the two languages in terms of origin and structure, productivity, morphology, semantics and stylistics, based on their usage in both languages where they are occur as part of everyday or specialist vocabularies. This is actually a consequence of the auctorial observations regarding the attitude of bilingual dictionary compilers, who have often proved superficiality in the exploration of Romanian lexical resources, to the

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*Professor, "Dunarea de Jos" University of Galati, Romania, floriana.popescu@ugal.ro

detriment of this language as well as the same attitude noticed in the case of professional translators who need to improve and refresh their knowledge in the (scientific) fields whose text samples they have to turn from one language into another. Uninspired or even inaccurate word-for-word translations to colourful idiomatic eponymic structures are not scarce, if one would bother to present them.

Translation difficulties are considerable in the case of eponymic structures for they involve meanings attached to personal names on the one hand and meanings attached to the common nouns accompanying these names. Such difficulties were discussed by van Hoof (1986), who compared English and French eponymic structures to discover a few differences between the two languages, referred to, quoted and grouped by Lee-Jahnke (2005: 83) into those which are:
- identical in source language and target language,
- different in source language and target language,
- cases where there is no equivalent eponym in either source language or target language.

These translational aspects are valid for the Romanian language as well, and they were analyzed in a previous paper circumscribed to the same research project (Popescu 2009). Beyond these classifications matching more or less structurally similar patterns which include eponyms, aspects concerning the methods of translating English eponyms into Romanian may be indicative for:
   a) The heritage of Romanian nursing eponyms as it is mirrored by specialist medical dictionaries which had been published prior to any translation of English nursing dictionaries
   b) The degree of receptiveness of the Romanian language towards this type of lexical pattern
   c) Romanian translators' ability to handle *(highly) technical words*, which distinguishes between the category of *technical words*, i.e., "those words which are unique to particular subject specializations and which rarely occur outside it" (Mackay and Mountford 1978: 145) and *highly technical words*, i.e., those elements which are "an intrinsic part of the learning of the discipline itself" (Kennedy and Bolitho, 1984: 57-8).

Purpose
This approach discusses and exemplifies the use of a couple of translation methods which are applicable to this process of changing English nursing eponyms into Romanian ones. Since our object of study is represented by independent language units which are not part of larger contexts, Catford's linguistic theory (1965/1980) will adequately serve our purpose.

Data sources

To support our work hypothesis, eponyms and eponymic structures were manually selected primarily from the *Dictionary of Nursing* (Martin 2005) and *Dicționar de nursing* (Martin 2011). The process of selection was followed by the grouping of the extracted lexical elements into lists or corpora. A few scientific articles and studies were also scanned for the same selected purposes. The next step was to identify the correspondents or the other possible Romanian versions of the English selected items in *Dicționar medical* (2001) by Valeriu Rusu, which, according to specialists, is the epitome in Romanian medical lexicography and in *Dicționar medical englez-român* (Năstase, C. et al 1998), a bilingual publication which proved very helpful along the study phase. With this well-defined aim of exploring English and Romanian nursing eponymy for comparative purposes, our selected material resulted in a database including the following corpora:

   a) nursing eponyms extracted from monolingual specialist English dictionaries and medical articles and studies with a stress on the items in our focus;
   b) nursing eponyms which are active both in English and Romanian, but which were disregarded by the translator;
   c) nursing eponyms which are active in English but which were not identified in the Romanian lexicographic works;
   d) nursing eponyms which are active only in Romanian and which were not identified in English selection sources.

Given that most frequently eponymic formations are binomials, made of personal names followed by common nouns in either language, very frequently A biographical (OEBD 1999) dictionary was consulted.

Data synthesis

The thorough analysis of the corpora allowed for the synthesis of the collected data. The total number of English nursing eponyms and eponymic structures selected from the specialist dictionaries amounts to 500 (496, to be as accurate as possible).

   For traditional and, occasionally, translational purposes, the personal-name-derived medical denominations mainly divide into one-word and multi-word patterns. The former group amounts to an extremely small percentage of such items, i.e., below 1% and it includes *bartholinitis* (< C. *Bartholin* -1655-1748, Danish anatomist), and *brucellosis* (< Sir David *Bruce*, Scottish pathologist and microbiologist), next to other words resulting from juxtaposition. The latter group is better represented (98% of the selected items) and it shows a variety of personal names and common nouns associations. Structurally, this class of denominations includes binomials and eponymic formulae which have as synonyms medical

denominations based on the regular medical terminology. Out of these common nouns which have an extremely high frequency of occurrence, mention is made of:
- disease (*Bright's disease*, *Buerger's disease*, *Devic's disease*)
- syndrome (*Anghelman syndrome, di George syndrome*),
- reflex (*Babinski reflex, Moro reflex*),
- operation (*Albee's operation, Bankart's operation, Whipple's operation*),
- test (*Benedict's test, Coombs' test, Guthrie test, Heaf test*),
- splint (*Braun's splint, Denis Browne splint, Fairbank's splint*),
- maneuver (*Barlow's maneuver, Heimlich maneuver, Kocher maneuver*),
- cell (*Golgi cells, Kupffer cells, Leydig cells*).

Another group of binomials includes common nouns whose frequency of occurrence is quite rare, as they are part of unique combinations. They express
- medical instruments such as:
  - *cannula,* in *Bellocq's cannula* (< J. J. *Bellocq*, 18th century French surgeon)
  - *syringe*, in *Higginson's syringe* (< A. *Higginson*, 19th century British surgeon)
  - *pin*, in *Steinmann's pin* (< F. *Steinmann*, a Swiss surgeon who lived between 1872 and 1923)
- names of diseases:
  - *abscess*, in *Brodie's abscess* (< Sir B. C. *Brodie*, British surgeon);
  - *anemia*, in Cooley's anemia (< T.B. Cooley, U.S. pediatrician);
  - *ataxia*, in Friedrich's ataxia (< N. Friedrich, 19th century German neurologist);
  - *atrophy*, in Suder's atrophy (< P. H. M. Sudek, German surgeon);
  - *paralysis*, in *Klumpke's paralysis* (< A. *Klumpke,* French neurologist) and *Todd's paralysis* (< the 19th century British physician R.B. *Todd*);
  - *ulcer*, in *Barrett's ulcer* (< N. R. *Barrett*, 20th century British surgeon) and in *Hunner's ulcer* (< G. L. *Hunner,* U.S. urologist who lived between 1868 and 1957);
- very common nouns as:
  - *grade* and *score* in *Gleason grade* and in *Gleason score* (< D. F. *Gleason*, U.S. pathologist), which are two different measuring devices;
  - *shield* in *Buller's shield* (< F. *Buller*, Canadian ophthalmologist);
  - *state* in *Ganser state* (< S. J. M. *Ganser*, German psychiatrist who lived between 1853 and 1931).

Very few of the common nouns are associated to just one personal name, i.e. *needle* in *Gordh needle* (< T. *Gordh*, Swedish anesthetist), which is an intravenous needle, *assessment* in *Clifton assessment* a syntagm which is described as "procedures for

the elderly" (Martin 2004: 97), *screening i*n *Forrest screening* (< Sir P. *Forrest*, Scottish surgeon).

A third structural category of nursing eponyms also includes an extremely small number of complex formulae where the personal name in the genitive is followed by a noun phrase: *Leber's congenital amaurosis*, "a hereditary disease causing severe visual loss" (Martin 2004: 271) is an eponymous pattern derived from the name of the German ophthalmologist T. *Leber* who lived in second half of the 19th and the first of the 20th centuries. The personal name may also be followed by two nouns, each with well-established roles (i.e., determiner and determinatum), as in *Goldmann applanation tonometer* or in *Langerhans cell histiocytosis*

Truth be told, in their greatest majority, nursing eponyms overlap medical eponyms from numerous other branches, such as anatomy, pathology, psychiatry, dermatology, ophthalmology, neurology, surgery, gynecology. Nevertheless, a few such patterns belong exclusively to nursing and they have their patterns built around the common noun *model* and the syntagm *nursing theory*. For the former case, our records include, among others, the *Casey's model* (< A. *Casey*, British nurse theorist) and the *Henderson's model* (< V. *Henderson*, U.S. nurse theorist). For the latter, only one such pattern was recorded, i.e. the *Parsing nursing theory* (< R. Parse, 20th century nurse theorist).

Findings

The translational interpretation of the corpus indicates that English nursing eponyms are translated into Romanian by means of equivalence or by means of transposition or translation shifts.

Equivalence, defined by Catford (1965/1980: 27) to be the very solution of "any target language form which is observed to be equivalent of a given source language form". It applies in the particular case of one-word eponyms, as reflected in the table below:

Equivalence			
Suffixations		Juxtapositions	
Personal name + suffix		Personal name + o + suffix	
English	Romanian	English	Romanian
bartholinitis	*bartolinită*	*achillorrhaphy*	*achilorafie*
brucellosis	*bruceloză*	*achillotomy*	*achilotomie*

Table 1. Equivalence in the translation of English eponyms into Romanian

Translation shifts are adaptations where "the translation equivalent of a source language item is a member of a different class from the original item" (Catford 1965/1980: 78), or where "the grammar patterns of the TL require specific structures" (Popescu 2009: 121).

Transposition or the translation shift applies both at the level of the personal name and at the level of grammatical structures. Thus, the SL and TL genitive constructions are based on language-specific patterns which are not always accepted by the medical community; for just one example, while the American English variant has adopted the minimal binomial, the British English variant still observes the grammatically correct structure. *Adam's apple* becomes in Romanian *mărul lui Adam*, with an inversion caused by the specificity of the Romanian language, but *Achilles tendon*, where the personal name plays the role of a determinant at the level of this binomial is still translated into Romanian by means of transposition as *tendonul lui Ahile*. The *Alberti regime*, another reduced or 'disguised' genitival construction is rendered into Romanian by *regimul Alberti*, where the same inversion is operational based on the same account of language specificity. The determiner which precedes the head in the English noun phrase is placed after the head in the Romanian variant.

Conclusions

Although to a very great extent medical eponyms overlap the nursing eponyms, there have still been recorded a few elements which are peculiar to the field of nursing. From a translational point of view, these English nursing eponyms hardly raise difficulties to either the well-trained or the beginner translator, which is not the case with medical eponyms, in general. Only two translation methods are applicable in this case, equivalence and transposition or the translation shift.

If the practice of nursing eponym translation has shown that difficulties can be solved easily, the practice of dictionary compiling, in the case of the Romanian language, has shown little progress. In a preceding paper (Popescu 2013: 149) which discussed the translation of medical eponyms, reference was made to the fact that the Romanian "eponymic patterns observe the English word order, which is to emphasize that the eponym holds the front position, within almost all of the patterns with the associated common nouns following them and specified in brackets". The same observation applies in the case of the nursing dictionary as well, although in the Romanian language the common noun holds the front position in almost all of the patterns. Like in the preceding case, where there were a few instances of eponymic structures whose the Romanian alphabetic order was observed, there is an exception here, as well, i.e. the case of *Michael's clip* (< G. *Michel*, late 19th – early 20th century French surgeon). We find its Romanian correspondent under the common noun *clipsuri Michel* (2011: 146) instead of the

dominant method of placing the personal name in front position for each of the entries which described eponymic formulae (.

