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## Editor's Note

Most of the papers in this issue have been presented in the section "Cultural Spaces: Retrospective and Prospective Views", one of the seven sections of the third edition of the Scientific Conference organised by the Doctoral Schools of "Dunărea de Jos" University of Galați (CSSD-UDJG 2015) between 4-5 June 2015. ([www.cssd-udjg.ugal.ro](http://www.cssd-udjg.ugal.ro)). Members of our own department as well as colleagues from other academic research centres have also authored articles on various translation topics such as stage translation, page translation, proverb translation, etc. 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 book review section is refreshingly diverse as it focuses on three books pertaining to cultural philosophy, English semantics and pragmatics and Irish literature.

The editors are grateful to the peer reviewers who support us by reviewing submissions and by providing detailed and helpful comments which have contributed to the final form of the articles. Their special thanks go to each member of the English Department in the Faculty of Letters, "Dunărea de Jos" University of 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 volume 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 organizing the Doctoral Students Conference that has been was a forum for academic exchange on matters of translation.

Mariana Neagu

## **“Theories” of Verbal Humour.**

### **A Case Study on Stand-up Comedy**

Alina BOGDAN (PETRE)\*

#### **Abstract**

*Research conducted in the field of humour represents a very important area for contemporary linguists. Answering questions such as why something is funny or not, or why the reaction of the audience differs when certain situations are presented is just a part of what these studies have dealt with. Although there is no accepted theory of humour referring to stand-up comedy, some observations have been made, starting from the three theories mentioned by Raskin in 1985: incongruity, superiority, and relief. The aim of this paper is to outline the characteristics of these humour theories and to determine their applicability to stand-up comedy. Therefore, it is important to find out whether the theories above can be applied to different types of humour, such as stand-up comedy, and not only to jokes.*

**Keywords:** humour, verbal humour, stand-up comedy

Research in the field of humour and on humorous discourses represents a very important area for contemporary linguists. “Why something is funny or not”, “why the reaction of the audience differs when certain situations are presented” are a few of the questions that need answers, they represent just a part of what theories have dealt and are still dealing with today. Tony Veale (2004) proposes an intriguing original alternative concept. Humour comes into being not because the joke, due to its structural specificity which forces the humorous experience out of the hearer, as implied by Raskin’s and Attardo’s theories, but because the recipient as a social being is already attuned and well disposed towards humour in advance, seeking humour wherever it is possible. Thus the humorous experience is a two-sided social act.

Therefore,

a humour theory must not look for incongruities, but provide a social explanation for why we enjoy insulting others and why a feeling of social intimacy can arise when this insult is licensed by the cooperative principle of joke-telling. [---] What is needed is not a logical mechanism as such, or a logic of oppositions, but a social

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logic that allows a theory to ground the interpretation in the specific concerns and prejudices of the listener as a social agent (Veale, 2004: 424–425).

In pursuit of the long-term goal of developing a general theory of humour, it is reasonable to study certain limited forms of the humorous artefact in detail. One obvious class of humour worth considering is verbally expressed humour, and in particular jokes. The ability to comprehend, appreciate and produce humorous artefacts such as jokes is central to human culture and social interaction, hence the scientific area of humour studies. Exploring humorous activity and objects in rigorous detail may cast light on a variety of aspects of human behaviour, such as cognition, physiology, social conventions, or means of communication.

Three basic theories which seek to explain humorous laughter have emerged. The Superiority Theory lays stress on the importance of aggression in humour, arguing that we laugh when we are made to feel superior to others. The Incongruity Theory suggests that we laugh when we are confronted with a suddenly-perceived mismatch of words or ideas. According to the Relief Theory, we laugh when tension or other emotions are suddenly relieved, or when repressed instincts are suddenly given a free rein.

Although there is no accepted theory of humour, there have been numerous observations and proposals regarding the nature of humour, and these are often divided into incongruity, superiority, and relief “theories” (Raskin, 1985).

According to Raskin (1985) and Attardo (1994, 2001), humour theories can fall under three different categories which can be analysed from a psychological perspective:

- incongruity theories or cognitive-perceptual;
- hostility theories or social-behavioural;
- release theories or psychoanalytical.

Raskin presents the essence of humour, the components of the so-called humour act, the basic concepts and terms used in humour research, the ‘kinds of laughter’ and problems of categorizing humour itself and humour theories, etc. He is the first to overtly identify his approach to humour as linguistic. Understandably, then, Raskin’s script-based semantic theory of humour does not aim to cover humour in general, but only verbal humour, focusing only on punchline jokes. Thus, according to Raskin, the ultimate goal of the script-based semantic theory of humour was set down as follows:

Ideally, a linguistic theory of humour should determine and formulate the necessary and sufficient linguistic conditions for the text to be funny (1985: 47).

Incongruity or inconsistency, or contradiction is seen by many researchers as the key element in producing humour. Wilson (1979: 9) defines the word incongruity: *"the general proposition is that the components of a joke, or humourous incident, are in mutual clash, conflict or contradiction"*. The difference between what the artist intends to deliver and what the audience receives, between expectations and reality, is what generates humour in some cases.

Besides, laughter can occur when someone behaves in a manner that is considered by others to be incongruous with certain social norms. This gives the feeling of superiority over others and results in a change of behaviour, laughing at infirmities of other people, especially those who are considered to be enemies. That is to say, humour is said to be pointed against some person or group, typically on political, ethnic or gender grounds. A distinction between this theory and the previous one is that the incongruity theory acknowledges the importance of the cultural context in which humour occurs. Cultural context is very important in understanding a joke, because different cultures understand the world through different sets of norms and the reaction of different people from different periods of time may not be (very) similar.

This type of humour can be expressed in the form of sick humour, subverting emotions that are patterned by the society we live in, for example, by making death or disability the subject of laughter rather than of grief or sympathy. Two examples can be mentioned here. In the first one, stand-up comedian Katt Williams points out the fact that people are "haters", a person who did not have legs and wore a prosthesis, won a footrace but was disqualified because those who were physically abled considered that he had an unfair advantage. The second one refers to George Carlin who changes everything about death, hell, heaven, angels and the grief felt by those who bury a dear person.

<p>"He decided not only to walk again, he decided to fucking race again. Now you <b>got to be in tune with your star player</b> to pull this shit off, cuz they made him these aluminium racer legs and shit, looked like bent back paper clips.</p> <p>And the craziest fucking thing happened, this motherfucker not only started running, this motherfucker started winning, and you know a <b>hater</b> can't stand a motherfucker winner, and the last place you want to be in a motherfucking <b>foot-race</b> is</p>	<p>Nu numai că a decis să meargă din nou, a decis să alerge din nou. Acum trebuie <b>să fii în legătură cu şmecherul din tine</b> ca să îţi iasă, pentru că i-au făcut nişte picioare de aluminiu pentru alergat, arătau ca nişte agrafe îndoite.</p> <p>Si s-a întâmplat cel mai nebunesc lucru, nu numai că a început să alerge, a început chiar să (şi) câştige, şi ştii că <b>unul care urăşte</b> nu suportă pe unul care câştigă, şi ultimul loc în care ai vrea să fii într-o <b>cursă de întrecere</b> este în spatele nenorocitului care nu are picioare.</p> <p>Comitetul olimpic l-a lăsat să se intreacă</p>
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behind the motherfucker with no God damn foots. The Olympic committee let him race and waited 'til he won and then disqualified him and said, and I quote, " He had an <b>unfair</b> advantage"	și a așteptat să câștige după care l-au descalificat spunând că, citez, « A avut un avantaj <b>nesportiv</b> ».  (my translation)
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(Katt Williams – American hustle)

Definitions for the bolded terms are provided by Eric Partridge's dictionary of slang and urbandictionary.com. The translation of the terms has been taken from [dictionar-englez-roman.info](http://dictionar-englez-roman.info).

star player	a term coined by comedian Kat Williams. Defined as the best most confident version of oneself; one who makes things happen.
hater	a person that simply cannot be happy for another person's success. So rather than be happy they make a point of exposing a flaw in that person. Hating, the result of being a hater, is not exactly jealousy. The hater doesn't really want to be the person he or she hates, rather the hater wants to knock someone else down a notch.
hater	persoană stăpânită de ură/mânie
foot-race	cursă de întrecere
unfair	nejust, necinstit, nedrept, nesportiv, neonest

Hostility theories, also known as superiority or disappointment theory, refer to a more aggressive and negative side known to humour, used when the intention is to humiliate the opponents by exposing their inferiority through different faults. Although there are many jokes that are constructed around elements of aggression, there are jokes that do not have as an objective to ridicule someone, known as the victim, thus the aggression towards others is missed. These types of jokes regarding hostility are based mostly on social and political reasons. For example, comedian Eddie Griffin, an African American, approaches this type of humour while comparing the former president of America George W. Bush with the actual one Barack Obama, making Bush look inferior, as someone

who could not face the needs of the country, as compared to Obama, who is presented as a *nigger* who can confront everything, from poverty to hunger even to combat crime, suggesting the fact that a black person can rule a country better than any white person. The context in which a joke is told is vital in allowing us to determine whether or not a joke is racist. For example, a joke which describes an illiterate black person may be appreciated as an illustration of the mental inferiority of black people by a white racist audience, or be read as a satirical comment on the poor educational facilities available to black people by a conference of black sociologists. The joke is racist in the first context, but is not in the second.

<p>'Cuz at first I thought Obama was an African American, white people I know you think all black people are the same, neh-neh, we're just like you white folks, you got different kind of white folks, you got <b>honkies, crackers, rednecks, you got white guys.</b></p> <p><b>Black people</b> are the same way, you got <b>black folks, old niggros</b>, I wish slavery would come back, master was so good to us, and you got <b>African-Americans</b>, I graduated from college cum laude and then you have <b>niggers</b>, which I happen to be a member of.</p> <p>Now, Obama, this is how I know <b>he had hood in him</b>, he through a barbeque at the white house, he invited the NBA, the NFL, every rapper, I think I was the only nigger that wasn't there.</p>	<p>La început am crezut că Obama este afro-american, albilor, știu că voi credeți că toți negrii sunt la fel, nu-nu, suntem exact ca voi, aveți diferite tipuri de albi, aveți <b>caucazieni, sudiști violenți, țărani și albi.</b></p> <p><b>Negrii</b> sunt la fel, aveți <b>populația de rând, ciori bătrâne</b>, ce-aș vrea să se întoarcă sclavia, stăpânul era bun cu noi, și mai aveți <b>afro-americieni</b>, am absolvit universitatea cu brio și apoi aveți <b>ciori</b>, categorii din care fac și eu parte.</p> <p>Acum, Obama, așa mi-am dat seama că <b>se trage din cartier</b>, a făcut un grătar la Casa Albă, a invitat NBA-ul, NFL-ul, toți rapperii, cred că sunt singura cioară care nu a fost acolo.</p> <p>(My translation)</p>
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(Eddie Griffin – You can tell 'em I said it)

Definitions for the bolded terms are provided by Eric Partridge's dictionary of slang and urbandictionary.com. The translation of the terms has been taken from [dictionar-englez-roman.info](http://dictionar-englez-roman.info).

honky	<p><i>also spelled "honkie", a derogatory term for a Caucasian person, there are three main theories for the origin of the word:</i></p> <ol style="list-style-type: none"> <li>1. the word originated from the practice of white males</li> </ol>
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	<p>wishing to hire African-American prostitutes in the 1920's, and going to the appropriate part of town while honking their car horns to attract the whores. Some versions state that the reason for this was that the white men were too afraid to actually stop in those neighbourhoods, so the honking would bring the hookers to them. Others say that since few African-Americans could afford cars back in that time, the honking signalled a higher-paying white client and would quickly gain the prostitutes attention.</p> <p>2. the term comes from the word "honky-tonk", which was used as early as 1875 in reference to wild saloons in the Old West. Patrons of such disreputable establishments were referred to as "honkies", not intended as a racial slur but still a disparaging term.</p> <p>3. "honkie" is a variation of "hunky" and "bohunk", derogatory terms for Hungarian, Bohemian, and Polish immigrant factory workers and hard labourers in the early 1900's. African-Americans began to use the word in reference to all whites regardless of specific nation of origin.</p>
cracker	<p>originally the white slave driver because he would "crack" the whip, hence the noun cracker. The word cracker has more meanings than one might think, for example in Romanian it can be translated by <i>biscuit sărat</i>, <i>plesnitoare</i>, <i>petard</i> but this is not the meaning requested by the text, in fact urbandictionary.com defines the term, offering at the same time an explanation for it.</p>
redneck	<p>mildly offensive term for a lower class white person from the south-eastern states of the USA. Derives from someone who spent a lot of time on manual labour outside and so received a "red neck" from the sun.</p>
niggro	<p>when African-Americans want to respect their heritage (Negro) but keep the street slang (Nigger) they are called a Niggro</p>

The last type, the release theory, stemming from Freud's theories, is used, exactly as the name suggests, to release tension, also known as psychoanalytical. Such a theory mainly focuses on the recipient of humour, on the psychological effects humour brings in the recipient. The connection with the audience at a psychological level is of utmost importance, and knowing what reactions a topic

can produce is very important in the performance of stand-up comedy. Not all topics are embraced with the same anxiety by everyone, and that is why the performer of stand-up comedy should know some things about the effects humour can produce. Not all jokes result in laughter, and maybe not all are funny for the entire audience, and that is why it is important for a comedian to know how to overcome a negative reaction to a joke. This theory suggests that laughter is caused by a sudden release of emotional tension. In some versions of the theory, it is suggested that within the actual process of telling a joke, tension is built up, which is then released by the punch line.

During the show, there is a moment when, because of technical problems, the sound system makes noise similar to those of a gun when fired; because of the tension accumulated the performer stops and says a joke to help release the tension. After that he continues his routine as if nothing happened.

I knew they would gonna try and kill a nigger for a special but not right now, God damn, them white people are fast.	Știam că o să încerce să omoare o cioară pentru cineva special, dar nu chiar acum, la naiba, albi ăia sunt rapizi.
	(My translation)

(Eddie Griffin – Freedom of speech)

The examples above were translated so as to try and keep the message that was intended to be delivered by the performer. Certain curse words were omitted in the translation because the text would not seem normal for the Romanian viewers, African-American's performances being known for their vulgarity and excessive use of curses.

Curco (1998) offers a relevance theoretic account that extends the view of humour as a response mechanism, proposing that all types of intentional humour be seen as indirect echoes. Thus, Curco (1998: 305) argues that:

a great amount of intentional humour, if not all, consists to a large extent in implicitly making a specific type of dissociative comment about a certain aspect of the world, or an attributable thought.

[...] [S]peakers lead hearers to entertain mental representations that are attributable to someone other than the speaker at the time of the current utterance, while simultaneously expressing towards such representations and attitude of dissociation. (Curco 1998:305)

In other words, if a speaker is confronted with two radically contradicting assumptions at a time (incongruity), the search for relevance leads one to inferentially attribute one of the assumptions to another agent, and therefore

dissociate oneself from this assumption. In effect, one can say that Curco considers all humour to be adversarial, since opposing assumptions are attributed to different agents in a way that causes one to become the subject of criticism. He considers that incongruity is not a defining feature of humour, but simply a means of invoking the additional processing effort one needs to look beyond the purely propositional content of an utterance. The following chapters will try to reflect the true features of humour and to determine if the theories presented by Raskin for verbal humour can be applied to stand-up comedy as well, in part because it relies on the particular language used to express it, such as words which sound alike or ambiguous sentence structures.

The status of a text as a joke can be determined from the text itself in isolation (in contrast to the funniness of the joke), which might be dependent on various more complex factors, such as context, timing, hearer's sense of humour, etc., and it is relevant to its use or potential use in a humorous way. That is to say, a theory of the structure of jokes in isolation is a contribution to building a broader theory of humour. As it has already been mentioned, Raskin's humour theories - incongruity, superiority and release - can be applied to stand-up comedy and can help in analysing and categorizing different shows according to their specificities. These are designed to characterize a stand-up comedy performance held on stage in front of an audience and to be more efficient when analysing a form of verbal humour, thus rather than obscuring the truth, humour in the form of stand-up comedy allows us to see it more clearly.

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Eddie Griffin, Freedom of Speech <https://www.youtube.com/watch?v=M5cvuRQK2aY>

Eddie Griffin, You can tell 'em I said it

<https://www.youtube.com/watch?v=O7hfcsDM8Uo>

Katt Williams, [https://www.youtube.com/watch?v=\\_qlNEmpxQxI](https://www.youtube.com/watch?v=_qlNEmpxQxI)

<http://www.dictionar-englez-roman.info/dictionar-sensuri/>

<http://www.urbandictionary.com/define.php>



## The Translation of Diana Wynne Jones's *Howl's Moving Castle* (1986), or How to Deal with the Elements of a New Mythology

Cristina CHIFANE \*

### Abstract

*In the true fashion of contemporary literary series for children and teenagers, Diana Wynne Jones's Howl's Moving Castle (1986) is the first novel in a trilogy successfully combining fantasy and science fiction. The novelty of the book resides in the fact that it is imbued with intertextual elements continuously challenging the traditional patterns of fairy tales and creating all the necessary premises for the construction of a new type of mythology more likely to appeal to a 21st century reader. From this perspective, the current paper will provide a brief overview of the elements of this mythology and will examine the techniques and strategies employed in its 2007 translation into Romanian.*

**Keywords:** fantasy, fairy tales conventions and patterns, mythology, intertextuality, translation strategies.

### 1. Introduction

In spite of the novel's title, Diana Wynne Jones's *Howl's Moving Castle* (1986) features the initiation journey of a feminine protagonist passing through the stages required of any mythological hero: preparation, meditation, withdrawal and refusal; trial and quest; death and the scapegoat; the descent to the underworld; resurrection and rebirth; ascension, apotheosis and atonement (Leeming 1998: VIII-X). The most appealing and interesting aspect of the novel is the manner in which it challenges traditional conventions and patterns of fairy tales engaging the younger or older readers into an intertextual dialogue not only with the world of fairy tales, but also with other famous classic books of all times.

The following pages will detail upon the elements of the new mythology the novel revolves around. Furthermore, the 2007 translation of the novel into Romanian will be taken into consideration with the aim of identifying the possible translation goal, the similarities and differences between the source text and the target text as well as the translation strategies and techniques employed by the Romanian translator in order to meet the needs and expectations of the target readership.

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## 2. Challenging Traditional Fairy Tale Conventions and Patterns

The title of the novel warns the future readers that they should expect the unexpected; Howl's castle is not merely a castle; it is a moving castle and even if castles sometimes do disappear from one place and magically appear in another place, in Diana Wynne Jones's novel people can actually see the castle moving from one place to another. Besides, castles and palaces are supposed to look so beautiful and amazing that people would stop and wonder about their magnificence, yet Howl's castle is nothing close to the ordinary: "The castle was uglier than ever close to. It was far too tall for its height and not a very regular shape. As far as Sophie could see in the growing darkness, it was built of huge black blocks, like coal, and, like coal, these blocks were all different shapes and sizes" (Jones 1986: 13).

The most important convention of any typical fairy tale is that the readers should accept the idea of supernatural and should not be taken by surprise by any supernatural manifestations. Such a convention is present in the very first line of this novel by means of which the readers are introduced to the land of fairy tales: "In the land of Ingary, where seven-league boots and cloaks of invisibility really exist" (Jones 1986: 1).

The intertextual dialogue with the world of fairy tales details upon Sophie Hatter who will be the protagonist of the story and whose status in her family would normally sentence her to failure: "it is quite a misfortune to be born the eldest of three. Everyone knows you are the one who will fail first, and worst, if the three of you set out to seek your fortunes" (Jones 1986: 1). Unlike in traditional fairy tales, Sophie Hatter did not belong to a poor family: "She was not even the child of a poor woodcutter" (Jones 1986: 1); she was born in a wealthy family, with her parents owning a ladies hat shop in the prosperous town of Market Chipping. Following the well-known pattern, her mother died when she was two years old and her father remarried his youngest shop assistant, a pretty blonde girl called Fanny. Nevertheless, the pattern is disrupted in the sense that Fanny showed the same kindness to both Sophie and Lettie and her own daughter, Martha. After their father's death, Fanny decides to send Lettie to Cesari's, the pastry cook in Market Square to learn a useful trade and meet somebody to get married; Martha will go to her mother's old school friend Annabel Fairfax who was a witch and will teach her to become a witch whereas Sophie will remain in the shop and continue trimming hats. In spite of the fact that the trajectory of their destiny seemed to have been clearly traced, none of the three girls will follow the established pattern. As early as Chapter 2 Sophie discovers that Martha and Lettie have changed their places because they were not satisfied with their positions; this is a voluntary act of great courage on the verge of feminism.

Traditionally, the binary typology of the characters in fairy tales is based upon the distinction between the representatives of good and the representatives of evil. In the case of this novel, this distinction is often blurred. At the beginning of the story, the community perception is that Howl is "an utterly cold-blooded

and heartless wizard" who "was known to amuse himself by collecting young girls and sucking the soul from them" (Jones 1986: 2), a true Bluebeard whose name was whispered with fear. As the story unfolds, details accumulate in order to create the image of a completely different person from the one generating fear at the debut of the novel. Most of the time, Howl behaves immaturely: he screams and cries whenever he gets angry and lets himself be absorbed by a state of despair covering him in thick green slime simply because Sophie accidentally changes the place of his spells and he dyes his hair in a ginger nuance. In such cases, Sophie behaves with him like a mother would behave with his spoilt son.

When the Witch of the Waste turns her into an old woman, Sophie is compelled to seek her fortune; otherwise, she might not have ventured into the world, so in a way, the witch did her a favour. An unlikely heroine, especially as an old woman, Sophie will have to prove her wisdom (as her name indicates), her humanity and her moral skills rather than her valiance in order to pass the trials she is submitted to. By contrast with Howl, Sophie is quite comfortable with her own name showing a lot of confidence in herself: "I get by quite well with a plain name" (Jones 1986: 59). Mocking her plainness and her self-assurance, Howl makes reference to a character in Lewis Carroll's *Alice's Adventures in Wonderland*: "We can't all be Mad Hatters" (Jones 1986: 59). He implicitly admits seeing himself in the position of a Mad Hatter especially as far as the others perceive him: he is interested in making young girls fall in love with him only to abandon them once he achieves his aim. Additionally, he does not reveal his real identity to them, customarily assuming multiple identities: Sorcerer Jenkin in Porthaven or Wizard Pendragon in Kingsbury. From the perspective of an old woman, Sophie can afford to see Howl in a different light and even patronize him: "Wizard Howl is only a child in his twenties, for all his wickedness" (Jones 1986: 19). Howl's apprentice Michael is ready to defend his master at any time: "Howl's not wicked" (Jones 1986: 20). Sophie's repetitive stubborn attempts of cleaning Howl's castle represent a symbolic gesture of her wish to reveal the truth behind Howl's seclusiveness and the mystery of his life.

As in any traditional fairy tale, Sophie has 3 encounters, yet they are not as magical as they should be: the first one is with a scarecrow reminding the readers of Dorothy and Frank Baum's *The Wonderful Wizard of Oz*, the second one is with a dog she helps get loose because he had got twisted into a rope that was tied around its neck and the third is with a shepherd who runs away from her since he assumes that she is a witch; he even mocks her for trying to seek her fortune at such an old age. The scarecrow proves to be a magician's golem sent by the Witch of the Waste and the skull Howl used to keep in the castle melts into the scarecrow's turnip head allowing it to speak. Besides, the skull makes Howl quote from Shakespeare's *Hamlet*, another intertextual reference which will find its explanation throughout the novel: "Alas, poor Yorick!" he said. "She heard mermaids, so it follows that there is something rotten in the state of Denmark" (Jones 1986: 87). The dog was under a black spell as well retaking his human shape due to Howl, but being unable to remember his past, except for his name, Percival

pinpointing to that Percival of the Arthurian legends who had a glimpse of the holy Grail and probably has never been the same again.

Without Sophie being aware of her magical powers, she seems to possess them: Howl's castle stops at her verbal command as if she has uttered some mysterious enchantment. After she settles in Howl's castle, people start asking Sophie for spells considering her a witch; what is interesting is that at first she pretends to give them the spells even if she knows that they are not real spells. She understands that the psychological impact of the thought of a functional spell upon an individual's actions is far more important than the spell in itself as it happens in the case of a man who comes for a spell to help him win a duel; Sophie pretends to give him a spell to have a fair chance of winning and he ultimately wins the duel due to his own self-confidence. Later in the novel, Howl's former teacher Mrs. Pentstemmon makes Sophie become aware that she indeed possesses magical powers: the stick Sophie carries with her everywhere acquires the attributes of a magical wand and can bestow life into things. Various other facts from the past receive an explanation now. Sophie understands why the hats she used to make were so popular and maybe the jealousy of the Witch of the Waste. Likewise, she understands that she had actually put a charm on Howl's gray-and-scarlet suit and this is the reason why girls were blindly drawn to him; due to Sophie the suit was meant to have precisely this effect upon the young girls.

The bargain Sophie makes with the fire demon Calcifer reminds the readers of Christopher Marlow's *Doctor Faustus* and his pact with the devil: Sophie agrees to break the contract he is under if he breaks her spell. What is more, Sophie is the only person who seems capable of taming the fire demon forcing him to accept her as a master. In fact, Calcifer has been a falling star and Howl had caught him five years ago, a fact that Howl himself confesses to Sophie and which has relevance as far as the relationship between Calcifer and Howl is concerned. Popular superstitions associate a falling star with somebody's death; the moment Howl caught the falling star, this has changed into a fire demon and got hold of Howl's heart. Admittedly, Calcifer does not behave as a typical demon; although he is the driving force which moves Howl's castle from one place to another, he is rather friendly and peaceful. The symbol of the falling star is reiterated in the main spell of the novel which is a fragment from John Donne's poem *Go and Catch a Falling Star* turned into a spell by the Witch of the Waste: "Go and catch a falling star,/ Get with child a mandrake root,/ Tell me where all past years are,/ Or who cleft the devil's foot,/ Teach me to hear mermaids singing,/ Or to keep off envy's stinging,/ And find What wind Serves to advance an honest mind./ If thou beest born to strange sights,/ Things invisible to see,/ Ride ten thousand days and nights/ Till age snow white hairs on thee./ Thou, when thou returnest, wilt tell me/ All strange wonders that befell thee,/ And swear/ Nowhere/ Lives a woman true, and fair./ If thou-" (Jones 1986: 57). Gradually, all the prophecies in the spell become true. During a magical storm when Howl is engaged in battle with the Witch of the Waste, the mermaids are seen fighting against the waves; Sophie is fond of flowers and does experiments to breed different kinds of new and more

spectacular flowers ending up in breeding a mandrake root; in the final chapter of the novel, Howl honestly admits he is a coward and thus the last part of the curse materializes. The Witch of the Waste has her own demon too, yet hers is the kind of demon which can take human shape and transforms the person he possesses into a creature of evil and darkness. In this particular case, the witch's demon becomes Miss Angorian and outlives the witch aiming at creating the perfect human, a mixture of Prince Justin and Wizard Suliman with Howl's head and heart.

Another illustration of the new type of mythology the novel creates is the manner in which both the spatial and temporal coordinates are recurrently transpassed. The square wooden know of the castle's door has four different coloured signs leading to four different locations: the red one to Kingsbury, the green one to the countryside near Market Chipping, the blue one to Porthaven and the black one to Wales, the place in the future from where Howl originally came to the land of Ingary. In Wales, Howl has a sister, Megan Parry who is married and has two children, Mari and Neil; in Howl's bedroom there is a window who allows him to always see what his family is doing, a means for him to protect them from the witch's rage. The 21<sup>st</sup> century readers of the novel understand that Sophie and Michael are not aware of the fact that Howl comes from the future so they have never seen a video game or a car before, assessing them with curious eyes: "They rode in a carriage without horses that went at a terrifying speed, smelling and growling and shaking as it tore down some of the steepest roads Sophie had never seen - roads so steep that she wondered why the houses lining them did not slide into a heap at the bottom" (Jones 1986: 55). What is more, Howl's family knows nothing of his whereabouts; as a consequence, in front of Neil's English teacher Miss Angorian, Howl claims that he is writing his doctoral thesis on charms and spells. Furthermore, Howl does not seem to be the only one of his world who has used space and time travel: Miss Angorian still considers herself engaged to Ben Sullivan who disappeared a few years ago and whom the readers are familiar with as Wizard Suliman who has been sent by the King to fight the Witch of the Waste and who disappeared from the Land of Ingary too. At the same time, Wales is the only location which remains unchanged when Howl decides to change all the other locations of the castle out of fear that the Witch may have discovered the old ones: the blue blob turns yellow and leads to Sophie's hat shop in Market Chipping, the green one becomes purple and leads to the edge of the Waste and the red one is transformed into an orange one leading to an empty mansion at the end of the valley.

The new locations indicate the changes the main characters pass through. The fact that Howl chooses Sophie's former house is not a mere coincidence; it shows that he cares about her and wants to see her happy. With the same thought in his mind, he decides to transform the hat shop into a flower shop at Sophie's request. Moreover, the field full of flowers near the edge of the Waste becomes a symbol of fertility, vitality and regeneration in direct opposition with the bareness and sterility of the Witch's territory. The Witch's fortress where Sophie goes to

save Miss Angorian is in itself a monstrosity in spite of the fact that the Witch likes to think of herself as a solitary orchid blooming in the Waste.

Throughout the development of the plot, recurrent patterns in fairy tales are being demolished one after another. For instance, when Sophie is sent by Howl himself to blacken his name in front of the King, she has the idea of telling the King that Howl may accept to become the Royal Magician and look for Prince Justin only if the King promises his daughter's hand in marriage; soon she meets Princess Valeria who is a sweet little girl of four years old so a possible marriage between her and Howl is an absurd idea plunging the story into derision and adding a certain degree of unexpected realism. Another illustration is the way in which the novel finishes. Predictably, things end happily for the protagonists, but purporting to a rather domestic and familiar type of happiness without any foreseen grandeur or majesty: "I think we ought to live happily ever after, and she thought he meant it. Sophie knew living happily ever after with Howl would be a great deal more eventful than any storm made it sound, though she was determined to try. "It should be hair-raising", added Howl. "And you'll exploit me", Sophie said. "And then you'll cut up all my suits to teach me", said Howl" (Jones 1986: 110). Even if the Witch of the Waste and her demon are defeated and order and equilibrium are restored, the future is still unpredictable and the happiness the two protagonists expect is not the kind of tranquil happiness readers are used to when reading a typical fairy tale.

### 3. New Target Readership in the 2007 Romanian Translation

Published in 1986, Diana Wynne Jones's novel *Howl's Moving Castle* has been translated into Romanian by Lucia Ostafi-Iliescu in 2007, over more than 30 years since its original release on the market. The fact that the novel has been published by Rao, one of the most successful Romanian publishing houses is due to its film screening in 2004 which renewed the public's interest and made the book famous. Whether the translation is successful or not depends upon the constancy of the translation techniques which have been employed by Ostafi-Iliescu in order to fulfill her primary translation goal and to meet the demands of the future target readers. Either oriented towards the source language and culture (conservation) or towards the target language and culture (substitution), translation techniques represent essential instruments for a translator who has the possibility to choose one technique in favour of another according to the translation context. Whether opting for direct or indirect translation procedures, translators need to have a clear image of the consequences of preferring a certain translation strategy since their choices at different moments during the translation process affect the target text as a whole. After reading both the source text and its translation, the general impression is that the translated text targets a different type of audience from the audience of the source text. As we have seen above in the analysis of the elements of the new type of mythology the novel establishes, this literary text has the kind of complexity that would make it appealing to both

younger children and adolescents and adults who would be much more aware of the intertextual references or the irony and satire embedded in the text. By contrast, the 2007 Romanian translation restricts the target audience mainly to younger children as it becomes visible from the direction the translation takes through the employment of specific translation strategies and techniques.

At first sight, the Romanian translation of the title of the novel (*Castelul Mișcător al lui Howl*) closely follows the English original (*Howl's Moving Castle*), yet the use of the adjective “mișcător” seems obsolete and out-of-place in the title although it is registered as the first translation variant in DER: “*moving mișcător, mobil*” (Levițchi 2004: 625). As it has been previously highlighted, the title has an introductory warning function for the readers to become aware of the castle's uniqueness so the translator's choice is perfectly understandable to a certain point. Nevertheless, two different translation options are possible, one in which the adjective is to be dropped out entirely (*Castelul lui Howl*) in spite of the loss of expressiveness and another one in which the whole possessive structure is replaced by a sentence (*Howl își mută castelul*) with the adjective being replaced by a verb with the same meaning preserving the impact in the source language and respecting the norms of the Romanian language.

Most probably in order to preserve the aura of legend, myth and fairy tale of the story, the Romanian translator has chosen to translate the name of the magical object “seven-league boots” (Jones 1986: 1) by means of the Romanian noun phrase “*cizmele de șapte poște*” (Jones 2007: 7) where the term “*poște*” is an archaic unit of measure designating around 20 kilometers in comparison with the more appropriate term “*leghe*” which can be easily used to render the English “*league* a unit of distance equal to 3.0 statute miles (4.8 kilometers)” (Patwell 1992: 4121).

The translation of anthroponyms and toponyms usually indicate the degree of domestication or foreignization of a text emphasizing the level of cultural specificity of the respective text. In the case of Diana Wynne Jones's novel, foreignization seems to have been preferred yet we do not understand foreignization in Venuti's terms: “an ethnodeviant pressure on [target-language cultural] values to register the linguistic and cultural differences of the foreign text, sending the reader abroad” (Venuti 1995: 20). From our perspective, foreignization is an alternative translation strategy as efficient as domestication since it exposes the target readers to the culture-specific elements of the source language with the effect of widening their horizon and inciting their curiosity. The majority of the anthroponyms and toponyms are preserved in the target text: Sophie Hatter, Market Chipping, Lettie, Fanny (Jones 2007: 7), Martha, Kingsbury (Jones 2007: 8), Suliman, Howl (Jones 2007: 9), Cesari, Fairfax (Jones 2007: 12), Jane Farrier, Market Square (Jones 2007: 16), Porthaven, Calcifer, Michael, Ingary (Jones 2007: 59), etc. However, sometimes this foreignizing strategy is perhaps exploited to the extreme; for example, the name of the Witch of the Waste is translated as “*vrăjitoarea din Waste*” (Jones 2007: 28) with the noun “*Waste*” used as a toponym to designate the witch's realm. Another translation option would have been to

translate the noun "Waste" by means of a common noun in accordance with its meaning even if capital initials had been preserved - "Vrăjitoarea Deșertului" or "Vrăjitoarea Pustiului" with an emphasis upon the afore-mentioned sterility and desolation of the witch's territory. On the other hand, the constancy principle is broken when Howl's homeland, Wales, is translated by means of the Romanian version of the proper noun "Țara Galilor" (Jones 2007: 135), a difference perhaps explainable taking into consideration that Wales is a real country from the future in spite of the fact that it seems alien and foreign to the inhabitants of the Ingary fantastic land. Similarly, princess Valery becomes "prințesa Valeria" and the Romanian proper noun passes through the declension process being articulated with the definite article "-i" for the Genitive case - "Valeriei" (Jones 2007: 172).