All in all, the translation of English nursing eponyms into Romanian is not so challenging as the translation of other medical eponyms where numerous substitutions have been recorded both with personal nouns and with common words within numerous well-established and long-accepted eponymic formulae.

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Some Remarks on the Syntax of Degree Words
cât/atât

Alina REŞCEANU∗

Abstract

*In this article, we briefly present some proposals regarding the syntax of degree words and degree constructions in Romanian, with a special view to DegPs cât/câţi ('how much/many') and atât/atâţi(a) ('that much/many'). More specifically, we focus on finding a unified analysis that would capture the syntactic and semantic properties of these degree words, as well as their distribution in degree constructions. The approach discussed here is based on Schwarzschild's (2006) proposal that any gradable predicate share a common functional projection: monotonicity (MonP). The immediate advantage of this cross-categorial analysis is that it proposes a unified syntax for various lexical categories which are monotonic on the part-whole relation (gradable nouns, partitives, cardinals, QP constructions and degree phrases in Romanian ARs), including for the degree constructions with **cât/atât** discussed here.*

Keywords: degree word, degree construction, monotonicity, gradability

Introduction

In traditional Romanian grammar, degree words are analysed within the category of intensity (GLR I, 2005:154; Dimitriu, 1999:195), also known as the category of comparison (GLR I, 1966:127; DŞL, 2001:118), which is said to characterize only the class of adjectives and adverbs[1]. Although many studies have been written on the subject, the debate over a unified analysis of the syntactic/semantic features of comparison in general and of degree words in particular is still open. More recent approaches propose, however, that gradability in Romanian (comparison and intensification) is not restricted to the class of adjectives or adverbs, but also characterizes the verb, the noun, the pronoun or the interjection[2]. These can be modified by degree words such as *mai*, *foarte* or *destul* for example:

∗Lecturer, University of Craiova, Romania, aresceanu@gmail.com

[1]*Dicţionarul de ştiinţe ale limbii* (DŞL, (2001) defines comparison as „*categorie gramaticală specifică adjectivului şi adverbului exprimând distincţii de gradare (gradarea însuşirilor obiectelor şi a caracteristicilor proceselor) şi de comparaţie (compararea gradului în care este posedată o însuşire de către obiecte diferite sau de acelaşi obiect în momente diferite sau a gradului în care se manifestă caracteristica unui proces*" (p. 118).

[2] Except for the nouns and verbs which may combine with all or most of the degree words used in comparison and intensification, the pronouns and the interjections can only combine with *mai ('more')* to form the comparative.

(1) a. Verbs: Nu *prea* vorbeşte. / Vorbeşte *destul*. / Vorbeşte *mai mult*.
b. Nouns: E *mai bărbat* decât tine.
     Mi-e *foarte* sete. (Krieb Stoian, 2004: 219)
c. Pronouns: Este *mai* cineva decât crezi tu! (Krieb Stoian, 2004: 219)
d. Interjections: E *mai* vai de el! (Krieb Stoian, 2004: 219)

Gradability is thus a property of a class of predicates with common semantic features. A more uniform analysis of degree constructions based on the idea of gradable predicates has been given within the generative framework. In this article, we will look at

2. Monotonicity and the structure of gradable predicates

An interesting perspective on the structure of gradable predicates is offered by **Schwarzschild (2006)**. Therefore, in this section, we sketch out his proposal and shows that this approach is considered adequate for dealing with measure phrases, quantificational phrases and comparative clauses in Romanian (Cornilescu, 2008; 2009). The overall aim is to find out if this proposal could also be operative in the structure of the DegPs *cât/atât*.

The main reason for adopting this analysis is the following: according to Schwarzschild (2006), the functional structure of any gradable predicate share a common functional category, namely a monotonicity phrase (MonP)[3], whose head Mon^0 projects the scalar dimension of its lexical complement against a measure phrase (MeasP as in 2a) or against a quantificational phrase (QP as in 2b). The immediate advantage of this cross-categorial analysis is that it proposes a unified syntax for various lexical categories which are monotonic on the part-whole relation (gradable nouns, partitives, cardinals, QP constructions and degree phrases in Romanian amount relative clauses a.o.).

(2)   a.   MonP
        qo
   MeasP/QP   Mon′
            ri
          Mon^0 AP/NP/VP/PP
    2 inch   cable
  b.   too   much   balast
      that   much   longer

---

[3] *Scalar predicates are monotone*, because if a scalar predicate holds to a degree (i+ j), it also holds to any lower degree (i). Monotonicity is an essential component of inferences based on scales.
(i) *Monotonicity* (cf. Schwarzschild, 2006): A function f of type $< d < e, t>>$ is monotone iff $\lnot x \; \lnot d \; \lnot d′ \; [f (d) (x) = 1 \; \& \; d′< d \to f (d′) (x) = 1$
A property is monotonic if it tracks part-whole relations.

Since monotonicity projects the scalar dimension of its lexical complement, we discuss now what a dimension is. It is defined as being a property of the scale, more specifically "*a kind of property like weight, volume or temperature, which can be had in varying degrees*" (Schwarzschild, 2006:72). For example, if we compare (a) *2 inch cable* and (b) *2 inches of cable* we notice that these differ by whether the dimension characterized by the measure phrase was length (a) or diameter (b).

Schwarzschild (2006) claims that whether or not an interpretation is possible for a partitive as in (b) or for an attributive as in (a) depends upon a particular feature of the dimension that is used in the interpretation. In general:

> A dimension provides a basis for ordering the things it applies to. Part-whole relations similarly provide a basis for an ordering, the most natural of which orders an entity above its parts. When one ordering tracks another ordering, it is said to be **monotonic** on that ordering" (Schwarzschild, 2006:73).

For example, the measure phrase (MeasP) or the quantificational phrase (QP) in (2) above monotonically depends on the scalar dimension of the lexical complement of Mon^0. More specifically, the MP or alternatively the QP merges as a specifier of the MonP. MeasPs are means of measuring out *monotonic dimension* in the structure of AP/NP/ PP etc., that is, dimensions dependent on the part-whole structure of the denoted entity.

In (3) and (4), APs, QPs and measure phrases are all expressions that can occur in an extended nominal projection as a description of a dimension. However, the position of these expressions within the nominal projection limits the kinds of dimensions it can describe (in 3 we can have weight and length, but not density or diameter and in (4) the other way around). The limitation is given in terms of monotonicity relative to a salient part-whole relation on the extension of the noun. A dimension is monotonic on a part-whole relation, if the extent to which something has the dimension is necessarily greater than the extent to which its proper subparts have it (Schwarzschild, 2006:40).

We illustrate below some monotonic and non-monotonic constructions:

(3) **MONOTONIC CONSTRUCTIONS**
a. 5 pounds of paper
b. too much paper
c. 4 inches of cable
d. a lot of cable
(4) **NON-MONOTONIC CONSTRUCTIONS**
a. 5 pound paper
c. heavy paper
b. 1/4 inch cable
d. thin cable

Another interesting consequence is that this analysis of measure phrases and QPs extends to numbers, as numbers appear in comparatives (*9 more boys*) just like measure phrases and QPs or in excessive constructions (*9 too many* is like *2 pounds too heavy* or *much too heavy*). In these contexts, numerals alternate with *many* (*many more boys, many too many*). Thus, numerals and *many* are predicates of scalar intervals (the scale is a scale of cardinalities). For example, in *9 more boys than girls*, *9* holds of all the cardinalities between that of the boys and that of the girls. And in the simple *9 boys* or *many boys*, Mon° takes us from a plurality to an interval containing all numbers from zero to the cardinality of that plurality and the numeral or *many* applies to the result (Schwarzschild, 2006:26).
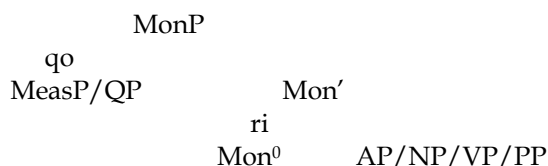
In conclusion, this structure allows for a unitary cross-categorial analysis of various lexical categories which are monotonic on the part-whole relation and in the next sections, we will see that this analysis can also be used to account for the properties of gradable structures in Romanian (gradable nouns, partitives, cardinals, QP constructions and degree phrases in Romanian ARs).

3. Monotonic constructions in Romanian: measure phrases, quantificational phrases and comparative clauses

We discuss now the case of measure phrases and quantificational phrases in Romanian. Cornilescu (2008; 2009) claims that these phrases share the same functional structure of monotonic constructions discussed above and can be structurally represented as in (5) and (6):

(5) a. $[[[\text{cu două grade}]_{\text{MeasP}} \text{ mai}]_{\text{qP}} \text{ Mon}^0\text{cald}]_{\text{AP}}]_{\text{MonP}}$
With two degrees more hot
b. $[[[\text{Mult}_{\text{qP}}] \text{ mai}_{\text{qP}}]] [\text{cald}]_{\text{AP}}]_{\text{MonP}}$
much more hot
c. $[[20 \text{ de kilometri}]_{\text{MeasP}} \text{ mai } [\text{la deal}]_{\text{PP}}] _{\text{MonP}}$
20 kilometers more up the hill
d. $[[[\text{Puţin}]_{\text{qP}} \text{ mai}]_{\text{qP}} \text{ Mon}^0 [\text{la dreapta}]_{\text{PP}}]_{\text{MonP}}$
A little more to the right
e. $[[\text{Doi metri}]_{\text{MeasP}} \text{ Mon}^0 [\text{înălţime}]_{\text{NP}}]_{\text{MonP}}$
Two meters height
f. $[[\text{Trei metri}] _{\text{MeasP}} \text{ Mon}^0 [\text{adâncime}]_{\text{NP}}]_{\text{MonP}}$
Three meters depth

(6) a.

                    MonP
              qo
        MeasP/QP   Mon'
                          ri
                    Mon⁰   AP/NP/VP/PP

Cu două grade	mai	cald
20 de kilometri	mai	la deal
Doi metri	[+measure]	înălţime
Trei metri	[+measure]	adâncime

b.   mult   mai   cald

     puţin   mai   la dreapta

Moreover, the Monotonicity Phrase approach has also proved to be a valuable solution in the analysis of comparatives (see Cornilescu 2008 and 2009 for Romanian). The comparative is a monotonic construction (comparing degree, or more specifically intervals containing given degrees) and therefore it makes use of the functional structure of monotonic constructions. In the analysis of measure phrases above, it was shown that gradable predicates of all lexical categories project a MonP as part of their lexical structure. Since two gradable adjectives enter the comparative structure, two MonPs expressing degrees will be the arguments of the comparative operator (Cornilescu, 2008).

(7) Ion este mult mai înalt decât este Petre.
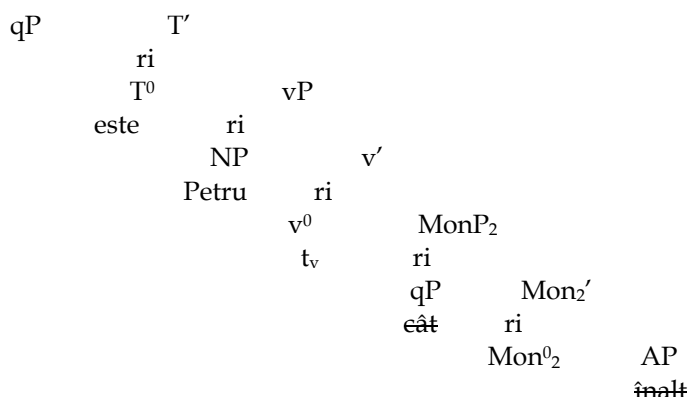Ion is much more tall than is Peter
'Ion is taller than Peter (is)'

In the example above, the comparative compares two intervals containing given degrees, the degree of Ion's height and the degree of Petru's height, selecting the upper limit of the two relevant scalar intervals. In other words, it compares the maximum of the interval containing Ion's height to the maximum or upper limit of the interval containing Petru's height. The morpheme *mai* 'more' (more commonly referred to as the operator) denotes the relation between these two intervals and occurs with three other items: the *scalar predicate înalt* 'tall' whose degree variable it binds, the degree clause introduced by *decât* (than), and the differential *mult* 'much'. The differential shows the distance between the upper limits (the maximums) of the two intervals.

The monotonic structure of the comparative is given in (8).

(8) $MonP_1$
        ri
   QP Mon_1'
 mult   ri
      Mon^0_1 PP
     mai   ri
          P   TP
      [de + cât]   ri

qP   T′
              ri
          T^0 vP
        este   ri
            NP   v′
         Petru   ri
          v^0 $MonP_2$
          t_v ri
            qP $Mon_2′$
           ~~cât~~   ri
             Mon^0_2 AP
                      ~~înalt~~

In (8), the comparative operator *mai* c+selects the preposition *de*, followed by a subordinate clause, which contains the second term of the comparison (the standard). It also contains the second degree variable realised as the (wh-operator) degree adverb *cât*. As it is a syntactic operator, *cât* moves to the operator position of Romanian which is in the Spec of the highest position where the verb raises in its extended projection. Thus *cât* becomes adjacent to the preposition *de*. According to Cornilescu (2009:94), adjacency allows the merger of the two constituents al PF resulting in the comparative conjunction de+cât (*decât*).

The advantage of using monotonicity as a functional projection in the structure of the comparative clause in Romanian is that it allows for the analysis of *decât* into its component parts [de+cât] (based on the alternation *de+cât- clause* 'mai înalt decât este Petru' and *de+measure phrase* 'mai înalt de doi metri'). This is required both for the syntax and the interpretation of the comparative structure at the LF/PF interface: at LF, *decât* is analysable syntactically (to account for the obligatory post-verbal subject, since *cât* checks its operator feature in the highest projection where the verb raises, namely Spec,TP) and semantically (*cât* is a bound variable); at PF *decât* seems to have become completely fused, as suggested by its spelling (Cornilescu, 2009:95).

This analysis is the starting point in analysing *atât/cât* constructions. Our choice is motivated by the structural and derivational similarities that exist between the constructions exemplified above and the degree constructions with *cât* and *atât* (for example, amount relative clauses). Secondly, we will demonstrate in the next section that by adopting a monotonic structure for the degree phrases with *cât/atât*, we could also account for the properties of structures involving amount and cardinality (even if cardinal and amount are not degrees, they are monotonic). Thus, we will explain, for example, how *cât* interacts with the nominal head and how it agrees in φ features (gender and number) with the noun it determines (for example, how *cât* turns into *câți* in a structure like *câți studenți* vs. *cât de mulți studenți*).

4. DegPs *cât/atât* in degree constructions

In this section, we deal with the syntax of the degree words *cât/atât* in Romanian and on their syntactic properties. We follow Schwarzschild (2006) and claim that in all the constructions with *cât* there is a silent counterpart of *mult/multi*, namely [MULT] and [MULT, φ] which may undergo incorporation into the degree head (in the manner in which much+er produce more in English) and that their syntactic structure include a monotonicity phrase (MonP) (cf. Schwarzschild, 2006).

Thus, these words are quantificational degrees, part of QPs in Romanian, while the QP is a specifier of the MonP (Cornilescu, 2009). As can be seen in the configuration below, *mult/putin* was granted the Q status, analyzing degree phrases as a functional upper structure of the QP, namely in the Specifier of qP (due to the presence of DE). In this analysis the preposition *de* 'of' is an *obligatory realization of the q^0* head[4].

This assumption is justified by the relative distribution of quantifiers and degrees, taking into consideration that quantifiers may be modified by DegP or by other QPs, PPs, AdvPs.

(9)   MonP
          qo
      qP   Mon'
    ri   ri
    DegP   q'   Mon⁰   AP/NP/VP/PP
      g   ri
    Deg'   q⁰   QP
      g   g   g
    Deg⁰

    cât   de [MULT/PUȚIN]   frumos/săpun/doarme
  atât/aşa   /dependent de cafea
ce/destul/suficient/îndeajuns

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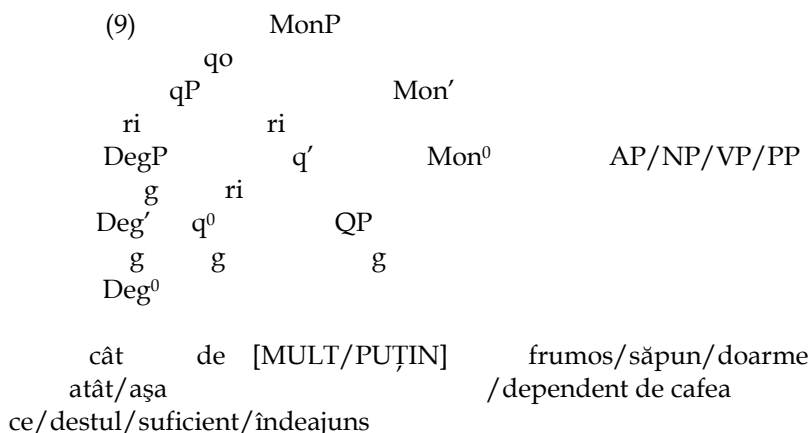
[4] Similar analyses have been proposed for degree questions and subcomparatives in Gergel (2009, 2010). In fact, Gergel (2009) suggests that the overt morpheme ("little") *de* is last resort merged to the Deg position and marks it as such (i).

(i)   DegP
            ri
        Deg   AP
Absolute: de/Ø   A   …

In the structure above, the degree wh-word *cât* (and its inflected forms câtă 'how much_fsg', câte 'how many_f pl', câţi 'how many_Mpl') is interpreted as a modifier of the quantification head qP. It is part of a closed class of elements specialized for the expression of relations between degrees (*aşa* 'so', *ce* lit. 'what', translatable by 'how', *atât* 'so/that much', *oricât* 'no matter how much', *destul, suficient, îndeajuns* 'enough') which can appear both as adjuncts in the verbal domain (10a, b) and as functional items in the nominal domain (cf. Cornilescu&Giurgea, 2013).

> (10) a. Cât vorbeşte?
>   how much talks
>   '*How-much does (s)he talk*?'
> b. Vorbeşte atât(a)/oricât
> talks that-much/no-matter-how-much
> '*He talks so much/no matter how much*'

In the nominal domain, *cât* 'how much' (just like *atât* 'so/that much' or *oricât* 'no matter how much') can appear both in adjectival *de* constructions as an adverbial quantity modifier (11a) and as a functional element of the noun (11b):

> (11) a. atât / cât / oricât de multe întrebări
>   so-much/ how-much/ no-matter-how-much/ of many questions
> '*so many/how many/no matter how many questions*'
> b. atâtea / câte / oricâte întrebări
> so-much.fpl /how-much.fpl /no-matter-how-much.fpl questions
> '*that many/how many/no matter how many questions*'

In all these contexts, *atât* 'so-much', *cât* 'how-much', *oricât* 'no matter how much' are equivalent to *atât de mult, cât de mult, oricât de mult* (as can be seen if we compare their English equivalents) and have the structure given under (12):

> (12) a. Cât vorbeşte = Cât de mult vorbeşte?
>   How-much talks = how DE much talks
>   'How-much does (s)he talk?/'
> b. Vorbeşte atât(a)/oricât = Vorbeşte atât(a)/oricât de mult
> talks that-much/no-matter-how-much/talks so-much/no-matter-how-much DE
> much
>   'He talks so much/no matter how much'

> (13)   MonP
>   qo
>   qP   Mon'
>   ri   ri

```
DegP          q           Mon⁰           VP
   g      ri
Deg′    q⁰           QP
   g     g               g
Deg⁰
cât     de          mult             vorbeşte
atât    de          mult             vorbeşte
```

In the structure above, the degree words appearing in the *de* construction are not functional heads, but occupy the specifier position of qP, a projection headed by *de* (Cornilescu, 2008)[5], which forms a constituent with the following adverb/adjective. This predicts that *de* remains attached to the adjective when the preceding element is displaced. The extraction is possible when the adjectival phrase is in postcopular position:

(14) *cât/atât era de lung!*
    how/so was *de* long
    'How long it was/It was that long'

Taking into consideration that only phrasal elements can be extracted, the data in (14) indicate that the items preceding *de* are phrasal. This is also captured by the preposed comparative structure in (15), because Spec positions are by definition occupied by phrasal elements.

(15) c*ât casa de înalt*
how house-the *de* tall
'as tall as the house'

Cornilescu & Giurgea (2013) noticed an interesting difference between the wh-degree words *cât* and *ce*. The *wh-* degree word *ce*, analyzed as a degree head (since it does not take *de*), cannot be extracted alone, whereas the other *wh-* degree word, *cât*, which takes *de*, can be extracted. This difference confirms the fact that *ce*

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[5]This view is different from that proposed in Cornilescu&Giurgea (2013), in which *de* occupies the Deg⁰ position in the following construction:

```
(i)     DegP
        ru
SpecDeg        Deg′
   g         ru
         Deg⁰       AdvP/AP
atât        g           g
cât         de       mult/frumoasă
```

is a degree head whereas *cât* occupies a phrasal position rather than a head position:

> (16) a. *Cât era de frumoasă!*
> how was.3sg *de* beautiful.fsg
> 'How beautiful she was!'
> b. *Cât de frumoasă era!*
> how *de* beautiful.fsg was.3sg
>
> (17) a. **Ce era frumoasă!*
> what was.3sg beautiful.fsg
> b. *Ce frumoasă era!*
> what beautiful.fsg was.3sg
> 'How beautiful she was'

When the degree word *cât* is a functional element in the nominal domain, it is part of the determiner group and is in complementary distribution with articles. At the same time, it agrees in φ features with the noun it determines. The same is true for its counterpart *atât*.