An argument in favour of the idea that the Romanian translation aims at an younger audience is the way in which the translator adapts the source text to meet the presupposed level of understanding and expectancy of the target readers. For instance, as we have already specified, at the beginning of the novel Howl is described as a wicked wizard who amuses himself by collecting "young girls" (Jones 1986: 2); in Romanian the diminutive "fetițe" (Jones 2007: 9) is preferred to the simple noun+adjective structure "fete tinere" which would have been more appealing to adolescent readers. The same difference becomes evident in the use of another diminutive "rochița" from the structure "rochița aceea roz aprins" (Jones 2007: 8) used to translate the more general and neutral English structure "one deep rose outfit" (Jones 1986: 1).

Foreignization is once again supported by the use of footnotes which do not suffocate the Romanian translation, on the contrary they are employed whenever the translator considers that it is necessary for her to provide supplementary explanations for one of the intertextual references present in the source text: "*We can't all be Mad Hatters* - joc de cuvinte în original: *to be mad as a hatter* - a fi nebun de legat" (Jones 2007: 150) with respect to Howl's quotation from Lewis Carroll's *Alice's Adventures in Wonderland* or "If at first you don't succeed, try, try, try, again" (Jones 1986: 72) - "Dacă nu reușești de prima dată, încearcă, încearcă din nou - vers dintr-o poezie de William Edward Hickson (1803-1870)" (Jones 2007: 184).

Since more than 30 years have passed from the publishing of the novel in the source language, the Romanian translator faced the challenge of adapting the text to a different kind of target readership; all in all, the Romanian translation preserves both the simplicity of Diana Wynne Jones's style and the profoundness of the novel's message. The thorough analysis of the target text enhances the idea that a younger audience must have been part of the translation commission therefore the translator used the translation technique of adaptation to the children's age and level of understanding.



#### 4. Conclusions

From the title of the novel to the protagonist's status in her family, Diana Wynne Jones's *Howl's Moving Castle* (1986) becomes a successful combination between fantasy and science-fiction, with all the elements ensuring the necessary conditions for the construction of a new type of mythology. In spite of the fact that she is the eldest daughter of three and she does not belong to a poor family, Sophie Hatter will be compelled to seek her fortune venturing into the world in order to prove her humanity, her wisdom and her moral skills; throughout her journey, she refuses to be mocked at, humiliated or intimidated by any of the magical creatures she encounters.

What is more, the binary opposition between good and evil is often blurred; as a consequence, if Sophie is an unlikely heroine, her masculine counterpart Howl is not a typical wicked wizard either. From this perspective, the novel follows not only Sophie's initiation journey, but also Howl's transformation from a young careless person into a more mature and responsible individual capable of admitting his own mistakes and of being honest and generous with the people around him. Spatial and temporal coordinates are recurrently transpassed in order to emphasize the instability and confusion surrounding Howl's life and the need for the kind of stability and order which only Sophie could restore. Nevertheless, the future of the happy couple at the end of the novel does not resemble the ordinary one in traditional fairy tales due to the already known temperament and behaviour of the protagonists.

Last but not least, the 2007 Romanian translation of the novel addresses the young readers of the 21<sup>st</sup> century who are accustomed with the unexpected and are perhaps much more flexible than any previous readers. Although foreignization is the translation strategy preferred by the Romanian translator, Lucia Ostafi-Iliescu often feels the need to resort to adaptation perhaps from an inherent reminiscence of the imperative to protect children of any possible harm. On the whole, the major difference between the source text and the target text is the range of the target readership, but this does not diminish either the beauty of the original or the value of its translation into Romanian making the text available to different generations of readers belonging to different languages and cultures.

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## Lexical and Terminological Analysis of Diplomatic Language

### A comparison of British and American corpora -

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#### Abstract

*This paper aims at analysing the main lexical and terminological differences between the British and American diplomatic language. George Bernard Shaw said once that "Britain and America are two nations divided by a common language". Indeed, there are numerous differences between the British and American English for general purpose, including lexical and terminological ones, and this paper aims at analysing to which extent these differences are reflected in the much narrower and more specialized field of diplomacy.*

**Keywords:** diplomacy, language, collocations, lexis, terminology

#### Introduction and description of the corpus

This paper focuses on the comparative lexical and terminological analysis of the diplomatic British and American English. In order to avoid any difference that may arise from difference of period of time or specific terminology used, the corpus has been selected so as to reflect reactions of American and, respectively British officials regarding the same event, or better said, series of events: the situation in Ukraine. The corpus, spanning over a period of around 6 month – the first half of 2014- was divided into two sections, as follows:

- The British section (David Cameron, Prime Minister of the United Kingdom, *Press conference after a meeting of EU heads of state or government to discuss Ukraine*, London, 6 March 2014; William Hague, Foreign Secretary of the United Kingdom, *Address to the Parliament*, London, 4 March 2014; Mark Lyall Grant, UK Ambassador to the United Nations, *Statement to UN Security Council meeting on Ukraine*, new York, 19 March; David Lidington, UK Minister for Europe, *Article published in the Guardian*, London, 23 May 2014
- The American Section (Barack Obama, President of the United States of America, *Statement on Ukraine*, Washington DC, the White House, 20 March 2014; Joe Biden, Vice President of the United States of America, *Remarks at a Meeting with Ukrainian Legislators*, Kyiv, 22 April 2014; John Kerry, US Secretary of State, *Remarks on Ukraine*, Washington DC. 24 April 2014; Samantha Power, US Permanent Representative to the United Nations, *Remarks at a Security Council Session on Ukraine*, New York, 16 April 2014.

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### Lexical Analysis: Collocations

Collocations are briefly defined by John Sinclair as “frequent co-occurrence of words” (Sinclair 2004: 28), which the author compares with “glue” that holds texts together. (Sinclair 2004: 3). According to Hirvela, collocations can “perform the rhetorical or organizing functions that link parts of sentences and thus provide deeper understanding of texts” (2013: 86). Baker points out that collocations have patterns that are “largely arbitrary and independent of meaning (2001: 48). Fairclough mentions “patterns of collocations” – an important feature to be considered in the analysis of a text. (2006: 140). Newmark identifies two types of collocations: a) words that are frequently juxtaposed; (b) the items of a particular lexical frame or field, which he also calls syntactic collocations and, respectively, discursual collocations, adding that the first category is of more use for translators (1996: 75). Larson proposes a four-step method for analysing the meaning of collocations, which consists in the following: 1. Collecting data; 2. Sort collocates into the generic classes; 3. Regroup the contexts according to the collocates which belong to the same generic classes; 4. List and label the senses of the word. (1984: 102-103).

The analysis has focused both on qualitative and quantitative aspects of the corpus. The quantitative analysis was performed with the help of a piece of software named *Collocation Extract 2.07*. This software does not extract collocations as such, but pairs of words, which were then arranged in the order of frequency. This was the first limitation of the software, and, due to it, the next step was to extract, from the total list of pairs of words, those that were collocations indeed, for each section of the corpus separately. The next steps were to identify which are the most frequent collocations, which lexical units collocate more frequently with others and in which section of the corpus they appear, which of them belong to the field of international relations, or other specialized field, and which to general English.

The American corpus displays the largest variety of collocations: around 150, whereas the British one has less than 100. The difference might come from the fact that the American corpus is slightly longer than the British one, and therefore it contains a larger number of words than the other categories, hence more possible combinations of two words. Depending on the field they belong to, the collocations identified in both sections of the corpus can be divided in the following categories:

- a) Collocations that belong strictly to the field of international relations: *diplomatic solution; international observers; international community;*
- b) Collocations that belong to other fields, but also to international relations: *international law; military action;*
- c) Collocations that belong to other fields
  - law – *asset freeze; asset recovery; legal arguments;*
  - military – *military intervention; defence plans; check points;*

- economy – *tariff reduction, financial system; growth estimates;*
  - politics and internal affairs – *presidential elections; constitutional reform; public buildings;*
- d) Collocations that belong to general English – *personal interest, basic needs; positive change.*

Moreover, in each section, some collocations tend to be more frequent than others. Below there is a list of the most frequent collocations, for each of the sections. Only the collocations with a frequency higher than 3 were selected. The number of occurrences was indicated:

- ✓ British: *territorial integrity; international community (6); international law (5); technical assistance (4); change course; member state (3);*
- ✓ American: *human rights (11); international community (6); constitutional reform; good faith; different traditions (3).*

As it can be seen, certain collocations can be found in both lists; some are specialized, while others belong rather to the general field.

In order to perform a quantitative comparison, for each of the most frequent collocations listed above, a search was conducted into the British National Corpus (BNC -100 million words) and the Contemporary Corpus of American English (450 million words). The results are expressed in the table below. The first two columns contain the findings in the two corpora (CoCA and BNC); the other two are the figures for the corpus used for this analysis. In order to facilitate comparison, all the figures indicate the number of mentions per one million words.

Collocation	BNC	CoCA	UK	US
<i>Human rights</i>	23	31	457	1900
<i>Territorial integrity</i>	0.7	0.8	1372	172
<i>Member state</i>	6.2	0.4	686	0
<i>International community</i>	2.1	8.7	1372	1036
<i>International law</i>	4.5	5.7	1143	172
<i>Technical assistance</i>	1	1.9	914	0
<i>Change course</i>	0.2	0.5	686	172

Table 1. The most frequent collocations in the corpus

The frequency of the collocations in the table above is much higher than in the two reference corpora (BNC and CoCA), which is a result of the specialised nature of the texts in our corpus. Indeed, some of collocations in the table above belong to General English (*good faith; different traditions*), and some are more specialised (*technical assistance; association agreement*). Some of them can be found in

both sections of the corpus analysed in this work (*human rights; territorial integrity; international community; international law*).

Moreover, some collocations have undergone what Saeed calls “fossilization”, becoming fixed expressions (2009: 60). Thus, we have *rule of law* (and not “rule of the law”) *human rights* (not “rights of the human beings”). Other expressions are more flexible: the corpus contains equally *diplomatic path* and *diplomatic avenue*; *diplomatic solution* and *diplomatic resolution*; *independent country* and *independent nation*.

### Terminological Analysis

Another aspect that the present analysis has focused on is terminology. The starting point was the definition of the term, as given by Busuioc, following the 704 (ISO/TC 37) Norm – one or more words which represent a general concept that belong to a specialized language. Busuioc adds that, in order to be considered as such, a term has to be accepted and used by the specialists of the respective field (2003). Many of these specialised terms are, according to Cabré, accepted at international level (1999: 61).

A first step in the analysis consisted in a quantitative analysis, which was conducted with the *Five Filters* terminology extraction software. The initial result was then refined, so that the final list consisted in terms that can be found at least five times, for each section of the corpus. Then the lists were compiled, and the result was divided in the following categories:

- Terms with high frequency (more than 5) in both corpora: *actions; commitment; country; elections; forces; leaders; people; response; situation; support*
- Terms that are more frequent in the British corpus: *assistance; escalation; measures; referendum*
- Terms that are more frequent in the American corpus: *crisis; decisions; efforts; opportunity; power; region*

The terms listed above comply with the initial definition and with Cabré’s observation that they are valid at international level (1999: 61). Further on, taking the categories given by Busuioc, who identifies simple and complex terms (2001), it can be seen that most of the most frequent terms are simple terms. This is not to say to that complex terms are employed seldom in both sections of our corpus; they are used, but with a lower frequency. Also, it can be seen in the table above that many, if not the majority of the most frequent terms in both sections are taken from the general language (*response, leaders, challenges* etc.). The opposite phenomenon is encountered as well – specialized terms that are nowadays used extensively on the general scale; a very good example to this end is the term of *human rights*, encountered in both sections. The phenomenon was also noticed by Cabré: “in daily life we often mention specialized topics. This phenomenon has been called ‘banalization’ by some” (Cabré 1999: 63). Moreover, many of the terms in the table above do not belong strictly to the field of diplomacy; this is not an

unusual situation - Sager notes that “just as disciplines overlap, so subject spaces intersect” (1990: 16).

As to the more frequent specialized terms, a list was compiled with the help of the software mentioned above. For a quantitative comparison, a search was conducted into the British National Corpus and the Contemporary Corpus of American English for each of the term in the list. The results are expressed in the table below. The first two columns contain the findings in the two corpora – British national Corpus and Corpus of Contemporary American English, and the other two columns contain the findings for the two sections of the corpus analysed in this work. In order to facilitate comparison, all the figures indicate the number of mentions per one million words.

Term	BNC	CoCA	UK	US
<i>Constitutional reform</i>	1.4	0.3	0	518
<i>Escalation, de-escalation</i>	2	2.48	1601	1209
<i>Human rights</i>	23	31	457	1900
<i>International community</i>	2.1	8.7	1372	1036
<i>International law</i>	4.5	5.7	1143	172
<i>Member state</i>	6.2	0.4	686	0
<i>Rule of law</i>	3	4.76	457	0
<i>Sovereignty</i>	12	13.37	1143	518
<i>Technical assistance</i>	1	1.9	914	0
<i>Territorial integrity</i>	0.7	0.8	1372	172

Table 2. The most frequent terms in the corpus

As it can be seen in the table above, the frequency of specialised terms in the corpus selected for this analysis is much higher than in the two reference corpora.

Moreover, certain samples contain very specialised terms, consisting in particular in proper nouns or acronyms:

- British corpus: *National Crime Agency*, *Met*, *CPS* (Cameron); *Budapest Treaty*, *Partition treaty* (Hague)
- American Corpus: *NATO Supreme Allied Commander* (Kerry); *Berkut* (Power); *Rada* (Biden).

Another interesting aspect revealed in the analysis has to do with the use of the G7 ad, respectively G8 terms. In March 2014, media outlets reported that G8 format became G7 as world leaders cancelled their participation on the G8 Summit scheduled to take place in June in Sochi, Russian federation (Acosta 2014). This change is reflected in our corpus. The G8 format is only mentioned in the context of cancelling the abovementioned participation, throughout the rest of the sections, only the G7 format is mentioned.

Another interesting term is *decentralization*. Joe Biden mentions the term of decentralisation, adding that “we call it devolution of powers back home”. It is interesting that the only other mention of the term decentralization (as a verb) can be found in another sample in the American section – Samantha Power speaks of *plans to decentralize power*”. A comparative analysis of the definitions of the two terms in the online versions of the Oxford English Dictionary and, respectively, of the Merriam Webster shows that the two terms are synonyms and have entered the English language at about the same time (the 16<sup>th</sup> Century). The British National corpus shows a balanced use of the two terms – 4.5 times each per million words, with a slight preference for the *decentralization* spelling (2.5 mentions, vs. 2.0 for *decentralisation*). In the Corpus of Contemporary American English, the term decentralization has 2 mentions per one million words (with the *decentralization* spelling three times more frequent than *decentralisation*), whereas *devolution* has 0.6 mentions per million words.

Another term found in both sections is *escalation* (along with the antonym de-escalation). This is term of more recent use - according to the online version of Webster, its first attested use dates from 1944. It has 2 mentions per million words in the British National Corpus and, respectively, 2.48 in the Corpus of Contemporary American English.

The analysis also revealed one aspect of polysemy across very relevant examples of polysemy. Words like *body*, *force*, *response* have different meanings function of the domain in which they are employed. For example, the online version of the Oxford English Dictionary gives 5 general definitions for *body* and four specialized ones. In the corpus analysed, the term *body* is mentioned only in the sense mentioned at 3.1 “An organized group of people with a common purpose or function”, which confirms the assertion that special languages “do not have, in theory, polysemous terms; polysemy in general language is homonymy in special languages” (Cabr  1999: 61).

## Conclusions

All sections of the corpus contain collocations specific to the diplomatic field, but also to other related fields and to general English. The comparative analysis has shown that the use of specific collocations in both sections of the corpus is much more frequent than in general English (the corpora of reference were the British National Corpus and the Corpus of Contemporary American English). Moreover, certain lexemes tend to collocated more frequently with other and, at the same time certain collocations were present in certain sections and absent in others. Most terms in the corpus are simple, but also certain compound terms were found. A comparative analysis was also performed in the case of most frequent specialized terms identified in the corpus, using the same corpora of reference; the density of specialized terms found is is much higher than in the case of general English.

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## On the Translation of Movie Titles from English into Romanian

Mariana FUCIJI\*

### Abstract

*With the impact of globalization, English-language movies are being watched all over the world. Some TV channels broadcast English movies in original language, whereas some deliver it to their audience through translation. Working on the translation of movies and movie titles in particular requires a lot of skills, keeping in mind that nowadays it has become a commercial business. In most cases English movies are being promoted to Romanian audience through movie titles and short trailers reflecting the story the movie is based on. The present article displays the peculiarities of English movie titles (registered in weekly TV Mania magazine issued in 2014) translated into Romanian, whereby some techniques applied to movie title translation are discussed.*

**Keywords:** English-language movie, movie title, linguistic features, translation techniques

### Introduction

The Romanian audience (regarded as consumers) has been exposed to English-language movies (regarded as cultural products) since the beginning of the 20<sup>th</sup> century. The number of American movies on the Romanian market has been greatly increased after the collapse of Communism. Due to the constantly increasing number, the translation of English-language movies into Romanian language suffers a lot. As stated by Michael Cronin (2009: 24), “the overwhelming dominance of the global market by Hollywood cinema and the use of dubbing and subtitling to deal with international distribution” have turned the translation of Hollywood productions into a professional industry worldwide. Since movie titles aim at catching the interest of the audience, creating a successful movie title is the core element to be considered in the process of translating English-language movies abroad. The search for the best strategies and techniques to be applied to translation of English titles has become the purpose of scholars from different countries of the world.

### Difficulties in Translating Movie Titles

The Lithuanian scholars at Kaunas University, Daiva Šidiškytė and Daiva Tamulaitienė (2013), argue that in the development of translation studies in the 20<sup>th</sup> century, translation theorists did not generally show much interest in title translation methods. From those who did, they mention the German scholar Christiane Nord, who identified six functions of titles to be taken into consideration in the process of translation. According to Nord (1995), these functions fall into two groups: essential (distinctive, metatextual and phatic) functions, and optional (referential, expressive and appellative) functions.

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Peter Newmark (1988), one of the main figures in the founding of Translation Studies in the English-speaking world in the 20<sup>th</sup> century, identifies two main types of titles: descriptive titles (that describe the topic of the text) and allusive titles (that have some kind of referential or figurative relationship to the topic). The theorist emphasizes the importance of genre in the translation of titles and presents suggestions as to how different types of titles should be translated. Newmark's instructions for title translation were oriented towards the attempts to avoid notional and cultural misunderstandings associated with literal translation procedures. He acknowledges creativity to be an important instrument for a translator in order to successfully render the sense of the original title.

Lawrence Venuti, world's best-known expert on translation and translation theory, develops the distinction between what he terms "domesticating" (from Schleiermacher's "einbürgernde") and "foreignising" (Schleiermacher's "verfremdende") translations to describe two extremes of how a translator positions a translated text in the target language and in the textual environment of the target culture. According to Venuti, in a *domesticating translation*, one strives for a style as indistinguishable as possible from a text originally written in the target language; fluency and "naturalness" are prioritized. A central contention of Venuti's is that prioritization of "naturalness" in this context will tend to limit linguistic and cultural choices in the translation process to the dominant discourse in the target culture, while choices that would be associated with marginalized groups tend to be avoided. He also claims that domestication and fluency have become the expected mode of translation, at least within Anglo-American culture.

In a *foreignising translation*, on the other hand, the translator intentionally disrupts the linguistic and genre expectations of the target language in order to mark the otherness of the translated texts "Discontinuities at the level of syntax, diction, or discourse allow the translation to be read as a translation [...] showing where it departs from target language cultural values, domesticating a foreignising translation by showing where it depends on them" (Venuti 2010: 75).

The most famous representative of domestication translation is the American linguist Eugene Nida. He points out the communicative function of translation. He suggests that the choice of words should adjust so that it can familiarize different kinds of readers (Nida, 1993). Other advocates of domestication base their argument on the following reasons: a) it is not only unrealistic but also hazardous to try to force linguistic and cultural norms of the source text into the target text because a good translation should conquer the barriers of languages and cultures; b) since translation is an important and indispensable medium of inter-lingual and intercultural communication, the original culture should be embedded into modes of behaviour of the target culture in translation because the translator has the responsibility to prevent cultural conflicts that often cause various kinds of misunderstanding; the translator as the communicator should narrow the cultural gaps to facilitate better understanding (thus domestication in

this case is not only necessary but also unavoidable); c) it is impractical and dangerous to exert the source language formula with its culture on the target readers; that means the translator should not presume upon an excessive degree of intellect and imagination on the part of the readers, and force them to understand the source culture beyond the range of knowledge and experiences (so translators must overcome the barrier of the language as well as the culture and target-language-culture-oriented translation can help readers better understand the source text because the content of the source text is conveyed within the scope of the knowledge of the real world of the readers); d) one of the requirements of translation is that language of the translated version is supposed to be natural, idiomatic and intelligible for the target readers in order to avoid misunderstanding caused by the linguistic obstacles that impede it.

Supporters of the foreignising strategy base their arguments on the following facts (Bassnett, 1998): a) cultural communication and transmittal should be regarded as one of the major aims of translation as the authentic representation of the alien cultural colour enables the cultural exchange to be significant and valuable; b) translation cannot be considered faithful if it is incapable of transferring the source language exchange and culture; c) by introducing nutritious heterogeneous cultures and foreign expressions and syntax, the native culture can be enriched a lot; d) an open and receptive attitude towards foreignness can make the culture of a nation energetic and influential; e) translation as an important means of cultural exchange can and should shoulder the responsibility of promoting the cultural prosperity in the nation and even in the whole world.

Vanessa Leonardi (2011), who worked on the translation of English movie titles into Italian, comes to the conclusion that most of the strategies adopted are merely bound to marketing strategies and the commercial angle seems to be of utmost importance compared to the linguistic or cultural perspectives. She emphasizes the issue that, in the translation of movie titles, it is vital to take four main aspects into account in order to be successful, and try to combine them together. These aspects are: 1) informative function; 2) aesthetic function; 3) cultural references and backgrounds; 4) commercial angle.

Maurizio Viezzi (2013) has carried out an interesting research on titles and translation. In his view, the practice of fiction title translation is characterised by a variety of strategies ranging from "*literal translation*" (the accurate reformulation of the source title's semantic content, to the creation of brand new target titles absolutely unrelated to their source titles), "*adaptation*" (the operation leading from a source title to a target title), and "*substitution*" (one title is replaced by another). When translating a title, consideration is given to functions to be performed in another market and in another linguaculture. In this regard, Viezzi (2013) quotes Malingret (1998) stating that "translating a title, therefore, means choosing a title for a translated product: it is a form of creation, a form of re-

writing, and the translated title is different because the conditions and intentions of its creation and reception are different “.

According to Viezzi (2013), whether across languages or within the same language, whether for a different market or for the same market, titles are changed or substituted with amazing ease with an inevitable impact on the way in which readers or viewers relate to a novel or a film. He considers that a novel (or a film) with a “different” title is a “different” novel (or film). Thus, Viezzi concludes that those who are in charge of translating a title have a serious responsibility not only towards the readers (or viewers) but also towards the authors, and their role is by no means negligible or irrelevant.

Zhongfang Mei, an Asian scholar, has carried out an interesting research on the translation of English movie titles into Chinese from the perspective of Skopos theory (2010). As stated by Mary Snell-Hornby (2006: 51) the foundations for the skopos theory were laid by Hans J. Vermeer in academic year 1977-1978 in a lecture course describing a “General Theory of Translation”. The central idea of Vermeer’s seminal essay “Ein Rahmen für eine allgemeine Translationstheorie” (A framework for a general theory of translation, Vermeer 1978) was that “the aim and purpose of a translation is determined by the needs and expectations of the reader in his culture”. Vermeer called this the “skopos”, and the so-called “faithfulness to the original”, equivalence in fact, was subordinated to this skopos. Skopos is a Greek word for “purpose”, and Skopos theory is an approach to translation whereby Vermeer views translation as a cultural transfer rather than a linguistic one, language being part of culture (Snell-Hornby 2006: 54). In Vermeer’s model, language is not an autonomous “system”, but part of a specific culture; hence the translator should not be only bilingual, but also bicultural. Similarly, the text is not a static and isolated linguistic fragment, but is dependent on its reception by the reader, and it invariably bears a relation to the extra-linguistic situation in which it is embedded (Snell-Hornby 2006: 52).

From the Skopos theory perspective, and considering film characteristics, Zhongfang Mei (2010) points out the following translation strategies applicable to the translation of English movie titles (each skopos (purpose) has its own strategy): a) *Informative Skopos* (purpose)- it is universally acknowledged that a title is supposed to contain the main or central idea of the film making this information the skopos of the audience (to achieve this goal, translators always adopt Literal Translation or Transliteration); b) *Aesthetic Skopos*- film title, as a special type of literature, must be simple and appealing, which is aesthetic needs of the film and the skopos is to please the sense of the audiences, satisfying the aesthetic interest, expecting field and recipient ability of the target audiences is the aesthetic skopos of the film title translation (the translator uses commonly Free Translation, in addition to Complementary Translation and Creative Translation); c) *Commercial Skopos* (purpose)- Film title is the trademark and becomes product of commercialization which helps to achieve both economic return and social effects

(for higher profit, translators prefer using the Free Translation strategy); d) *Cultural Skopos* (purpose)- to avoid cultural differences between countries, the translators should trace the cultural elements preserved in film titles and make a corresponding equivalence on the basis of the target audiences.

Another Chinese scholar, Lu Yin (2009), studies the principles and techniques of English movie titles translation and concludes that a good rendering of film titles should obey such principles as faithfulness, cultural awareness, combination of commercial and aesthetic effects whereby transliteration, literal translation and explication are regarded as usual techniques to be used when translating English movie titles into Chinese.

### Findings

After a brief description of possible strategies applied to the translation of English movie titles, it is logical to investigate the present situation of English movie titles translation into Romanian. A similar analysis of English movie titles translated into Romanian has been carried out by Ramona-Agneta Cioranu (2010) using a number of movie titles from the weekly TV Mania magazine (2007 – 2010). For the given study the English movie titles translated into Romanian were selected from TV Mania Nr. 40 (835) issued on 06.10.2014. Following Venuti's theory of foreignisation and keeping in mind the audience-oriented approach, we could determine whether the current translation tendency leads towards 'foreignisation' or 'domestication'. The techniques of film title translation can be divided into two large categories: a) showing respect towards the original title, which is reflected in literal translation and explication (added value to the title); b) discarding the original title, which results in film title adaptation or providing a new title. Considering Venuti's (1992) theory, the first category may be defined in terms of "foreignisation", whereas the second is defined in terms of "domestication".

### Foreignisation

In literal translation, there is no change of the original words and sentences. By converting the source language grammatical constructions to their nearest target language equivalents, literal translation can preserve both the content and the form of the original to a maximum. As most English film titles consist of nouns or noun phrases, literal translation is the simplest and most effective technique used. If the target language equivalent structures do not sound awkward and prove capable of describing the same way the original title does, then literal translation can be adopted. The following examples are relevant for this type of translation:

*What If* (Ireland/Canada, 2013) - *Ce dacă*

*The Hours* (2002) - *Orele* (Drama)

*The Hangover* (USA, 2013) - *Marea mahmureală* (Comedy)

*Irma la Douce* (USA, 1963) - *Irma cea dulce*

*Robin Hood: Prince of Thieves* (USA, 1991) - *Robin Hood: Prințul hoților*

*Meet the Spartans* (USA, 2008) - *Întâlnire cu spartanii*

*Pale Rider* (USA, 1985) - *Călărețul palid*

*Year of the Dog* (USA, 2007) - *Anul câinelui*

*Molly Maxwell* (Canada, 2013) - *Molly Maxwell*

*The Jackal* (coproduction, 1997) - *Șacalul* (Thriller)

*Emma* (UK, 2009) - *Emma* (Drama)

*The Jane Austin Book Club* (USA, 2007) - *Cercul Literar Jane Austin* (Drama)

*Black Cat, White Cat* (Coproduction, 1998) - *Pisică Albă, Pisică Neagră* (Black Comedy)

*Lies and Illusions* (USA, 2009) - *Minciuni și iluzii* (Thriller)

*Fame* (USA, 1980) - *Celebritate* (Musical)

*The Violent Men* (USA, 1955) - *Oameni violenți*

*The Tenth Man* (USA, 1998) - *Al zecelea om* (Drama)

*Escape from Colditz* (UK, 2005) - *Evadarea de la Colditz* (Drama)

*Sense and Sensibility* (UK, 2008) - *Rățiune și Simțire* (Drama)

*Drive* (USA, 2011) - *Cursa* (Drama)

*Northern Lights* (USA/ Canada, 2009) - *Luminile nordului* (Drama)

*The Mummy Returns* (USA, 2001) - *Mumia revine / se întoarce* (Adventure)

*Mystery Date* (USA, 1991) - *Întâlnire Misterioasă* (Comedy)

*Trust* (USA, 2010) - *Încredere* (Drama)

*Sisters* (Coproduction, 2006) - *Surorile* (Thriller)

Another type of translation preserving entirely the original title in English is also popular within the “foreignising” strategy. The examples provided below will display it:

*Westworld* (USA, 1973) - *Westworld*

*Brighton Rock* (UK, 2010) - Brighton Rock

Texasville (USA, 1990) - Texasville

*Arizona Dream* (Coproduction, 1992) - *Arizona Dream* (Drama)

*Kill Bill* (USA, 2004) - *Kill Bill*

*The Karate Kid* (USA/China, 2010) - *Karate Kid* (Action)

*Sympathy for Delicious* (USA, 2010) - *Sympathy for Delicious* (Drama)

Comparing the above listed English movie titles with their Romanian translation, it is obvious that they are characterised by symmetry or perfect equivalence. Thus, the conclusion can be drawn that without changing the original point of view and style, as well as being faithful to the original, literal translation gets close to the original in the ideological content.

The second “foreignising” strategy showing respect towards the original title is *explication*. There are titles, especially some allusive ones, whose literal translation cannot describe the story as they were supposed to, thus failing to provide information and attract the audience. They need additional details to make them more explicit. However, these details are not chosen randomly, they should be based on the story and be able to help polish the titles. To this point we can list the following titles:

*The Life of David Gale* (2013) - *David Gale*

*Falling in Love* (USA, 1984) - *Cînd te îndrăgostești* (Romance)

*Oldboy* (USA, 2013) - *Oldboy: Prizonier în libertate*

*The Countess* (Coproduction, 2009) - *Contesa însângerată* (Historical)

*My Boss's Daughter* (USA, 2003) - *Amor cu fiica șefului meu* (Romantic Comedy)

### **Domestication**

The domesticating strategies are very frequently used, adaptation being one of them. When literal translation or translation by explication fails to provide a suitable title in the target language due to cultural differences, adaptation may become the solution. Adaptation is used to change the cultural references. Bearing in mind the principle of cultural awareness, the translator must first understand the cultural information within film titles and then find the proper cultural equivalent for the Romanian language in order to be easily understood and accepted by the target audience. The following examples are relevant for this strategy:

*Take Me Home Tonight* (USA/ Germany, 2011) - *O noapte de neuitat* (Comedy)



*Hard Hunted* (USA, 1992) – *Vânătoarea*

*To the Wonder* (USA, 2012) – *Minunea dragostei* (Drama)

*Flawless* (UK/ Luxemburg, 2007) – *Furtul perfect* (Drama)

*Capturing Mary* (Coproduction, 2007) – *Trecutul lui Mary* (Drama)

*The Simple Life of Noah Dearbon* (USA, 1999) – *Povestea lui Noah Dearbon* (Drama)

*Burn after Reading* ( Coproduction, 2008) – *Citeste și arde* (Comedy)

*Batman Begins* (USA, 2005) – *Batman–Începuturi* (Adventure)

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

*Mad Dog and Glory* (USA, 1993) - *O femeie drept răsplată* (Comedy)

*Walk the Proud Land* (1956, USA) – *Ținutul apașilor*

*Suicide* (USA, 1998) – *Intervenția* (Black Comedy)

*Swelter* (USA, 2014) - *Patru asasini* (Action)

*Closed Circuit* (UK/USA, 2013) – *Conspirația* (Thriller)

*Butterfly on a Wheel* (Canada/UK, 2007) – *Jocul terorii* (Thriller)

*One Small Hitch* (USA, 2013) - *O logodnică falsă* (Romantic Comedy)

*Homeland Security* (USA, 2004) – *In prima linie* (Drama)

*Kettle of Fish* (USA, 2006) – *Dragoste in ape tulburi* (Romantic Comedy)

*Fallen* (USA, 1998) – *Demonii printre noi* (Thriller)

*Balls Out: Gary the Tennis Coach* (USA, 2009) – *Tenis pentru începători* (Comedy)

*For All Time* (USA, 2000) – *Iubire din trecut* (Drama)

*Bounce* (USA, 2000) – *Schimb de vieți* (Love Story)

*The Wrong Woman* (USA, 2013) – *Suspectată pe nedrept* (Drama)

*Kindom Come (USA, 2001) - Conflict in familie (Comedy)*

Having analysed the translation of English movie titles into Romanian, it becomes clear that the common strategies used in translating English titles into Romanian are literal translation and explication, that is from Venuti's point of view a tendency towards foreignisation. Domesticating methods, like adaptation or providing a new title, are also used but not so often as the foreignising ones.

**Conclusion**

The research findings show that the scientific articles available on the translation of film titles have predominantly been produced by representatives of China and Vietnam. Their investigations are focused on domestication and foreignisation, the importance of cultural awareness and on the discussion of the main functions of film titles.

To conclude, translating movie titles is not an easy job even for skilled and experienced translators. They have to embody their intelligence and active thinking in just a few words. Movie title translation is not an easy process, as it depends on various factors, such as the content of movies, cultural factors, as well as the psychology of the audience. A good translated version should be concise, striking, attracting and full of meaning. A good rendering of movie titles should obey such principles as faithfulness, cultural awareness and a combination of commercial and aesthetic effects. However, from the analysed corpus it becomes obvious that the common strategies used in translating English movie titles into Romanian are literal translation and explication, which is from Venuti's point of view a tendency towards foreignisation. Domesticating methods, like adaptation or providing a new title, are also used but not so often as the foreignising ones. Literal translation and explication are obviously preferred for preserving the flavour of the original title and for allowing the target audience to get closer to the source culture.

In the further investigation, titles could be also viewed from the perspective of the Skopos theory to decode the translation techniques applied in translating the Hollywood movies displayed on Romanian arena.

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## Zu Goethes : „Vor Gericht“

Gabriel ISTORE\*

### Auszug

*Mit diesem kleinen Gedicht wird die Untersuchung der sozialen Realität in den Balladen, (die bei Goethe in mehreren Gedichten an zu treffen ist), abgeschlossen. Es handelt sich hier um eine schwangere, unverheiratete Frau, die vor Gericht steht. Sie wird im Gedicht für die in dem 18. Jahrhundert Gesetzordnung verantwortlich gemacht. Nicht nur die Einmischung der Gesellschaft und ihrer Repräsentanten wird verteidigt, sondern auch die Distanzierung vom damaligen Modell der verführten Unschuld, die meisten Balladen und Romanzen zum Gegenstand haben, wären zu bemerken. Die junge Frau steht zu ihrem Liebhaber und verteidigt ihn mit Entschiedenheit. In dieser Ballade wird die außereheliche Partnerschaft behauptet; was eine Ehegemeinschaft betrifft, bleibt offen. Eins steht aber fest: Abwendung von Religion und gesetzliche Beschlüsse bleiben außer Zweifel.*

### Vor Gericht

J. W. Goethe

*Von wem ich es habe, das sag ich euch nicht,  
Das Kind in meinem Leib.-  
Pfui! speit ihr aus: die Hure da!\_  
Bin doch ein ehrlich Weib.*

*Mit wem ich mich traute, das sag ich euch nicht.  
Mein Schatz ist lieb und gut,  
Trägt er eine goldene Kette am Hals,  
Trägt er einen strohern Hut.*

*Soll Spot und Hohn getragen sein,  
Trag ich allein den Hohn.  
Ich kenn ihn wohl, er kennt mich wohl,  
Und Gott weiss auch davon.*

*Herr Pfarrer und Herr Amtmann ihr,  
Ich bitte, lasst mich in Ruh!  
Es ist mein Kind, es bleibt mein Kind,  
Ihr gebt mir ja nichts dazu.*

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### Zu Goethes weniger bekannten Ballade "Vor Gericht"

*Die Ballade hat etwas Mysteriöses, ohne mystisch zu sein; diese letzte Eigenschaft eines Gedichtes liegt im Stoff, jene in der Behandlung. Das Geheimnisvolle der Ballade entspringt aus der Vortragsweise.* Das ist eine Behauptung Goethes, der auch von der eigenen Ballade versichert, dass sie keineswegs "mysteriös" sei. Man kann bei Goethes Balladendichtung eine ungewöhnliche Vielfalt von Themen, Motiven und Tönen finden. Wenn von Balladen die Rede ist, denkt man einfach jeder an seinen naturmagischen Balladen: *Erlkönig, Heidenröslein, Der Fischer, oder Der König in Thule*, die in Lesebüchern kaum fehlen. Leitmotive der Stürmer und Dränger wie der Zauber der Nacht oder des Mondlichtes, das Singen und Tanzen der mehr oder weniger scheinbaren Gestalten, magische Kräfte der Welt, der Natur, diese alle Motive sind leicht als Eigenschaften der Balladen zu erkennen oder verwenden. Das Mysteriöse, das eine Ballade haben sollte, die Magie oder die Sprachmagie, die zur Musik fast zwingen, entstehen wohl aus der Tiefe der unbewussten Seele so wie Träume es machen. Diese Beziehung zu den magischen Elementen der beseelten Natur wurde von Goethe nach seiner Begegnung mit Herder in seinem Werk entwickelt und seine Ursprung läge in der dänischen Volksdichtung. Wie es leicht auffällt, wenn man das Werk des großen Dichters kennt, hat Goethes Phantasie außergewöhnlich diese naturmagischen Vorstellungen darin verwendet: in seinen Balladen, im *Zauberlehrling, Urfaust, Faust*.

Doch in den Balladen der klassischen Zeit, in denen Didaktik und Artistik den Vorrang erhalten haben, kann man eine leichte Ironie, einen scherzend-lehrhafteren Ton gegen Ende finden. So in *Der Fischer* endet das Geschehen der Ballade mit den deutlich ironischen Versen: *Halb zog sie ihn, halb sank er hin, / Und ward nicht mehr gesehn*.

Das Schreckliche des Untergangs ist durch diese Bewegung, die leichte Ironie der letzten Verse, ganz in einem heiteren Reich erhoben. Der Ich-Erzähler der Ballade lässt sich also damit nicht mehr sehen wie der frühe Mensch den ungeheuren Mächten ausgeliefert. Es scheint wie eine Spielerei und die Gefahr wird einfach ganz und gar beseitigt, wie ein Tornado sich abrupt im Nichts verpufft.

Den leicht scherzenden Ton können wir auch am Ende des Gedichts *Vor Gericht* intuieren; die Magie der Natur kommt aber nicht mehr in Frage.

Diesmal handelt es sich um soziale Motivik oder sozialkritischen Akzent wie in der Trilogie *Paria*.

Im *Duden - Deutsches Universalwörterbuch*, Dudenverlag, 1996 finden wir: *Ballade = Tanzlied, [volkstümliches] Gedicht, in dem ein handlungsreiches, oft tragisch endendes Geschehen [aus Geschichte, Sage oder Mythologie] erzählt wird*.

Es handelt sich hier um eine Ballade also, da wir die Kennzeichen einer Ballade leicht erkennen können und im Folgendem auch beweisen werden.

Die Ballade *Vor Gericht* sucht man in den meisten deutschen Anthologien vergeblich.

Mit diesem kleinen Gedicht soll aber - es scheint - die Untersuchung der sozialen Realität (die bei Goethe in mehreren Gedichten zu treffen ist) in den Balladen abgeschlossen werden.

Was seine Entstehung betrifft, weiß man leider nicht so viel. Es steht aber fest, dass das Gedicht, mit einem anderen Titel und zwar *Verantwortung eines schwangeren Mädchens*, in einem Sammelheft der Frau von Stein, 1778 datiert, zuerst gefunden wurde. 1788 stellt Goethe eine Auswahl seiner Gedichte für die *Schriften* zusammen, erlaubt aber nicht auch dieses Gedicht zur Aufnahme. Erst 1815 erscheint es zum ersten Mal im Druck mit kleinen Abweichungen im Text und unter die Unterschrift *Das Geheimnis*.

Seither wurde die Ballade wenig beachtet; erst Erich Trunz hat zum ersten Mal das Wert dieses Gedichts in der Hamburger Ausgabe herausgestellt. Er schrieb: *Das Thema der Mutterschaft ohne Ehe, von der Dichtung der Zeit als etwas ganz Neues ergriffen, wurde entweder moralisch-aburteilend oder sentimental-bedauernd dargestellt (...). Ganz anders hier Goethe. Die aufrechte, klare, sichere Haltung erinnert uns an Klärchen in Egmont.*

Natürlich, man kann nicht sagen, dass Trunz damit die Vielfalt der Bedeutungen des Gedichts erfasst. Es handelt sich hier um eine schwangere, unverheiratete Frau, die vor Gericht steht.

Die Ballade ist wie die Balladen Schillers in Monologform abgefasst und die Situation wird eigentlich im Text nicht genau vorgestellt; sie lässt sich doch von dem Titel und den verwendeten Anredeformen entnehmen:

*Herr Pfarrer und Herr Amtmann ihr...*

Wir haben es nicht mit einer Kindermörderin zu tun, aber die Lage dieses schwangeren Mädchens ist nicht weit davon zu sehen. Im 18. Jahrhundert galten strenge Vorschriften und wegen der ansteigenden Zahl von Kindsmorddelikten wurden sie noch erhoben. So wurde es auch die Meldung einer unehelichen Schwangerschaft verlangt. Schwere Strafen standen auf Verheimlichung und selbst wenn das Kind eines natürlichen Todes starb, war der Tatbestand des Kindesmordes erfüllt. Ein Artikel der Gerichtsordnung sah vor, dass die Schuldigen "lebendig begraben und gepfählt" würden. Bis zum Ende des 18. Jahrhunderts konnten Totgeburten wie Kindsmord behandelt werden, falls die Schwangerschaft verheimlicht worden war. Das erklärt irgendwie, warum die junge Frau vor dem Gericht steht und ihre Situation.

Goethe baut eine Gerichtsszene, in der er dem Mädchen die Möglichkeit sich zu verteidigen gibt. Sie bekommt also ihr Recht auf Selbstbestimmung. Man kann eine radikale Absage an Welt und Leben sehen; die Privatheit der zwischenmenschlichen Beziehungen:

*Von wem ich es habe, das sag ich euch nicht  
Mit wem ich mich traute, das sag ich euch nicht.*

Die Versen stehen öffentlich für die Freiheit der Beziehungen zwischen Mann und Frau. Und dann:

*Es ist mein Kind, es bleibt mein Kind  
Ihr gebt mir ja nichts dazu.*

- für die Freiheit der Beziehungen zwischen Mutter und Kind.

Interessant zu bemerken ist auch, dass die Konstruktion des Gedichts als ein Monolog, keine Möglichkeit zum Wort zu kommen den sozusagen Anklägern gibt und nur deren Lage (und auch Stellung) dem Leser aus den Worten der angeklagten Frau herauszuziehen, verstehen lässt.

Das Mädchen spricht alles gegenüber dem Anspruch der Öffentlichkeit aus, Öffentlichkeit die hier durch den Pfarrer und den Amtmann, die Vertreter der kirchlichen und weltlichen Instanz, repräsentiert ist. Den letzten beiden wird aber die Berechtigung richterliche Funktion auszuüben beziehungsweise Kirchenbuße zu predigen abgesprochen. Das könnte wohl entweder Goethes Selbstlage vor diesem Gesetz sein oder eine heimliche Beschuldigung deren, die für diese damalige Gesetzordnung verantwortlich gemacht wurden. Nicht nur die Einmischungen der Gesellschaft und ihrer Repräsentanten wird verteidigt, sondern auch die Distanzierung vom Modell der verführten Unschuld und der Klage der treulos Verlassenen, die meisten Balladen und Romanzen zum Gegenstand haben, wären zu bemerken. Der Name des Liebhabers wird im Gedicht nicht genannt, er bleibt unbehelligt. Die junge Frau steht zu ihm und verteidigt ihn mit Entschiedenheit:

*Mein Schatz ist lieb und gut,...*

In dieser Ballade wird die außereheliche Partnerschaft angesprochen; was eine Ehegemeinschaft betrifft, bleibt offen. Eins steht aber fest: Abwendung von Religion und gesetzliche Beschlüsse bleiben außer Betracht:

*Ich kenn ihn wohl, er kennt mich wohl,  
Und Gott weiß auch davon.*

Nur Gott und das Mädchen mit ihrem Geliebten dürfen es wissen.

*Das sage ich euch nicht -*

wird refrainartig wiederholt. Sowohl in der ersten als auch in der zweiten Strophe bezieht es sich auf das Verschweigen des Geliebten. Aber während es in der ersten um das Verschweigen der Vaterschaft geht, handelt es sich in der zweiten Strophe um ihr Verhältnis zu dem Liebhaber im Allgemeinen.

Doch in der Zeile:

*Mit wem ich mich traute,...*

gäbe es eine Frage: In welchem Sinn hat Goethe das Verb *trauen* verwendet? In der Ausgabe von 1993 des Langenscheidt Wörterbuches kann man drei Sinne von

"trauen" finden:

a) "trauen" als intransitives Verb - mit dem Sinn von "sicher sein, dass jemand nichts Falsches, Böses tut, oder dass etwas keinen Nachteil enthält;

b) "trauen" als reflexives Verb (sich trauen) im Sinne von "den Mut zu etwas haben, etwas wagen", und

c) "trauen" als transitives Verb - "als Priester oder Standesbeamter die Zeremonie durchführen mit der eine Ehe geschlossen wird (sich kirchlich/standesamtlich trauen lassen)".

Diese dritte Möglichkeit fällt aber aus, weil in Goethes Text das Verb im Aktiv verwendet wird: *mit wem ich mich traute* und nicht: *trauen ließ*. Es bleiben also die ersten drei Möglichkeiten. Die erste kommt ebenfalls klar nicht in Frage, weil wir es mit einem reflexiven Verb im Gedicht zu tun haben. Die zweite könnte wohl die richtige Erklärung sein. Das Mädchen habe in diesem Sinn eine uneheliche Beziehung gewagt. Sie hat den Mut gehabt, eine solche verbotene Beziehung mit schlechten Folgen zu begehen. Der Text lässt uns doch auch einen anderen Sinn hier vermuten, und zwar den von "begatten". Es ist doch sicher, dass wir es hier mit einer poetischen Ausdrucksweise zu tun zu haben. Die junge Frau drückt sich kühn und eigenwillig aus. Sie hat sich mit ihrem Geliebten getraut. Das Mädchen nimmt sich doch einen Zeugen und zwar ein sehr eindringliches Eines, den Gott. Er reicht also, man braucht keinen Segen mehr von der Kirche oder besser gesagt von den kirchlichen Leuten. Die junge Frau beweist hiermit ein starkes, gesundes Selbstbewusstsein. Dieses Selbstbewusstsein findet in der Redeform seinen Ausdruck. Es handelt sich hier um einen Monolog aber er ist doch anders als es Monologe üblich sind. Dieser ist nicht gänzlich entfernt von einem Dialog; wir können es schon vom Anfang sehen: die Überschrift zeigt uns, dass die junge Frau *vor Gericht* steht, das heißt sie redet mit jemand, sie muss sich vor jemandem verteidigen und zwar vor den schon im Gedicht benannten: *Pfarrer* und *Amtmann*. Es scheint, wenn man das Gedicht liest, dass die Frau zu den zwei spricht. Wir erfahren sogar was die Verhörenden schon gesagt haben durch die Art, in der die werdende Mutter redet: *Pfui* und *Hure* werfen die ihr ins Gesicht. Sie aber besteht darauf, doch ein ehrliches Weib zu sein.

*Pfui! speit ihr aus : die Hure da! -*

*Bin doch ein ehrlich Weib.*

Diese dialogähnliche Redeform wird zum Monolog aber kein Monolog einer alleinstehenden Person, sondern eine Redeweise, in der die Adressaten nur als Zuhörer oder Zuschauer zugelassen sind, denen kein Rederecht erteilt wird.

Goethes Ballade ist doch kein Monolog und eher eine Aussageform, in der nur eine einzige Person spricht. Die werdende Mutter spricht mit Entscheidung aber nicht anmaßend, arrogant. Ein neuer Frauentyp wird dadurch von Goethe geformt, ein Frauentyp, den - wie Erich Trunz anmerkt - Goethe auch liebte. Diese Frau leitet eine Erneuerung der Denkart ein, indem sie allem Spott und allem



Hohn zum Trotz ihr Tun verantwortet; denn wenn auch andere so denken würden, wenn die öffentliche schwere Vorwürfe gegen solche Fälle nicht mehr sein würden, wäre auch die Furcht vor ihnen vermindert und sogar beseitigt, Furcht die häufig dem Kindsmord zugrunde liegt.

Die Frau hier bringt eine neue Denkart, eine Geistesreform. Die Ballade *Vor Gericht* nimmt die Motive des Sturm und Drang auf und verändert sie in der Richtung eines Denkens, dass man für die frühe Weimarer Klassik bezeichnend ist. Irgendwie, weil Goethe, als Mitglied des Geheimen Conseil zu der Zeit selbst mit dem *Edikt wider den Mord neugeborener unehelicher Kinder, Verheimlichung der Schwangerschaft und Niederkunft* zu tun hatte, (er musste abstimmen), scheint es, dass diese Ballade in Zusammenhang solcher Diskussionen entstand, nachdem ein so zentrales Thema für die Literaturbewegung des Sturm und Drang wie dasjenige des Kindermords 1776 in mehreren Texten behandelt worden war: von Heinrich Leopold Wagner in der Drama *Die Kindermörderin* oder von Lenz in der Erzählung *Zerbin oder die neuere Philosophie*. Es war dichterische Mode für illegale Liebe und schwangere Mädchen parteiisch zu sein. Auch in dem Gedicht *Die Spinnerin* handelt es sich um so ein schwangeres Mädel und finden wir dieselbe sozialkritischen Kindsmörderthematik. Und nicht weit davon Gretchen in Goethes *Urfaust*, die auch so eine zart aufgefasste Geschichte hat. Goethe versucht Gretchen die ganze Sympathie der Leser zu sichern, und genau das - es ist wahr, mit anderen Mitteln - genau das passiert auch in unserem Gedicht. Durch seine Opferbereitschaft und doch Entschlossenheit erweckt die junge Frau unsere Gefühle und deutlich gewinnt sie uns an ihrem Teil:

*Soll Spot und Hohn getragen sein  
Trag ich allein den Hohn.*

Es wäre noch etwas zu bemerken und zwar, dass in Goethes Balladendichtung eine Prävalenz zugunsten von Frauen oder Mädchen ausgeprägt ist. *Der Gott und die Baiadere, Johanna Sebus, die Paria - Trilogie, Die Braut von Korinth* und *Klaggesang von der edlen Frauen des Asan Aga* könnten mit vollem Recht als Frauenballaden bezeichnet werden.

Diese Balladen haben alle fremde oder vergangene Kulturkreise zum Schauplatz an denen vergleichend die Stellung der Frau verdeutlicht werden kann, wie sie ist, aber vielleicht nicht unbedingt sein sollte.

Auch die wohlbekannte *Heidenröslein* und sogar *Der König in Thule*, trotz des Titels, könnten als Ballade in denen eine der Frau behandelt Stellung wird gelten. Es wäre zu vermuten, dass dieses kleine Gedicht *Vor Gericht* mit der Beschäftigung Goethes mit dem *Schicksal des verlassenen Mädchens* und der *Tragödie der Kindesmörderin* in der Faustdichtung in Zusammenhang steht. Auf jeden Fall, die Situation der ledigen Mutter war damals ein gravierendes soziales Problem, das auch zu unterschiedlichen dichterischen Behandlungen führte.

Ein unsicherer, unklarer Schluß ist doch an der Ballade zu bemerken. Wir

erfahren doch nicht was dem Mädchen passiert. Mit der Ballade *Vor Gericht* wird - könnte man sagen - eine Geistesreform in dichterischer Art gemacht und damit

ein Teil der menschlichen Vorurteile beseitigt.

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## Kafka - Zwischen Phantasie und Realität

Gabriel ISTORE\*

### Auszug

*Diese Arbeit nimmt sich vor die Aufgabe, eine Verbindung zwischen den Ebenen der Phantasie und beziehungsweise Realität in Kafkas Werk herzu stellen. Die Klarheit und die Durchsichtigkeit der Sätze, auf der einen Seite, und auf der anderen Seite die Unklarheit und Undurchsichtigkeit der Handlung, fordern uns dazu, auf eine verborgene Logik zu suchen. Es ist, als gäbe es einen Schlüssel, als müsse man ihn nur finden. Wir müssen aber in den Doppeldeutigkeiten eine Lösung finden und die Grenzen zwischen Phantasie und Realität suchen.*

Kafkas Texte zur Welt in Beziehung zu setzen, ist es in der Tat nicht schwer. Die Kafka Kritik hat viele mögliche Wege gezeigt, wie sie zu lesen seien. Aber selbst nachdem wir eine Erzählung auf diese oder jene Art gelesen haben, bleiben wir höchstwahrscheinlich doch mit dem unbestimmten Gefühl zurück, dass da noch etwas ist, das wir noch nicht berücksichtigt haben.

Wir werden von Kafka beständig daran erinnert, dass der Kontext mysteriös ist, jenseits allen Begreifens, und nicht als Imitation des Lebens begriffen werden kann. Wenn gewöhnliche Dinge und Gedanken in dieses fremdartige Medium Eingang finden, so gibt ihnen Kafka fast keinerlei konventionelle literarische Färbung in Form einer Metapher, eines Symbols oder einer anderen künstlerischen Form.

Seine Texte bleiben eigenartig unnahbar. Alle Interpretationen können falsch sein, obwohl sie ebenso richtig sein können. Kafka beeindruckt uns als „mystificateur“, der die gewöhnliche Sprache mit der Aura eines unergründlichen Mysteriums umgibt.

Zu den charakteristischen und irritierendsten Effekten der Werke Kafkas gehört die Technik des „einsinnigen“ Erzählens. Gemeint ist damit ein Erzählen aus der Wahrnehmungs- und Erlebnisperspektive des Protagonisten, auch dann, wenn nicht in der Ich-Form, sondern in der Er-Form erzählt wird. Und diese Erzählperspektive wird fast nie verlassen. So sind z.B. die bekannten Erzählungen *Das Urteil* und *Die Verwandlung* in dieser Er-Form verkleidetes Ich geschrieben. Das, was durch die Er-Form und das epische Präteritum als von außen her erzählt erscheint, ist von innen her erzählt. Der Leser wird so desorientiert: er wird zugleich in die Wahrnehmungswelt des Protagonisten gezogen und durch ihre

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Unerklärlichkeiten abgewiesen. Der letzte Satz z.B. in *Das Urteil* ist aus Georg Bendemanns Perspektive gesagt. Er erfährt, sagt dieser Satz, seinen Tod als euphorische Auflösung und Befreiung von seiner Existenz: *In diesem Augenblick ging über die Brücke ein geradezu unendlicher Verkehr.*

Einen weiteren Verstörungseffekt bildet die Aufhebung von Realitätsgrenzen, zwischen Phantasie und Realität, Mensch und Ding, Mensch und Tier. Auf groteske Weise werden in *Gespräch mit dem Betrunkenen* Phantasie und Realität identifiziert: *dann ließ ich durch Erheben der Hände das Sausen der Nacht schweigen und fing zu überlegen an.*

Die Brücke beginnt mit dem Satz: *Ich war steif und kalt, ich war eine Brücke, über einen Abgrund lag ich.* Man könnte sagen, in dieser Erzählung nicht nur die Grenze zwischen Leib und Ding aufgehoben werde, sondern auch zwischen Leben und Tod. Als Brücke war das Ich *steif und kalt*.

Über die vertrauten Grenzen der Realität hinaus geht auch der Satz in *Ein Landarzt*: *Nackt, dem Froste dieses unglücklichsten Zeitalters ausgesetzt, mit irdischem Wagen, unirdischen Pferden, treibe ich mich alter Mann umher.*

Verstörung ist wieder die Verwandlung eines Menschen in ein Ungeziefer, die mit jener Selbstverständlichkeit erzählt wird, wie man sie vom Märchen kennt: *Es war kein Traum.*

Verstörend ist es, wenn etwas Unerwartetes, Befremdliches geschieht, der Protagonist aber nicht so reagiert, wie der Leser reagieren würde. Sinnerwartungen werden erzeugt, aber nicht erfüllt. Es entstehen hunderte von Fragen, die man kaum beantworten kann. Oder wenn man angenommen wir finden eine Antwort, doch sind wir nicht sicher diejenige sei auch die richtige. So wird der Leser also angehalten, über den Text nachzudenken und Interpretationen zum Verständnis zu erproben. Wir müssen also praktisch buchstabieren, auf Doppeldeutigkeiten, Implikationen und kaum merkbare Abweichungen achten.

Die Sprache hat Logik, ist einfach, wir haben es nicht mit seltenen, gesuchten Wörtern zu tun, Adjektive und Metaphern werden sparsam verwendet, fallen aber deswegen um so mehr auf. Ein auffallendes Merkmal dieses Stils ist die logische Konstruktion vieler Sätze und ganzer Erzählungen. So kann man nach all diesem einen Willen zu einer rationalen Beherrschung der Welt vermuten. Protagonisten argumentieren, suchen Gründe, machen Annahmen, ziehen Schlüsse, geben Erklärungen, stellen Vermutungen an, räumen ein, widerlegen. Dieser Effekt des Rationalen wird auch sprachlich markiert durch Konjunktionen wie: dass, da, aber, trotzdem, allerdings, kaum, also, sondern, denn, dagegen. Dazu kommen viele Modalpartikel wie: offenbar, wahrscheinlich, vielleicht, etwas, kaum, wenigstens.

Die Sätze sind klar und durchsichtig, auf der einen Seite und auf der anderen Seite die Unklarheit und Undurchsichtigkeit der Handlung, nötigen dazu, eine verborgene Logik zu suchen. Es ist, als gäbe es einen Schlüssel, als müsse man ihn nur finden. Wir haben es die ganze Zeit durch mit Doppeldeutigkeiten zu tun.

Die Doppeldeutigkeit der Äußerung des Türhüters am Schluss von *Vor dem Gesetz* zu bedenken, ist für das Verständnis der Erzählung von großem Belang. Die Äußerung des Türhüters *Hier konnte niemand sonst Einlass erhalten, denn dieser*

*Eingang war nur für dich bestimmt. Ich gehe jetzt und schließe ihn;* kann bedeuten, dass der Mann *jetzt*, in seinem Tode, Einlass gefunden hat. Sein Tod ist dann das *Eingehen* das schlechterdings individuelle Ende. Daher war der *Eingang nur für ihn bestimmt*. Der Türhüter kann ihn nur schließen. In *Das Urteil* besagt die Formulierung, Georg stehe in einem *besonderen Korespondenzverhältnis* zu seinem Freund in Petersburg, dass Georg mit dem Freund korrespondiert, und dass er dem Freund korrespondiert: der Freund ist sein alter Ego.

Dem Freund teilt er die Verlobung mit den Worten mit, er habe jetzt in Georg *statt eines ganz gewöhnlichen Freundes einen glücklichen Freund*. Am Schluss lädt er ihn zur Hochzeit ein. Die Formulierung der Einladung will jedoch dem Freund zugleich nahelegen, der Hochzeit fernzubleiben. Georg betont die Hindernisse, die der Freund *über den Haufen* werfen müsse. Die Aufforderung, der Freund solle *ohne alle Rücksicht* handeln, gibt zu verstehen, rücksichtsvoll wäre es, gerade nicht zu kommen. (Siehe Text)

Georg hatte seinen Vater aus dem Geschäft verdrängt und lange vernachlässigt. Schon seit Monaten war er nicht mehr im Zimmer des Vaters gewesen, wie sich im beiläufigen *also* verrät: *Einen solchen Schatten warf also die hohe Mauer, die sich jenseits des schmalen Hofes erhob*. Zwischen Georg und den Vater spielt sich ein Machtkampf ab.

Georg will die Zimmer mit den Möbeln tauschen: *Es wird keine Veränderung für dich sein, alles wird mit übertragen werden*. Die Formulierung mit *Übertragen* ist in ihrer Abweichung verräterisch, könnte man sagen. Die Abweichung ist das Resultat zweier Redeabsichten, von *mit hinübergetragen* und *mir übertragen*. Diese Deutung kann man sehr klar erklären, wenn wir in einem Wörterbuch der deutschen Sprache nach *übertragen* nachschlagen. In dem *Wahrig Wörterbuch*, Hg. von Gerhard Wahrig, München, 1991, Bertelsman Lexikon Verlag stehen die folgenden Erklärungen:

1. etwas *übertragen* - von einer Stelle zur andern bringen;
2. einen Text in eine andere Sprache übersetzen;
3. *übertragene* Bedeutung - figürliche, bildliche, nicht wörtliche Bedeutung;
4. eine Sache *übertragen* - in einem anderen Gebiet anwenden...;
5. jemandem etwas *übertragen* - übereignen.

Es gibt noch zwei Erklärungen aber die sind uns für unser Studium von keiner Bedeutung.

Hier drückt sich eigentlich Georgs Wunsch aus, das Ganze Eigentum des Vaters zu übernehmen. Diese Vielfältigkeit der möglichen Interpretierungen *überträgt* uns einfach in eine nebel-aufgedeckte Welt, irgendwo zwischen Phantasie und Realität, sei es willig oder unwillig.

Dem Entschluss, den Vater doch in den zukünftigen Haushalt mitzunehmen, folgt sofort der Satz: *Es schien ja fast, wenn man genauer zusah, daß die Pflege, die dort dem Vater bereitet werden sollte, zu spät kommen könnte*. In die Formulierung einer Befürchtung drängt sich wieder ein Wunsch: das *zusah* anstelle von *hinsah* artikuliert den untergründigen Wunsch, zu bewirken, was man

befürchtet. Das Verlangen nach dem Tod des Vaters beherrscht wenig später unzensiert Georgs Bewusstsein: *wenn er fiele und zerschmetterte!*.

Wie bei Georg Bendemann lauerte in *Die Verwandlung* hinter der Fürsorge Gregor Samsas für seine Familie Machtbegierde, Selbstsucht und Agression. Mit seiner Verwandlung will er *dies alles* hinter sich lassen. Schon in den ersten Sätzen der Erzählung wird eine doppelte Perspektive erzeugt. Vordergründig wehrt sich Gregor gegen die Verwandlung, verhält er sich rational, im Grunde aber weiß er, dass diese Verwandlung, entgegen dem Anschein, gesucht wurde. Die Formulierung *fand er sich... verwandelt vor*, kann aber auch bedeuten: in dieser Verwandlung findet er das, was er gesucht hat. Von der Verwandlung ist er auch nicht überrascht. Er sieht nicht „einen“, sondern „seinen“ Käferbauch, und er sieht „seine“ vielen, hilflos flimmernden Beinchen. Sein erster Gedanke ist: *Was ist mit mir geschehen?* Sein zweiter: *Wie wäre es, wenn ich noch ein wenig weiterschliefe und alle Narrheiten vergäße...* Alle Narrheiten kann sich auf diese Verwandlung beziehen, die vielleicht nur ein Flimmern vor den Augen ist, obwohl es vorher heißt: *Es war kein Traum*.

Sie bezieht sich aber auch da es nicht „diese Narrheiten“, sondern *alle Narrheiten* heißt, auf alles, auf sein Leben...

Im dritten Gedanken sagte er sich: *Der Teufel soll das alles holen!*.

Auffallend ist in Kafkas Inventar die Wiederkehr von einzelnen Metaphern, Motiven und Figuren. Zahlreich sind Tierfiguren, -vergleiche und -metaphern, Künstler (wie eine Kunstreiterin, ein Trapezkünstler, Sängerinnen, die Sirenen, ein Varietékünstler, ein Hungerkünstler).

Ihre Leistungen werden allegorisch auf das Schreiben des Dichters bezogen. Zwei Eigenschaften waren dafür verantwortlich, eine soziale und eine ästhetische: Diese Künstler stehen am Rande der Gesellschaft und sind völlig vom Publikum abhängig. Sie setzen ihr Leben für die Kunst ein.

Zu den wichtigsten Motiven gehört auch das Motiv der Lebensreise und nicht zuletzt jenes des Theaters. Aus Vokabeln wie Theater, Vorstellung, Zirkus, Schauspiel, Masken und andere, setzt sich das Wortfeld des Theatermotivs zusammen.

*Komödie! Gutes Wort!*, sagt der Vater in *Das Urteil* über das Verhalten des Sohnes. Kafka lässt seine Helden häufig agieren, als ob sie auf einer Bühne stehen würden. Als ob das beschriebene Leben ein Theater wäre. Und da wir zu Theater gekommen sind und es die Rede über Komödie war, würde ich Ihnen gerne vorschlagen, seine Werke oder wenigstens einen Teil von denen als Komödien mit scharfen kritischen Akzenten anzunehmen zu versuchen.

Es scheint doch wahr zu sein oder wenigstens schon möglich, dass wir in seinem Werk auch diese ungeheuerere Dimension finden könnten, denn wenn nicht das Theater, dann wüssten wir nicht welches von all den anderen Motiven besser zwischen Phantasie und Realität eine Verbindung bilden könnte...

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## The Conservative *Daily Bread* and the Contemporary *Three Square Meals*

Cristina Camelia IGNATOVICI \*

### Abstract

*The Lord's Prayer, recorded in the New Testament, has been read, recited, or sung in the traditional Christian church for centuries. It has become a hallmark of Christianity and, reinterpreting one of its famous terms, might even be considered blasphemous.*

*The eternal debate whether a contemporary version should interfere with the ageless, conservative version of the Bible, has been one of the greatest challenges of any translator all throughout generations.*

*In The Message version, Professor Eugene Peterson chose to replace the well-known and famous daily bread with the contemporary noun phrase three square meals, in rendering the meaning of the daily need for food.*

*Different translation studies theories have been analyzed and applied to both the conservative and the contemporary versions, to prove the role of the translator as a mediator between cultures and languages.*

*The dynamic functional approach of Nida, the three parts model of Jakobson, the ethonography of speaking approach of Hymes, among others, have been considered when dealing with the translation of the material and metaphorical Bread.*

**Keywords:** dynamic equivalence, contextual consistency, formal correspondence, lechem, manna

The need for food has been not only a major topic in the literary works but a real reason for fights and wars among individuals and peoples ever since the fall of Adam and Eve. History and popular tales alike are filled with accounts of nations invading other nations, for the sole purpose of conquering and ruling over a nation's source of food and water.

The book of Exodus, the second book of Moses from the Old Testaments, describes the exodus of the Jewish people from Egypt, after four hundred years of captivity, under the direct leadership of God. Their chosen destination was the land of Canaan or present day Israel, the land of milk and honey.

For Jehovah your God brings you into a good land, a land of brooks of water, of fountains and depths that spring out of valleys and hills, a land of wheat and barley and vines and fig trees and pomegranates, a land of olive oil and honey, a land in which you shall eat bread without want. (Deut. 8:7-9a, NIV 1985: 256)

Christ Himself, during His life and ministry on earth, has provided both spiritual and physical food for those who accompanied Him, regardless of their faith, or

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lack of it. The multiplication of the two fish and the five loaves of bread is one of the best known miracles performed by Christ, recorded by the Synoptic Gospel writers.

This is a customary habit for God, the loving Creator of human beings, to provide for His creation. Moses describes in the book of Exodus the feeding of an entire nation with bread like manna and quails descending directly from Heaven.

Then the Lord said to Moses: "I will rain bread from the heaven for you. The people are to go out each day and gather a certain amount for that day. In this way I will test them and see whether they follow My instructions. On the sixth they are to prepare what they bring in, and that is to be twice as much as they gather on the other days." (Exodus 16:4-5, *NIV*, 1985: 110)

There is no wonder that the Gospel writers, Matthew, Luke and Mark, recorded the model of prayer through which Christ Himself taught His disciples to ask their Heavenly Father for daily food each day at a time.

The *Lord's Prayer* has been read, recited, or sung in the traditional Christian church for centuries; becoming a hallmark of Christianity, and reinterpreting one of its famous terms might be even considered blasphemous.

In *The Message* version, Professor Peterson chose to replace the well-known adverbial noun phrase *daily bread* with the contemporary noun phrase *three square meals*, used both in the account of Matthew and Luke, rendering the meaning of the daily need for food.

In the following pages there will be analyzed from both the biblical point of view and the translation studies approach whether the noun phrase *three square meals* renders an accurate translation of the original text.

The chart below provides the first verses from the eleventh chapter of the Gospel of Luke as they are recorded in *The Message* and my personal translation from the English source text to Romanian as target language.

<i>The Message version</i>	<i>Personal translation</i>
<b>111</b> One day he was praying in a certain place. When he finished, one of his disciples said, "Master, teach us to pray just as John taught his disciples." <b>2</b> So he said, "When you pray, say, Father, Reveal who you are. Set the world right. <b>3</b> Keep us alive with three square meals. <b>4</b> Keep us forgiven with you and forgiving others. Keep us safe from ourselves and the Devil." (Luke 11: 1-4, <i>MSG</i> , 2002: 745)	<b>111</b> Se ruga într-o zi într-un loc anume. După ce termină, unul dintre ucenici spuse: „Stăpâne, învață-ne să ne rugăm așa cum și-a învățat și Ioan ucenicii.” <b>2</b> Așa că le-a spus: „Când vă rugați, spuneți: Tată, arată-ne cum ești Tu. Fă ordine în lume. <b>3</b> Menține-ne în viață cu hrana zilnică necesară/trei mese bune pe zi. <b>4</b> Dă-ne iertarea Ta și ajută-ne să ne iertăm semenii. Menține-ne la adăpost de noi înșine și de diavolul.”