> (18) a. câtă/atâta îngheţată
> How much$_{fsg}$ icecream
> b. câţi/atâţia studenţi
> how many$_{Mpl}$ students
> c. Câtor/atâtor studenţi le-ai dat notă maximă?
> How many$_{GENmpl}$ students CL -have given grade maximum
> 'How many students did you give a maximum grade?'

If we look at similar structures with degree *ce*, we notice that these are different: the difference is the presence of *de*.

> (19) a. Ce de îngheţată!
> How much$_{fsg}$ icecream
> b. Ce de studenţi au venit!
> 'What a number of students came at the party?'

In all the structures illustrated in (18)-(19), there is a silent counterpart of *mult/multi*, namely [MULT] and [MULT,φ] which may undergo incorporation into the degree head (in the manner in which much+er produce more in English). While [MULT,φ] has no phonological features, it may undergo phi-features and case agreement with the noun; these features will be marked on the overt head as in (20) below:

(20) a. cât/atât de multă înghețată
        How /that of much$_{Fsg}$ icecream
b. câtă/atâta înghețată
How-much$_{fsg}$/that- much$_{fsg}$ icecream

c.   MonP
            qo
        qP   Mon'
    ri   ri
    DegP   q   Mon^0 NP
      g   ri   ri
    Deg'   q^0 QP   t $_{qP}$ N
      g   g   g
    Deg^0 ~~MULT~~ |
  cât/atât + MULT   [f,sg]   înghețată
      [f, sg]   [f, sg]
    câtă/atâta

In the contexts with degree *ce*, [MULT] and [MULT,φ] do not undergo incorporation into the degree head. Incorporation is blocked by the presence of *de*. In these cases, *mult* is optionally deleted (cf. Bresnan (1973) *much-deletion* rule for adjectives) resulting in the structure illustrated in (21b) and (22b).

(21). a. Ce de multă înghețată!
What an amount of $_{fsg}$ icecream
b. Ce de [MULT,φ] înghețată!
What an amount of icecream
c.   MonP

            qo
        qP   Mon'
    ri   ri
    DegP   q   Mon^0 NP
      g   ri   ri
    Deg'   q^0 QP   t $_{qP}$ N
      g   g   g
    Deg^0 ~~MULT~~ |
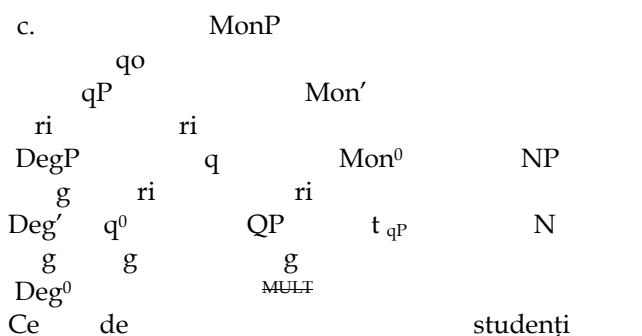   Ce   de   înghețată

(22) a. Ce de mulți studenți au venit!
What of many students have come
 'What a number of students there came at the party?'

b. Ce de [MULT,φ] studenți au venit!
'What a number of students there came at the party?'

c.   MonP
              qo
         qP   Mon′
       ri   ri
     DegP   q   Mon⁰   NP
       g   ri   ri
    Deg′   q⁰   QP   t qP   N
      g   g   g
    Deg⁰   MULT
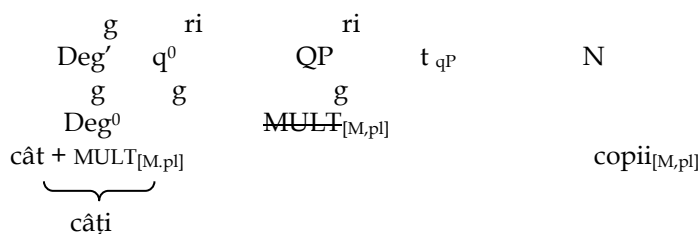   Ce   de   studenți

The same assumptions can be made in relation to *cât* and *atât* as adverbial modifiers of the VP, since it seems that in VP contexts these degree words modify either a silent MULT or its overt counterpart:

(23) a. cât/atât mănâncă
    how-much/so much eat
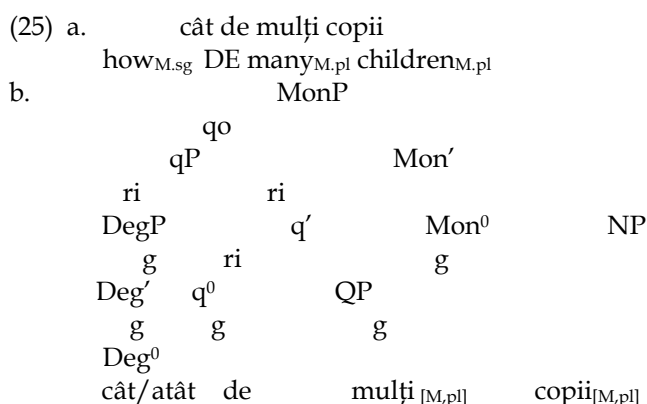b. cât/atât de mult mănâncă
 how /so DE much eat

Summarizing, we conclude that the degree word *cât* (as well as its counterpart *atât*) can be used as:

1.   *a degree determiner of nouns*, as in *câți copii* (how-many$_{M.pl}$ children$_{M.pl}$) and in this case it agrees in gender/number (and case) with the noun it determines (adjectival behaviour). As demonstrated in this section, there is a silent counterpart of *mult*, namely [MULT,φ] which may undergo incorporation into the degree head. While [MULT,φ] has no phonological features, it may undergo phi-features and case agreement with the noun; these features are marked on the overt head as in (24a-b) below. In this structure, qP is initially merged as an adjunct to NP and then raised to the functional Spec,Mon position resulting in the structure given under (24b). The qP head is formed by head merger.

(24) a. câți copii
    how-many$_{M.pl}$ children$_{M.pl}$
b.   MonP
              qo
         qP   Mon′
       ri   ri
     DegP   q   Mon⁰   NP