One of the most interesting approaches in Translation Studies is the functional equivalence of Eugene Nida, through which the meaning of the

translated text should have prevalence over its style. The most important question to be answered is whether the receiver of the target text has the same understanding of the message as the receiver of the source text. Nida pleads in favour of an equivalent translation instead of a word for word one, and exhorts the translator to follow four priorities in his/her endeavour of translating a source text into the target language.

The first priority, according to Nida, is that of contextual consistency over the verbal one, or word-for-word concordance. The following priorities should be the dynamic equivalence over the formal correspondence, the aural, or heard, form of the language over its written form and lastly forms that are used by, and acceptable, to the audience for which a translation is intended, have priority over forms that may be traditionally more prestigious.

These priorities reflect four different perspectives. The first views the translation in terms of its linguistic forms. The second is based upon the reactions of the receptors. The third deals with the typical circumstances of communication and is especially applicable to the Bible translation since the Bible is generally heard far more (as the result of being read in worship services) than it is read personally. The fourth priority, which consists of a complex set of factors, e.g. age, sex, education and background experience analyses the problems of translation from the standpoint of types of audience (Nida 1982: 15).

Applying the first priority of Nida to the first verses from the eleventh chapter of the Gospel of Luke, the translator should be a close observant of the biblical immediate and larger context.

These lines, well known as the *Lord's Prayer*, belong to Jesus Christ as His response to the request of the disciples of teaching them how they should pray. It is important to observe that the same personal noun phrase is preserved both in the traditional and the contemporary versions: *Our Father* implying the loving, caring father – child relationship. The heavenly Father is not only omniscient but omnipotent, able to provide for all physical, emotional and spiritual needs of His children.

The Greek word ἄρτος (artos) used for bread, according to the Bible commentator Matthew Henry, is the translation of the Hebrew לחם lechem meaning *food* (for man or beast), especially *bread*, or *grain* (for making it): ([shew-]) bread, to eat, food, fruit, loaf, meat, victuals.

During the Jewish exodus from Egypt and their forty years of wandering in the Sin wilderness God had provided daily manna, *lechem*, in the mornings and quails in the evening directly from Heaven.

And He humbled you and allowed you to hunger, and then He fed you with manna, which you did not know, neither did your fathers know it, so that He might make you know that man shall not live by bread alone, but by every word that comes out of the mouth of Jehovah man shall live. (Deuteronomy 8:3, NIV, 1985: 256)

The people called the round, dew-like bread from heaven manna, meaning *whatness* as they wondered what it could be since they had never seen anything like it before.

The Hebrew meaning for lechem is not only bread, or grains, but fruit and even meat, enclosing the more general and comprehensive term: *food*.

The people of Israel called the bread manna. It was white like coriander seed and it tasted like wafers made with honey. (Exodus 16:31, *NIV*, 1985: 111)

It is interesting to observe that the environment where these events took place was a wilderness, a desert, with temperatures varying even thirty degrees Celsius within the same day, from morning until evening. Temperatures can rise to fifty degrees in the daytime and lower below zero in the evening during the warmer season. This can be the reason in providing the more resilient to high temperatures food in the mornings and the more perishable one, the quails, in the evenings.

Each morning they gathered as much as they needed and when the sun grew hot, it melted away. (Exodus 16:21, *NIV*, 1985: 111)

The modern physicians would hardly encourage having the heavier food as the evening meal, but they do exhort towards cultivating the *three square meals* a day as a dietary habit.

The experience of Petru Pascalau as a Wycliffe translator of the first edition of the New Testament for a remote tribe from Ethiopia can further illustrate the importance of the dynamic equivalence over the formal language, the oral over the written and overall the reaction of the receivers of the translated text.

Petru Pascalau left Romania together with his family and lived among the Shekkacho people for over five years, in order to provide the most accurate translation for this tribe. The Gospel of Mark has been printed already and the rest of the books of the New Testament are during the review stage.

One of the difficulties he encountered was in providing the best translation for the word bread, *koccio* in the Shekkacho language. The same word is used to describe the bread made of flour as the Indo-Europeans know it and a type of bread made of the bark of the banana-tree. The difference consists in whether the accent is placed upon the first or the last syllable. Unable to either recognize the difference between the two phonetically or traditionally, Petru Pascalau translated *Give us our daily cake*, in the Gospel of Mark.

He was able to understand the error only after the Shekkacho people explained that their regular, daily bread is a sort of baked mixture made of the banana-tree bark flour with water. The white flour bread is a cake-like bread, a luxurious desert for this tribe.

Therefore he had to provide an explanation in a footnote in his translated version of the Gospel of Mark, underlying the daily bread provided by God as being the banana-tree bark one. The term was correctly translated but it was neither relevant to the people of Shekkacho nor a correct interpretation of the

biblical text. Imagine asking God for a delicacy, a luxurious desert on a regular basis! It is not that He could not or would not be willing to provide it, but a daily desert alone would be of no nutritious value.

Furthermore, the aural interpretation is of utmost importance since the words are identical in the written form, the difference being made only through their pronunciation.

The Oxford Advanced Learner's Encyclopedic Dictionary provides the inflammatory meaning of the daily bread *as one's livelihood, That's how I earn my daily bread*.

A *square meal* is defined, in the same Dictionary, as *a large, satisfying meal*. The online dictionary thefreedictionary adds another interesting characteristic to a square meal as being also a healthy one.

Considering the facts and illustration analyzed above alongside the contemporary American society and its dietary customs, the noun phrase *three square meals* seems to be a modern equivalent of the traditional *daily bread*.

The contemporary expression underlines the idea of a frequent, continuous dependence and trust of a child in his father's caring ability to provide for his physical needs, not only once a day, as the traditional *daily bread* seems to render, but each time the need for physical nourishment arises.

According to the Jewish history, the biblical accounts and even the size of the graves – their height is no more than one hundred and sixty centimeters – people ate one main meal a day during the time Christ walked on this earth. People were shorter and smaller those days and this could explain the need for only one meal a day.

And it now becoming a late hour, His disciples came to Him and said: "This is a deserted place and it is now a late hour. Send them away so that they may go to the surrounding fields and villages and buy loaves for themselves. For they have nothing to eat." (Mark 6: 35-36, *NIV*, 1985: 1452)

At that time Jesus went through the grain fields on the Sabbath day. And His disciples were hungry, and began to pluck the heads of grain and to eat. (Matthew 12: 1, *NIV*, 1985: 1459)

There are several conclusions that can be drawn while bearing in mind these facts and the four priorities stressed out by the linguist and Bible translator Eugene Nida: the prevalence of the contextual consistency over the verbal one, the dynamic equivalence over the formal correspondence, the aural over the written and the specific traits of the public addressed (age, sex, education, etc.)

The traditional *daily bread* has been just as appropriate for the Christians of the first centuries AD as could be the contemporary *three square meals* for the modern society, especially the western one.

There are still people dying of hunger, for whom one loaf of bread would be all they need to survive one more day in this world.

Romania, a still struggling country, bearing the consequences of over forty years of despotic communism, has its own share of people living on the edge of daily survival. Therefore, considering the meanings of the Hebrew word for bread, *lechem*, the Romanian public and the child – father relationship of the Christian with an all-powerful, all provisional and caring God the more general noun phrase *hrana zilnică* seemed to me the better option.

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## Anglo-Norman Chronicles in Stage Translation: Gregory's *Dervorgilla* vs. Yeats's *The Dreaming of the Bones*

Ioana MOHOR-IVAN\*

### Abstract

*Two of the earliest surviving texts on the Anglo-Norman medieval conquest of Ireland, "The Song of Dermot and the Earl" (c. 1225) and Giraldus Cambrensis' "The History of the Conquest of Ireland" (1209) chronicle the events which led to the takeover of Irish land in the last quarter of the 12<sup>th</sup> century. One narrative strand of interest is provided by Dermot's and Dervorgilla's love affair and abduction as precipitating the Anglo-Norman invasion, which is subsequently seized by the Irish native (and nationalist) tradition and turned into "the foundational story of Ireland's colonization by England" (Ulin 2013). It is against this background that Augusta Gregory's and W.B. Yeats's plays are considered as providing alternative readings to the Anglo-Norman chronicles, re-imagining the historical narrative from a gender or aesthetic perspective, at the same time at which they indicate a tenuous relationship with its nationalist tropes.*

**Keywords:** history, narrative, Irish drama

In 1169 a Norman army led by Henry II's vassal, Richard FitzGilbert de Clare, the 2<sup>nd</sup> Earl of Pembroke and otherwise known as Strongbow, arrived in Ireland by sea to help Dermot MacMurrough, the dispossessed king of Leinster, retake possession of his land from the alliance formed between Rory O'Connor (who had claimed the high kingship of Ireland) and Tiernán O'Rourke, the king of Breifne (whose wife, Dervorgilla, MacMurrough had earlier abducted). Within a short period of time the Normans were victorious, and, as part of Strongbow's prize, MacMurrough gave him his eldest daughter Aoife (Eva) in marriage and declared the Norman as heir to his throne, forestalling thus the beginning of the English conquest of Ireland that would turn the latter into the first holding in the future British Empire.

*The Song of Dermot and the Earl* (a fragment from an anonymous verse chronicle written around 1225) and Giraldus Cambrensis' *The History of the Conquest of Ireland* (a work written in Latin as *Expugnatio Hibernica* in 1189 and revised by its author in 1209) are two of the earliest surviving medieval texts

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which offer an account of the late 12<sup>th</sup> century events which led to the Anglo-Norman colonization of Ireland.

Composed in Anglo-Norman French, the first of them purports to derive its information “from a certain Morice Regan, interpreter to Dermot” (Bell 1973: 283). After setting the scene and describing Dermot in flattering terms, as an epitome of good kingship, the narrative proceeds with presenting Dermot’s and Dervorgilla’s love affair and abduction as a foretale to the one related to king’s subsequent banishment from Leinster by the allied forces of O’Rourke (the vengeful husband) and O’Connor (the ambition-ridden High King). The rest of the poem recounts the well-known story of the Anglo-Norman invasion, with one of its climactic point being represented by the arrival of Strongbow and his role in reconquering Dermot’s land.

The same as *The Song of Dermot and the Earl*, Giraldus’s *History*, a prose tract written in Latin, starts with the altercation between Dermot MacMurrough and the other Irish kings prompted by the former’s love affair with Dervorgilla, to then recount the familiar story of how the exiled Irish king was returned his dominions through English intervention. In addition, the narrative extolls the virtues of the Anglo-Norman invaders and castigates the native resistance as “the fierce and barbarous Irish nation” (Giraldus Cambrensis 2001: 4), stressing positive examples of Irish surrender to the inevitability of conquest, and pointing to the latter’s redeeming force that changes factitious Ireland into a land of universal peace.

By contrast to the Anglo-Norman chronicles, the native Irish view of the conquest and the part played by Dermot MacMorrough in instrumenting it is less gratifying. As Julieann Veronica Ulin’s study on *Medieval Invasions in Modern Irish Literature* (2013) proves, the Irish native sources converge on emphasizing Dermot’s guilt and treacherous part played in Irish history, by dwelling on his crimes, sins and his vengeful motivation for enlisting the foreign aid that would result in military conquest, confrontation and subsequent English grip on Ireland. Remembered as “Dermot of the Foreigners”, as well as “the disturber and the destroyer of Ireland”, the king shares this guilt with Dervorgilla, the Breifne queen whom the Irish popular tradition views transforms into a temptress figure, very much in keeping with the portrait of a veritable Helen of Ireland sketched in Cambrensis’ *History*. In addition, Ulin’s study focuses on the historical narratives related to the medieval Anglo-Norman conquest of Ireland in order to show the extent to which the events of the 12<sup>th</sup> century are invested with “great significance only in retrospect”, coalescing into a master-narrative on the “biography” of the nation, since it transforms this period into “the foundational story of Ireland’s colonization by England” (Ulin 2013: 4).

Nevertheless, history and fiction may be seen as comparable forms of discourse which share similar symbolic structures to impart meaning upon the events they contain and order. In Linda Hutcheon's words, "historiography and fiction [share] the same act of refiguration, of reshaping of our experiences of time through plot configurations; they are complementary activities" (Hutcheon 1998: 100), and the interrelation between the two becomes evident if one looks at the way in which the 12<sup>th</sup> century story is translated and re-imagined for the stage at the onset of the twentieth century by Augusta Gregory's *Dervorgilla* and William Butler Yeats's *The Dreaming of the Bones*.

A short one-act play styled as a tragedy and first produced on 2<sup>nd</sup> October 1907 on the Abbey Stage, Lady Gregory's *Dervorgilla* is set in 1193, the stage directions indicating a location outside the Abbey of Mellifont, near Drogheda. The story concerns the consequences of the heroine's love for Dermot, which made her betray her husband, O'Rourke, and give her consent to be abducted by her lover, putting thus in motion the series of events culminating in the Anglo-Norman invasion. Now an old woman, the queen has retreated to Mellifont where she spends her days living in anonymity (her true identity is known only by the two trusted servants, Flann and Mona, who look after her), praying and doing charitable works for the local community who, in their turn, repay her with their love and respect: "No wonder the people to be saying she will surely get the name of a saint; the darling queen-woman of the Abbey of Mellifont." (158)<sup>1</sup>

Dervorgilla's status as "saint" has enabled the queen to step out of her legendary role of Helen of Ireland, being enwrapped not in a new myth that the townspeople have construed around her. As Maimie (a girl from the neighbourhood) claims: "I would never be in dread where she is. There are some say she has power from beyond the world, for there is no one knows her name or her race" (159). This act of concealment has transformed Dervorgilla "from a scapegoat for the English violence to a perceived sanctuary from it", and the queen herself seems to have completely immersed in her new identity, having alleviated to a certain degree her sense of guilt over the past, the more so since "violence between the English and the Irish has waned and the community is content" (Cusack 2009: 109). As such Dervorgilla can share in the sense of joy surrounding the local children's games and offer rich gifts as prizes for the winners: "It is many

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<sup>1</sup>All references are to the digital edition of Augusta Gregory, *Irish Folk-History Plays. First Series. The Tragedies Grania – Kincora – Dervorgilla*, New York and London: G. P. Putnam's Sons, 1912, available online: <https://ia700509.us.archive.org/18/items/irishfolkhistory00greg/irishfolkhistory00greg.pdf>, page numbers being indicated in parenthesis.



years since we had a day like this of sport and of mirth-making. It seems as if those were wrong who said the English would always bring trouble on us; there may be a good end to the story after all." (160)

Dervorgilla's musings over the possibility of redeeming the rupture between the two groups, the conquerors and the conquered, and of erasing thus the consequences of her deed, and by extrapolation, end the narrative of Ireland's 'pitiless' history are, nevertheless, counterpoised to the queen's premonitory nightmare and the shooting of a crane by English archers, which immediately dispels Dervorgilla's utopic vision, reminding her of the "other blood that was spilled":

You are always trying to flatter and to comfort me, but surely I brought trouble upon Ireland, as well as on all I had to do with. Diarmuid, King of Leinster, that was my lover, perished like a beast fallen by the roadside, without sacrament, without repentance. It was I brought that curse upon him. [...] Was it not I brought the curse upon O'Rourke, King of Breffny, the husband I left and betrayed? The head I made bow with shame was struck off and sent to the English King. The body I forsook was hung on the walls shamefully, by the feet, like a calf after slaughter. It is certain there is a curse on all that have to do with me. What I have done can never be undone. How can I be certain of the forgiveness of God? (162-63)

The play reaches its climax with the arrival of a wandering Songmaker who starts to sing a song about "the coming of the Gall [foreigner] to Ireland", continuing his recital with another song about "Diarmuid MacMurrough, King of Leinster, that first called the English into Ireland" (173) and "what led King Diarmuid into his sin and his treachery; and that is the thing brings mostly all mischief into the world, the changeable wagging nature of a woman" (175).

As the Songmaker leaves to sing his song to the English, Dervorgilla sends Flann to buy off the young man's silence, but the soldiers kill the old servant for interrupting the performance. Overwhelmed with grief, Mona laments the loss of her husband and accidentally reveals the queen's real name. In silence, the children return all the gifts they heartedly accepted moments ago and one by one desert the queen, as does Maimie, the young girl, who "lays down her necklace and goes away sadly" (186).

Dejected but not defeated, Dervorgilla stands up to voice her penitent acceptance of the role of "mythic villainess" (Kiberd 1996: 92) that the national narrative has assigned to her, metonymically rendered through the off-stage song that the Songmaker sings:

The rat in the cupboard, the fire in the lap;  
 The guest to be fattening, the children fretting;  
 My curse upon all that brought in the Gall,  
 Upon Diarmuid's call, and on Dervorgilla! (186)

As the curtain falls, the audience is invited to reconsider the constructed nature of the historical narrative and counterpoise the complexity of the play's heroine to the simplified account that tradition has reserved for her, which leads Richard Allen Cave assert that:

By a brilliant stroke of dramaturgy, Gregory juxtaposes Dervorgilla's fearless self-appraisal with the distantly heard reprise of the ballad's refrain and its curse on the two lovers. It challenges audiences to assess not only the distance Dervorgilla has travelled from her enfeebling need for pity, but also the extent of their willingness to reappraise her reputation (which the heroine herself significantly termed 'my name which is in men's mouths'). (Cave 2004: 128)

*The Dreaming of the Bones* (1919) is Yeats's dramatic retelling of the medieval story of Dermot and Dervorgilla, "the primal sinners in an Irish Fall which brought conquest and English rule" (Brown 1999: 242). At the same time, the play is exemplary for the Irish playwright's search for a poetic form of theatre, antithetical to the naturalist premises of the modern stage, which he outlined by reverting to the alternative provided by the Japanese Noh drama, structured around song and dance, with plots often drawn from legend, history, or literature and used to communicate Buddhist themes (which relate to dreams, supernatural worlds, ghosts and spirits) (Mohor-Ivan 2014: 65).

*The Dreaming of the Bones* is based on a specific Noh play, *Nishikigi* (meaning "charm sticks"), which, concerned a traveling priest who helps to unite the spirits of two lovers who were unable to be together when they were alive. According to Masaru Sekine, the Japanese text allowed Yeats conceive "a model for the virtually impossible, showing him how to connect past and present in the short span of time on stage" (Sekine 1995: 142).

With a contemporary setting provided by the 1916 Easter Rising (when a group of Irish nationalists seized the General Post Office in Dublin, declaring the independence of the country from British rule), *The Dreaming of the Bones* takes place at night, in the Irish countryside, near the ruins of Corcomroe Abbey, the scene being set by the Musicians who open the play, and announce the arrival of a young man:

Somewhere among great rocks on the scarce grass  
 Birds cry, they cry their loneliness.  
 Even the sunlight can be lonely here,  
 Even hot noon is lonely. I hear a footfall  
 A young man with a lantern comes this way.  
 He seems an Aran fisher, for he wears  
 The flannel bawneen and the cow-hide shoe.  
 He stumbles wearily, and stumbling prays. (54)<sup>2</sup>

The young man, an Irish revolutionary who has escaped from the Post Office in Dublin and is now pursued by the British soldiers, is met by two strangers, a man and a girl, dressed in the “costume of a past time” and wearing “heroic masks” (55), who offer to guide him to the ruined abbey in order to find shelter there. The Musicians take again the lead, describing their passage to the summit where the abbey is, and then the young girl starts to recount a story about two ancient lovers, condemned to suffer penance for their sins, as, for the past seven hundred years, their ghosts have roamed together without being allowed to kiss: “

Their manner of life were blessed could their lips  
 A moment meet; but when he has bent his head  
 Close to her head, or hand would, slip in hand,  
 The memory of their crime flows up between  
 And drives them apart. (63)

The young man gradually realizes that the lovers are Dermot and Dervorgilla, the infamous couple of the nationalist tradition, whose centuries of suffering can only be ended if someone of “their race” is found to forgive them, but the revolutionary remains resolute in this respect, renewing the curse upon the mythic lovers who had brought the foe to Ireland: “Oh, never, never / Shall Dermot and Dervorgilla be forgiven” (65).

The three arrive at the summit just as dawn breaks. Surveying the ruined landscape, the young man sees it as another consequence of Dermot and Dervorgilla’s legendary betrayal. When the strangers embrace in a passionate and tormented dance and the young girl voices again the agony of their burning desire

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<sup>2</sup> All references are to the digitalized text of W. B. Yeats, *Four Plays For Dancers*, London, Macmillan and Co., 1921, available at <https://ia600208.us.archive.org/3/items/fourplaysfordanc00yeatuoft/fourplaysfordanc00yeatuoft.pdf>, page numbers being indicated in parenthesis.

to kiss each other, the young man has the revelation that they are the ghosts of the mythical lovers. Though his heart is filled with pity, for he sympathizes with the lovers' plight – "I had almost yielded and forgiven it all" (67) – "[b]oth ghosts and man leave the lonely scene with the bitter knowledge that the sorrows of ghostly love are eternal and that the tragic past of Ireland can never be undone" (Levine 1980: 11).

Yeats's play achieves its strength and works towards its purpose through an aesthetic structure able to contain and balance the different tensions that form and content foreground, because, as Augustin Martin explains:

The audience longs for the Young Man to forgive them, to yield to that side of his nature that is moved to see them gaze at each other 'so strangely and so sweetly'. The power of the play with its ritual dance and poetic cadence, its ancient, unfolding story of racial guilt and punishment, and, on the other hand, the entranced, intimidated and vacillating figure of the young patriot, is a power derived from a strange equilibrium of forces, a tense stasis where linear, kinetic action is arrested and disarmed. Dramatic resolution, in any western sense of the term, becomes irrelevant. [...] In *Nishikigi* ... the lovers receive a blessing and fulfillment in the priest's prayer. In the stony deliberation with which Yeats refuses a similar release and benediction to the lovers there is, I suspect, a double intent: ... to record his appalled conviction that Irish hate may have grown implacable; to register that conviction in a spirit of cryptic accusation, for the benefit of England." (Martin 1990: 182)

Both Gregory's and Yeats's plays engage with a fragment of the Irish historical tradition in order to provide their alternative readings to the 12<sup>th</sup> century chroniclers of the Anglo-Norman invasion. While *Dervorgilla* re-imagines the historical narrative through a gender perspective that foregrounds the determination and guilt of the title-character, though her "role in precipitating the Norman invasion of Ireland remains narratively important" (Pethica 2004: 72), *The Dreaming of the Bones* distances the political actualities (past and present) through the aesthetic one provided by the Noh drama. Through such strategies, both plays indicate an increasing distancing from the master tropes of the medieval story in the context of the shifts characterising early twentieth-century Ireland.

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## Extra-textual and Intra-textual Differences between Alternative Romanian Translations of Shakespeare's *King John*

Mariana NEAGU\*

### Abstract

*The paper compares an earlier Romanian translation with the most recent Romanian version of "King John" by William Shakespeare. It analyses the strategies through which the constraints of drama translation can be resolved successfully. Aiming to identify factors which influence the translator's choices when the "context of situation" changes, it discusses the handling of archaisms and neologisms, the translation of nominal structures, etc. The simplification strategy that is used at lexical, syntactic and stylistic level has the advantage of making the translated text more reader (and speaker)-friendly. What is finally suggested is that eliminating the distinction between page translation and stage translation is not an easy task and it sometimes involves mixing registers and styles in order to preserve the poeticity of the original text and, at the same time, convey clarity and dynamism.*

**Keywords:** standards of textuality, (extra-)textual factors of analysis, translation for the page/stage

### Introduction

The first Romanian translation of William Shakespeare's *King John* was produced in 1892 by Scarlat Ghica, the son of Ioan Ghica, a diplomat representing Romania at the English Court at a time when Romania came to be recognized as an independent state in 1877. Using accurate English editions, Scarlat Ghica also translated *Richard III* and *The Merchant of Venice* that were included in the same published volume. In his Introduction to *King John*, Scarlat Ghica explains that he had chosen this play particularly because it is less known and it dramatizes a period from the history of England that is entirely unknown to the Romanian readers. In her study devoted to this first Romanian translation of *King John*, Matei-Chesnoiu (2005: 433) notes that "despite the ingenuity of Ghica's interpretation of what might have been Shakespeare's intention, the translation is more accurate and stylistically valid than it is reasonable to expect from such early versions".

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The aim of this article is to discuss two other Romanian versions of *King John*, one published in mid twentieth century and one in the twenty first century. The former was produced in 1955 and was made by Dan Botta, who was a poet, essayist, playwright and translator of Sophocles, Shakespeare, Francois Villon and Edgar Alan Poe. The latter translation, made by George Volceanov, was published in 2011 in volume III of the new collection of Shakespeare's Complete Works, a project initiated by George Volceanov and released by the Bucharest-based publishers Paralela 45.

The research questions addressed in this paper are the following:

1. Where do challenges for the Romanian translator of Shakespeare come from?
2. What changes have been made in the latest Romanian version of *King John*?
3. Why have these changes been made?

The data selected for the present analysis has been collected from William Shakespeare's *King John* (the Source Text abbreviated as ST) as published in the 1998 volume *William Shakespeare. The Complete Works* edited by Stanley Wells and Gary Taylor. The Romanian translations discussed are Dan Bottas's 1955 version published in Shakespeare, William. *Opere*. Vol. I. (Target Text 1 = TT1) and George Volceanov's 2011 version included in William Shakespeare, *Opere*. Vol. IV. (Target Text 2 = TT2)

The theoretical framework has been provided by the functional approach to translation where the focus is on the target text and its communicative function(s). Unlike the equivalence model of translation that focuses mainly on structural qualities of the source text, leaving aside the interrelationship between extratextual (situational) and intratextual (linguistic) factors of communication, the functional model of translation is pragmatic in that it takes into account the factors of situation such as time and place of text production and reception in which the text will become a communicative event.

The dimension of *time of communication* relates to the historical comprehension of linguistic units. Actually, an updated translation does away with the historicizing tendency of earlier translations of older texts, that is, it no longer uses the variety of the target language common at the time of origin, as if the text had been translated synchronously. Though an interesting experiment, such type of translation cannot possibly have the same effect on the modern receiver as the original. Evidence to support this idea will be given in the section on lexical choices in the two analysed target texts.

The dimension of *place of communication* refers to the place of text production and, more importantly in translation, to the place of text reception. A diachronic comparison of alternative translations of the same Source Text will reveal how a

text published in a country where literature is censored differs from a text whose author has not been subject to any restrictions.

In her book entitled *Text Analysis in Translation. Theory, Methodology, and Didactic Application of a Model for Translation-Oriented Text Analysis*, Christiane Nord (2005) also includes *medium* and *motive for communication* among the extratextual (situational) factors of Source Text (ST) Analysis.

The concept of *medium* refers to the means or vehicle which conveys the text to the reader/audience. In general, page translations use language written to be read while stage translations use language written to be spoken. Christiane Nord (1997) rightly states that the dimension of medium is relevant because it provides some clues to the identity of the addressed audience and it can also give some clue as to the sender's intention, to the motive for the communication and may even give some idea of the time and place of text production.

The dimension of *motive for communication* refers to the reason and the occasion for which the text was produced. Potential problems can arise from the differences between the motive for ST production and the motive for translation.

Our hypothesis for the present work is that the factors of Source Text (ST) Analysis grouped by Nord(2005) into extratextual and intratextual (e.g. *subject matter, content, presupposition, text composition, non-verbal elements, lexis, sentence structure, supra-segmental features*) are equally applicable to the analysis of a Target Text (TT). More importantly, we believe that some of them are of relevance when translations of the same Source Text are contrasted. Besides, we argue that the norms of textuality as established by Robert de Beaugrande and Wolfgang Dressler (1981) are also helpful in analyzing the differences between translations of the same source text. De Beaugrande and Dressler (1981) combine productive and receptive aspects of texts as communicative events and identify seven standards of textuality: *coherence, cohesion, intentionality, acceptability, informativity, situationality* and *intertextuality*.

*Coherence* is the phenomenon by means of which we can prove that the ideas presented in the text make sense and represent a semantic whole. *Cohesion* is related to the way lexical and grammatical units of the text are interconnected and can be achieved through the use of (stylistic) synonyms and discourse particles; *Intentionality* refers to the need to determine what we want to communicate (why?) and for which kind of receivers; the importance of the addressee is neglected in practice. The standard of *acceptability* is the possibility of processing the information provided in the text and identifying the communicative intention; it is related to both vocabulary and grammar.

The standard of *informativity* states that in order to achieve their communicative function, texts have to be informative but not at the expense of



excessive processing effort on the part of the receiver; in other words *informativity* has to do with shared knowledge of sender and receiver.

*Situationality* or the context of situation is the immediate environment in which a text is actually functioning; it explains the connection between text and context and is defined by field, tenor and mode, where *tenor* refers to the formality and social relations between the participants in the discourse. The standard of *intertextuality* concerns the ways that texts refer to or incorporate aspects of other texts within them. It can take many forms (e.g. direct reference or quotation and allusions). It is often possible to make sense of a text by fully understanding how it refers to other texts.

## **2. Extratextual differences between TT1 and TT2.**

Trying to provide an answer to the question “Where do challenges for the Romanian translator of Shakespeare come from?” we have found that the first type of challenge is related to extra textual (pragmatic) factors such as *the sender’s intention* (in Nord’s terminology) or *intentionality* (in De Beaugrande and Dressler’s terms) as drama translation can be done (1) for the reader (for the page), (2) for the audience (for the stage) or (3) for both the page and the stage. Translating for the page implies fewer constraints to the translator’s work (apart from those he himself defines) because between the text translated to be read and its reader there are no intermediaries; an intimate relationship is established between the two. The reader can stop, go back, reread the translation, and so on. By contrast, translating for the stage presupposes more intermediaries because between the translated play and its audience stand many people, including the director and the actors who will convey the text to that audience. Besides, the translator has to think of the conditions under which the translated text will be presented: the audience will be sitting in a theatre and must be able to understand the text as it is being spoken. Hence, the need for the translator to produce an intelligible text, as close to the original as possible.

The second type of challenges that may arise concern the text itself. Early Romanian translations of Shakespeare are characterized by a poetizing tendency that Volceanov rejects on the ground of the modernity of Shakespeare’s own language in the 16<sup>th</sup> century:

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

*knowledge was recorded by Shakespeare himself in his plays [...].* (Volceanov 2009. p. 219)

In addition to this argument, Volceanov (2009) invokes the right of each generation of (non-speaking English) readers and theatre-goers “to enjoy the pleasure of reading and seeing Shakespeare’s plays in an updated, modernized vocabulary”.

### 3. Intratextual differences between TT1 and TT2

#### 3.1 Shakespeare’s exploitation of language

What is most interesting about Shakespeare’s exploitation of language is that his contributions are not solely literary, but range across the whole lexicon: high register, foreign register, common register, low register. A masterfully nuanced characterization of the language of Shakespeare is provided by David Crystal (2003):

In addition to archaisms and neologisms, hard words and easy words, there is speech representing different degrees of formality, intimacy, social class, and regional dialects. In short, we encounter in the plays most of the language varieties of Early Modern English.

Crystal (2003: 72)

It has equally been acknowledged that the Elizabethan playwright, who had an instinct for what was permanent in the colloquial language of his day seems not to have much liked pompous language, for several of his major characters poke fun at linguistic affectation.

#### 3.2 Lexical choices in TT1 and TT2

Regarding the vocabulary in Dan Botta’s (1955) translation of *King John* one can observe a wealth of words of Slavic origin: *a isprăvi, a năimi, basnă, ceaslov, crîg, danie, grobniță, grumb, hărăzi, hîd, hulă, ispas, istov, izvod, leac, lingav, nădejde, năpastă, obidă, osîndit, osîndie, pacoste, pitac, pristav, proclat, smerenie, ulita, vîfor, volnic, zaveră, prohod, prihană*. In juxtaposition to them there are words of Turkish origin (*a zăpci, abraș, avan, calabalic, calp, hain, iureș, mehenghi, sanchiu, suret, talaz, vechil, zurbauă*) that may be suggestive of the temporal and spatial coordinates of the social context in which the translation was made. As an analysis of the influence of the Romanian ideology and social restrictions in the 1950s is beyond the scope of this paper what we approach next are the lexical changes made by George Volceanov in his 2011 version of *King John*. A close look at his text reveals the use of more familiar, common words instead of archaic, sometimes

incomprehensible words for the modern reader: *olăcar* -> *sol*, *ispas* -> *Înălțare*, *faur* -> *fierar*, *ilău* -> *nicovală*, *pitac* -> *sigiliu*, *a hrăpi* -> *a uzurpa*, *sanchiu* -> *îndărătnic*, etc.

In some instances the translator attaches a humorous touch to slang words and expressions: *tîrfa* -> *ștoarfa*, *te spintec* -> *te sparg*, *chip* -> *mutră*, *moacă*, etc.

What we conclude at this point is that the need for accessibility and speakability account for most of the lexical changes noticeable in the 2011 Romanian version of *King John*.

### 3.3 Grammatical options in TT1 and TT2.

As dialogue authenticity may be conveyed through conciseness and clarity, in the updated Romanian version of *King John*, at grammatical level we notice the preference for *denominalization*, the strategy by means of which a noun or a nominal structure in the Source Text (ST) is changed into a verbal structure in the Target Text (TT). Here are two examples of nominal structures (*no remedy* in Act IV, scene 1 and *the curse of kings* in Act IV, scene 2 and their translation in the two Romanian versions:

ST	TT1	TT2
<p>ARTHUR</p> <p>Is there <i>no remedy</i>?</p> <p>(Act IV, Scene 1, p. 414)</p>	<p>ARTHUR</p> <p>Și nu-i scăpare? (p.130)</p>	<p>ARTHUR</p> <p>Nu scap nicicum? (p. 266)</p>
<p>KING JOHN</p> <p><i>It is the curse of kings</i> to be attended By slaves that take their humours for a warrant To break within the bloody house of life [...] (Act IV, Scene 2, p.416)</p>	<p>REGELE IOAN</p> <p><i>E-un blestem pentru regi</i> de-a fi slujiți</p> <p>De robi ce iau o toană drept poruncă</p> <p>Și-n sînge risipesc lăcașul vieții.</p> <p>(p.141)</p>	<p>REGELE IOAN</p> <p><i>Regii-s blestemați</i> să fie Slujiți de sclavi ce-n toanele lor vād</p> <p>Un ordin să ucidă pentru ei.</p> <p>(p. 277)</p>

A translation challenge that requires, besides knowledge of the exact kind of relationships between the characters, linguistic knowledge of Early

Modern English is Shakespeare's play with *y* and *th* forms of address. The pronoun *thou* "tu" was used by superiors to inferiors while *you* "vous" was used by inferiors to superiors (children to parents, or servants to masters):

KING JOHN  
What art *thou*?  
ROBERT  
The son and heir to that same Faulconbridge.  
KING JOHN  
Is that the elder, and art *thou* the heir?  
You came not of one mother then, it seems.  
BASTARD  
Most certain of one mother, mighty king;  
That is well known; and, as I think, one father:  
But for the certain knowledge of that truth  
I put *you* o'er to heaven and to my mother:  
Of that I doubt, as all men's children may.  
(Shakespeare, *King John*, Act I, Scene I, p. 399)

Normally, the two Romanian translators should have used a plural verbal form to render *I put you o'er to heaven* but they had the Bastard address King John by using a singular verbal form (a shorter form) probably because of the principle of stringency, one of the constraints of drama translation that requires conciseness,

TT1	TT2
REGELE IOAN El e mai mare și <i>tu</i> ești moșteanul? Nu sunteți dintr-o mumă, cum se pare. BASTARDUL Ba sigur, dintr-o mumă, înalte doamne; Se stie; și așa cred, dintr-un tată; Dar ca <i>să știți</i> deplinul adevăr, Întreabă cerul și pe mama mea. <p style="text-align: right;">(p.64)</p>	REGELE IOAN: El e cel mare, <i>tu</i> – moștenitorul? S-ar zice că n-aveți aceeași mamă. PHILIP FAULCONBRIDGE: Mărite rege, -avem cu siguranță Aceeași mamă și-avem și un tată: Dar, dacă <i>vrei</i> să afli adevărul, Întreabă Cerul și pe maică-mea; <p style="text-align: right;">(p. 202)</p>

### 3.4 Handling semantics

In section 3.2. we have seen that synonymy can be exploited as a means of updating an earlier translation. Thus, words such as *gaibe*, *ocenie*, *hrăpitor*, *pristav*, *paraclis*, *prihane* are replaced by *picioare*, *averi*, *uzurpator*, *aprod*, *capelă*, *cusururi*.

The importance of antonymy in Shakespeare's plays was emphasized by Levițchi (1976: 101-129) and by Volceanov (2004: 23-43). The latter contends that antonyms

in Shakespeare's plays are not used just for comic purposes. They acquire a different function – for instance, in *King John*, that might justly be subtitled *The play of Antonyms* (p.35) their role is to suggest the clash of ideas and of group interests, the rejection of someone else's thoughts, values, opinions and beliefs. When playing with antonyms, Shakespeare treats the words with opposite meanings as if they had compatible senses. For instance, the expression *war is peace* can be made compatibly meaningful if we understand that the character saying it means war as a way to get peace:

ST	TT1	TT2
AUSTRIA Lady Constance, peace!	AUSTRIA Lady Constance, pace!	AUSTRIA Doamnă, să chibzuim în pace.
CONSTANCE War! war! no peace! <i>peace is to me a war</i> (Act III, Scene I, p. 408 )	CONSTANCE Război! Război! Nu pace! Pentru mine Război e pacea. (p.109)	CONSTANCE: Război! Război! Nu pace! Pentru mine, Pacea-i război (p.239)

Another instance of antonymic use in the play is under the form of a repetition pattern which combines two derivational antonyms, *landless* and *landed*. The two Romanian versions preserved the meaning and the rhyme save the punny construction:

ST	TT1	TT2
KING JOHN Go, Faulconbridge: now hast thou thy desire; A <i>landless</i> knight makes thee a <i>landed</i> squire. (Act III, Scene II, .411 )	REGELE IOAN: Mergi, Faulconbridge; ai ceea ce dorești Un om <i>sărac</i> ți-a dat <i>averi</i> domnești (p. 69)	REGELE IOAN: Ei, Faulconbridge, ți s-a făcut pe plac; Te-a înzestrat un cavaler <i>sărac</i> . (p. 251)

In Shakespeare's time the word *cousin* was much broader in use than we find it today; it was used "for virtually any relative beyond the immediate family, both for blood relatives and relatives through marriage, and often as a term of affection between socially equal people who are not relatives at all, such as monarchs of different countries.

(<http://www.shakespeareswords.com/cousin>).

The choices made by the two Romanian translators are different in the sense that Dan Botta uses the present-day meaning of *cousin*, while George Volceanov considers its earlier meaning, as can be seen in the fragments below:

ST	TT1	TT2
KING JOHN [To the bastard] <i>Cousin,</i> away for England! Haste before: And ere our coming, see thou shake the bags of hoarding abbots; (Act III, Scene II, p.410)	REGELE IOAN ( <i>către Bastard</i> ): Spre Anglia grăbește, <i>vere</i> dragă Și până vii, vezi de desfundă sacii Chiaburilor egumeni; (p. 114)	REGELE IOAN ( <i>către Bastard</i> ): Să pornești de zor Spre Anglia, <i>nepoate</i> , și să scuturi Sacii stareților căpătuiți. (p.250)

## Conclusions

By contrasting two Romanian versions of Shakespeare's *King John* we have observed that an updated Romanian version of the play was necessary because some of the seven standards of textuality (*coherence, cohesion and informativity*) were not fully achieved in the earlier version. In addition, we have also verified our hypothesis that the factors of ST analysis (as proposed by Christiane Nord) can also be applied in a diachronic comparison of alternative translations. Situational factors certainly change when one compares a mid 20<sup>th</sup> century version with a 2011 version.

The extra-textual differences between TT1 and TT2 relate to the following:

- the translator's intention: while Dan Botta viewed the play as a literary text, George Volceanov treats it as a theatrical performance.
- the time and the place of communication are attached greater importance in TT2.
- TT1 neglects the receptive aspects of the text as a communicative event. Regarding this, we believe that the translator's responsibility (loyalty) to both the ST author and the TT receiver is essential.

The intra-textual differences between TT1 and TT2 materialize in the following:

- archaic, opaque words in TT1 are replaced by common colloquial or slang words with a humorous touch in TT2.
- nominal structures in the ST are rendered by verbal structures that sound more natural in TT2.
- in general, TT 1 tends to remain closer to the ST while TT 2 prefers simplification for communicative reasons without destroying the poeticity and expressivity of the text.

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## Indo-European Apophony Maturation into the Germanic Ablaut

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### Abstract

*The linguistic patterns of a language pass through life stages that make its maturation. The historical comparison research is confronted with the formal language systems on a par with the generative grammar or the deductive rationale for proving theorems from hypothesis to the identification of the move sequences which lead to the generation of language patterns. The article attempts to show that the stages of the grammatical categories complexity can be searched comparatively in a pursuit to follow the maturation process of the English language by considering the case-study of Germanic ablaut phenomenon<sup>1</sup> deriving from the Indo-European apophony<sup>2</sup>.*

**Keywords:** Indo-European apophony, ablaut phenomenon, quantitative vs. qualitative vowel variation, Germanic strong verb morphology, Germanic family language maturation

### Background

We consider the definition of *mature phenomenon* suggested by Dahl (2004: 105):

*x is a mature phenomenon if there is some identifiable and non-universal phenomenon or a restricted set of such phenomena y, such that for any language L, if x exists in L, there is some ancestor L' of L such that L' has y but not x.*

We examine *x*, the Germanic ablaut feature to prove the maturity of English grammar system deriving from *y*, the Indo-European feature of apophony, where *L* is consistent with English where *x* operates and *L'* the Proto-Indo European where *y* is originally featured. We assume that the

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<sup>1</sup> The term was coined in the 19th century by the linguist Jacob Grimm who discovered it in the Sanskrit language grammar. It describes the full grade and lengthened grade of the vowel gradation that makes the difference between two related words.

<sup>2</sup> (phonetics) Alternation of sounds within a word that indicates grammatical information (often inflectional). From French apophonie, from apo+ ancient Greek φωνή (phone, "sound") English Wiktionary, available under CC-BY-SA license.



afore mentioned law-like feature is believed to hold for all the Germanic languages.

A major Germanic source of enrichment of the vowel inventory was the development of front round vowels in the North-West languages in the family, primarily the product of Indo-European ablaut linguistic phenomenon.

It is generally assumed that the *apophony* or *ablaut* is a distinctive feature of the Germanic languages that resulted from the gradual Grammaticalization of a previously non-functional, and to a certain extent, purely phonologically conditioned Indo European *regular vowel variation* language stem phenomenon. The Proto Indo-European variability of stress is the oldest and most extensive source of vowel gradation in Germanic daughter languages that developed into various distinguishable *ablaut* forms.

Although it was discovered by Pānini in the Sanskrit language, the linguistic phenomenon was named and coined in the 19<sup>th</sup> century by Jacob Grimm who described it as *off-sound* grade and *lengthened* vowel gradation.

The regressive assimilation of the Indo-European ablaut in Germanic languages is among the most persistent hallmarks of the family that had strong effects at various moments of their evolution. The historical patterns of ablaut seem to derive from the systematization and functionalization of the progressive prosodic alternations (Dahl, 2004:119-155) which refer either to the *quantitative vowel length variation*, till its full disappearance, (English: *would not/won't*) or to a *qualitative coloring vowel variation* (English: *man/men; break – broke-broken*). In a nut shell, the regularity of ablaut anomaly in Indo-European transferred into irregular or partially irregular vowel variations that turned into morphological distinctions of the Germanic languages.

The transfer of the phenomenon from the Indo-European to the Germanic languages branch was studied by linguists comparatively by inferring forms of the deduced phenomenon of *ablaut* which were then encoded distinctively in each language of the family, although it is not certain if the PIE was pronounced phonetically. The reconstruction of the Proto Indo-European linguistic phenomenon reveals the distinction between the Germanic remnants of *vowel gradation* and *vowel alternation* which sometimes are used synonymously when comparing languages synchronically. Nevertheless, it became certain that the relationship between *qualitative vowel variation* and *length* and *syllable stress*, particularly between the vowel length reduction and the loss of the stress, pointed to a dynamic stress pattern of the Germanic languages. The phenomenon translates into vowel change of the word root motivated morphophonemically that takes essentially the same shape in all the Germanic languages it occurs, although a distinct orthographic representation is given

by each of them in their historical development when they came to be written languages. (Wayne, 2006:41-71)

*pūhte (seemed) - þyncan (to seem)*  
*cuman (to come) – cymð (he comes)*

The following samples from English show the development of the *ablaut process* as the transformation of front allophones [æ, ö, y] – in the first column – to the phonemes [ā, ō, ū] in the second column. Later, the pronunciation merge acquired grammatical significance when the front vowels were lost in accented syllables that originally conditioned the allophones. (Anttila, 2009:57-88)

Indo-European stage	Ablaut stage	Old English	Modern English
*hāl	hāl	hāl	health
* hāl-iþ	*hǣliþ	hǣlþ	health
* hāl-jan	*hǣljan	hǣlan	heal
*dōm	dōm	dōm	doom
*gōs	gōs	gōs	goose
*gōs-i	*gōsi	gōs>gēs	geese
*mūs	mūs	mūs	mouse
*mūs-i	*mȳsi	mȳs>mis	mice
*fūl	fūl	fūl	foul
*fūl-iþ	*fȳliþ	fȳlþ>filþ	filth
* fūl-jan	*fȳljan	fȳlan>filan	file

The table shows that the pairs of the front and back vowels originate from different phonemes but they remain related by morphophonemic alternations. The last column represents the regular and final change of unrounding the front rounded vowels.

The systematic process by which IEP *ablaut* became functional turned into the foundation of the stem formation of the Germanic strong verbs by the combination of its quantitative and qualitative form in one paradigm. Some scholars consider that the high degree of organization of the Germanic strong verbs is due to the systematization and functionalization of ablaut which has a significant morphological function since it became the direct expression of a grammatical category. (Voyles, 1992: 253-270; Mailhammer, 2008:15-45) It is the Indo-European ablaut alternation that has survived robustly in verbal Germanic roots as a device for signaling tense contrasts.

The scholarly reconstructed PIE phonological system claims that the alternations between short *e*, short *o*, long *ē* and long *ō* in accented and non-accented root syllables are the ones to have contributed exclusively to the further development of the Germanic feature of signaling grammatical functions. The theoretical speculation is based on the root syllables containing *e* – the *e-grade syllables*, the *o-grade syllable* and the *0-grade syllables* that contained no vowel. The association of accent to *e-grade syllable* and *o-grade syllable* came to indicate particular grammatical functions in Germanic languages. The three grades of the reconstructed PIE root *sed* is present in the modern day English, as it follows:

*sed* > *sit* (e-grade syllable)

*sed* > *sat* (o-grade syllable)

*sed* > *nest* (0-grade syllable)

The example makes appear evident that the Indo-European development of high and low vowel pitch into the different accentuation patterns of the Germanic languages were not originally associated with grammar functions signaling. It is scholarly assumed that grammaticalization of the ablaut system has arisen from the gradual association of the high-tone roots, the e-grade and low-tone roots, the o-grades to grammatical changes. Their morphological features were progressively and similarly marked by the independent phonological conditioned phenomena of the PIE ablaut in the Germanic daughter languages and made them distinct from other language families that split off.

The grammatical productivity of the ablaut phenomenon, after the separation of the regular vowel variation from its original phonological conditions, was presumably and scholarly noticed in the drastic distinct development of the Germanic strong verb inflectional system that remained rezilliant for two millenia. The independent evolution of the vowel alternation phenomenon was associated to the signaling of the past tense and past participle forms of English strong verbs (Beekes, 2011:60-63) as in the following examples:

*drink-drank-drunk*

*run-ran-run*

*ring-rang-rung*

Many linguists commented on the high degree of organization the Germanic strong verbs attained through the systematization of the ablaut. We conveniently approach the primary seven ablaut classes proposed at the beginning of the 20<sup>th</sup> century and re-assumed at the beginning of our century: *a*, *e*, *o*, *ā*, *ō*, *ē* and *θ*. (Mailhammer, 2007:21)

We selected an example of the third ablaut class to illustrate the readily recognizable innovation in New High German, Standard Dutch and modern English:

Language	Infinitive	Preterite	Past participle
New High German	<i>trinken</i>	<i>trank</i>	<i>getrunken</i>
Standard Dutch	<i>drinken</i>	<i>dronk</i>	<i>gedronken</i>
Modern English	<i>drink</i>	<i>drank</i>	<i>drunk</i>

Further examples include *past tense*, *past participle* of the English and German irregular verbs that make them actually perfectly regular in their own terms. (Rubba, 2001:679-695)

	English	German
Irregular verbs	<i>rise, rose risen</i>	<i>ringen- rang-gerungen</i>
	<i>sing-sang-sung</i>	<i>singen-sangen-gesungen</i>
	<i>break-broke-broken</i>	<i>brechen-brach-gebrochen</i>
	<i>ride-rode -ridden</i>	<i>reiten-ritt-geritten</i>
Regular verbs	<i>talked; waked; painted</i>	<i>fragen, fragte, gefragt</i>

The age of almost two millenia of the earliest written Germanic sources make linguists claim the stability of the Germanic strong verbs system, although it is often seen as a kind of anomaly which is on its way out. The 51 per cent of the strong verbs disappearance from 349 in Old High German (750-150 CE) to 169 in Modern German is debatable since the majority of the losses are not due to the regularization process, that is strong verbs becoming weak verbs, but rather to the disappearance of the lexical items in question from the language. (Dahl, 2004:271).

## Conclusion

There is a pervasive tendency in modern linguistics to consider language change in terms of simplification, which is not necessarily simplistic. *Ceteris paribus*<sup>3</sup>, that is the language change, will tend to increase naturalness that is

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<sup>3</sup> This Latin phrase expressing 'with other things being the same' is particularly crucial in the study of cause and effect relationship between two specific variables such that other relevant factors influencing these are assumed to be constant by the assumption of *Ceteris Paribus*. The opposite for this is the phrase '*mutatis mutandis*', which states changing some factors that need to be changed. *Ceteris paribus* is often a fundamental assumption to the predictive purpose of scrutiny.

to tend to move towards preferred states of the language. *Linguistic maturation* is considered equivalent to a language state difficult to attain, but which gives it stability.

The law-life feature of *ablaut* holds for all the Germanic languages. Its derivational history has a considerable length behind. Its stages can be affiliated to the Germanic synchronic states, although it is based on diachronic constraints.

It is demonstrated that the *ablaut* phenomenon derived from an earlier non-fusional phonetic process which developed independently into a complex morphological enforcement that regularized the Germanic irregular strong verbs for language balance and stability, which is associated with linguistic maturation.

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## Theoretical Insights into the Translation of Romanian Proverbs

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### Abstract

*Every language has various phraseological units such as proverbial expressions, idioms, proverbs, fables, slogans, collocations, etc. that reflect the wisdom, beliefs or traditions of its culture. Since ancient times, proverbs have crossed linguistic and cultural boundaries, being still used in the modern society.*

*Proverbs are used not only in education or in other related fields but also in marketing, advertising, politics, especially due to their rhetorical function and influential force. Politicians successfully use them because they are appealing to the public, conveying a short message in a concise and suggestive manner, easy to remember and most of them are ironic.*

*Whenever a proverb is used, it conveys the wisdom, knowledge or experience of a particular community. The Romanian language abounds in proverbs that are still active in the modern society. The present paper attempts to provide a few aspects regarding the universe of paremiology in English and Romanian and insights into the translation of Romanian proverbs (identified in Ileana Vulpescu's Rămas bun casei părintești) in point of cultural relevance and translation difficulties.*

**Keywords:** proverbs, culture-specific elements, untranslatability

### The universe of paremiology

A lot of research has been dedicated to the study of proverb scholarship. Linguists and language researchers have addressed various aspects related to either or both of its two major aspects, i.e. the study of proverbs (paremiology) and the collection of proverbs (paremiography). Since ancient times proverbs have been used, transmitted orally and later recorded in various books.

The universe of proverbs provides a wide range of fascinating aspects that can be analyzed from various perspectives that may range from the debates on the status of proverbs, their use in the social context, pedagogy and language teaching, linguistics, literature, folklore, cognitive science, empirical research, management, religion, entrepreneurship, history, to their use in medicine (particularly in psychiatry and psychology) and even in cartoons.

Proverbs have been regarded as powerful tools used for summarizing and conveying past experiences or knowledge. Many of them have their origin in folklore reflecting the traditions, beliefs and core values of a community. Used to advise or warn, to mock or entertain or just to establish rapport, they have always been highly educational. Over the years they have been compiled, defined, classified, explained (due to their great variability in meaning) in various ways and from various perspectives.

Dictionaries define proverbs as "a short pithy saying which embodies a general truth" (Cuddon, 1992: 752); "a short popular saying, usually of unknown and ancient origin, that expresses effectively some commonplace truth or useful

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thought" (Webster, 1996:1157) or "a short well-known, supposedly wise, saying usually in simple language" (Longman, 2003:1075). A definition of proverbs that has been widely accepted was provided by Lord John Russell, quoted by Mieder (2009), who, in the mid-19<sup>th</sup> century, said that "A proverb is the wit of one, and the wisdom of many".

Regardless of the definition, (proverb scholars being still dissatisfied by most of them) a proverb is a piece of short language conveying most profound truths, encompassing aspects of wisdom of a culture.

The classification of proverbs according to certain criteria is a complex and challenging task. Language researchers have suggested various categorizations of proverbs. Thus Norrick (1985) developed an empirically-oriented schematization of proverbs and distinguished between synecdoche, metaphoric, metonymic and hyperbolic proverbs; Paczolay (2005) suggested three categories of proverbs: universal, regional and local; others (Samoilenko & Franco, 2014: 1) suggested a classification of proverbs belonging to one of the four communicative types of sentences, i.e. declarative, imperative, interrogative and exclamatory. So far a consensus has not been reached among paremiologists on the most comprehensive classification of proverbs but their importance is undeniable.

The first attempts to compile proverbs are made in English by John Heywood in 1538 who published *A Collection* and John Ray in 1768, who provided *A Complete Collection of English Proverbs*. In Romanian, Iordache Golescu (in 1800s) was among the first paremiologists who devoted his time to visiting Romanian villages, collecting a significant number of proverbs (around 16,000), which he personally handwrote and commented on in an impressive collection.

Between 1895 and 1903, Iuliu A. Zanne published his own collection of proverbs in 7,000 pages, including all 16,350 proverbs compiled by Iordache Golescu, to which he added 4,500 new ones. Regarded as a monumental and comprehensive work of Romanian paremiology, the ten volumes synthesize the Romanian culture and heritage.

The Romanian language abounds in proverbs that are still frequently used in the contemporary society. Crețiu published in 1999 a book of Romanian proverbs, providing equivalents (in point of meaning) in several languages (German, French, Italian, Spanish, Hungarian, Russian, English and Latin).

Ruxăndoiu (2003) revealed yet another facet of the universe of proverbs, focusing upon the intricate relationship between the word and the proverb. In his opinion the proverb is a more complex linguistic unit. In this respect proverbs are not disparate, independent elements of an inventory of a language but are regarded as stable forms. Moreover, each element contained by a proverb is in a contextual relation determined by the other elements. Thus, when studying proverbs, the micro- and macrostructures must be considered, distinguishing between microcontext- regarded as the interior organization of the proverb, emphasizing the interrelationship among words, i.e. the meaning of a word depends on the meaning of the other words (it would be a sign of *in praesentia* itself) and macrocontext – refers to the verbal discourse, i.e. parts of the signifying

chain necessary for the determination of the sign in absentia. (Rice & Schofer, 1983: 19)

In English we must mention the extensive contribution of Wolfgang Mieder (2004, 2008, 2009, etc.) to paremiology. The author has devoted his time to studying proverbs, collecting an impressive number of proverbs and publishing several books and numerous articles on this topic.

### **Equivalence in Translation**

Translation is regarded as an act of intercultural, cross-linguistic and cross-social communication, its main purpose being to achieve equivalence between the SL and TL texts. Translation specialists emphasize the necessity of the thorough comprehension of the TL culture, as after analyzing all the dimensions of the SL.

The concept of equivalence in translation has always been highly controversial. Defined as the procedure that “replicates the same situation as in the original, whilst using completely different wording” (Vinay & Darbelnet, 1995), equivalence in translation is believed to be of utmost importance in translation studies.

Baker (1992) analyzes equivalence in translation, taking into account the word level and the difficulties arising from lack of equivalence at this level and above word level. Thus she defines and explains the term *word* and register (variation), their positions in translation as well as the importance of the *meaning*. She distinguishes between *grammatical equivalence*, specifying that every language has its own grammatical rules and this may cause problems in translation being difficult to find a direct correspondence; *textual equivalence*, when the equivalence between the SL and the TL is achieved both regarding the information and cohesion, pointing out the difficult task of the translator that has to take into account the following factors: target audience, the objective of the translation and the type of text and *pragmatic equivalence*, in terms of coherence and implicature – referring to the implied meanings.

Total equivalence in translation is very difficult or sometimes even impossible to achieve and it is the translator’s challenging task to provide a variant that best renders the meaning of the SL text. As the translator is regarded as a mediator between the two cultures he or she has to identify the cultural elements in one culture and to transpose them into the other by providing the so-called *equivalent*.

Proverbs translatability poses significant challenges to translators as in addition to linguistic proficiency, creativity, talent and intuition, it requires a thorough knowledge of both cultures. When translating proverbs, the translator’s task does narrow down to merely seeking a TL proverb that matches the meaning of the original in lists of decontextualized proverbs. The meaning of a proverbs highly depends on the context; therefore the translator must analyze it carefully. Another aspect that must be taken into account is the linguistic structure. Moreover, proverbs may also contain proverbial markers (Mieder, 2008: 14) that the translator must also analyze, such as alliteration, rhyme, ellipsis, etc. before embarking on the challenging task of translation.



**Proverbs in translation**

Most proverbs are important as they transmit community-specific moral values, containing words or phrases denoting objects, phenomena, facts, etc. that are specific to the source culture and do not always have a perfect equivalent in the target language.

One of the main issues that may arise is how the cultural values that are embedded in the proverbs of one culture can be transferred to another. In the case of an unsuccessful transfer, the concept of untranslatability is promoted by translation theorists. The Romanian language abounds in culture-specific elements and concepts that have no equivalent in English.

When dealing with culture-specific elements, specialists recommend either the use of an explanatory periphrase or the translator can preserve these elements as such and provide them with an approximate equivalent in the target language (Levițchi, 1994:15) i.e. conveying their conceptual and cultural meaning to the target language (Baker, 1992).

When translating proverbs the foremost requirement for the translator is the have extensive cultural and historical background in both cultures. One of the first challenges the translator may face is the lack of equivalence. Proverbs can be found in all languages, some are common, others are unique, some are very old, some have been recently coined.

It sometimes helps to identify the origin of the proverb. The literal, word-for-word translation can rarely be employed in case of proverbs and it is the translator's time-consuming task to identify the idiomatic translation by analyzing both cultures in order to provide an appropriate variant that the target language readers are familiar with.

Baker (1992) suggests the following strategies that should be taken into account when translating idioms in general (including proverbs). Thus the translator should try to identify a proverb of similar meaning and form in TL (the same meaning and equivalent lexical items). The second option is to identify a proverb of similar meaning but dissimilar in form (the same meaning but with different lexical items). The most widely-employed translation strategy is translating proverbs by paraphrasing. Another translation strategy refers to the omission of the proverb when the translator cannot provide any proper TL equivalent, although "unlike idioms, however, fixed expressions and proverbs often have fairly transparent meanings" (Baker, 1992:64). Based on Baker's strategies of translation, the present study provides one proverb and its interpretation from the viewpoint of translation difficulties.

There are cases when a proverb has a linguistic equivalent in the target language. When the linguistic equivalent has been identified, the next step to consider is the cultural differences. Thus, when translating the following SL proverb *boală lungă moarte sigură* the translator may employ the word-for-word translation procedure in the attempt to recreate the TL model. A possible variant for this Romanian proverb might be *long illness, sure death*, which roughly conveys the same meaning and is an equivalent on the lexical, grammatical and semantic level. This variant may sound like a proverb and yet not be one in the target

language. Since in translating proverbs the translator does not have to preserve a SL rhetorical device or technique, a more suitable variant might be *a dry cough is the trumpeter of death*. This variant is more appealing to the TL readers due to the similar effect it has and the semantic meaning it conveys. This proverb was first recorded by John Ray in 1670 in *A Collection of English Proverbs* (Manser (2007: 68). Nevertheless the equivalence in this case is acquired only partially as the suggested variant is stylistically and pragmatically equivalent but not lexically and grammatically. Therefore total equivalence is difficult to achieve but different types of translation equivalence (in point of grammar, lexis, semantics etc.) can be achieved in various degrees.

In the following example *nu tot ce zboară se mănâncă*, the meaning of the SL proverb is that appearances can be deceptive. Since the literal translation procedure is not an option, the translator faces a case of non-equivalence. The translator has to understand the exact meaning of the original, to accurately interpret it and to investigate it in point of cultural connotations. In other words, the translator has to identify the figurative meaning of the original and to provide a parallel expression in TL. In this case, the meaning of the SL proverb can be rendered by the TL proverb with a similar meaning *all that glitters is not gold* (medieval proverb, also used in Shakespeare's *The Merchant of Venice*, 1596 – the original being *all that glisters is not gold*).

The meaning of the following Romanian proverb *schimbarea domnilor bucuria nebunilor*, is that in the past, when the Romanian rulers were changed, only the poor people were happy as they hoped in good changes for them, changes that never occurred. It is another case of non-equivalence. Since a TL proverb with the same meaning is very difficult to find, a possible variant is to paraphrase the meaning of the SL proverb. An endeavor to translate this proverb was made by Seaton-Watson (2015:50) who suggested the following variant: *The prince changes, and madmen rejoice*. This translation strategy suggested by Baker (1992) is by far the most frequently employed when dealing with proverbs and a perfect equivalent cannot be identified in the TL.

When translating proverbs, omission and compensation as translation strategies should be considered only when the process of rendering the idiomacity of an expression into the TL cannot be achieved. In this respect Newmark (1991:143-144) points out that “compensation is the procedure which in the last resort ensures that translation is possible”.

To conclude, the most challenging aspect when translating proverbs is finding a TL equivalent that conveys the exact meaning of the original. When equivalence cannot be achieved, there are other translation strategies (such as paraphrasing, omission or providing a literal translation of the original) that can be employed but each of them involves a loss of information.

### Conclusions:

Exploring the fascinating universe of proverbs has always been a challenge to language researchers and translators. Regarded as an absolutely open-ended

phenomenon with many new challenges lying ahead (Mieder, 2004) this universe continues to reveal new facets for research and study.

The use of proverbs in all spheres of life is due to the fact that, through a short sentence or statement, elaborate messages are conveyed. Proverbs can be regarded as expressive tools of communication, conveying cultural values, knowledge and experience and adding value to the conversation.

Proverbs are still important and constantly disseminated in the modern society and translating them requires a good knowledge of translation procedures and techniques, deep analysis of the proverb patterns and a successful transfer of idiomatic meaning.

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## Panchronic Approaches to Translation Studies. An Harmonization Attempt

Diana OȚĂȚ\*

### Abstract

*Envisaging Translation Studies from a panchronic perspective is likely to provide the full complexity of a field of scientific investigation which has been mapped to the industry (practice). Conceptualizations of "translation" as process and as product, of "equivalence" as the very purpose of translation are examined to detect the making of a science in its own right. Furthermore, Translation Studies exist in an interdisciplinary landscape, entertaining a mutually beneficially relationship with the other fields shaping them.*

**Key words:** translation, equivalence, interdisciplinary, intercultural competence

### 1. Translation: process vs. product

It is common knowledge that translation has been largely approached as a *cause-effect* relationship, for as the *raison d'être* of translation is to achieve maximal equivalence between ST and TT.

Thus, the status of translation has changed considerably in the last decades, mainly due to a diversification of text types, from literary texts to economic, technical, medical and legal ones; and due to the fact that it is an occupational standard rather than a hobby or an intellectual past time. Translation as a profession was first acknowledged with the foundation of FIT (Fédération Internationale des Traducteurs) in 1953, the promulgation of the Translator's Charter at Dubrovnik in 1963 (which contains the translator's code of conduct) and the UNESCO Recommendations of 1976 in Nairobi.

Under the circumstances, the discipline of Translation Studies (parallel terminology includes Translation Theory, Translation Theory and Practice) has been growing steadily since the 1950s–60s, both as an academic discipline as well as a professional area for which various new training programmes have been set up and developed. Starting from the 1980s, we have witnessed the multiplication of the number of translation conferences and the publication of a considerable number of papers in specialised journals and textbooks that promote and strengthen the study of translation as an independent discipline, even though some may argue that it is a borderline field of investigation. In this context, the translator has been defined as a "bilingual mediating agent between monolingual communication participants in two different language communities" (House, 1977: 65). In other words, the translator decodes the messages transmitted in one

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language for an intended audience/readership and encodes them in another language for another target audience/readership. Hence, the task of translation can be defined in terms of process and product as illustrated in Figure 1 below.

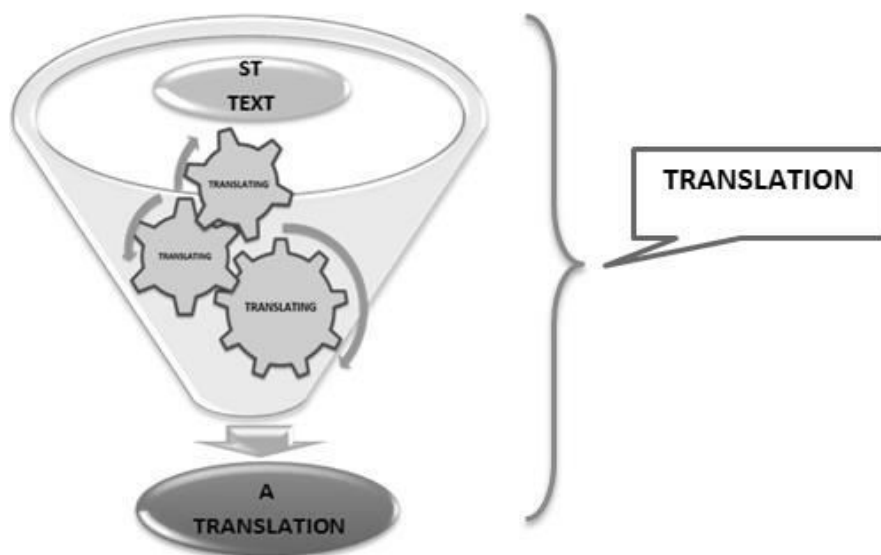


Figure 1. *Translation: process and product* (Oțăt, 2014: 19)

The above illustrated process can be applied to all three types of translation postulated by Jakobson (2000: 114), the prominent representative of the *Prague School of linguistic theory* and the pioneer of the structural analysis of language, i.e.:

- a. intralingual translation
- b. interlingual translation
- c. intersemiotic translation

However, it was long established by Jakobson himself that only the second category, i.e. the *interlingual translation*, can be deemed as “translation proper” (Ibidem).

## 2. The dynamics of equivalence in Translation Theory and Practice

Ever since the '70s, the concept of *equivalence* has been approached as the core issue governing alike the process and the scope of translation. Still, the panoply of definitions provided within the last decades for a better understanding of this concept, its relevance, as well as its applicability within the field of translation theory and practice have led to intense dissensions. Thus, a series of novel approaches to equivalence have been put forward within this field of research throughout the past fifty years. A chronological outline of this concept would then come to highlight some ideological similarities and differences of

elements featured by representative theorists and practitioners within the field of Translation Studies (Oțăt, 2014: 22):

➤ **Vinay and Darbelnet - *equivalence in translation***

Vinay and Darbelnet (1995: 342) view equivalence-oriented translation as a procedure which “replicates the same situation as in the original, whilst using completely different wording”. The authors postulate that equivalence is the ideal method when the translator has to deal with proverbs, idioms, clichés, nominal or adjectival phrases and the onomatopoeia of animal sounds. With regard to equivalent expressions between language pairs, Vinay and Darbelnet claim that they are acceptable as long as they are listed in a bilingual dictionary as “full equivalents” (255). According to Vinay and Darbelnet, “the need for creating equivalences arises from the situation, and it is in the situation of the SL text that translators have to look for a solution” (255). Thus, even if the semantic equivalent of an expression in the SL text is quoted in a dictionary or a glossary, it is not enough, and it does not guarantee a successful translation.

➤ **Jakobson and the concept of *equivalence in difference***

Roman Jakobson (2000) approaches translation theory as “equivalence in difference”. He envisages a semiotic approach to language asserting that “there is no signatum without signum” (232), consequently he suggests three kinds of translation:

- Intralingual (within one language, i.e. rewording or paraphrase)
- Interlingual (between two languages)
- Intersemiotic (between sign systems)

Jakobson claims that, in the case of interlingual translation, the translator makes use of synonyms in order to get the ST message across. This means that in interlingual translations there is no full equivalence between code units. According to his theory, “translation involves two equivalent messages in two different codes” (233). Grammatically, Jakobson acknowledges that languages may differ from one another to a greater or lesser degree, notwithstanding translation is possible, though the translator might face the problem of not finding a translation equivalent. The theorist claims that “whenever there is deficiency, terminology may be qualified and amplified by loanwords or loan-translations, neologisms or semantic shifts, and finally, by circumlocutions” (234).

➤ **Nida & Taber - *formal correspondence vs. dynamic equivalence***

Nida & Taber (1964/1982) argue that there are two different types of equivalence, i.e. *formal equivalence* and *dynamic equivalence*. Formal equivalence “focuses attention on the message itself, in both form and content”, while dynamic equivalence is based on the principle of equivalent effect’ (1982: 161).