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```
        g       ri            ri
      Deg′     q⁰         QP          t_qP          N
        g       g           g
      Deg⁰                 M̶U̶L̶T̶[M.pl]
    cât + MULT[M.pl]                              copii[M.pl]
      ‿‿‿‿‿‿‿
        câți
```

2.   an ***adverb of degree***, and in this case *cât* is separated from the quantificational head by the preposition *de*, which is a functional constituent blocking transmission of the φ features from the lower head (noun or adjective). The presence of *de* signals the adverbial use of *cât,* as in *cât de mulți copii* (how_M.sg DE many_M.pl children_M.pl).

(25) a.   cât de mulți copii
          how_M.sg DE many_M.pl children_M.pl
     b.   MonP
```
                  qo
                qP                    Mon′
              ri            ri
            DegP           q′        Mon⁰          NP
              g     ri              g
          Deg′    q⁰        QP
              g     g            g
          Deg⁰
      cât/atât   de       mulți [M.pl]   copii[M.pl]
```

Based on the these facts, we assume that the structure in (24) can also be used to account for the interaction between *cât* and NPs as a degree relative determiner in amount relatives (ARs) in Romanian, for example, since the NPs that are the antecedents of ARs are restricted to the class of gradable nouns (i.e. nouns that contain a gradable property in their lexical meaning).

Conclusions
In order to account for all the properties of the DegPs mentioned above, we adopted Schwarzschild's (2006) uniform approach, according to which the gradable predicates of all lexical categories have a monotonic structure and project a monotonicity phrase (MonP) as part of their functional projection. The advantage of using this approach is that it can account for *cât/atât* DegPs cross-categorial distribution (modifying nouns, adjectives, verbs a.o.) and for its complex syntactic structure (its incorporated representation of measurement/cardinals).

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Functional Punctuation

Daniela Maria ȚUCHEL[*]

Abstract:
It is never enough to emphasize the weightiness of spelling and punctuation in today's expected levels of literacy. We survey the shorter list of computer-user innovations, by the side of a more permissive longer list of consecrated marks, signs or symbols necessary to the author of a text in English, who is also concerned to show himself/herself either a faultless or a lax, yet persuasive communicator.

Keywords: graphological constituency, netiquette, netizen, to punctuate, to bullet, to mark off

1. Punctuation prescribed by grammar and suggested by speech

Functionally, a grammar analyst will be interested concomitantly in the graphological presentation and the grammar support of any textual presentation. When someone decides to write down one's ideas, they choose to punctuate the resulting text according to its grammar. However, there can be many authors to adopt the punctuation as dictated by phonological structures more than grammatical structures, thus managing in writing a suggestion of the possible division into tone groups. "Since language evolved as speech, in the life of the human species, all writing systems are in origin parasitic on spoken language, and since language develops as speech, in the life of every hearing individual, this dependency is constantly re-enacted." (Halliday & Matthiessen, 2004:7)

We consider that punctuation is functional if analyzed in the light of a writer's stance, as long as the writer (or speaker) is not merely communicating information, but also finding possibilities to obtain interactional effects and achieve the following goals: to generate credibility for oneself as communicator, to demonstrate involvement, to build up a relationship out of some other intentions with the potential reader, even to address communicatees or readership directly.

Punctuation can be ultimately discussed as a contributor to what specialist literature calls 'writer stance', by the side of such textual sequences as admitted by discourse analysts to function as relational markers (e.g., 'note that', 'you can see that', 'the way we understand it'), attitude markers (e.g.,

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[*]Associate professor, PhD. "Dunărea de Jos" University of Galați, Romania mariada.tuchel@gmail.com

'hopefully', 'I agree', 'have to' and 'should' as two examples of modals occasionally pointing to the idea of necessity), emphatics (e.g., 'definitely', 'in fact', 'it is obvious that', 'clearly'). A writer's resources as described above are certainly more numerous than in this tentative presentation, adding up verbal, non-verbal and para-verbal ingredients for impacting the communication partner. Our focus now is on the way punctuation is helpful towards achieving similar effects, for instance: an interruption of discourse from the audience as shown by a set of dots instead of the period (the dots being the relational marker), the use of quotation marks for ironic shafts (the inverted commas being the attitude marker), one or several exclamation marks for stronger discursive force (otherwise put, exclamation for emphasis).

Eventually we need to take into our discussion the situation when the intricate development of an idea does away with punctuation marks, such as in this example coined by Wright and Hope, where our pair of square brackets encloses a complex noun phrase functioning as grammatical subject. Inside the syntactic expansion, there is no punctuation at all as if everything came out in a breath-catching speed: "[The old stone cottage at the top of the hill which had been condemned but was now up for renovation and which I had always dreamt of owning] was too expensive."(1996: 112) The pattern pushes to extremes the syntactic skills of someone with an exaggerated wish to create suspense through the relegation of the verbal component after a long, much too long nominal lefthand component.

2. A discussion of the verb 'to punctuate'

WEUD (p.1165) has two significant meanings for this verb, to add to the primary meaning of dividing with punctuation marks, so as to make the meaning of the sentence clear (in Latin, *punctuare* is translated by a phrase, 'to bring to a point'). One other meaning of to punctuate is also to 'interrupt' at intervals and the third meaning is to 'emphasize', to underline, to give force or emphasis to a statement. ODT (p. 1040) is careful to add the synonym to 'apostrophize', with two applications in its turn: rhetorically, to address an apostrophe (defined as a passage that turns away from the subject in order to address an absent person or thing, in Romanian "a apostrofa, a mustra, a vorbi aspru" – in Greek *apostrophos* is "to turn away"); to punctuate a text with an apostrophe (possession in the genitive case or omission of letters).

Here are our illustrations for all of those meanings in turn:
1) Punctuating with capital letters is called capitalisation.
2) The boss didn't expect his speech to be punctuated by laughs in the audience.
3) How to punctuate a piece of writing is drilled early in primary school.
4) When you punctuate, you create sense, clarity and stress in a statement or sentence.

5) To produce a greater effect, he apostrophized the dead in the family, punctuating his speech with flattering compliments.

6) The girl punctuated each of her words using her hands.

7) Show me how to punctuate a sentence with a quote at its end.

8) His was a life unpunctuated by heroic acts.

In conclusion, one can have recourse to the verb *punctuate* and its related situations called *repunctuate* (redo the punctuation) and *unpunctuate* (take off force and authority from the text or from a circumstance). Two clearcut positions are to be seen when punctuating: the position of the speaker, alternatively the position of the writer.

3. Punctuation and graphological constituency

The making of meaning and equally the understanding of meaning being a complex double issue for semioticians, and in general for all language analysts, it is simpler when the analysis begins at what is for many the least noticeable dimension in the rich variety of aspects in any language: the written form of text punctuated according to conventions or rules. At the same time, the spoken form is any particular stretch of speech to be interrupted by pauses, no less than the pause for breath, if not for other goals. Thus, language users will know where the textual units start and end, observing a certain order or succession, and uncovering the constituency of a linguistic code.

For continuing our research, it is worth emphasizing again our intention of bringing forth the meaning-making resources of punctuation in modern English. Semiosis itself can start at this level of approach, too: the graphological constituency of language. Constituency, in Halliday and Matthiessen's (2004) description is the most noticeable dimension of language, its compositional structure. In writing, a hierarchy is established by the two grammarians, the hierarchy being topped by "the sentence (beginning with a capital letter and ending with a full stop), subsentence (bounded by some intermediate punctuation mark: colon, semicolon or comma), word (bounded by spaces) and letter" (ibidempage). So, our next remarks stay anchored between the first and the second above-mentioned rungs, while remembering the well-known graphological fact that "the constituent structure is represented by a combination of spelling […] and punctuation" (ibidempage).

We assume that there is no perfect match between intonation of discourse and syntax in discourse, therefore punctuation follows speech pre-eminently. Ilovici states the following: "Întrucât nu există o corespondență perfectă între intonație și sintaxă, punctuația trebuie să urmeze fie intonația vorbirii, fie sintaxa ei. In limba engleză, punctuația, de regulă, se orientează după intonație, iar aspectul sintactic nu este întotdeauna luat în seamă" (1972:84).

4. The standpoint of tradition

Punctuation itself has been defined (WEUD, p.1165) as "the practice, art, or system of using certain conventional marks or characters, as periods, commas, etc., in writing or printing in order to make the meaning clear, as in ending a sentence, separating clauses, etc.". ODT (p.1040) proposes its own definition: "the use of marks such as full stop, comma, and brackets, used in writing to separate sentences and their elements and to clarify meaning". Here is our comment in the form of a parallel approach to the two lexicographic works:

a) WEUD is more ambitious in providing a plurality of perspectives (practice, art, system, convention) about what the activity of punctuating could perform, in addition to the mention of the two areas for such a manifestation (writing and printing), additional to the role in syntax (with the help of the specific notions of 'sentence' and 'clause').

b) ODT is less ambitious because of probably intending to address itself to a less specialized audience, because (1) there is a vague indication that sentences have some inner composition (they have sentential "elements") and (2) there is limitation in applicative goals to just two – separation and clarification.

c) WEUD leaves an open-ended interpretation with the abbreviation 'etc' used twice, actually a rather uncomfortable kind of suspension, inducing insecurity in the listener/reader who may not know what to imagine next under this shortened enumeration.

d) ODT strikes with its British terminology by the very first and major punctuation mark which is 'the full stop'. If we go back the American dictionary, we notice the mention of 'periods'. 'Period' is a polysemantic noun recorded in the WEUD entry with no less than nineteen meanings. Number fifteen says: a 'period' is the point or character used (.) to mark the end of a declarative sentence, indicate an abbreviation, etc. The next two meanings are interesting enough to discuss: 16. a full **pause**, as is made at the end of a complete sentence; 17. a sentence, esp. a well-balanced, **impressive** sentence. The bolded parts are our emphasis, to point out that the last but one explanation belongs to spoken manifestations (not to a print, as our general presentation of punctuation is understood to become operative) and the last explanation belongs to style. In Romanian we remember the phraseological expression 'a pune punct' showing someone's unwillingness to continue an activity (of talking, of negotiating, etc.). In colloquial style, the exclamation 'period!' after one has had his or her say sounds rude, it is like 'şi cu asta basta!' or 'am zis!' in Romanian defiant manifestations, a resistance to an opposing force. As for the Romanian equivalent of the last meaning we reproduced, that of an impressive turn in discourse, we believe that 'frază bine adusă din condei' could be the complete idea, or the more academic formula of 'exprimare retorică'.

From the inheritance of tradition in linguistics, we would like to emphasize the following linguistic facts. Let us look at language in terms of

stratification. One stratum is the wording, and right there we find punctuation, too. It is customary among linguists to identify one stratum 'above' (but we think it could be also 'below') called semantics and one stratum 'below' (it could be 'above') called phonology. Halliday and Mathiessen (2004:31) assert their belief that "we cannot expect to understand the grammar just by looking at it from its own level; we also look into it 'from above' and 'from below', taking a **trinocular perspective**" (emphasis in the original text). This accounts for our aforementioned importance of stressing the role of spoken forms in deciding upon punctuation details and, equally, the role of the semantic layer in analyzing grammar versus punctuating effects.

We go on with the check-up for what the Romanian system marks off. In DOOM (1982:XXXVI) we come across the following specification: „Semnele ortografice sunt: cratima sau liniuța de unire, apostroful și, în anumite împrejurări, punctul, bara și linia de pauză. Observație: cu excepția apostrofului, toate celelalte semne *ortografice* sunt și semne de *punctuație*." In conclusion, we can put together a number of symbols that are not (all of them) habitually found on the list of punctuation marks. In natural languages, the tilde, apostrophe, asterisk, or slash (alternatively, slant, oblique) appear as (ortho)graphic characters. There is also something else to be kept in mind: the existence of the so-called diacritics. The Romanian diacritics are ă,â,î,ș,ț by the side of their corresponding capitals. A dictionary entry for *diacritic* will introduce the idea of a mark placed over, under, or through a letter to show that the letter is to be pronounced in a particular way. Alternatively, the diacritic has been defined (Merriam-Webster) as a mark near or through an orthographic or phonetic character indicating a phonetic value different from the unmarked presence.