Formal correspondence consists of a TL item which represents the closest equivalent of a SL word or phrase. Nida and Taber admit that there are not always formal equivalents between language pairs, thus suggesting that formal equivalents should be used wherever possible if the translation aims at achieving formal rather than dynamic equivalence. However, Nida & Taber (1982:201) themselves assert that "Typically, formal correspondence distorts the grammatical and stylistic patterns of the receptor language, and hence distorts the message, so as to cause the receptor to misunderstand or to labour unduly hard".

Dynamic equivalence is defined as a translation principle according to which a translator seeks to translate the meaning of the original in such a way that the TL wording will trigger the same impact on the TC audience as the original wording did upon the ST audience. They argue that "Frequently, the form of the original text is changed; but as long as the change follows the rules of back transformation in the source language, of contextual consistency in the transfer, and of transformation in the receptor language, the message is preserved and the translation is faithful" (Nida & Taber 1982: 200).

The theory postulated by Nida & Taber is primarily oriented toward the message of the text, i.e. in its semantic quality. The focus will be on the message, which soul remains clear in the target text.

➤ **Catford - the introduction of *translation shifts***

Catford (1965) theorizes a defence approach to translation equivalence based on the linguistic work of Halliday. Catford introduces the concepts of *types* and *shifts* in the field of translation theory. He classifies translation according to:

- The extent of translation - full translation vs. partial translation;
- The grammatical rank at which the translation equivalence is established - rank-bound translation vs. unbounded translation;

The levels of language involved in translation - total translation vs. restricted translation). Catford postulates that in rank-bound translation an equivalent is sought in the TL for each word, or for each morpheme encountered in the ST, whereas in unbounded translation, equivalences are not tied to a particular rank, thus equivalences might occur at sentence, clause levels. At text level, i.e. textual equivalence, occurs only on a particular occasion, thus Catford (1965: 28) implements it by a process of commutation, postulating that a translator is consulted on the translation of various sentences whose ST items are changed in order to observe "what changes if any occur in the TL text as a consequence"

Translation shifts are defined by Catford as "departures from formal correspondence in the process of going from the SL to the TL" (ibid: 73). Catford argues that there are two main types of translation shifts, namely level shifts, where the SL item at one linguistic level (grammar) has a TL

equivalent at a different level (lexis), and category shifts which are divided into four types:

- structure-shifts - a grammatical change between the structure of the ST and that of the TT;
- class-shifts - a SL item is translated with a TL item which belongs to a different grammatical class, i.e. A verb may be translated with a noun;
- unit-shifts - involve changes in rank;
- intra-system shifts - "SL and TL possess systems which approximately correspond formally as to their constitution, but when translation involves selection of a non-corresponding term in the TL system" (ibid: 80). For instance, when the SL singular becomes a TL plural.

➤ **House - overt and covert translation**

House (1977) approaches equivalence in terms of semantics and pragmatics, claiming that ST and TT should match one another in function. House postulates that it is possible to characterize the function of a text by determining the situational dimensions of the ST. She introduces the concept of *overt* and *covert translations*. In an overt translation the TT audience is not directly addressed and there is no need at all to attempt to recreate a "second original" since an overt translation "must overtly be a translation" (ibid: 189). On the other hand, a covert translation is the production of a text which is functionally equivalent to the ST. House also argues that in this type of translation the ST "is not specifically addressed to a TC audience" (ibid: 194). The theory postulated by House is mainly based on authentic examples, the author uses complete texts and, more importantly, she relates linguistic features to the context of both source and target text.

➤ **Baker and the concept of translation equivalence**

Baker (1992) provides a comprehensive approach to the concept of *equivalence*. She investigates the notion of *equivalence* at different levels, in relation to the translation process. Thus she distinguishes between:

- Word level and above word level equivalence - arguing that the translator should pay attention to a number of factors when considering a single word, such as number, gender and tense (1992: 11-12).
- Grammatical equivalence - regards grammatical categories across languages. Baker acknowledges that different grammatical structures in the SL and TL may cause remarkable changes in the way the information or message is carried across. These changes may induce the translator either to add or to omit information in the TT because of the lack of particular grammatical devices in the TL itself.
- Textual equivalence - the equivalence between a SL text and a TL text in terms of information and cohesion. Here the author states that it is up to the translator to decide whether or not to maintain the cohesive ties as



well as the coherence of the SL text, based on three main factors, i.e. the target audience, the purpose of the translation and the text type.

- Pragmatic equivalence - implicatures and strategies of avoidance during the translation process. At this level the role of the translator is to recreate the author's intention in another culture in such a way that enables the TC reader to understand it clearly.
- **Venuti's** *domesticating* or *foreignizing* approach deserves some further attention as he speaks of the English cultural hegemony. In domesticating texts, the translator adopts a strategy through which the TL, not the SL is culturally dominant. Culture-specific terms are neutralised and re-expressed in terms of what is familiar to the dominant culture. If the translation is done from a culturally dominant SL to a minority-status TL, domestication protects SL values.

### 3. Interdisciplinary Facets of Translation Studies

The translation issue does not end here, noteworthy research studies have emphasised that the contemporary meaning of translation evolved far beyond the mere replacement of SL linguistic items with their TL equivalents. According to Hatim and Munday (2004: 6) "developments have seen a certain blurring of research between the different types of translation too. Thus, research into audio-visual translation now encompasses sign language, intralingual subtitles, lip synchronization for dubbing as well as interlingual subtitles; the image-word relationship is crucial in both film and advertising, and there has been closer investigation of the links between translation, music and dance."

Thus, acknowledging the interdisciplinary character of Translation Studies, and considering the *map of disciplines interfacing with Translation Studies* put forward by Hatim and Munday 2004: 8, as illustrated in Figure 2 below, we further sought to localise some of the various fields of research which interrelate with this academic subject.

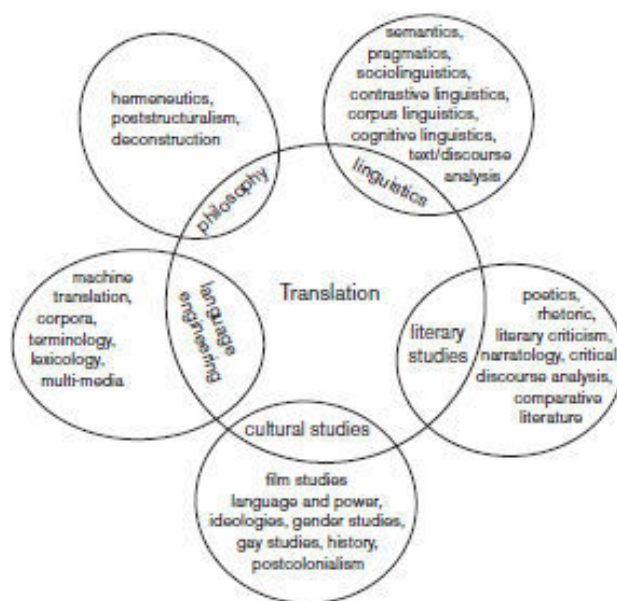


Figure 2. *Map of disciplines interfacing with Translation Studies*  
(Hatim and Munday 2004: 8)

Therefore, according to the diagram above and having adopted Snell-Hornby's perspective in that translation studies need to be placed beyond the linguistic approach of isolated words and focus on the 'web of relationships' in the context of text, situation and culture, we put forward the flowchart below as an expressive definition of the process of translation

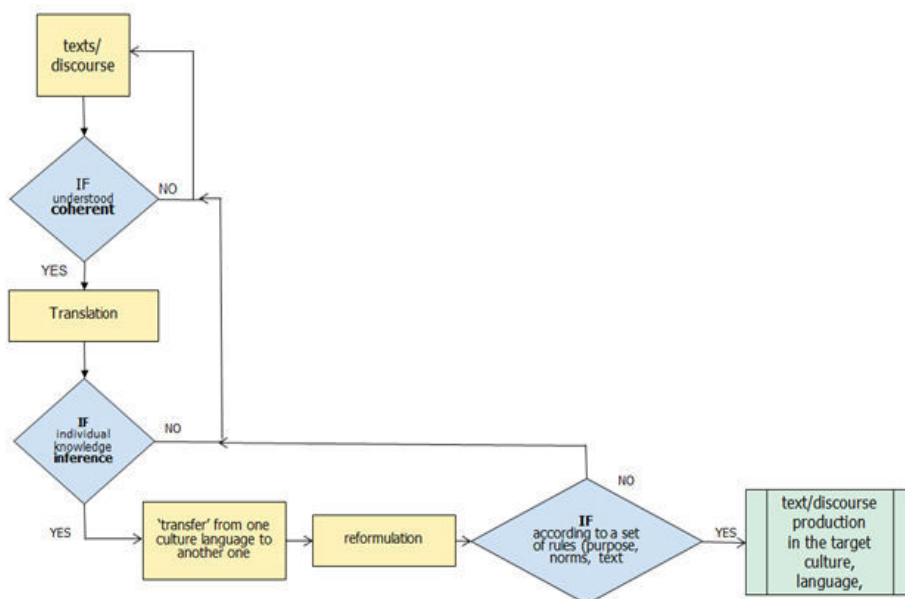


Figure 3. *Flowchart – Interdisciplinary features of translation*

## Conclusions

In conclusion, translation can be approached as a means of testing the role of language in social life. We could then say that the translator has to acquire the ability to negotiate meanings between two socio-cultural dimensions - the source and the target culture, thus creating a new act of communication out of a previously existing one.

Within this context, Translation Studies underpin the need for training language and intercultural awareness, thus aiming at structuring and re-structuring the ever changing socio-economic global background. Moreover, it should be taken into consideration that a prominent role in the current development of Translation Studies is the situation-oriented language investigation applied to real-life purposes. Language and society interrelate in the conscious use of language which ceases to be a neutral medium for the transmission and receiving of information across borders.

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## **‘The Taboo’ in D. H. Lawrence’s Novels: Translation Intricacies**

Ana-Maria PÂCLEANU\*

### **Abstract**

*Some of D.H. Lawrence’s works were partially or totally censored in Romania during communism due to controversial content. Among these elements the taboo can be easily identified, and more precisely the sexual references that occur rather frequently in the original texts. The present article deals with possible reasons why translations produced before 1945 were banned and with the problems translators had to face when producing target versions of tendentious literature during communism. These elements will be highlighted by means of a comparative analysis of the variants produced before, during and after communism.*

**Keywords:** communism, sexuality, translator’s attitude, norms, acceptability.

### **1. The Taboo in D.H. Lawrence’s novels. The Difficulties of Translating Lawrentian Prose**

In America, Lawrence’s name is related to the *cultivation* of a more frank attitude towards sex. “The whole books world was encouraged to treat sex more frankly” since *Women in Love*, published privately in the United States in 1920, was condemned by judge John Ford (New York) who acknowledged that his daughter had been reading the novel and therefore he wanted to get it banned. This was also the cause of him founding the Clean Books League (Loth 1994: 169-170). Copies of D.H. Lawrence’s *Women in Love* were seized, together with other books, by the New York Society for the Suppression of Vice in July 1922 and the publisher Seltzer charged with violations of Section 1141 of the Penal Code, a section that referred to the publication and sale of obscene literature.

The problem was solved by the publisher and the lawyer by providing the court with witnesses like important scholars that admitted the value of the seized books and by pointing at the irrelevance of a few passages as a criterion for describing books as obscene or pornographic (Sova 2006: 42). It ended with the victory of the defendants that paved the way for a more liberal view. The book was even published for the general public after 1923. After other similar prosecutions, the laws after 1928 referred to the banning of books that were entirely obscene, not of those that contained obscene passages (Loth 1994: 169-170).

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*Lady Chatterley's Lover*, declared obscene in the U.S.A in 1929 and on the blacklist of the National Organization of Decent Literature until 1953, was considered the most pornographic of Lawrence's novels. For this reason, it was challenged due to descriptions of sexual intercourse and the uncensored words, description of genitals and body functions (Sova 2006: 138).

*The Rainbow*, first meant to be part of the novel *The Sisters*, along with *Women in Love*, was challenged and also suppressed in 1915 due to some paragraphs referring to nudity and lesbianism even after Lawrence's intervention on the manuscript that was required by the publisher. An unexpurgated Penguin Books edition was available from 1949 (Sova 2006: 198-199).

Lawrence defended his novels and the sexuality described in it, as opposed to real obscenity and pornography caused by the secrecy promoted by the hypocritical Puritan society (Lawrence in Moore ed. 1953: 80-83). By defying censors and moral crusaders in essays in which he defined and analysed the terminology and facts related to obscenity, he became an important part of a group that set "new standards of tolerance for sex in fiction" (Loth 1994: 162).

It has been agreed on the fact that the language used by D.H. Lawrence in his works is special, to some in a positive and to others in a negative way. Moreover, the content and the themes in his works have been criticised by various types of audience. For instance, even though considered canonical literature in the 70s, Lawrence's literature was denounced as advocate of male supremacy by the anti-pornography feminist movement (Brulotte 2006: 456).

The "outlaw of the modern English literature" (Murray in Draper 2002: 168), is the one that (in particular as regards *Women in Love*) seemed to oppose all the standards of the society in that time by creating art that was obscure, not eloquent, and not delicate, without using the gift of a writer for good ends.

The texts under investigation here are *The Plumed Serpent*, *Women in Love* and their target versions with the variants (pre-communist, communist and post-communist).

## 2. *Women in Love* – Translating Taboo Love

Many scholars focused on the changes Lawrence's texts had undergone under different temporal and spatial circumstances. One of the studies that refer to the versions and the strenuous trail of one of the best English novels is Worthen and Vasey's (eds.) *The First Women in Love*.

In it, we find out that on the 20<sup>th</sup> of November 1916 Lawrence sent to his agent, J.B. Pinker, a complete and corrected typescript of *Women in Love* (later called in literary criticism *The First Women in Love*) that in the end was not accessed by a large audience (Introduction 2002: xix). In 1919, in order to encourage publishers to let it come out, Lawrence also wrote a Preface in which he defended his prose by belying that his novels were erotic.

The novel was finally (privately) published, but not exempt from further charges and censorship. The changes and difficulties related to this *obscene* novel were mostly related to the paragraphs that were considered "sexually improper" or referring to homosexuality (Secker's intervention, in England). This kind of

changes were done repeatedly either by the author or with/without his knowledge (Lawrence 1969: 46).

The source text used in this analysis is the English version that, as mentioned in the Introduction by Charles L. Ross (an important scholar who edited and wrote many studies on Lawrence and his works), is the 1920 Seltzer edition, the most accurate text yet published, with one addition from Secker's English edition, but keeping the form of the text as completed by the writer before Secker urged him to make changes (Introduction to *Women in Love*, Lawrence 1969: 47).

*Women in Love* is an illustration of the existence and love intricacies in the lives of two young women from a small English mining town. The female protagonists are the two sisters – Ursula and Gudrun. The couples they form with the two friends Gerald and Birkin and the evolution of their relationships were considered taboo due to particular aspects related to love between men and women or between men (Birkin's desire to have a special type of intimacy with Gerald).

Rupert Birkin, one of the male protagonists, was often described as "Lawrence-figure" (Becket 2002: 57, 62). This might add up to the debates on the controversial themes of the book because Birkin is the one who presents most of the supposedly homosexuality-related ideas. His yearning for intimacy with Gerald was the cause of many moral objections.

Given the themes and language considered taboo in the source culture at that time and the morbidity and other negative aspects, it is obvious that the communist censorship criteria could have had similar effects i.e. the censoring of descriptions of what appeared to be *unhealthy love*, or *lust-stirring* elements (Costea, Kiraly, Radosav 1995: 82), especially in a negative context.

The pre-communist (interwar) variant is the translation by the Romanian writer Zaharia Stancu, who also translated many Russian literary works. It was published in Bucharest, by the publishing house Editura Librăriei <<Universală >> Alcalay & Co. The translation produced during communism belongs to the man of letters Alexandru Dima and it is a translation from English, the Penguin Books version (the version chosen as source text). It got the imprimatur on the 4<sup>th</sup> of August 1978, Univers Publishing House and the proofreader was Antoaneta Ralian, who later became known as a famous translator.

In communist Romania, despite having publicly and officially renounced censorship in 1977, the institution was still functioning, but *in disguise*, and manuscripts (from translations to Romanian literature) were worked over by many eyes and hands (proofreaders and editors), amongst which important professionals in the field of letters, languages etc. (Mocanu 2012: 3). Therefore, it is interesting to investigate into the degree to which the meanings of the original were altered (as imposed by the control mechanism) or kept in order to achieve adequacy or acceptability. The post-communist variant is Monica Talu's translation, published in 2004, in Bucharest (Leda Publishing House, Group Corint).

We shall first consider the image that has aroused interest but also controversy (chapter 'Excursus'), that refers to a part of the body – the "loins". The scene captures the physical contact between Ursula and Birkin in a tearoom. The main concept that might be distinguished and at the same time stands out in such a peculiar depiction is eroticism. The meanings are indeed ambiguous because the connection between the two lovers is described by using the mystical element:

ST1: And she was drawn to him strangely, as in a spell. Kneeling on the heart-rug before him, she **put her arms round his loins**, and **put her face against his thighs**. Riches! Riches! She was overwhelmed with a sense of a heavenful of riches. [...]

Unconsciously, with her sensitive finger-tips, she was **tracing the back of his thighs**, following some mysterious life-flow there. She had discovered something, something more than wonderful, more wonderful than life itself. It was the strange mystery of his life-motion, there, **at the back of the thighs, down the flanks**. It was a strange reality of his being, the very stuff of being, there **in the straight downflow of the thighs**. It was here she discovered him in one of the sons of God such as were in the beginning of the world, not a man, something other, something more.

This was release at last. She had had lovers, she had known passion. But this was neither love nor passion. It was the daughters of men coming back to **the sons of God**, the strange **inhuman sons of God** who are in the beginning.

Her face was now one dazzle of released, golden light, as she looked up at him, and **laid her hands full on his thighs, behind**, as he stood before her. He looked down at her with a rich bright brow like a diadem above his eyes. She was beautiful as a new marvellous opened at his knees, a paradisaal flower she was, beyond womanhood, such a flower of luminousness.

She **traced with her hand the line of his loins and thighs**, at the back and **a living fire ran through her**, from him, darkly. It was a **dark flood of electric passion** she released from him, drew into herself. She had established a rich new circuit, a new current of passional electric **energy**, between the two of them, **released from the darkest poles of the body** and established in perfect circuit. It was dark fire of electricity that rushed from him to her, and **flooded** them both with rich peace, satisfaction.

'My love,' she cried, lifting her face to him, her eyes, her mouth open in transport.

'My love,' he answered, bending and kissing her, always kissing her.

She **closed her hands over the full, rounded body of his loins**, as he stopped over her, she seemed to touch the quick of the mystery of darkness that was bodily him. She seemed to faint beneath, and he seemed to faint, stooping over her. It was a perfect **passing away** for both of them, and at the same time the most intolerable accession into being, the marvellous fullness of immediate **gratification**, overwhelming, outflooding from the source of the deepest-like force, the darkest, deepest, strangest life-source of the human body, **at the back and base of the loins**.

After a lapse of stillness, after the **rivers of strange dark fluid** richness **had passed over her, flooding**, carrying away her mind and flooding down her spine and down her knees, past her feet, a strange flood, sweeping away everything and leaving her an essential new being, she was left quite free, she was free in complete ease, her complete self. So she rose, stilly and blithe, smiling at him. He stood

before her, glimmering, so awfully real, that her heart almost stopped beating. He stood there in his strange, whole body, that had its **marvellous fountains**, like **the bodies of the sons of God** who were in the beginning. There were strange fountains of his body, more mysterious and potent than any she had imagined or known, **more satisfying**, **ah**, finally, **mystically-physically satisfying**. She had thought there was no source deeper than the **phallic source**. And now, behold, from the smitten rock of the man's body, from **the strange marvellous flanks and thighs**, deeper, **further in mystery than the phallic source**, came the floods of ineffable darkness and ineffable riches. (Lawrence 1969: 395-397)

Since the word "loin", defined as "the part of your body below your waist and above your legs, which includes your sexual organs" (LDCE) occurs in the whole paragraph as a substitute of the concept *genital organs* (the phallic element), it can be seen as synecdoche. Moreover, it also occurs in the same sentence with "thighs" or (the lower part of) the "flanks", that belong to the same lexical field of (lower) parts of the body, that in this case is described as having "marvellous fountains" and as being sensually touched by the woman's hands and face. The discovery of the pleasure and of the riches (that can be the connotation that stands for the precise part, the sexual organs or the back part) is continuously made "round his loins", with "the face against his thighs", "at the back and at the base of his loins" with "her arms round his loins". The intensity of the experience as caused by this contact is suggested by a series of superlative adjectives: "the most intolerable accession into being ... the darkest, deepest, strangest life-source of the human body".

The writer also insistently uses structures that imply the flowing of the liquid or the act of releasing: "living fire" that "ran through her", "rivers of dark fluid" which "passed over her flooding...", "energy ... released from the darkest parts of the body", "flood of electric passion" hence the text is replete with verbs referring to feelings and sensations. The contact, a "passing away", is not explicitly described, but metaphors seem to suggest something mystical, going "further in mystery than the phallic source", beyond the pure perceptual apprehension. Satisfaction, that in the text has also the synonym "gratification", is referred to twice in the final part of the excerpt.

This is emphasised by the interjection "ah" that provides the description with a perlocutionary effect usually specific to speech acts ("more satisfying, ah, finally, mystically-physically satisfying") and that recalls the love words (in the same excerpt) the two lovers previously uttered for expressing their feelings and sensations. The rhetorical effect of the excerpt is amplified by adding to what critics described as taboo, religious reference like "the sons of God", that is said to recall the Book of Genesis which Ursula (in *The Rainbow*) liked so much (Ross in Lawrence 1969: 42).

In Romanian, like in English, there is no noun that can be used to refer to the exact part of the body, to an organ in particular. It can sometimes be referred to as "spate" in a slightly more formal context (medical problems). Nevertheless,



the word “spate” could also refer to what in English is called back or dorsum. It is a far too ambiguous option for translating the English “loins”.

In Stancu’s version (the variants are not provided here for reasons of space), it was translated as “șale” and, as regards the degree of ambiguity or expressivity, as well as the contexts in which they suit, we might admit that it is a more suitable choice, but a slightly different signified – *“își innodă mâinile în dosul șalelor lui și își rezemă capul lângă coapsele lui”, “urmărea cu mâinile linia șalelor și a coapselor”, “Ea strângea în amândouă mâinile, la înălțimea șalelor, corpul lui rotunjit și aplecat spre dânsa”* (1936: 305-305). The term refers exclusively to the back part of what the term “loins” actually refers to (see the definition above).

Despite this, in the translation, as in the original, the word acquires taboo meanings when placed in the context of physical contact. This proves once again that “the context actually provides more distinctiveness of meaning than the term being analysed” (Joos quoted in Nida 2002: 31). Overall, this variant keeps the linguistic features as well as the rhetorical effects, with slight omissions like the aforementioned interjection. We cannot say the same thing about the communist version.

Two important parts of the excerpts were omitted. The first is the one that, besides the description of her touching his body, also contains references to the Bible (the part from “Unconsciously” to “the sons of God who are in the beginning”) and the second is the whole final part referring to the phallic element and to the elements related to ejaculation, starting from “She closed her hands over the full, rounded body of his loins”. In this last part, terminology (the Greek origin term that can, in keeping with the mysticism of the text, refer to both the physical part and the symbol of masculinity) clearly related to the genital organs was used – “phallic source”. Since the text is highly repetitive and some sections seem to express the same idea, one can resign and accept the changes. It does not lack fluency, but it creates even more ambiguity.

The equivalent of loins does not occur often in the translation, given the omission of the two pieces of text. The first sentence is the only sentence in which it was kept and the equivalent provided is “mijloc” (1978: 373-374). The choice is not a mistake and it is definitely more literary than “șale”, but, as in the case of Stancu’s version, the signified is not identical to the original. The same procedure can be identified in the 2004 version where the word “spate” (a term we have anticipated as being an even less precise equivalent) is used – *“își trecu mâinile peste linia spatelui și coapselor lui”* (2004: 386-389). The issue with this term might be the lack of a word or structure that refers to the exact signified.

Monica Taliu’s translation is complete and more suggestive as regards the preservation of the erotic effect. The second sentence contains a verb whose intensity at the level of meaning is different and more shocking than the other verbs used for translating “put” in the structure “put her face against his thighs” – *“și-și îngropă fața între coapsele lui”*. It definitely produces a more taboo effect than Stancu’s *“își rezemă capul lângă coapsele lui”* or Dima’s *“își lipi obrazul de coapsele lui”*. It does not only entail superficial touch, but the connotation involves going or

getting into something to the deepest level or point. In addition, the interjection is translated with the emphatic „o“ that is usually used in invocation, can precede and emphasise a statement, or is employed when the writer interrupts the narrative in order to establish a connection with the reader by addressing him directly (DEX 1998: 705).

Even though the publication of the novel was conditioned by the elimination of obscene elements, the chapter ‘Men to Men’ keeps elements similar to those from the ‘Prologue’ (chapter eliminated from the final version of the original) like Gerald’s crisis due to “his denial of ‘manly love’ “and Birkin’s torment and acknowledging of his feelings (Becket 2002: 66), all masked by the concept *Blutbrüderschaft*. Since the whole excerpt referring to this taboo concept is rather long, some of the most relevant parts were chosen:

ST2: Quite other things were going through Birkin’s mind. Suddenly he saw himself confronted with another problem – **the problem of love and eternal conjunction between two men**. Of course this was **necessary** – it had been a **necessity** inside himself all his life – to love a man purely and fully. Of course **he had been loving Gerald** all along, and all along denying it. [...]

‘You know how the old German knights used to swear a **Blutbrüderschaft**?’ he said to Gerald, with quite a new happy activity in his eyes. [...] He looked at Gerald with clear, happy eyes of discovery. Gerald looked down at him, **attracted**, so deeply **bondaged in fascinated attraction**, that he was mistrustful, resenting the **bondage**, hating the **attraction**.

‘We will swear to each other, one day, shall we?’ pleaded Birkin. ‘We will swear to stand by each other – **be true to each other** – ultimately – infallibly – **given to each other, organically** – without the possibility of taking back.’ (Lawrence 1969: 277).

The first thing to be mentioned is the repetition of structures related to the two prevailing notions – love and attraction: “love”, “(eternal) conjunction”, “attracted”, “attraction”, “bondage”, “be true to each other”, “given to each other, organically”, “he had been loving”, “bondaged in fascinating attraction” etc. The first phrase that strikes is “the problem of love and eternal conjunction between two men”.

Even though the word love does not only refer to feelings combined with sexual attraction, but also to other types of affection (even between two men), this structure shocks due to the insistence on the affection between two men, but most of all due to the attraction-related elements and the fact that this kind of relationship is described as “a necessity inside himself” and the denial of the feelings that makes the fact even more controversial “he had been loving Gerald all along, and all along denying it”. The use of the German term is explained not as Lawrence’s interest in recalling an archaic form of pledging friendship, but, probably, for avoiding the “English connotations of ‘homosexual’ that were both narrow and socially inadmissible” (Ross in Introduction, Lawrence 1969: 25) and for making his texts socially acceptable. Nevertheless, even the English term

“brotherhood” would have been inadequate in a context where one of the characters feels the need to love a man (see the use of the noun “necessity”) and the other is “attracted, so deeply bonded in fascinated attraction” but “resenting the bondage, hating the attraction”. The type of love described in this passage is seen as a problem. This is emphasized by the repetition of the word “problem”. After the dash used in the second sentence, the parenthetical material set off by the dash (in this case the enlarging upon the idea of problem) provides the theme of the conversation, a subject that, as it will be seen, was avoided in the version produced during communism. The same type of reiteration occurs in the next sentence in the case of the terms “necessary” and “necessity”. The parts of speech are different, but they belong to the same lexical family. In this case, the punctuation marks seem to have been used for creating a double effect – both repetition and adding extra details about the necessity “inside himself all his life”.

As it can be noticed, in this novel, Lawrence did not only handle language in a puzzling way (see the excessive use of repetition of the notion of attraction amplified by the unusual modifier “fascinated” in the collocation “fascinated attraction”), but also employed punctuation marks in a peculiar way, especially in sentences like the last in the excerpt above. The sentence seems to have a structure that is consistent with Birkin’s opposing ideas and feelings i.e. his denied love for the other man. Since the sentence is part of the attempt to convince the other man of the necessity of swearing to each other, persuasion seems to be the rhetorical effect that the author might have aimed at: “‘We will swear to stand by each other – be true to each other – ultimately – infallibly – given to each other, organically – without the possibility of taking back’ ”. The proposal has, to some extent, the ‘resonance’ of an imposition after the tag question in the previous structure: “‘we will swear to each other, one day, shall we?’ ”. Therefore, the sentence is repeated, but the chain of adverbs and adverbial clauses that modify “be true (to each other)” and “be given (to each other)” play a more important role in stressing the intensity of the feeling. These effects are achieved to very different extents in the three target versions, mostly by following the same pattern of translation as in the previously analysed excerpts. This consists of the discarding of taboo elements from the 1978 version by means of omission or by means of other textual-linguistic norms and the preservation of the features of the original text in the other two translations with slight linguistic changes owing to the translator’s preferences or to the artistic openness.

As it can be seen below, in the pre-communist translation most of the features of the original are preserved with slight additions or deletions.

*TT2a: Cu totul alte gânduri treceau prin mintea lui Birkin. Se văzu deodată, față în față cu o altă problemă, aceea a dragostei și a legăturii veșnice între doi bărbați. Firește că era necesar – toată viața simțise în fundul inimei sale nevoia aceasta – de a iubi curat și din tot sufletul, un bărbat. Firește că îl iubise totdeauna pe Gerald și întotdeauna negase această prietenie. [...]*

- Știi că vechii cavaleri germani aveau obiceiul de a jura pe **Frăția Sângelui**, îi zise lui Gerald, în vreme ce ochii lui dădeau dovada unui zel nou și fericit. [...] Gerald îl privea de asemeni **fermecat**, atât de adânc se simțea **legat de el printr'o atracție fascinantă**, încât devenea neîncredător, iritat de aceste legături, încât **ura această atracție**.

- Ne vom lega într'o zi prin jurământ, nu-i așa? zise Birkin. Vom jura să ne ajutăm unul pe altul, să fim sinceri unul față de celălalt, în chip definitiv și sigur, devotați celuilalt, în mod organic, fără să ne mai putem răsgândi. (Stancu 1936: 192)

The word "problem" is not repeated after the comma that replaced the original dash. Nevertheless, the demonstrative pronoun "aceea" fulfils the same function of the repeated noun but without creating the same effect of stressing the concept of love between men as a problem. The German term is translated into Romanian "Frăția Sângelui" (a procedure that could be described as domestication that replaces the use of the footnote). Furthermore, in the sentence referring to Birkin's denying his love towards the other man the addition of the word "prietenie" in "întotdeauna negase această prietenie" could be analysed as an instance of explicitation that alters the meaning. Since the pronoun it in the structure "and all along denying it" refers to the fact mentioned in the previous clause, the right explicitation would have been "această dragoste". One of the hypotheses, though not the most plausible, can be the intention of eliminating the taboo concept of love between two men due to the assumption that the target audience would reject such an explicit reference to suppressed homosexuality. Since in the next sentences (referring to attraction) the structures were rendered almost faithfully, this does not seem to be a constant factor determining the linguistic choices. A second hypothesis might be the fact that the translator as a reader interpreted the type of love described by Lawrence as friendship. Consequently, he rendered the deictic "it" as the Romanian equivalent of "friendship". As regards the sentence referring to attraction, the repetition of the concept becomes less obsessive in the translation by using the adjective "fermecat" instead of "atras". The former is an adjective that implies being under a spell or being charmed or attracted by someone or something due to their features. Therefore, the concept is the same, but the form changes with a slight diminution of the effect of the repetition in the original text "attracted, so deeply bonded in fascinated attraction".

The 1978 target text is yet again the variant in which major changes applying to taboo structures occur:

TT2b: Birkin se gădea la cu totul alte lucruri. Se vedea brusc confruntat cu o altă **problemă – problema prieteniei dintre cei doi bărbați**. Firește, era un lucru necesar, o necesitate internă pe care o simțise toată viața – aceea de **a se atașa de un prieten pe deplin și cu puritate**. **Ținuse** desigur la Gerald tot timpul, deși tot timpul **negase acest lucru**. [...]

- Știi cum obișnuiau cavalerii germani din vechime să-și jure unul altuia o **Blutbruderschaft**, i se adresă el lui Gerald cu ochii strălucind de o nouă bucurie. [...] Se uita la Gerald cu ochi limpezi, fericiți, ai celui ce a făcut o descoperire. Gerald îl privea **cucerit**, totuși era neîncredător, **ceva din el se împotriva**.

- Trebuie să ne jurăm credință unul altuia într-o zi, vrei? pledă Birkin. Vom jura să ne ajutăm unul pe altul – să ne fim credincioși unul altuia – definitiv – fără rezervoă – fără posibilitatea de a ne răzgândi. (Dima 1978: 243)

It is obvious that the intervention in the second sentence does not occur at the level of the repetition of the word “problem” like in the interwar variant, but in the structure “the problem of love and eternal conjunction between two men” that is contracted in “*problema prieteniei dintre cei doi bărbați*”. The more general and less taboo “*prieteniei*” substituted the two coordinated nouns. Similarly, “to love a man purely and fully” was not rendered faithfully like in Stancu’s variant. It was translated as “*a se atașa de un prieten*” (not “*a iubi*”), hence the switch to a less controversial meaning. The definitions of the two Romanian verbs refer to feelings and affection but the difference between the two is the intensity of feelings. The meanings of “*a iubi*” (transitive) in the order they are provided in *Noul Dicționar Universal al Limbii Române* (2007: 631) are: to be in love with somebody, to have great affection for a person of the opposite sex; to care about somebody or something very much. “*A se atașa*” is defined as follows: to get together, to joint, to stick (transitive and reflexive verb); to get spiritually connected or to bond with somebody (the figurative meaning, reflexive). As it can be noticed, the former verb would provide the text with an additional nuance of taboo if the first meaning would be considered, whereas the latter discards any meaning of this type due to it collocating to the noun “*prieten*”, not “*bărbat*”. The next sentence, where the verb “to love” occurs, is rendered into Romanian by using another verb, synonym of “*a se atașa*” but with the same effect of reducing the taboo meanings “*ținuse (la)*”. These are self-evident instances of acceptability achieved in the target language. Last but not least, the structure “given to each other, organically”, that seems to take the concept of brotherhood to an even higher level was omitted in this version due to its implying very close connection or bondage between the two men.

The last Romanian version seems to be congruent with the 1978 translation in terms of taboo avoidance:

TT2c: Birkin se gândea însă la cu totul altceva. Brusc, se văzu întâmpinând altă **problemă** – cea a **afecțiunii și a relației eterne care se stabilește între doi bărbați**. Bineînțeles că acest lucru era necesar – fusese o necesitate lăuntrică pe care o simțise toată viața – aceea de **a se atașa de un prieten** sincer și pe de-a-ntregul. Desigur că **simțise afecțiune** pentru Gerald tot timpul, dar negase acest lucru. [...] - Știi cum obișnuiau să-și jure o Blutbruderschaft cavalerii germani din vechime? Îl întrebă pe Gerald, iar ochii îi sclipeau de o nouă bucurie. [...] Îi aruncă lui Gerald o privire clară, fericit de descoperire. Gerald privi în jos spre el, **atrás**, atât de **profund înlănțuit de atracția fascinantă** pe care o simțea, dar totuși era neîncrezător, ceva din el respingea, mai mult, **ura acea legătură de afecțiune**. - O să facem un jurământ unul față de celălalt cândva, vrei? îl rugă Birkin. O să ne jurăm reciproc – sinceritate – supremă – de necontestat – fără rezerve – fără posibilitatea de a ne răzgândi. (Taliu 2004: 259)

All the structures where the verb “to love” or the noun “love” and other semantically related elements occur in the source text were translated by employing the less taboo “afecțiunii” (love), “a se atașa” (to love), “simțise afecțiune” (he had been loving), “legătură de afecțiune” (resenting the bondage). In addition, it can be noticed that the structure containing the adverb “organically” was omitted. The conclusions to be drawn can be different. On the one hand, the patterns of the communist translation seem to have been followed in translating this particular passage. On the other hand, the preservation of some elements like the structure “*profund înlănțuit de atracția fascinantă*” (“so deeply bonded in fascinated attraction”), omitted in Dima’s version, might mean that the translation strategies previously used in this paragraph were considered to be the best ways of rendering the meanings of the source text. This is, evidently, a matter of translator subjectivism and of individual textual-linguistic norms.

Therefore, it can be argued that in almost all cases each translator followed certain patterns. It is worthy of note that, in general, Zaharia Stancu kept the meanings of the original and did not omit or substitute for taboo elements. Nevertheless, at times, he did not choose correct equivalents, but overall, the translation is coherent, does not lack aesthetic value or rhetorical effects, especially if read with the awareness that it is a translation done more than 80 years ago. Monica Talu’s version displays an oscillation between dissolving the taboo meanings and connotation and preserving them. As regards Alexandru Dima’s translation, what comes to the fore is that the operational norms at work (triggered by the translation policy in communist Romania i.e. a translation commissioned by Univers Publishing House that belonged to and was controlled by the state) were: the matricial norm of **omitting** and the textual-linguistic norms that consisted in the **substitution** of taboo terms and structures. Despite the drawback of applying target norms and losing important features of the source text, we can admit that the coherence of the text was not affected by the choices made in the translation process.

### 3. *The Plumed Serpent and the Mystical Eroticism*

One of “the most obscure and symbolic works of fiction” (Niven in Scott-Kilvert 1984: 91) was written between May 1923 and February 1925, inspired by Lawrence’s travels to New Mexico, but published on the 21<sup>st</sup> of January 1926, in London (Poplawski 1996: 242). In this novel, besides the political, religious elements with particular emphasis on the ‘power-urge’ (Becket 2002: 68), the author masterly inserts scenes referring to sexuality and eroticism though in even more mystical contexts than the ones in the previously analysed novel. The text abounds in descriptions of the rituals and revolutionary movements, but the focus is also on the protagonist, an Irish woman, and her relationships with the natives, in particular with the fascinating general Don Cipriano and the revolutionary Don Ramon. In the present article, these relations could be important for a further investigation into the taboo elements in the text, most of these being related to the

sexual influence that Cipriano has on her. Though suggesting the idea of a different type of sexuality, the novel contains linguistic frames referring to sexual intercourse. Furthermore, elements in the nature are presented by means of comparisons and metaphors of natural elements with those alluding to man genital organs and their functions (see the reference to the colour of “sperm-like water” to be analysed below). In this sense, the vegetal imagery (to which we could add water imagery) is “intended to signify a balance between the spiritual and physical (sexual, instinctive) faculties of a man” (Humma 1990: 73).

As opposed to other novels written by the English author, *The Plumed Serpent* is not recorded in the censorship history as a work displaying highly censorable features. Furthermore, the scenes that might be considered taboo do not actually contain explicit descriptions of sexual intercourse and cannot be judged as pornography. Nonetheless, moral crusaders could argue that the references to women’s lust and longing for pleasure is taboo and in the *Encyclopaedia of Erotic Literature* the instances that are mentioned are the “harsh remarks about women who insatiably demand frictional stimulation of the clitoris” (Brulotte 2006: 777). This type of passages, like the one referring to “Cipriano’s deliberate denial of Kate’s clitoral orgasm,” are said to be “the most offensive to feminist readers in all of Lawrence’s writings” (Maddox in Brulotte 2007: 782).

Since the whole part referring to “orgiastic spasms” is built on metaphors with less clear references to pleasure and the communist translation does not seem to conceal the possible taboo meanings, for reasons of space, we shall analyse only the excerpts in which more important and significant interventions in the target texts were made i.e. the parts where water imagery and vegetal imagery were employed. Before proceeding, it is necessary to mention that the English text analysed here is the 1981 Penguin Books version published in association with William Heinemann Ltd., first published in 1926 and then published in 1950 in Penguin Books for the first time, then reprinted for twelve times. Consequently, this source text is the version published for the first time in 1926. The 1943 version is the translation done by Julian Vesper, published in Bucharest by the Cultura Românească Publishing House and mentioned in the list of suppressed novels (Caravia 2000: 300). Antoaneta Ralian’s translation was published in 1989 with the imprimatur given in December 1988, proof-reader Ana Barbu, at Cartea Românească Publishing House. It is the translation of *The Plumed Serpent* published by William Heinemann, London. The 2003 revised edition is Ralian’s version republished in Iași by Polirom Publishing House. Therefore, we shall only analyse the 1943 and the 1989 versions, focusing on the water imagery that is frequently associated with human physical features or body functions.

ST3: The boatman rowed short and hard upon the <b>flimsy, soft</b> ,	<b>sperm-like water</b> only pausing...” (Lawrence 1981: 97).	TT3a: Schilodul vâslea cu vigoare și energie. (Vesper 1943: 132).
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TT3b: "Barcagiul vislea  
scurt și puternic în **apa**  
**subțiratică**, moale; se  
oprea din cînd în cînd...  
(Ralian 1989: 115).

The structure "sperm-like" is often collocated with the word "water" in the novel. Both translators avoided translating the modifier probably due to reference to men's genitals and seminal liquid. In this case, the term is used as a metaphor for providing a visual image referring to the colour of the water. The adjective "flimsy" refers to the consistence of the liquid (light, thin, inconsistent) that usually occurs in contexts referring to objects or solid elements. "Soft" is another adjective that is not a feature of liquid substances. This is another context where the translator might encounter problems, in particular when the problem is doubled by the use of the taboo element. The choice of omitting is a feature the two versions have in common. Vesper eliminated the structure and its entire context, whereas Ralian omitted only the modifier and kept the other elements in the description "subțiratică, moale".

The following are similar excerpts:

ST4: He pulled rhythmically through **the sperm-like water**, with a sense of peace.  
(Lawrence 1981: 102)

TT4b: Vislea ritmic prin **undele fragile ale apei** tulburi, și din micările lui se degaja un simțămînt de pace." (Ralian 1989: 120)

In Vesper, the whole sentence about the boatman rowing is omitted (1943: 137) whereas in the post-communist translation (the revised edition of the 1989 version) the same translation was kept presumably because the adjective is the best equivalent used in order to render the characteristic in the original. Indeed, the Romanian equivalent of "sperm-like water" is both adequate and acceptable if we consider the preliminary norms. One cannot be totally sure about the meaning implied by Lawrence when he used the metaphor, but considering the fact that all the scenes in the novel entail mysticism and mystery (in rituals, love etc.), the adjective might have been chosen by Lawrence in keeping with the enigmatic atmosphere in the novel or for hinting at manhood, man-like and the prevailing masculine elements. The concept of water being associated with that of a non-transparent liquid was rendered by choosing a semantically perfect equivalent, but with a loss at the stylistic level inasmuch as no stylistic device is used by choosing this adjective. Moreover, "tulbure" refers to water, a context that triggers the use of its denotative meaning.

The analysis of the following passages reveals the use of different translation strategies:

ST5: They started before  
sunrise, when the lake  
was bathed in

motionless light. Odd  
tufts of water- hyacinth  
were travelling on **the**

**soft spermy-like water...**  
(Lawrence 1981: 114)



TT5a: Plecară dis-de-  
dimineață, pe vremea  
când lacul se scălda într  
o lumină neclintită.  
Caraghios de mici  
mănunchiuri de zambile  
de apă lunecau de-  
asupra **lacului alburii...**  
(Vesper 1943: 151)

TT5b: Porniră la drum  
înainte de răsăritul  
soarelui, când lacul era  
îmbăiat într-o lumină  
neclintită. Tufe răzlețe  
de zambile de apă  
pluteau pe **undele**  
**subțiratic** ... (Ralian  
1989: 135)

The meaning of the structure “spermy-like water” in this excerpt is anticipated in the sentence “the lake was bathed in motionless light”. Reference is made to the colour of the water, an image rendered into Romanian by using the adjective “alburii” in Vesper’s version. The translator finally abandons the omission strategy repeatedly employed. In the 1989 target text, the taboo scene is rendered by means of a linguistic frame that was previously used (“subțiratic”) as a term equivalent to an adjective that occurred as modifier of the same noun (“water”) to which the modifier “sperm-like” applied. Employing previously used elements (though totally excluding equivalence) might be a good strategy for avoiding the taboo.

Nevertheless, the drawback lies in the fact that features of the original text are sacrificed in order to achieve acceptability i.e. for conforming to the norms of the target culture. Issues related to translating the translation unit under investigation here – “sperm-like” – can become even more difficult to deal with when in a context where both implicit and explicit references to genital organs are made. The paragraph below is an example of what was mentioned above as vegetal imagery used for the purpose of achieving a balance between the physical (instinctive) and spiritual dimensions. For instance, the insertion of the concepts “phallus” and “juice” (the latter being “sperm-like”) in the context where the plants have the form of “swords burst up” and their buds “thrust at the sky” is an instance of blending the scenes referring to the spiritual and the physical, where the physical is indicated by employing taboo terminology and references to spirituality are made by employing words like “sky”, a metonymical reference to divinity.

begins to **thrust at the sky**. They cut the great **phallic bud** and crush-out the **sperm-like juice** for the pulque. (Lawrence 1981: 82).

ST6: “of the Mexican soil  
a bunch of black-  
tarnished **swords burst up**, and a **great** unfolded **bud** of the once-  
flowering monster

TT6a: “din pământul mexican țâșnește o pădure de **plăci** de un lustru sumbru și un **mugur mare** se înalță către cer în vârful monstrului ce a înflorit. Oamenii taie marele **vlăstar phallic** și îl sdrobesc pentru a scoate din el **lichidul** pentru pulque”(Vesper 1943: 114).

TT6b: “din țărîna mexicană țîșnesc mănunchiuri de **săbii negre** fără luciu, monștri care nu înfloresc decît o singură dată, dar înalță către cer un imens **boboc nedesfoiat**. **Bobocul falic** e tăiat, stors, și din **zeama** lui se prepară pulque. Agua miel! Pulque!” (Ralian 1989: 95)

If in Lawrence's novels many words are often used with taboo connotations (“to pour”, “frictional”, “plunge into”, “fill” etc), in cases like those analysed in this section, terms that explicitly refer to sexual elements become metaphors that do not have a taboo signified. The term “phallic (bud)” is used here for describing a plant from which Mexicans extract a liquid that becomes a type of drink. At the semantic level, the structure “sperm-like juice” has a greater impact on the audience than the previously analysed “sperm-like water”. One of the meanings of “juice” that is relevant in this context is liquid contained in something that is chiefly solid (<http://www.thefreedictionary.com/juice>). The feature [+in], which “water” does not have, could be a detail that recalls the meaning of the very word that becomes the modifier of “juice”, namely “sperm-like”. Therefore, the two components of this translation unit potentiate each other at the rhetorical level. In Vesper's translation the two-element unit was rendered by using one word – “lichid” that is much more neutral than other possible equivalents like a more literal “suc” or a more literary “seva”. Ralian preferred the term “zeama” that is the alternative to the Romanian “suc”. None of the translators aimed at keeping and rendering the characteristic of “liquid” as was described by Lawrence.

#### 4. Conclusions

As Holman and Boase-Beier put it, translators must take into consideration the envisaged readership and “what will be acceptable in a political, cultural, social and moral sense to the TL reader and to those who for one reason or another wish to monitor and control what the TL reader reads” (Boase-Beier and Holman 1999: 13). The task of translating is often difficult if texts (in particular the literary texts) are difficult to interpret and/or contain features that make them controversial.

Translating Lawrence presupposes skills for dealing with a phenomenon that can be called ‘playing upon meaning’ and what comes to the fore when analysing the two novels is the play upon taboo meanings. The relation between taboo and non-taboo elements is reciprocal. The former is used to refer to the latter and vice versa. This can have a significant impact on the process of translation as

regards the decision-making stage. The translators who are supposed to provide a target version in accordance with norms imposed by the ideological factors are often supposed to choose between either preserving or distorting the meanings in order to achieve a level of precision required. These choices have to be made at the transformation stage, when the translator “who acts as the agent of a cultural practice, will have already assimilated and interpreted the ST, either consciously or unconsciously, under specific motivations from a specific perspective.” (Megrab in Boase-Beier and Holman 1999: 63). Translators translating under communism or any other repressive regime are forced to have a certain attitude towards controversial texts. They might assimilate and interpret the text from their own perspective, but the conscious dimension related to the norms imposed by the regime or the ideology at the time wins. This might imply ‘ignoring’ of the intentions of the authors. What happens in the case of the texts analysed above is a variation at the level of decision-making, variation here understood as an alternation of the translation procedures depending both on the context and on the words and structures considered individually. In this sense, different translation strategies were used in order to deal with taboo scenes and literary frames in Lawrence’s works inasmuch as the difficult task of the translators is “to resolve what tactics to adopt when presenting to the TL reading public new information and fresh forms coming in from the outside” (Boase-Beier and Holman 1999: 12).

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## The Question of Equivalence in Humour Superiority and Incongruity Translation. The Case of *Three Men in a Boat* and *Three Men on the Bummel*

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### Abstract

*In numerous attempts to describe the phenomenon of humour, diverse theories have been proposed: ones, revealing their superiority that evolves from aggression, derision, mockery, malice, and abuse; others, focusing on the humorous incongruity contrastive and confusing effects. As far as the superiority theory is concerned, it commenced with ancient philosophers' studies advancing the hypotheses of the malicious or derisive enjoyment caused by ridiculing and imitating mistakes or deformities; continued with Hobbes' theories of laughter, and developed with controversial statements of superiority being too limited and poor a concept without incongruity. Since humour is a challenging translation area, rendering comic suspense and surprise without exaggerating the humourist's superiority or diminishing his preeminence turns out to be really difficult an assignment for translators. The research question this study addresses is, whether translation equivalence may be achieved when translating narrative humour linguistic, social, contextual incongruities and positive/negative superiority from source to target text. To answer this question, detailed corpus analysis has been done aiming to systematize and compare target language translated variants of J. K. Jerome's *Three Men in a Boat* (1889) and *Three Men on the Bummel* (1900), to identify humour translation difficulties with concern to incongruity translation (non)equivalence and (non)aggressive superiority. Part of this comparative analysis is intended to determine the translated comic sense quality and to consider its denotative or connotative target language equivalents which are doubtlessly contextually motivated. The present study results give priority to the translation variants achieved by means of dynamic equivalence techniques which justify rather than criticize Romanian translators' competences of decoding so relative, complex and mysterious a phenomenon as humour.*

**Key words:** humour, incongruity, superiority, equivalence, derision.

### Introduction

The concept of humour has long been studied and the deeper it is investigated, the more relative, multidimensional and puzzling it appears to be. In many attempts to academically corral this phenomenon, several theories have been proposed: Superiority and Incongruity theories being under the major focus of this study.

The earliest reflections on humour strongly associated it with laughter as "a violent emotion" resulting from mockery or comic aggression that might threaten the "control over oneself" (Plato, [380 B.C.], 2002: 249). With this primitive regard to humour as a "form of derisive enjoyment", Plato (2002[380 B.C.]: 249) emphasizes its viciousness that is later found in his disciple's work as indicating "a species of the ugly" and a "baseness of the soul" (Aristotle,

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1902[335B.C.]:21). The Greek philosophers' position on humour laid the basis of the Superiority theory and developed later into "Hobbesian" theories that criticized laughter as well. Besides reinforcing the ideas of "malice" and "derision" in laughter, Thomas Hobbes (1651) advances the concept of the humorist's "self glory" that derives from the triumphant "eminence over one's misfortunes" or over "deformed things" and "selfish applaud at one's witnessing accident and acknowledging the power over the ridiculed". Regarding laughter at the defects of others as a sign of pusillanimity, Hobbes and his contemporary thinker Descartes (2010 [1649]: 19) highlight its hostile and scornful nature, although the latter places it among the other emotions such as wander, love, desire, joy and sadness. Yet, the arguments of this theory were not sufficient to convince the adherent thinkers in its being thoroughly indisputable. In spite of acknowledging the fact that "laughter looks down on whatever it laughs at" and that "it involves a winner and a loser", the later scholars such as Vandaele (1999: 241) found Hobbes position too narrow to cover every type of humour. Hutcheson (1750, qtd. in Sandford Encyclopedia of Philosophy) and Alexander Bain (1861: 141) were the first to bring their counterarguments concerning the varieties of superiority, its intentionality, necessity and adequacy.

Admitting the relativity of superiority on the one hand and its comic effect on the other, the above mentioned critics of the Hobbes theory assert that the humorist may either appear superior or inferior to the audience depending on his purpose that may be also missing (he may not be conscious at his own superiority) and on the object that must not necessarily be a person but an idea, political institution or anything that makes a claim to dignity or respect. What is more, they acknowledge that it is not only superiority that makes humour amusing but the contrast between the exalted or dignified and something trivial and disreputable which Spencer (1860, qtd. in Monroe, 1988: 351) calls incongruity. Inconsistent in its nature, incongruity reflects contrapositions of various kinds: conflicting meanings, action and behaviour, reason and emotion, appropriateness and inappropriateness, word and occurrence, etc. Kant (1790 qtd. in Sandford Encyclopedia of Philosophy 2012) regarded incongruity in laughter as "a sudden expectation into nothing" where, as Monroe (1988: 351) puts it, "nothing" is the unexpected meaning. These reflections, though indirectly, establish the connection between contrasting meanings and resolution. Furthermore, Raskin (1979: 325) broadens the idea of contrasting "semes" into Script Opposition theory which Hempelmann and Attardo (2011: 130) acknowledge as being at least tangential with incongruity partial resolution, that deriving from the former, joins conflicting meanings, sentences, events in so called "scripts". Although Incongruity and Script Opposition theories differ in terms of contrast and ambiguity expression, Vandaele (2002: 223) and even Raskin (1985, qtd. by Hempelmann and Attardo, 2011: 130) acknowledge the fact that they are not reduced just at the levels of meaning.

The contrast between the concept and the real object is perceived in M.P. Mulder and A Nijholt's (2002: 4) study that supports Schopenhauer's (1907) idea

of “syllogism” as a combination of indisputable humour major and unexpected humour minor. These contrastive elements may be combining possible vs. impossible meanings, appropriate vs. inappropriate words, rational vs. absurd actions and reactions, creating surprising and comic effects which are assembled in Shultz ‘s (qtd. in G. Ritchie, 2009: 322) view on incongruity: “the simultaneous presence of two or more habitually incompatible elements, where an element can be either an object or an event”.

With general considerations on humour incongruity at the level of actions and events in one hand, and the narrow contrast between what is said (words) and what is expected in the other, indisputable rests the disagreement which must be at least partially solved in order to appreciate humour and make it enjoyable. Therefore, humour incongruity tests the recipient’s ability to cognitively unveil the deliberately created contrasting” lines of thought” because any mental fluctuation requires brain activity so indispensable in humour comprehension and appreciation.

### **Superiority and Incongruity Interaction**

Some studies on Humour criticize Superiority theory for neglecting incongruity and the Incongruity theory for being “black-box”-like (Vandaele, 1999: 241), others, on the contrary, regard them not being “self-contained having the tendency to spill over one another”. Isolating both theories it is not the aim of this section, it being directed towards establishing a connection between them and to prove that humorous devices implying simultaneously superiority and incongruity may produce the intended or spontaneous humorous effect. Attempts to illustrate the relation between superiority and incongruity are observed in Vandele’s (2002: 221) research where he introduces the concept of “narrative humour” as integrating both, and further proposes at least four specific ways of interweaving both theories: normalization, evaluation through indirect communication, solution and conditioning. To make this outlook on narrative humour reasonable and practical for the present study that focuses on collecting humorous devices from J.K. Jerome’s novels *Three Men in a Boat* and *Three Men on the Bummel* we shall make an attempt to apply the above listed principles.

As far as the principle of normalization is concerned, it refers to establishing a relation between the two theories in order to reveal the humorous devices that will combine:

- a) negative superiority and incongruity: aggression and contrast between what is being said and what is being implied (irony), superiority and two different meanings (pun), derision and conflicting social value and vice (satire), ridicule and norm conflicting or exaggerated actions, descriptions (caricature);
- b) positive superiority and incongruity is also possible when we refer to the pleasant reactions it produces: mirth, amusement, exhilaration as well as to “narrative suspense” effect (Vandaele, 2012:63) exerted while fusing the humorous feeling, created by the character or narrator, with the tensioned expectation (anecdote). As for the “narrative surprise” (Vandaele, 2012: 63) effect, it is also emotionally achieved when cognitively determining the contrast between



what is expected and what occurs, is insinuated, or what is said (cues, bon mot, jokes, etc.).

Considering the evaluation through indirect communication principle it is worthwhile to refer to non-verbal expression of superiority and incongruity that may occur in narrative humour by means of situational irony, anecdotes and book events that locate the characters together with the narrator as being superior or inferior one to the other or to the situation they are placed in.

The solution principle, though available for both theories, is slightly tangential to superiority which is easily detectable in humour whereas incongruity resolution requires experience, cognitive skills such as judging and reasoning and intellect. Decoding incongruity, which must deliberately created as Kiken (1977) and Raskin (1985) (quoted by Vandaele, 1999: 239) put it, requires some effort on the part of the humour recipient who will doubtlessly enjoy the feeling of being superior when solving the incongruity. Factors preventing full or partial incongruity solutions are the so called "completely backgrounded" and "backgrounded incongruities" which Attardo and Hempelmann (2011: 130) define as missing the LM (Logical Mechanism) element. Yet, most of the humorous devices incongruities under the present analysis must be solved unless they are not reduced only to the foregrounded type.

The conditioning principle determines the status of a humorous device being incongruous and displaying superiority in the same time. Taking Vandaele's (1999: 245-255) considerations as a starting point, we shall categorize the humorous devices in the following way:

- a) Negative Superiority and Linguistic incongruity reflected in parody, stereotyping, irony when taking the phonetic level, for example imitating somebody's pronunciation defects such as stuttering that creates a comic effect once solving the incongruity (real person/parodist, real/exaggerated) and once feeling superior to the derided;
- b) Negative Superiority and Pragmatic Incongruity reflected in both verbal and situational irony which is in a strong connection with ambiguity created by the contrastive implication as well as in pun which is intentionally created to puzzle the humour recipient and then to make him feel superior when comprehending the word play or inferior when not;
- c) Negative Superiority and Social Incongruity reflected in satire by means of real, exaggerated or even absurd social vice counter positions that produce feelings of superiority on the part of the derider and feelings of inferiority on the part of the derided.

These patterns do not only reveal the fact that both theories can intermingle within different humour devices but also increase the comic effect. Despite prevailing negative superiority component in the above listed combination it is worth specifying that its slightly aggressive and deriding manner makes it attractive. With regard to incongruities, their intentionality is above doubt or dispute irrespective of the types that form the above mentioned combinations.

### **Types of Equivalence in Humour Translation**

With an emphasis on superiority and incongruity in the context of humour translation, a considerable proportion of the present study is devoted to the examination of different aspects of equivalence aiming to determine whether it is achievable during the translation process.

The concept of equivalence implies a semantic proximity of the source and target message (Зангирова, 2010) and is regarded as the main feature and condition of a good translation. Though associated with “identity” which derives from the theory that translation must fully preserve the original content, “usefulness” (Федоров, А., 2002 cited in Зангирова, 2010), that implies “a comprehensive transfer of the original semantic content”, Translation Studies scholars such as Barhudarov (1973: 174) and Leonardi (2000) assert that translation equivalence is mostly relative. This happens because the invariant unit of translation is seldom qualified as “equivalent” at more than one level. Likewise, the inevitable loss that occurs during the process, where literary text, different cultures, traditions, mindsets, ages, and development stages are encountered make the translators’ work really challenging. What is more, “absolute” or “total equivalence”, as Comissarov (referenced, 2010) terms it, “is a rather idealized construct” and is almost impossible in literary text translations since complexity, wide range of functional characteristics and different communicative conditions are peculiar to this style of writing. He also target language translator’s literary perception, talent and personality which may be reflected in the translated text as well

Scholars such as Nida and Taber (1982: 12-16) draw the distinction between formal equivalence (structural correspondence) that is contextually motivated and dynamic equivalence which is directed towards the translation of meaning. Catford (1965: 27) took a more linguistically-based approach proposing the criteria of extent translation (full vs. partial equivalence), grammatical level (rank-bound vs. unbounded translation); Newmark (1988: 48), Baker (1992), House (1997: 49) and Комиссаров (1999) advanced more detailed ways of equivalence classification focusing on communicative (pragmatic), functional, semantic, expression, stylistic, grammatic, textual and syntactic categories.

Thus they highlight the value of the translated meaning which is relevant to such an abstract, relative and complex phenomenon as humour. Given the relative nature of translation equivalence, we are inclined to agree with Виноградов’s (Referenced, 2010) idea that absolute equivalence is almost impossible in humour translation because it depends on such factors as: translator’s skill, SL and TL specific features, the period when the translation was made, etc.

Therefore, factors cited by Комиссаров (Referenced, 2010) like the use of the translation of syntactic structure similar to the target text or related, the preservation of translation communication, the use of synonymous structures connected for direct or inverse transformation, the use of similar structures with a change in word order and the use of similar structures to change the type of

connection between them act as evidence that the translation equivalence of humorous literary texts is mainly relative.

### **Equivalence in Humour Translation. The Case of *Three Men in a Boat* and *Three Men on the Bummel***

The bulk of our analysis in the present case study consists of comparing the source and target texts selected from J.K. Jerome's novels *Three Men in a Boat* and *Three Men on the Bummel* and sorting them according to the criterion of equivalence adapted to the specific communicative and functional aspects of humour translation which combines some of the Комиссаров's elements of translation equivalence classification.

The level of communication purpose implies conveying the humourist's message either directly or indirectly that is intended to inform, to entertain, to amuse, to surprise, to create a comic suspense, to express a positive or negative emotion thus establishing a contact between the humourist and the recipient. Consequently, the corpus material investigated in the present article may be labeled according to the following models of message conveyance:

- a) Explicit message conveyance occurs when the intended meaning is directly interpreted from source to target text. In the case of humorous text translations that reflect superiority and incongruity, such devices like anecdote, cue and joke may aim at achieving a humorous effect by means of comic amusement, comic surprise, comic suspense and comic ridicule. Here is an example of interpreting directly these comic effects:

*As the object of each student is to go away from the University bearing as many scars as possible, I doubt if any particular pains are taken to guard, even to the small extent such method of fighting can allow. The real victor is he who comes out with the greatest number of wounds; he who then, stitched and patched almost to unrecognition as a human being, can promenade for the next month, the envy of the German youth, the admiration of the German maiden. He who obtains only a few unimportant wounds retires sulky and disappointed.*  
(Jerome, 1900: 369)

The present instance of situational humour illustrates how humour superiority and social incongruity may intermingle within satire. Prior to the achieved comic effect several comic elements such as comic surprise and comic ridicule join to directly render the specific of the German *Mensur*- a traditional kind of fencing practiced among students. Despite the narrator's dry tone that does not betray any sign of direct superiority towards the German student, it is slightly perceptible when deriding the idea of *Mensur* mutilation being a sign of bravery and triumph. The German *Mensur* as a specific cultural phenomenon has designed a certain portrait of the German student that differs from that of any other nationality. This social incongruity creates the comic surprise effect which is intensified by depicting the defeated and the community acknowledgement, envy and admiration towards the *Mensur* victor.

In order to ascertain the equivalence at the level of message interpretation the following translated versions are proposed:

*Cum scopul fiecărui student este să aprobe facultatea cu cât mai multe cicatrice, mă îndoiesc foarte că se depune vreun efort serios în apărare, nici măcar în măsura redusă pe care o permite o astfel de metodă de luptă. Adevăratul învingător este cel care recoltează cel mai mare număr de răni; cel care după aceea, însăilat și peticit, încât mai că aproape nu mai arată a făptură omenească, poate în viitoarea lună să evolueze pe promenadă, spre invidia adolescentului german și admirația fecioarei germane. Cel care obține numai câteva răni neînsemnate se retrage, botos și dezamăgit. (Duțescu, 2009: 379)*

*Cum scopul fiecărui student este să termine universitatea cu cât mai multe cicatrice, mă îndoiesc că se depun eforturi serioase în apărare, nici măcar în măsura redusă pe care o asemenea metodă de luptă o permite. Adevăratul învingător este acela care adună cel mai mare număr de răni; cel care, după ce este însăilat și peticit, devenind aproape de nerecunoscut, poate să se plimbe în luna următoare pe promenadă, spre invidia tânărului german și admirația fecioarei germane. Cel care obține doar câteva răni lipsite de importanță se retrage supărat și dezamăgit. (Decei, 2006: 261)*

Deriving from the idea that to preserve the source text humorous effect while translating it in the target language becomes possible only when the meaning is translated, and the message is correctly conveyed, we shall analyze the above translated versions according to the criterion of directly transferring the comic amusement surprise, and ridicule. Given the combination of negative superiority and social incongruity, it is noteworthy that the effect of the ridicule is deliberately created by the author in doubting *the pains taken to guard the fighters*. The latter is translated like *efort serios în apărare* and *eforturi serioase în apărare* where both versions being suspiciously similar are amplified by means of the adjectives *serios* and *serioase*, the former taking the singular form by means of transposition. Another sign of comic derision is disclosed in the expression *stitched and patched almost to unrecognition as a human being* which, vividly depicts the Mensur victor's appearance, was translated like *însăilat și peticit* in both versions, a fact that increases the suspicion on the second version translator being the one who "borrowed" the qualificative. Though Decei's version *devenind aproape de nerecunoscut* is translated by amplifying the text with the *devenind aproape de gerundial* phrase, is still closer to the source text rendering directly the description Duțescu's *încât mai că aproape nu mai arată a făptură omenească* version, where *almost to unrecognition* is translated indirectly by adding a subordinate clause having an opposite meaning to the source text and makes the target text look more native-like. The comic surprise effect derives from incongruity which is based on two counter positions: the German Mensur winner vs. typical winner, and Mensur winner vs. Mensur loser. These dichotomy elements reveal cultural differences in describing a student being good looking and admirable by getting many scars in contrast to the common idea of unblemished beauty, the Mensur winner differing from the typical fight winner who usually wins by wounding the combatant, not by purposely obtaining wounds. The first dichotomy element *bearing as many scars as possible* is directly translated with *cu cât mai multe cicatrice*, which despite

omitting the gerundial pattern *bearing* and *the as possible* structure of equality conveys the original message. Furthermore, the dichotomy *element comes out with the greatest number of wounds* is directly translated in the target text with *care recoltează cel mai mare număr de răni* and *care adună cel mai mare număr de răni* by transferring the meaning of the entire clause and by replacing the source text *come out* phrase by *a recolta/aduna*. The portrait of the loser is also directly transferred in the target text being translated by Dan Duțescu whereas Lia Decei preferred to translate the expression *with a few insignificant wounds* by paraphrasing it with *doar câteva răni lipsite de importanță* preserving the meaning however. Incongruity lays in the comic amusement effect as well, which is created while laughing at the German student who, though enduring terrible pain remains comic, happy and admired.

- b) Implicit message conveyance occurs when the intended meaning is indirectly interpreted from source to target text. In the case of humorous texts translations that reflect superiority and incongruity, such devices like irony, caricature, and satire may aim at achieving a humorous effect by means of the same comic elements (amusement, comic surprise, comic suspense and comic ridicule). Here is another example of interpreting indirectly and indirectly these comic effects:

*Now, I'm not like that. I can't sit still and watch another man slaving and working. I want to get up and superintend, and walk around with my hands in my pockets, and tell him what to do. It is my energetic nature. I can't help it. (Jerome, 1889: 36)*

The irony is a perfect example of implicit message conveyance; what is more, the implied meaning is almost always incongruous with the pretended meaning and shows superiority towards the interlocutor because it is intended to indirectly deride him. While translating ironic texts, the implication must be directly or indirectly conveyed so that to reshape the humorous effect in the target language. In order to see how it is applicable, we shall analyze the comic effect translated elements proposed by four different translators:

*Eu am cu totul altfel de fire. Nu pot să stau cu brațele încrucișate și să văd cum altul trudește și asudă. Simt întotdeauna nevoia să mă scol și să supraveghez, să umblu după el cu mâinile în buzunare și să-i spun ce are de făcut. De vină e firea mea pătătoasă- sunt prea energic. (Levițchi, 1957(2009):36)*

*Ei, dar eu sînt cu totul altfel de om. Eu nu pot sta liniștit și să privesc cum muncește cineva. Îmi vine să mă ridic și să dau dispoziții- să mă plimb prin cameră cu mâinile în buzunare și să poruncesc ce trebuie de făcut. Așa-i natura mea -energică. (Corduneanu, 1959:71)*

*Dar eu sunt cu totul altă fire. Nu pot sta cu mâinile în șolduri să privesc ca un trîndav cum cineva muncește în sudoarea frunții. Imediat simt necesitatea de a mă ridica și de a începe să acționez, în timp ce mă plimb încolo și încocoare cu mâinile în buzunare și dirijez lucrările. De felul meu sunt foarte activ. Pur și simplu așa sunt eu. Și n-ai ce-i fac (Bătrînu, 1985(2003):91)*

*Trebuie să vă spun că eu nu sunt așa. Nu pot să stau și să mă uit cum altul muncește ca un sclav. Eu simt nevoia să mă ridic și să supraveghez, să mă învârtesc cu mâinile în buzunar și să le spun celorlalți ce au de făcut. Așa sunt eu, un om energic. Nu mă pot schimba. ( Decei, 2006: 53)*

The translation of comic irony involves not only transferring the ironist's superiority towards the interlocutor but also his pseudo modesty in self description that only intensifies the effect of pseudo-inferiority and self- derision. The first effect of superiority is revealed in the opening sentence *Now, I'm not like that.* which was mostly translated indirectly by means of opposite paraphrasing (*ei*) *dar eu sunt(am) cu totul altă fire (de om /altfel de om)* that actually preserves the message though replacing the adverb *now* by the domesticated interjection *ei*, the disjunctive conjunction *dar* and narrowing the meaning of *that* by means of specifications *fire* and *fire de om*, makes the target text sound more informal than the source. The translator Lia Decei offered a direct message conveyance and almost preserved the original structure excepting the syntactical patterns extension by adding a clause to modify the original one. The second element of superiority occurs with the sentences *It is my energetic nature. I can't help it.* where the narrator justifies his idleness by revealing his energetic nature and the impossibility to change it. All the translated versions directly convey the message differing just in form. Dan Duțescu added the syntactic pattern *De vină e* which was meant to justify the character's *energetic nature* being translated with *firea mea păcătoasă*, which conveys the message of it being impossible to change whereas the qualificative *energetică* was compensated in the second part of the sentence. Corduneanu's version is brief. Omitting an entire sentence, he compensates part of its message in the previous one adding the adverb of manner *asa* and the hyphen that is intended to spare explanatory phrases. Further, Nicolae Bătrînu translates the sentence *It's my energetic nature* conveying the message indirectly. Moreover, he employs an additional sentence to intensify the message conveyed in the previous one. Replacing the idiomatic phrase *I can't help it* by its equivalent *n-ai ce-i face* the present translator contributed, in this manner, to direct message conveyance. Syntactically, this translation version underwent transformations in terms of sentence addition and pattern extension. Lia Decei appeals to message content adaptation as well by means of lexical-syntactic restatement *Așa sunt eu, un om energic* which indirectly conveys the message.