Wikipedia informs its readers that English terms with diacritical marks are mostly French, Spanish, German loans. To exemplify, we are putting down here the acute accent (*fiancé, fiancée,* 'a person to whom another is engaged to be married'), the circumflex (*entrepôt*, 'a place which acts as a center for import and export'), the diaeresis (*naïf, Brontë*) or the umlaut (in Romanian, 'tremă') (*Führer*), the cedilla (*façade, soupçon*, the latter means 'a very small quantity' in English), the tilde (*Señor*).

Certainly, Romanian writing also circulates the foreign marks we can enumerate for the English language, since there are neologisms to have been borrowed without any adaptation to Romanian spelling (for example, *münchenez, déjà vu, röntgenoscopie, händelian*).

The tilde is a diacritic and a symbol of omission. This mark or sign (~) has the same etymology as the word 'title': in Spanish, from Latin, *titulus* means 'superscription', 'inscription above'. The tilde is the diacritic placed in Spanish over a letter to indicate a palatal nasal sound (the pronunciation is /ny/ like in *mañana*). In Portuguese, a and o when nasalized (for instance, *São Paulo*) carry the tilde on them.

A similar mark in other situations, especially in dictionaries, indicates the omission of a syllable, a word or a phrase. One can check this decision for economy with the inflected form of verbs, e.g. *work, ~ed, ~ing* or the irregular *to read, ~ , ~* .

If we check for 'punctuation' in Dexonline, we read the following: "sistem de semne grafice convenționale (punct, semnul întrebării, semnul mirării, virgulă, punct și virgulă, două puncte, ghilimele, linie de dialog și de pauză, paranteze, puncte de suspensie)". This is, therefore, considered by the online authors to be the complete list for Romanian punctuation.

There is punctuation allowing for uncertainty. The primary uncertainty can be whether someone investigating grammar takes guidance from grammatical units or graphological ones. Halliday and Matthiessen (2004) mention the case of the hyphen that can cause fuzziness of word boundaries and their example is the triplet *frying pan*, *frying pan* and *frying-pan*. A further problem exists in the hierarchy of sub-sentences, as long as a colon and a semi-colon are higher than a comma if one considers the arrangement of graphological units. Another proposition about ranks in the discussed hierarchy of written text is to include the paragraph as the highest rank.

This is what Levițchi and Preda (1967:313-321) include under the headline "Punctuation Marks": the Full Stop, the Comma, the Semicolon, the Colon, the Question Mark, the Exclamation Mark, Quotation Marks, the Dash, the Hyphen, Plural Dots, Parentheses and Square Parentheses, Brackets. Two subsequent pages (ibidem, 322-323) contain "Use of Initial Capitals", the beginning of the presentation warning its readers that, partly, the use of initial capitals coincides with what happens in Romanian, but another part is made up of different rules. For example, by the side of the first-person personal pronoun 'I', names of week days and months, major words in titles, Levițchi and Preda point out the striking case of a comma followed by a capital letter when that letter constitutes the starting point for a quoted text, for instance:
I asked, 'Are you sure that he was right?' – to be contrasted to the translation into Romanian,
Am întrebat:
– Ești sigur că a avut dreptate?

Another important reference book for Romanian students is written by Vereș et al. (1996:371-3) and handles the following inventory of signs under the entry <punctuation>: ***the full stop, comma, question mark, exclamation mark/point, semicolon, colon, dash, brackets, square brackets, apostrophe, hyphen, slash/stroke/oblique, inverted commas/quotes, and italics/sloping letters.*** This last mention is the striking occurrence when comparing things with the traditional treatment of chapters on punctuation. The italics are recommended (ibidem: 373) for mentioning titles in printed books, for foreign words, for emphasizing or highlighting any words as wished by the writer. The very last line in the entry for Punctuation in Vereș's book refers the reader

to the entry CAPITAL LETTERS, so they are looked upon as belonging in a way to the issue of punctuation.

An Internet source (see YourDictionary articles in References) indicates fourteen punctuation marks in American English: ***the period, question mark, exclamation point, comma, semicolon, colon, dash, hyphen, parentheses, brackets, braces, quotation marks, apostrophe, and ellipses.***

They say that just three are appropriate for use as sentence endings: the period, the question mark and the exclamation point. Another set of three is needed for indicating a pause in a series: comma, semicolon and colon. Two kinds of dashes are the endash (-) and the emdash (––). Brackets [ ], braces { }, and parentheses ( ) are symbols used to contain words that are a further explanation. The final three punctuation symbols are the apostrophe, quotation marks and ellipses. Unlike the already-mentioned marks, they are not related to one another in any form. The last one is represented by three periods (...) or, occasionally, three asterisks (***). Eventually, the Internet source draws a chart for six differences distinguishing British English from American English in matters of punctuation. Thus,

1. the symbol < . > is called a full stop [Br E] and a period [Am E];

2. the symbol < ! > is called an exclamation mark [Br E] and an exclamation point [Am E];

3. the < ( ) > symbols are called brackets [Br E] and parentheses [Am E];

4. the < [ ] > symbols are called square brackets [Br E] and brackets [Am E];

5. the position of the closing quotation marks is to be noted, e.g. *Joy means "happiness".* [Br E] versus *Joy means "happiness."* [Am E];

6. punctuation for abbreviations, e.g. *Dr Mr Mrs St Rd* [Br E] versus *Dr. Mr. Mrs. St. Rd.* [Am E]

In reproducing Halliday and Matthiessen's words, we round up the importance of having traditional punctuation applied correctly and turned useful in every written or printed communication: "unlike writing, which is captured (even if briefly) in time, so that written units can be clearly marked off one from another, speech is fluid and kinetic; there are no clear boundaries between its constituents. So, in a given passage of speech we can tell how many syllables there are, how many feet, and how many tone groups; and we tell within limits where each one is located; but we cannot pinpoint exactly where each one begins and ends." (2004:14) Punctuation, if nothing else, is apt to show beginnings and endings beyond any doubt.

5. New net options

When examining written English used for emailing or chatting, there are findings to point out the adaptation of language to the medium, on the one hand, and to context, on the other. Non-conventions are undoubtedly necessary, above all, for saving space and time.

Here are the facts to be taken into account (see Cvjetkovic, 2010):

a) Internet communication takes place in real time.

b) Communication is often simultaneously carried along.

c) Simplification of language becomes inevitable, chat-mates especially must not get tired of waiting.

d) A deliberate choice is to adopt nicknames or screen names so as not to reveal real identities of participants.

e) There is an imposed 'netiquette' – rules for acceptable behavior in this kind of communication; this envisages doing away with irregularities such as expressions presupposing swearing, insulting, shouting mostly. Wikipedia explains the new application of the term of 'flaming', which is a sort of hostile and insulting interaction, involving the use of profanity.

Research has compared the communicative situation sketched above to a virtual cocktail party, with active contributions coming basically from two participants in a simultaneous conversation, the attending others also apt to overhear, oversee or carry on in a parallel conversation. The 'here and now' conditions will involve quick replies, permanent feedback, exclamations, exhortations, asking questions most of the time.

Another issue generated by the presence of signs (or semiotic systems, like punctuation itself) in the new forms of communication is that culture (and inside it, language) becomes more and more a matter of *seeing*. We do not tackle only children's acquisition of literacy, while admitting that books, television and the computer invade their learning environment with visual representations. We also tackle the fact that the visual codes of various kinds are ever more present in the grown-ups' life. Because signs quite often take the form of a 'natural' appearance, signs are believed to be iconic in many cases, with the connection between signified and signifier quite habitual. With punctuation and its symbols, the learning process is an obligation, yet once learnt, these marks take no time for being recognized in their functional sides and for being based on prior knowledge. In a way, it is like the false impression that our identification of people, places, and what not, in a photograph happens automatically, but scientific evidence has proved that people's ability to understand photos is far from natural. It takes learning and training, and so does punctuation.

Another issue that we consider connected with the effect of punctuation on cyber-authors is the *visual expression* which is practically effected by punctuation too, as part of the *attraction of images*. If the visual dominates the verbal, we must admit that there is a strong impact when we visualize an exclamation, a question, a dash, inverted commas, and what not, in the text we are reading. The condition to be fulfilled is for us to already know the meanings they carry along.

Word processors and, generally speaking, computer-based text production can facilitate new changes in the appearance of texts, especially because it is easy now to set out the page typographically in very many ways.

While still in electronic form, the text can be changed and changed again very quickly, without leaving any indication of these changes. Later, editors of the material may make further alterations to the text, including those concerning punctuation. Exploring the effects of word processors on the activity of writing, Bolter (in Goodman and Graddol, 1996:119) argues as follows: "Writing with pen and paper is no more natural, no less technological than writing at the computer screen. It is true that the computer is a more complicated and fragile device than a pen. But we cannot isolate ourselves from the technology by reverting to older forms of writing."

Here are a few major consequences relating to Internet practices of punctuation, too:

→ Synchronicity is perceived as time pressure.

→ Addressivity requires the indication of the intended addressee each time at the start of an utterance (e.g. <Paul> *Jane: how are u?*)

→ Abbreviations (some conventional, others unconventional) abound in this minimal response time and competition for attention.

→ Reduced sentences will exchange long words for shorter, noun-phrase subjects for subject pronouns; use of some implicit items is dropped (the case of possessives and prepositions, for example) and word order gets affected or influenced by order in other languages than English.

→ By the side of the above grammatical features, significant phenomena can occur in matters of spelling and case, such as: everything in lower-case or all capitals, even a mixture of lower-case and capitals, omissions (of blank spaces between words, of punctuation, of letters or whole words) and repetitions (of letters and words), consonant writing (like *everybody* written as *evrbd*) and plenty of emoticons.

→ Punctuation 'suffers' in specific ways:

1) reduplication is turned to account to represent drawn-out or expressive intonation (e.g. *oh nooo!!!*);

2) periods and dots can create pauses and tempo (e.g. *an interesting idea… let's do it…*);

3) missing punctuation (complete absence) in certain emails and chat-exchanges with resulting ambiguities;

4) David Crystal (in Cvjetkovic, 2010) writes about "unusual combinations of punctuation marks", namely "ellipsis dots […] in any number, repeated hyphens [---], or the repeated use of commas [,,,,,]". Crystal (ibidem) concludes that "emphasis and attitude can result in exaggerated or random use of punctuation, such as £$£$%!" Crystal also appreciates that a message edited wholly in capitals is considered to be "'shouting' and usually avoided" (ibidem).

Practically, we look upon these unconventional decisions as a wish to display membership, like adopting a dress code willingly, and gladly, helping

people to establish a new kind of solidarity, strengthening their feelings about social identities.

In the long run, a striking process initiated by Internet users could be discussed if we started from the ways in which they punctuate their texts. We highlighted a few noticeable manifestations: (1) the omission of blanks between words, obviously the consequence of space pressure plus time pressure; (2) the omission of letters inside words, particularly vowels; (3) the punctuation marks that rarely missed in printed texts now are missing most of the time in the chat-room – full stops, commas, exclamations, questions marks are driven out as embarrassing and against the rapidity of message transmission; (4) reduced subjects, reduced verb phrases and unconventional abbreviations. All of those can also be seen in our forthcoming illustrations.

There is also another remark worth making: total replacement of words will come with emoticons that correspond to the writer's frame of mind or facial expression. Emoticons can also symbolize gestures in face-to-face communication. In this last case, one may come across the use of the asterisk to resemble stage directions (e.g. *alo* *takes a look at everyone* [= Hello!]). Thus, all examples illustrate the wish of the computer-user (a) to be friendly, (b) to create emphasis, (c) to reflect the effects of speech, (d) to cover bad language (that is, 'face-threatening' acts for pragmaticists and 'flames' for cyber-authors), (e) to save time, (f) to build a social identity with one's own variant of written English.

To Ruan (2012), every surprising initiative coming from netizens (Wikipedia: a portmanteau word from 'citizen' and 'Internet') is a proof of creativity. She comes up with examples such as <Gangstar-586> *anybody wanna chat in prvt* [= does anybody want to chat in private?] and she remarks on several sides of similar presentations as combining angled brackets for a screen-name with deleted words, (middle and end) clipping, dropped question marks, and so on. Curiously, the question about one's identification is frequently asked; as a result of that, the acronym *asl* has been launched to spell out curiosity about one's 'age, sex, location' of the interlocutor. Even a redefinition of acronyms can be proposed: in addition to a grouping of the first letters of the name of an institution or organization, now the term also goes to the length of covering no less than a reduced sentence. To exemplify it, we reproduce the interrogative *DIKY* for 'Do I know you?' The emergence of new acronyms with the younger generations clearly shows a rise in creativity, even to the point of using letters of the alphabet to mark off the same pronunciation for ordinary spoken lines, e.g. *CU* [=see you] or *CYO* [=see you online]. Since capitalization (such as in those last examples) stands for loud volume, the one to write them will give us the feeling that he or she is trying hard to speak loudly in a noisy chat room.

If we contrast (a) *wanna see me live* to "do you want to see me live?", (b) *gottago* to "I've got to go", (c) *donno* to "I don't know", (d) *ain't been here before*

to "I have not been here before", we detect different levels of education, so grammar should not be altered in the wrong way if we boasted higher levels of instruction. An interesting comment comes from Cvjetkovic (2010), who says that "given that many people do not know each other on the chat, they do not seem to care," owing to the fact that "they do not have to feel ashamed since they know for themselves that the risk is low for them to encounter any of the other participants in real life." Shea (1997) is even more understanding with violators of old rules: "When someone makes a mistake – whether it's a spelling error or a spelling flame, a stupid question or an unnecessarily long answer – be kind about it. If it's a minor error, you may not need to say anything. Even if you feel strongly about it, think twice before reacting. Having good manners yourself doesn't give you license to correct everyone else."

Below we have compiled a number of additional illustrations:
(1) *watabtmee* [= what about me?]
(2) *whereufrom?* [= where are you from?]
(3) *idontcare* [= I don't care]
(4) *does anyone know I know that I dont* [= does anyone know? I know that I don't.]
(5) *are u nuts ??? !!!!!* [= are you nuts?]
(6) *thats Gt.* [= that's great!]
(7) *ok,,,hmmmm,,,,,can i call u back???* [= Ok. Hmm. Can I call you back?]
(8) *HELLLOOO* [= Hello!]
(9) *OKKKKKK* [= OK]
(10) ****HI EveryBody**** [= Hi, everybody!]
(11) *i am so CooOOooL* [= I am so cool...]
(12) *[Ø] donno* [= I don't know!]
(13) *date?* [= Would you like to go on a date?]
(14) *i have a ? 4U* [= I have a question for you]

Due to computer work and its possibilities of inserting novelty in the visual impact of punctuation, we feel justified to insert the ***bullet points*** among new punctuation marks. Bullet points are basically used for drawing attention to important information that has been systematized for better remembrance. The reader will be helped to identify key issues more quickly. As for punctuating in using bullets, we note two problems. One is that bullets do not begin the text with a capital letter if the text is not a proper sentence. The second is that the text after the bullet does not end with a full stop, again if it is not a complete sentential development. If we think of the text preceding and, at the same time, introducing the bullets, we mention that this text should end with a colon. We will provide examples.

Today's lecture includes:
- *rules about the pluralization of nouns*
- *exceptions to regular plural forms*

- *cases of stylistic plurals*

The specific grammar problem when we use bullet points is that we are expected to begin their texts with the same part of speech. Above, we have exemplified with nominal beginnings. We can also use verbs for the first words, such as below.

My responsibilities included:

- *teaching grammar*
- *improving my students' learning performance*
- *developing extracurricular projects*

The texts following the bullets can also be made up of complete sentences. After the bullets, in this case, the texts begin with a capital letter and end with a full stop. Nonetheless, the general recommendation is to build up relatively short texts to be bulleted, so that the information can have more impact on readers. Thus, our partial conclusions for this subsection of the research on punctuation will spell out the following: (a) chat language is quite similar to spoken language, and (b) chatting is more like talking on the phone than writing letters. But people use the keyboard, so that they actually write – it is true, in a rather extravagant way because of changes in spelling and punctuation.

Conclusions

Our major conclusions about the researched problems can be stated as follows:

1. Punctuation should be viewed in many perspectives: as an **art**, as a systemic behaviour in **literacy,** as a writer's compulsory **practice**, as a manner of conforming oneself to long-time **conventions** of communication.

2. Whatever their label, **punctuating marks/signs/characters/symbols** produce clear meanings that come forth in association with pragmatic functions.

3. The **functionality** of the linguistic system, including punctuation too, is **intrinsic** to language; in other words, the entire architecture of language with its grammar and punctuation marks is arranged along functional lines.

4. Well-planned **word order** is a major grammar issue that requires a minimum of punctuation. The adopted punctuation marks of one author should be **consistent** and must be based on **sentence structure**.

5. **Deviant use** of punctuation marks has been noticed and remarked upon in this research paper as belonging to the activity of chatting online. We have found out and illustrated overuse indicative of strong emotions, by the side of repetitiveness in order to create expressive passages. When repeated punctuation has little to do with additional meanings, it simply points to the length of time that the relevant key is held down on the keyboard.

6. Today's trend towards **less punctuation** calls for skillful phrasing in order to avoid ambiguity or inexact interpretations. It also helps solve them if writers are careful with the cultivation of capital letters, which appears to be a sort of link between the issue of punctuation and the issue of spelling in English.

7. Today's trend towards **unconventional punctuation** is the decision of Internet users to form an ingroup solidarity and also to save time and space. They are the **netizens –** persons actively involved in online communities, engaged in making the Internet an intellectual and also a social resource by means of changes in punctuation, spelling and traditional grammar rules.

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Challenges of Contract Translation

Titela VÂLCEANU*

Abstract:
The challenges of translation, in general, of legal translation and of contract translation, in particular, are numerous. Nevertheless, to derive viable and long-term insights, we shall focus on contract translation as purpose-driven (envisaging both the process- and product-oriented perspective on translation). Purpose-driven contract translation underpins ever increased awareness of the linguistic and socio-cultural aspects, comparatively and contrastively (English-Romanian being the pair of languages).

Keywords: contract translation, skopos, chunking, vagueness, ambiguity

1. Translation as purpose-driven

The multilayered nature of *Skopos* and *Skopos theory i*s unquestionable and discussions centred on translation as process and translation as product have been related to it for decades now.

Etymologically, "*skopós*, derived from Greek, is used as a technical term for the purpose, aim, goal or objective of a translation" (Schäffner, 2009: 117). In the late 1970s and 1980's, reader-oriented perspectives prevailed, and skopos *was* associated not only with the process of translation, but also to the function of the target text in the target culture, based on awareness of the readership'sexpectations. Accordingly, prospective views of translation replaced retrospective ones, and translation theorists postulated a general framework of reference for translation evaluation and professional practice.

In the new millennium, professional translators, be they in-house or free lance, are, perhaps, more than ever, client-oriented since translation is not done *per se*; on the contrary, it is demand-driven, commissioned and, therefore, this service provision has to meet the client's requirements and standards of quality. At the European level, for professional translators as experts in multilingual and multimedia communication, client-orientation is equated to product-orientation, and, the traditional dichotomy *translation as process vs. translation as product* has made way to new ambiguities of the translation status: *pocket translation* (the contemporary version of *literal translation*), *adaptation* (with reference to advertising), *localisation* (of software, websites, video games), *revision*, *summary translation*, *transediting* (of information from mass media), *versioning* (of audio-visual materials), etc.

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* Professor, PhD. University of Craiova, Romania, elavilceanu@yahoo.com

In this context, the EMT six-competence framework for university translator training programmes (a flagship project of the Directorate-General for Translation, European Commission, 2006) shapes the following make-up: translation service provision competence, language competence, intercultural competence, information mining competence, thematic competence and technological competence. Product dimension falls within the first category, where the "aim/skopos of translation" is correlated to "the situation of translation". In fact, we witness a new paradigm shift, in which *product* becomes an all-encompassing term, incorporating *process (*defining the translation stages and the appropriate strategies, mastering the metalanguage to describe the translator's work), and in which the translator monitors and manages the situation, being accountable for his/her work.

What we would like to emphasize is that in contrast with a translation brief, which is highly specific in nature, being closely related to the performance of a particular translation, and which is not always provided for the translator, the general framework of reference for professional practice is re-usable and has a much wider situation coverage.

Hence, we favour a more complex approach of translation, combining the pure descriptive level (product-oriented, process-oriented and function-oriented) and the applied one (mainly directed at translator training), the normative level and the exploratory one, while also enabling the translator's critical thinking (including problem solving) and decision-making skills. We equally aim at unifying criteria so as to build a model that features the profile of the legal translator.

2. A Kaleidoscope Theory of *Skopos*

Building a kaleidoskope model of *skopos* involves triangulating different perspectives with a view to create a common core of knowledge for communities of practice and to secure the internal and external validity of the model.

It is common knowledge that Reiss and Vermeer (1984) and Vermeer (1989, 2000) chart new territories into Translation Studies by endorsing *Skopostheorie,* which interrelates the purpose of translation/skopos and the result/translational action, thus underpinning product-oriented and function-oriented views to secure the feasibility of the goal and functional adequacy.

Nord (1991: 72) distinguishes between *documentary/exoticizing translations. Instrumental/function-preserving translation is said* to highlight that the communicative purpose of the source text may be preserved or not in translation and in the target culture, and that the text type is of paramount importance in the former case. In the same climate of opinion, Mason (1998) applies Nord's model to legal translation, making specific reference to European directives:

The text may be translated for information, in order to give an accurate representation of the provisions of that particular directive in question [documentary], or it may be translated in order to stand as a legally binding text in a target-language community [instrumental] (Mason 1998:33).

Furthermore, Nord (1997) and Schäffner (1997) seem to converge in advocating a translation-oriented text analysis (including both source text and target text) at the micro-level, and the importance of culture-bound items in determining the skopos. Text analysis engenders the translation brief, which involves the comparison and contrast of the source text and the target text.

Under the circumstances, we agree that the source text analysis becomes a pragmatic analysis of the communicative situation to detect functional (a)symmetries and build a hierarchy of translation problems, such as the intended function of translation, functional adaptations, translation methods and strategies and translation units.

3. Moving beyond *skopos* theory

Taking into consideration that our model is concerned with legal translation, more specifically with the translation of the European Union documents, we stress the importance of cultural embeddedness and of difficulties arising from different legal systems/cultures rather than from linguistic gaps.

In what follows, we shall adopt Katan's (1999) tripartite chunking strategy to fully round our model. *Chunking* is a term transplanted from computing where it is understood as a change of the size of a unit, moving to different levels. In translation and language studies, (cultural) componential analysis is assimilated to *chunking down* to establish narrower frames of reference of the source text, from general to specific information (see also Newmark 1988), being a simple operation involving "finding (more or) less culture-bound" items (Katan 1999: 147).

Integratingv skopos theory and *chunking down*, the following question procedure is advisable:
-What is a specific example of the text type in question?
-What are the constituent elements of this particular text? - with respect to micro-functional stylistic features.

Conversely, *chunking up* involves a more general level, finding "a (more or) less culture-inclusive superordinate" (*ibidem*).
-What is this text an example of? - corresponding to the identification of text type – we need to raise awareness of functional dominances as there are no pure text types.
-What are the constituent elements of the text? – again, with a view to micro-functional stylistic features.

The translator as cultural mediator can also seek alternatives by *chunking sideways*, i.e. making associations:

-What is another example of the text type in question?

4. Implementing the model in contract translation
Here are a few crucial issues to be taken into account when dealing with the translation of contracts.

4.1. The contract as text type
It is widely acknowledged that the contract is a hybrid or blend-form (in Snell-Hornby's terms, 1988), combining features of vocative and informative texts alike. Therefore, a contract fulfills several functions:
- to carry out a legal purpose (producing legal effects by speech acts);
- to communicate (establishing communication between parties);
- to inform (on a particular state of affairs);
- to persuade (to reinforce the authority of the law);
- to reinforce the team spirit of the legal profession (by using the jargon and expert knowledge).

4.2. Building intercultural awareness with contract function
The drafting and signing up of contracts may involve different modes of communication. In some cultures, drafting may as well take place by phone, while other cultures prefer written communication via e-mail, fax or even regular mail.

Contexting also presupposes a culture-bound understanding of contracts. For instance, in some European countries, negotiators feel entitled to change the contract if their interlocutors are substituted (literature mentions Italy); it is not the case with the Germans or with the Romanians which consider the contract impersonal. Again, with reference to Germans and Romanians they are likely to feel frustrated if not provided with all the information explicitly.

4.3. Complexity of contract language
Salmi-Tolonen (2004) puts it crudely: sentences in legal texts are longer than in other texts.
-the noun phrase is richly modified both in English and Romanian;
-the verb phrase: English: - requent use of the Indicative Mood, Present Tense, 3rd person singular, passive voice, impersonal constructions, alongside the prevailing modal verb *shall* alongside scarcely used lexical means such as *is deemed to.* Romanian: - the difference lies in the use of the Indicative Mood, Present Tense or of lexical means of expressing modality (obligation) as equivalents of *shall*: *are obligația să.*
The technical orientation and knowledge are instantiated not only in the more or less heavy load of formulaic language and specialised terms, but also of acronyms and elliptical forms:

hereinafter referred to as "the Union" – denumită în continuare „Uniunea"; for the purposes of the signature of this framework contract – în vederea semnării prezentului contract-cadru;
HAVE AGREED – CONVIN;
The FWC shall enter into force on the date - CC intră în vigoare la data; The FWC shall be governed by Union law - CC este reglementat de dreptul Uniunii;
with any legal obligations incumbent on it – oricăror obligații legale care îi revin; under the FWC - în temeiul contractului-cadru;
to be de facto performed by third parties – execută de facto contractul-cadru prin terți;
execută de facto contractul-cadru prin terți;
in the event of failure to observe the terms thereof - în cazul nerespectării dispozițiilor prevăzute de aceasta;
they are free of rights or claims from creators and third parties - nu fac obiectul unor drepturi sau pretenții ale creatorilor și ale terților;
This evidence may refer, inter alia, to – Această dovadă se poate referi, inter alia, la, etc.

4.4. Vagueness and ambiguity in contract language

There are expressions that are characterised as inherently vague, i.e. communicating in an unfocused or imprecise way:

the relevant applicable legislation - legislația aplicabilă relevantă;
any other shared interest - orice alt interes comun;
take all the necessary steps - ia toate măsurile necesare;
in spite of exercising due diligence – în pofida depunerii tuturor eforturilor necesare;
a reasonable estimate of fair compensation for the losses incurred due to failure to fulfil obligations which may be reasonably anticipated - o estimare rezonabilă a despăgubirilor echitabile pentru pierderile suferite din cauza neîndeplinirii obligațiilor care pot fi anticipate în mod rezonabil;
shall take all the appropriate measures – ia toate măsurile corespunzătoare etc.

Furthermore, we can detect 'calculated' ambiguity as some of these words are used in a flexible way: *reasonably, relevant*.

4.5. Building intercultural awareness with terminology management in contracts

Equivalence of terminology, which is not restricted to one-to-one relationship, should observe the principle of internal coherence (consistency throughout the translated text) avoiding multiple designations of the same concept. Such accommodation work is pragmatically governed as involving cooperation; besides, we admit that there is an interdisciplinary culture of law on the grounds that law pervades all the arenas of life (law and economics, law and medicine, law and education, law and culture, etc) and that the EU conceptual

and terminological system seems to be supra-national in nature leading to numerous internationalisms.

Terminology management is done via transfer (of European legal terms), calque (at the lexical and syntactic levels - typical examples concern institution names) and term creation. In coining new Community terms, the aim is to avoid expressions closely associated with the content of the legal order of any one Member State. This goal of neutrality sometimes results in coinage of somewhat complicated terms, which are branded by circumlocution:

> Multiple framework service contract - Contract cadru multiplu prestări servicii;
> The Committee of the Regions – Comitetul regiunilor;
> The European Data Protection Supervisor – Autoritatea Europeanăpentru ProtecțiaDatelor; The European Anti-Fraud Office - Oficiul European de LuptăAntifraudă.

In legal contexts a complicated or simple term is preferred to a misleading term. It is worth noting that the EU staff often read texts in (working) languages other than their native one. Admittedly, it becomes crucial to use terms that are easy for a non-native to understand. Additionally, in the European Union, generic terms are often used in a specialised sense. The European institutions are notably designated by words whose semantic field is very broad indeed (e.g., *Union*, *Council*, *Commission* etc rendered in Romanian by *Uniunea, Consiliul, Comisia*). This can cause confusion if the context is unclear.

5. Featuring the legal translator
By way of conclusion, the legal translator should demonstrate:
-task-orientation and executive effectiveness;
-enhancement of *skopos* or fitness of purpose with respect to different locales;
-client-orientation and client empowerment;
-authoritative involvement;
-collaborative stance - with clients, colleagues and specialists in the field;
-contextualisation strategies;
-a reflective approach;
-capitalisation of expertise;
-ability to evaluate the impact of his/her own work (i.e. short- and long-term orientation).
The legal translator's competence means expert knowledge, which is conscious in nature and can be made explicit. In its turn, expert knowledge falls into knowing what – declarative knowledge, observable behaviour – for instance, being aware of the translator's resources provided by the Directorate-General for Translation, and knowing how – procedural knowledge, non-observable behaviour – accruing with experience, effective and efficient use of resources,

roughly equated to routinised ways, from instinct-driven to focused readiness due to inbuilt strategies and techniques.

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Target text: *Model-contract cadru multiplu prestari servicii* - http://cor.europa.eu/en/about/tenders/calls/Documents/ContractModelECDR-DE-56-2013/RO.pdf

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http://ec.europa.eu/dgs/translation/programmes/emt/index_en.htm
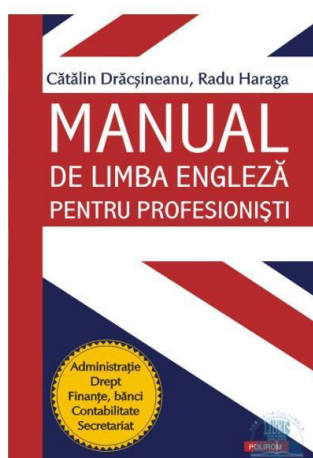
Cătălin Drăcşineanu, Radu Haraga, *Manual de limba engleză pentru profesionişti*. Prefaţă de Alexandru Budişteanu, Iaşi: Polirom, 2012, 632 p. ISBN 978-973-46-2644-1

An Essential Tool for ESP Practitioners

Corina DOBROTĂ
"Dunărea de Jos" University of Galaţi

It is common knowledge that today's professionals cannot possibly manage without a comprehensive knowledge of English for specific purposes applied in the various areas of their expertise, hence the publication of this textbook meets the specific needs of this particular field of study. As announced in the subtitle, the book is a comprehensive, well-structured attempt at presenting the most salient issues that a specialised professional should be familiar with in the fields of Administration, Law, Finance and Banking, Accounting, and Secretarial Duties. It responds to the ever increasing need for terminology acquisition in these areas of interest which have come to shape our daily lives, with a focus on the accurate command of these types of specialised discourse.

The authors are a case in point when referring to interdisciplinary cooperation, as the former is a renowned specialist with a 15-year experience in teaching English for Specific Purposes in the Iasi faculties of Law, History, Geography, International Relations, European Studies, Communication and Public Relations, and the latter has over 12 years experience in international financial management.

At first sight, it may be said that an obvious advantage is the contrastive, mirrorred-type approach in structuring the book: the pages are shown in both Romanian and English, thus allowing for the easy access to any term, collocation or complex structure in context. Another advantage is the use of authentic materials in both languages, helping the reader/learner get a precise image of what a specialised document should look like, especially in point of contrastive elements and specific phrases and formulations. Moreover, each chapter is logically structured into an introductory part, a few samples of authentic documents pertaining to the field in question, grammar highlights, and practical applications. The book concludes with no less than 15 appendixes, the bibliography, and the indexes (Romanian-English, and English-Romanian).

The target audience ranges from the professionals in law and business, teachers and students in the main specialities related to these fundamental professional vistas, trainers, translators of technical and specialised texts, and last but not least, foreigners wishing to start businesses in Romania, as the book greatly facilitates the access to the specific economic culture elements in our country.

Thus, Chapter 1, entitled *Starting a Business in Romania. Set up. Modification and Dissolution of a Company in Romania. Practical Aspects*, is made up of a brief Introduction, reviewing the main aspects to be treated in the pages of this initial section. It is undoubtedly useful to anybody wishing to master the accurate terminology related to these areas, as it provides a clear and detailed presentation of the company types, the stages of setting up, modifying the object of activity, dissolving, liquidating and radiating a firm.

Chapter 2 is devoted to one of the most difficult areas of specialised English, viz .legalese, which benefits from a very thorough approach dealing with the manifold aspects of such a complex field. The case in point which is presented in detail is the Sale and Purchase Contract, seen as an essential tool in today's specialised communication.

Chapter 3, entitled *Banking in Romania*, provides a bird's eyeview of the topic, treating issues like: the historical background of the Romanian banking system and the responsibilities of the National Bank of Romania, Romanian banking laws and regulations, types of accounts and their characteristics in Romania, usual banking transactions, alternative types of banking operations (deferred payments and payment instruments), loans and the related banking instruments, as well as international trade.

The most substantial chapter is undoubtedly Chapter 4, dealing with *Accounting*, structured into sections such as: overview of the topic, short history and general description, organisation of the accounting profession in Romania. A special mention is due to a peculiarly arduous point in this type of specialised lingo, viz. the detailed list of terms and phrases in the Romanian Chart of Accounts and their English equivalents, plus alternative translations (approximately 55 pages). Here are some cases in point that would definitely prove extremely difficult for an uninitiated translator: *capital subscris nevărsat/ unpaid subscribed shares, patrimoniul regiei/ public company's equity, prime de aport/ contribution-in-kind share premium, prime de rambursare a obligaţiunilor/ debentures redemption premium, active corporale/ tangible assets, amortizarea fondului comercial/ goodwill amortization, creanţe imobilizate/ long-term receivables, produse aflate la terţi/ consignment finished goods, ajustări pentru deprecierea produselor reziduale/ write-downs for by products and joint products*, etc.

The final chapter is concerned with a topic of utmost importance, but largely overlooked by recent ESP textbooks, i.e. *Secretarial Duties*. Besides the Introduction, it also comprises two valuable sections, Business Letters (together with mirrored examples of commercial correspondence), and Business Etiquette, whose interest to many categories of professionals cannot be contested.

The part that I personally consider the most useful in this entire book is Appendix 15 (pp. 515-559), consisting of the Romanian-English glossary of key-words in all the fields mentioned above, i.e. Administrative (pp.515-520), Law (pp.521-535), Finance and banking (pp.535-546), Accounting (pp.546-553), Secretariat (pp.553-559). Here are some illustrations: *autorizaţie de funcţionare/ licence to conduct business, certificat constatator/ certificate of good standing, comanditar/ silent partner, minister de resort/ specific ministry, întreprindere individuală/*

sole proprietorship, termen de finalizare/ processing term, anexat la prezentul contract/ annexed hereto, a avea caracter orientativ/ te be merely for reference, măsură punitivă/ injunctive relief, tulburări civile/ civil commotion, avalizare/ endorsement, a plati o datorie/ to settle a debt, ordonator bancar/ issuing bank, fond comercial/ goodwill, timbru fiscal/ stamp duty, a trimite o mostră/ to submit a sample, etc.

The bibliography includes 33 titles, mostly dictionaries and treatises in the areas of interest, thus establishing a solid background for the book under discussion.

To sum up, taking into account the complexity of the topics approached, the rich inventory of specialised terms and collocations used separately and in context, as well as the accessibility and modern character of the method of presentation used, the authors go far beyond their primary objective. Thus, the book becomes an invaluable instrument of general culture, not only an indispensable tool for ESP practitioners.