Recreating the implicature in target language text is a challenging translation task as it must contrast with the explicit meaning and create a comic surprise effect. Upgrading the readers' expectations of the narrator being a hard working nature described as *I can't sit still and watch another man slaving and working*, the intended meaning is suddenly disclosed by the expectation collapse revealed in the sentence *I want to get up and superintend, and walk around with my hands in my pockets, and tell him what to do.* The expression *sit still*, for instance was translated by Dan Duțescu like *a sta cu brațele încrucișate*, by Bătrînu a *sta cu mâinile în șolduri* by idiomatically translating the meaning and conveying indirectly the

message. The translator Decei reduced the source text expression to *a sta* which was not less sufficient in order to preserve the meaning, whereas Corduneanu employed the expression *a sta cuminte* which means *obedient* rather than *doing nothing*. The second contrastive element which creates the present incongruity does also indirectly convey the intended meaning. All the above mentioned translators preserved this comic surprise effect. Despite the diverse lexical versions of *want* substitution (*simt nevoia/ simt necesitatea* /and the synonymous translation *îmi vine*), and of *walk around* substitution and expansion *să umblu după el/ să mă plimb prin cameră / mă plimb încolo și încoace* and equivalent *să mă învârtesc*, the translators did not distort the message comic effect which is crucial in humour production and appreciation.

### Findings

Throughout this research, it becomes clear that humorous devices which simultaneously combine superiority and incongruity are mostly ironic, anecdotal and satirical; what is more, incongruity is possible either at the linguistic, situational and cultural levels, the former having more priority. Still communicative incongruity gains prominence in both novels and acts as implying negative superiority which is present in all the selected humorous devices. The charts below illustrate the humorous devices diversity, ascertain and document the superiority and incongruity aspects that build the corpus of the present analysis.

Table.1.Three Men in a Boat

Humorous devices	Superiority	Communicative (pragmatic)	Cultural	Linguistic	Situational
Irony	19	19	5	13	6
Joke	2	-	2	2	-
Black humour	1	1	-	1	-
Pun	8	8	2	8	-
Anecdote	18	9	3	2	18
Satire	7	6	3	3	4
Caricature	2	2	-	-	2

Table. 2. Three Men on the Bummel

Humorous devices	Superiority	Communicative (pragmatic)	Cultural	Linguistic	Situational
Irony	8	8	1	7	1
Joke	11	6	3	10	1
Pun	2	2	2	2	-
Anecdote	20	17	3	8	12
Satire	22	22	18	14	4
Caricature	2	2	-	-	2

These results draw the difference between the novels and demonstrate that *Three men in a Boat* is rich in irony and anecdotes whereas *Three Men on the Bummel* abounds in satire and anecdotes. Both novels tend to deride human weaknesses, social vice and are culture bound focusing on British, German ethnic, social, and gender peculiarities by means of caricature, satire, irony, etc.

Given the essential aspect of communicative incongruity and superiority within the analyzed humorous devices, table 3 reveals the implicit messages predominance being directly conveyed in the target language over the explicit messages conveyed either directly or indirectly. Consequently, the translators mentioned below did not convey comic superiority and comic suspense indirectly, thus no equivalents of this kind were detected.

Table 3. *Three Men in a Boat*. Humour Equivalence at the communicative level

Explicit Message										
Communi- cative equiva- lence	Message Direct conveyance					Message Indirect conveyance				
	Levit- chi	Condu- neanu	Bătrî- nu	Nițesc u	Dece i	Levit- chi	Condu- neanu	Bătrî- nu	Ni- tescu	Decei
Comic superiority	22	22	22	22	22	-	-	-	-	-
Comic suspense	14	14	14	14	14	-	-	-	-	-
Comic surprise	21	21	21	20	18	1	1	1	2	4
Implicit Message										
Comic superiority	35	35	35	35	35	-	-	-	-	-
Comic suspense	24	26	25	25	26	4	2	3	3	2
Comic surprise	29	31	30	31	33	6	4	5	4	2

Table 4 reveals explicit message preeminence being directly conveyed, message indirect conveyance being limited. Therefore, the translators mentioned below did not indirectly convey explicit message comic superiority and surprise in



the target language as well as implicit comic superiority and suspense. In this way, the equivalence at the communicative level has not been identified.

Table 4. *Three Men on the Bummel*. Humour Equivalence at the communicative level

Explicit Message						
Equivalence at communicative level	Message Direct conveyance			Message indirect conveyance		
	Duțescu	Zarojanu	Decei	Duțescu	Zarojanu	Decei
Comic superiority	33	33	33	-	-	-
Comic suspense	26	26	27	2	2	1
Comic surprise	31	31	31	-	-	-
Implicit Message						
Comic superiority	31	31	31	-	-	-
Comic suspense	27	27	27	-	-	-
Comic surprise	30	29	31	2	3	1

## Conclusion

One of the oldest human activities, translation is a complex and multifaceted process that does not refer merely to transferring words and meanings from one language into another. While translating a literary text, different cultures, mindsets, attitudes, cognitive and emotional states are encountered; consequently making the translators' work really challenging. As far as the question of translation equivalence is concerned, it is noteworthy that it is relative and very specific to different humour aspects. In the case of narrative humour superiority (social aspect) and incongruity (cognitive aspect) translation, the concept of equivalence was reduced to its communicative function of directly or indirectly conveying comic superiority, suspense and surprise within explicit and implicit messages. Despite its complex and indefinite nature, equivalence still can be traced when referring to message conveyance due to the translators' remarkable skill.

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## Methods and Procedures in the Translation of Certain Specialised Texts: the Civil Engineering Discourse

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### Abstract

*This paper draws on an analysis of the translation methods and procedures present in specialised texts. The corpus selected for the present article and, consequently, the analysis followed the same two categories. The first set is represented by translations from different specialised domains, while the second set contains only translations from the civil engineering domain. With respect to the procedures, the model offered by Vinay and Darbelnet is used as basis. Thus the two important categories they specify, direct and oblique, with their respective subcategories are analysed in terms of the frequency with which they occur in the translations selected as corpus. The paper intends to draw a comparison between the two types of discourse in order to identify the specificities of civil engineering translations in point of the methods and procedures employed.*

**Keywords:** specialised translations, civil engineering, calque, borrowing, transposition,

Translating specialised text involves choices at several levels: terminological and lexical level, text and discourse level, when the choices of discourse pattern and translation method are decided, and so on. According to Gerzymisch-Abrogast (2008) these choices and solutions are not repeatable, some of them being based on the translator's individual decisions. Taking this into consideration, it is obvious that translation cannot be ruled by objectivity.

There are, however, issues and solutions to these issues which are subject to rules when produced, investigated and discussed. I consider that some of these rules are related to the specificity of the text to be translated and to the difficulties that each type of text might raise. Therefore, identifying the above-mentioned aspects helps the translator make the correct decision.

For the purpose of the present analysis, I chose two categories of bilingual texts, either with English as Source Text and Romanian as Target Text, or vice-versa. The first category is made of a series of specialized texts from different domains, all of which representing branches of language for specific purposes. The documents in this first group are the following: a guide for installing a software programme, where English was the Source Language, a scientific article regarding gum problems and a website page of a coffee brand containing the presentation of that brand and of products it provides.

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As regards the second category of texts included in our study, it contains only texts from documents belonging to several sub-domains of civil engineering, together with their translations. The first three documents are Eurocode Standards and have English as Source Language: *Execution of special geotechnical works - Diaphragm walls*; *Design of steel structures - Part 1-1: General rules and rules for buildings*; and *Actions on structures - Part 1-4: General actions Wind actions*. The other two documents included in the corpus are scientific articles published in specialized bilingual journals and have Romanian as Source Text: *Raionarea geotehnică a unui perimetru din zona Slatina - Geotechnical Mapping of a Perimeter within Slatina Area* and *Factori determinanți pentru proiectarea stațiilor de epurare rurale - Determinant Factors for Rural Wastewater Treatment Plant Design*.

As for the theoretical framework, the basis was represented by the models offered by Vinay and Darbelnet (1995) and Newmark (1988). According to Vinay and Darbelnet's model, as a general rule, translators can choose between the direct and oblique translation. Some translations may allow for the transposition of the source language message element by element into the target language, because it is based on either parallel categories, or on parallel concepts. The following table summarises the translations procedures and methods that form the theoretical basis of the current paper.

Vinay and Darbelnet	Newmark	
	Methods	Procedures
Borrowing	Word-for-word translation	Transference
Calque	Literal translation	Naturalization
Literal translation	Faithful translation	Through translation
Transposition	Semantic translation	Shifts/transposition
Modulation	Adaptation	Modulation
Equivalence	Free translation	Compensation
Adaptation	Idiomatic translation	Paraphrase
	Communicative translation	Couplets

Table 1: Translation methods and procedures

*Calque* is a procedure which was widely used throughout both categories of corpus. It was mainly present in the translation of the software installation guide and in Eurocode design standards. It is also significant to

point out that it was, as expected, completely absent from the translation having Romanian as ST. the two examples provided below are illustration of the use of *calque* as a translation procedure:

- (1) a. **Click Start** on the Windows **taskbar**, point to All Programs, Accessories and System Tools then select System Information
- b. Dați **clic** pe **Start** în bara de **task-uri** Windows, puneți cursorul pe Programe, Accesorii și Instrumente de Sistem și selectați Informații Sistem.

The example in (1), which belongs to the installation guide and has English as SL, contains several instances of borrowings and an instance of a borrowing mixed with calque. In Newmark's terms, the phrase *bara de task-uri* is actually a couplet, since it combines a calque: the literal translation of *task bar* and an instance of borrowing for *task*. The other borrowings are *start* and *clic*, the last one also undergoing a process of adaptation to the Romanian writing system.

- (2) a. The horizontal clear space between transverse bars shall be at least 150 mm. A minimum spacing of 200 mm is recommended to ensure **free flow of concrete**.
- b. Spatiul orizontal liber dintre barele transversale este de cel puțin 150 mm. Se recomanda un spatiu minim de 200 mm pentru a asigura **curgerea libera a betonului**.

In the case of the set of sentences in (2), maybe more clearly than in other cases, we deal with a structural calque, not only a lexical one, since it also introduced into Romanian the relatively new concept of free flow of concrete. Moreover, the majority of the situation when *calque* was used were instances of structural calque, as usually there was also a new concept or a new product introduced whose name must be adapted to the TT.

When looking at *borrowings*, I have only considered translations with English as source text and only looked for those words or concepts which originated in English and entered Romanian. As a general remark, there were very few borrowings from English in the texts under analysis. Borrowings were mainly present in texts dealing with new technology, such as the Installation Guide. With respect to civil engineering texts, the few borrowings that were identified were again, present in Eurocodes.

- (3) a. **dial-up** connection to the Internet through your existing Internet Service Provider
- b. conexiune de tip **dial-up** la Internet prin intermediul actualului Furnizor de Internet
- (4) a. adding a **filler** material to the bentonite suspension, either at the mixing plant or directly in the trench.

- b. adaugarea unui **filer** in suspensia de bentonita, fie prin dispozitivul de malaxare, fie direct in transee;

The two examples above each contained a loanword from English. In case of example (3) *dial-up* was taken as such from the source text, while in the example in (4), *filler* was adapted to the Romanian writing system and became *filer*.

Oblique translation procedures were also widely used, due mainly to the differences between the syntactic systems of the two languages in question here. The grammatical rules governing the English and Romanian make impossible, more often than not, the literal transfer of the message from one language to another. Therefore, the need for indirect/oblique procedures is more than justified.

Out of the procedures detailed for the oblique method, transposition was used abundantly throughout the whole corpus of analysed translations. It was by far the best represented category, mainly in the cases dealing with the reflexive/passive alternation and with the switch from definite to indefinite nominal compounds.

Passive, as pointed out by authors such as Trimble (1985), is highly favoured in English texts related to science and technology. Taking into account the impression of objectivity that they must offer (Croitoru 1996), as well as their informative function, as Quirk et al. (1972) they have, these types of texts are bound to contain a high number of verbs in the passive voice. The texts under analysis in the current paper, as part of ESP and EST share this characteristic, therefore passive structures abound.

Romanian, on the other hand, makes use of the passive far less than English. The voice highly favoured in Romanian technical text is the reflexive. Moreover, again unlike English, Romanian favours structures beginning with the predicate and drops the subject whenever possible (Vişan 2006).

Taking into account the discussion presented above regarding the differences between the two languages, it becomes clear that transposition is a necessary procedure when it comes to the rendering the message in the combination English-Romanian or Romanian-English. The set of example listed below are relevant for the use of transposition.

- (5) a. **After opening the package it is recommended that the coffee is stored** on the same day in the refrigerator or (better yet) in the freezer.
- b. **După deschiderea ambalajului se recomandă păstrarea pachetului** desfăcut în frigider sau (şi mai bine) în congelator.

The example above was extracted from the presentation of a brand of coffee and has English as SL. A participle, *opening*, therefore a verbal form, was translated through a noun, *deschiderea* and the passive form in the extraposition

structure *it is recommended that...* was translated by means of an impersonal reflexive: *se recomandă păstrarea pachetului*.

- (6) a. The following information is required for the production of the working drawings and the execution of the work:  
 b. Pentru realizarea proiectului și execuția lucrării sunt necesare următoarele informații:

In the case of the example given above, the uncountable noun *information* was transposed into Romanian in its plural form, *informații*. This is a case of obligatory transposition, since the meaning is plural and the noun in Romanian is not uncountable. Moreover, translating it through *informația următoare* would have been unnatural. For the sake of respecting the Romanian syntactic structure, namely Verb-Subject (VS), the sentence word order was reversed so that the verb was placed before the subject.

- (7) a. In order to ensure **that the concrete flows** freely and **that the physical concrete cover complies with** ENV 1992, the design cover shall be at least 75 mm.  
 b. În scopul **asigurării curgerii libere** a betonului și a **respectării pentru acoperirea cu beton a condițiilor** din ENV 1992, în proiect acoperirea trebuie să fie de cel puțin 75mm.

A sequence of clauses in the ST was transposed into a sequence of nominal components in the TT, in accordance with the Romanian preference of nominal compounds over the verbal ones.

- (8) a. **Odată cunoscută** capacitatea totală și gradul de ocupare al zonei turistice, pentru calculul debitului de apă uzată menajeră ce trebuie epurată **se utilizează** metoda restituției specifice pentru acest tip de folosință.  
 b. Once the total capacity and the occupancy level of the tourist area are known, the method based on typical restitution is applied to calculate domestic wastewater flow for this type of user.

There are two translation units involving transposition in the sample text above. The first one is the translation of the participial structure *Odată cunoscută ...* by means of a full clause: *Once the total capacity and the occupancy level of the tourist area are known...* The second instance of transposition is the use of the passive is applied for the reflexive *se utilizează*, coupled with a change in the word order, namely SV in English for the Romanian VS.

As can be seen from the examples provided above, transposition in a procedure widely used in the translations from the civil engineering domain. With respect to the other oblique procedures, there are several aspects to be mentioned that are valid for specialized translations in general, as well as for the ones in civil engineering. The most relevant of these aspects is that two of the procedures, namely modulation and equivalence, were scarcely present in the translations under analysis. The other aspect to be noted is that adaptation



was completely absent, due to the specificity and characteristics of such texts, which do not require for the use of the aforementioned procedure.

For larger translation units, such as complex and compound sentences, or even whole paragraphs, I opted for Newmark's taxonomy. Faithful translation was the method used throughout the texts that were analysed. The most relevant examples are listed and commented below.

- (9) a. **Five long-term safety studies in 1,000 patients have been published**,<sup>11-15</sup> with the objective of evaluating a dentifrice containing triclosan/copolymer for its effect on oral microflora and the development of bacterial resistance.
- b. **Au fost publicate cinci studii de siguranță pe termen lung**<sup>11-15</sup>, **pe 1.000 de pacienți**, în scopul evaluării unei paste de dinți ce conține triclosan/copolimer, pentru a observa efectul acestuia asupra microflorei orale și dezvoltării rezistenței bacteriene.

In the example provided above the sentence structure was changed in order to meet the requirements of Romanian grammar. Thus, if the English sentence begins with the subject, followed by the verbal phrase, its Romanian counterpart uses the verbal phrase in sentence-initial position, with the subject in post-verbal position.

- (10) a. In accordance with EN 1990, 3.2 (3) P, **the changes to the structure during stages of execution** (such as different stages of the form of the structure, dynamic characteristics, etc.), which may modify the effects due to wind, **should be taken into account**.
- b. In conformitate cu EN 1990, 3.2 (3)P **sunt luate în considerare schimbările structurii din timpul fazelor de executie** (cum ar fi diferitele etape ale geometriei construcției, a caracteristicilor dinamice etc.) ce pot modifica efectului vantului.

In rendering the text above into Romanian, the syntactical structure was changed, namely the SV order in the source text was changed into VS in the target text, in accordance with the Romanian grammatical rules.

- (11) a. *Dacă se face o analiză comparativă între debitul apelor uzate pe timp de noapte și cel din timpul zilei, se poate analiza influența debitului din infiltrații.*
- b. The influence of infiltration flow could be assessed *if a comparative analysis between domestic wastewater flows during the daytime and the night-time is done.*

The example above has Romanian as Source Language. The message in the SL is transposed to the TL, but the word order is reversed. While the Romanian clause starts with an *if* clause, in English the *if* clause is left at the end. The second change is the translation of the reflexive by means of the passive, completed with the position of the subject before the verb.

- (12) a. **Raionarea geotehnică** se efectuează cu scopul de a facilita **caracterizarea geotehnică preliminară a unei zone** dar și de a permite comparații pentru evidențierea unor modificări ale caracteristicilor geotehnice ale terenului de fundare survenite în timp ca urmare a schimbării condițiilor de mediu.
- b. **Geotechnical mapping** is made with the purpose of facilitating **the preliminary geotechnical characterization of an area**, but also of enabling comparisons with a view of outlining certain changes in the geotechnical characteristics of the foundation ground occurred in time as a result of the change of environmental conditions.

The sentences above are another example of translation with Romanian as Source Language. The message in the SL is rendered in the TL by means of the same morphological and syntactical units, with the specification that the word order inside the NP is different in English vs. Romanian.

After having undertaken an analysis of the translation methods and procedures in specialised discourse, the conclusion can be drawn that there are certain translation methods and procedures that are typical for this type of text, while others are not.

## Conclusions

Direct translation procedures, namely borrowings, calque and transposition were most frequently used for transferring the message from the ST to TT. Compensation, through-translation and synonymy were also present to high extent. On the other hand, adaptation and equivalence (Vinay and Darbelnet's definition) were almost absent. As for methods, faithful translation was the most common of the ones listed by Newmark.

The most important role in the choice of a procedure or another is played by the grammatical rules governing the two languages with which the translator operates for that particular translation. It is therefore necessary for the translator to master to a high degree the formal structures of the SL and the communicative context. Beside the lexical and grammatical structures with which a translator must operate, the phraseology and collocational patterns of the TL must also conform to the target language norms

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## ***Romglish* in the Naval Architecture Journals**

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### **Abstract**

*The Romanian naval architects' use of English on a daily basis in multicultural companies, such as Damen Shipyard Galati, has allowed Romglish to develop as an important part in the naval architecture language, both spoken and written.*

*The present paper aims at identifying the most common Romglish words encountered in bilingual naval architecture magazines published by Damen Shipyard and their possible equivalents, if any.*

*The Romanian naval architects' tendency to keep the original form of the English element or the adaptation of the English word to the phonetic, orthographic and morphological characteristics of Romanian is also illustrated in this paper.*

*The data collected and analyzed in this paper can be used to predict a pattern followed by Romanian naval architects when dealing with English words from their field.*

**Keywords:** naval architecture, loan translation, adaptation, Romglish

### **Introduction**

Languages, as Bogaards argues, are “alive” (2008: 97). They are a way of communicating in a linguistic community which is always in evolution and which continually needs to adapt itself to the communicative needs of its speaker.

English has become a global language and is the lingua franca of the world at present (Seidlhofer 2001: 133). This influence is mainly due to two important factors: British imperialism and the USA gaining worldwide power following World War II with its strong economic and cultural influence (Britannica Concise Encyclopedia online). In the naval architecture field, English has emerged as the main language of international meetings of specialists, in shipyards all over the world and in international scientific exchanges by means of, like in our case, journals.

**Romglish** describes the process of combining English with Romanian in normal conversation, with no direct purpose. A person living for a few years in an English speaking community or, in our case, working with English on a daily basis, has a tendency to blend Romanian and English. An “outsider” (i.e. not used with the naval architecture language) does not understand the English words. He/she might not know that *engineering*, *offshore*, *planning* means, but can easily recognize the “music” of the Romanian language in *planningul*, *echipa de engineering*, *piata offshore*. A relevant example of Romglish is the expression *to make sense* used as *a face sens* by many naval architects on a daily basis. It is a calque and a mot-a-mot translation. Another example of the kind is *suportarea clienților* instead of *susținerea clienților*.

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**Romglish** tends to replace Romanian in shipyards and engineering companies. This is a normal tendency since the majority of our shipbuilding companies are owned by foreign companies (Damen- Dutch, VARD- Italian, Daewoo- Korean). Conversations, newsletters and journals are written in English. Only Damen Galati has issued bilingual newspapers entitled "Noutăți".

The present paper aims at identifying the most common **Romglish** words encountered in bilingual naval architecture magazines published by Damen Shipyard and their possible equivalents, if any.

### Material and Methods

We have studied bilingual naval architecture journals recently published by Damen Shipyard in order to gather the most recent developments in **Romglish**. A few examples recorded in our corpus will show the character of such contacts and the degree of adaptation of the English loan-words. The following examples are used on a daily basis by naval architects in Romanian journals: *deadweight*, *engineering*, *planning*, *commissioning*, e.s.o. Loan translations such as *jack-up*, *RO-RO*, *deadweight* do not have a Romanian equivalent. Most likely, they will enter the specialized dictionaries. In order to discover the most frequent **Romglish** in naval architecture journals, we have studied the English words present in Romanian journals and counted their occurrence.

### Results

The present study shows a certain preference for loan translation as source of **Romglish**. However, the presence of different types of English words in Romanian naval architecture journals is the proof that this scientific field borrows, adapts or translates words in order to provide the necessary knowledge to those who need it (naval architects, students, workers in the field).

The majority of **Romglish** occurrences were *offshore* (7), *engineering* (5), *commissioning* (5), *planning* (4), *JSS* (4), *HSE* (3), *PSV* (3) and *deadweight* (3). The least used **Romglish** words were *survey vessel*, *jack-up* and *RO-RO*.

### Engineering- definition, translation, example(s)

"n. 1. a. The application of scientific and mathematical principles to practical ends such as the design, manufacture, and operation of efficient and economical structures, machines, processes, and systems" (<http://www.thefreedictionary.com/engineering>)

"n.: the work of designing and creating large structures (such as roads and bridges) or new products or systems by using scientific methods" (<http://www.merriam-webster.com/dictionary/engineering>)

"Engineering (from Latin *ingenium*, meaning "cleverness" and *ingeniare*, meaning "to contrive, devise") is the application of scientific, economic, social, and practical knowledge in order to invent, design, build, maintain, research, and improve structures, machines, devices, systems, materials and processes. The discipline of engineering is extremely broad, and encompasses a range of more

specialized fields of engineering, each with a more specific emphasis on particular areas of applied science, technology and types of application.” (<sup>3</sup> <http://en.wikipedia.org/wiki/Engineering>)

“Translation: inginerie, tehnologie.” (<sup>4</sup> <http://ro.linguee.com/englez%C4%83-rom%C3%A2n%C4%83/traducere/manufacturing+engineering.html>)

Și mă refer nu doar la cunoștințele sale despre construcțiile navale în sine, dar și la celelalte aspecte legate de acest domeniu cum ar fi **engineering-ul**, pregătirea fabricației, planificarea, tehnologiile, organizarea, etc. (Damen shipyards Galati Romania, Noutati, 18.12.2014, p. 8)

Construcția și finalizarea navei comandă 1300 sunt realizate de companii specializate (coproducători) respectiv: **engineering**: Damen Shipyards Gorinchem, MEGA, Ship Design Group, MDEM Ucraina (...) (Damen shipyards Galati Romania, Noutati, 18.12.2014, p. 11)

Van Oord a câștigat contractul EPC (**Engineering**, Purchase, Construction), a cărui valoare depășește 1.3 miliarde de Euro. (Damen shipyards Galati Romania, Noutati, 18.12.2014, p. 11)

Anul 2014 a marcat o nouă dezvoltare a departamentului de **engineering** și pregătirea fabricației dar și înființarea propriului departament de automatizări conceput să asigure programe de bază și achiziții de date pentru sistemele SCADA utilizate la automatizarea și controlul HVAC. (Damen shipyards Galati Romania, Noutati, 18.12.2014, p. 11)

Angajații MEGA au evoluat și ei, împreună, de la an la an, etapă cu etapă, contribuind la îmbunătățirea interacțiunii și a colaborării dintre colectivele de proiect. Ingineri foarte tineri, veniți direct de pe băncile facultății, lucrează împreună cu ingineri experimentați, atât pe partea de **engineering**, cât și în cadrul șantierelor de construcție nave. (Damen shipyards Galati Romania, Noutati, 17.08.2014, p. 8)

### **Deadweight- definition, translation, example(s)**

“Deadweight tonnage (also known as deadweight; abbreviated to DWT, D.W.T., d.w.t., or dwt) is a measure of how much weight a ship is carrying or can safely carry. DWT is the sum of the weights of cargo, fuel, fresh water, ballast water, provisions, passengers, and crew.” ([http://en.wikipedia.org/wiki/Deadweight\\_tonnage](http://en.wikipedia.org/wiki/Deadweight_tonnage))

“**Capacitatea de încărcare (deadweight)** reprezintă greutatea totală ce poate fi ambarcată pe o navă (marfă, pasageri, echipaj, combustibili și lubrefianți, apă, balast, echipament, materiale de întreținere etc.) până la pescajul maxim admis. Așa cum s-a amintit anterior pentru a se specifica că această unitate se referă la capacitatea de încărcare, ea se numește **tonă deadweight (tdw)**” (Obreja, 2005)

Caracteristicile principale ale navei sunt: lungime totală: 122,68 m, lățime: 27,45 m, pescaj: 5,82 m, **deadweight**: 7.500 t, societatea de clasificare: Lloyd's Register of Shipping, echipaj + pasageri: 90 persoane. (Damen shipyards Galati Romania, Noutati, 18.12.2014, p. 11)

Navele de aprovizionare a platformelor maritime au devenit o prezență familiară pe Dunăre de când Damen a introdus în portofoliul său acest tip de navă având tonaje de până la 6.300 tone **deadweight**. (Damen shipyards Galati Romania, Noutati, 18.12.2014, p. 15)

*Nava 'CMM Gravity', cu o lungime de 80 de metri și o capacitate **deadweight** de 3.300 t operează, începând din luna iunie 2014, în apele Braziliei, în cadrul unui contract încheiat cu Petrobras. (Damen shipyards Galati Romania, Noutati, 17.08.2014, p. 8)*

### **Offshore - definition, translation, example(s)**

"1. Located or based outside of one's national boundaries. The term offshore is used to describe foreign banks, corporations, investments and deposits. A company may legitimately move offshore for the purpose of tax avoidance or to enjoy relaxed regulations. Offshore financial institutions can also be used for illicit purposes such as money laundering and tax evasion. 2. Offshore can also refer to oil and gas drilling operations that are conducted in the ocean

(<http://www.investopedia.com/terms/o/offshore.asp#ixzz3cT2vdeGI>)

"Translations : Adverb 1. (mar.) la o oarecare distanță de țărm 2. (mar.) în larg  
<http://ro.bab.la/dictionar/engleza-romana/offshore>

**offshore** adj (in sea) costal adj. din larg loc.adj.

**offshore** adj (finance) extrateritorial adj.

**offshore** adv (away from shore) în larg loc.adv.

**offshore** adv (on the water) în larg loc.adv.

**offshore** adv (abroad, in other country) extrateritorial adv.

(<http://www.wordreference.com/enro/offshore>)

*Companie inovativă și ambițioasă, PROM AR este convinsă că va beneficia de un avantaj competitiv important pe piața Africii de Vest prin operarea acestor nave **offshore** standard în regiune. (Damen shipyards Galati Romania, Noutati, 18.12.2014, p. 15)*

*Navigabilitate crucială pe piața **offshore** (Damen shipyards Galati Romania, Noutati, 18.12.2014, p. 15)*

*Acest aspect este crucial pe piața **offshore**. (Damen shipyards Galati Romania, Noutati, 18.12.2014, p. 15)*

*În prezent, plaja noastră de clienți acoperă mare parte din sectoarele naționale de construcții navale și **offshore**. (Damen shipyards Galati Romania, Noutati, 18.12.2014, p. 16)*

*Prin prisma celor peste 10 ani de colaborare cu Damen Shipyards, am avut oportunitatea de a ne demonstra competențele și abilitățile prin instalarea de sisteme HVAC complexe la nave complet echipate precum nave militare, yahturi, nave de tip **offshore** (platforme maritime, TLQ). (Damen shipyards Galati Romania, Noutati, 18.12.2014, p. 16)*

*Începând cu anul 2004, au fost abordate cu succes și diferite proiecte **offshore** de pe piața civilă. (Damen shipyards Galati Romania, Noutati, 18.12.2014, p. 16)*

*Pentru compania CMM nava marchează un nou pas în cadrul unui plan ambițios de extindere a spațiului **offshore** precum și a ofertei acestei companii prin dezvoltarea abilităților de operator OSV. (Damen shipyards Galati Romania, Noutati, 17.08.2014, p. 8)*

### **Commissioning- definition, translation, example(s)**

A quality focused process for enhancing the delivery of a project. The process focuses upon verifying and documenting that the facility and all of its systems and assemblies are planned, designed, installed, tested, operated, and maintained to meet the Owner's Project Requirements ([https://www.wbdg.org/pdfs/comm\\_def.pdf](https://www.wbdg.org/pdfs/comm_def.pdf))

Translation : punerea în funcțiune

În scopul asigurării serviciilor de control a climatizării către clienții noștri oricând și oriunde s-ar afla aceștia, compania noastră pune la dispoziție propriul departament de testare și commissioning, deservit de ingineri cu înaltă pregătire tehnică care pot fi repartizați diferitelor proiecte din întreaga lume. (Damen shipyards Galati Romania, Noutati, 18.12.2014, p. 16)

Adesea interpretat gresit, procesul de **commissioning** este considerat ca fiind concentrat exclusiv pe testarea și punerea în funcțiune a echipamentelor la sfârșitul fazei de construcție a unei nave. (Damen shipyards Galati Romania, Noutati, 11.07.2014, p. 18)

Un **commissioning** bine planificat creează oportunitatea identificării abaterilor și defectelor, precum și corectarea acestora – fără a se întârzia termenul de livrare. (Damen shipyards Galati Romania, Noutati, 11.07.2014, p. 18)

Capacitatea de a asigura un **commissioning** integral prin resurse proprii, respectarea termenului de livrare și menținerea ridicată a standardelor de calitate, fac parte din strategia noastră. (Damen shipyards Galati Romania, Noutati, 11.07.2014, p. 18)

“Incredere” și “profesionalism” – iată două cuvinte puternice, aparent simple, care definesc echipa de **commissioning** ! (Damen shipyards Galati Romania, Noutati, 11.07.2014, p. 18)

### **Planning- definition, translation, example(s)**

Planning (also called forethought) is the process of thinking about and organizing the activities required to achieve a desired goal. (<http://en.wikipedia.org/wiki/Planning>)

**Planningul** este un domeniu complicat, conectat cu toate departamentele santierului, de unde sunt culese informații care trebuie puse cap la cap și verificate pentru a ști dacă produsul final pe care urmează să-l prezinti este veridic. (Damen shipyards Galati Romania, Noutati, 11.07.2014, p. 11)

Cu toată modestia, am satisfacția că am fost pionul principal în procesul de îmbunătățire a **planning-ului**, atât cât mi s-a permis. (Damen shipyards Galati Romania, Noutati, 11.07.2014, p. 11)

Aici se stabilește programul zilnic, se iau deciziile necesare, se discută problemele apărute, **planningul** și activitățile de a doua zi. (Damen shipyards Galati Romania, Noutati, 12.02.2014, p. 3)

Cel mai important este termenul de livrare al navei, care ține strict de respectarea unui **planning** prestabilit contractual – astfel încât să nu ai întârzieri în fabricație. (Damen shipyards Galati Romania, Noutati, 16.04.2014, p. 6)

### **Planning and commissioning**

După exemplul celorlalte realizări din diferite sfere de activitate ale santierului, actuala responsabilitate a noului departament este de a îmbunătăți coordonarea și **planning-ul** în faza de **commissioning**, de a eficientiza aceste procese și de a transfera experiența tuturor departamentelor. (Damen shipyards Galati Romania, Noutati, 11.07.2014, p. 11)



**HSE- Health and Safety Environment- definition, translation, example(s)**

“Environmental, health and safety (EHS) departments, also called SHE or HSE departments, are entities commonly found within companies that consider environmental protection, occupational health and safety at work as important as providing quality products, and which therefore have managers and departments responsible for these issues.”<sup>(13)</sup> [http://en.wikipedia.org/wiki/Environment\\_health\\_and\\_safety](http://en.wikipedia.org/wiki/Environment_health_and_safety))

*Această lege a naturii se potrivește de minune și în domeniul HSE din cadrul companiei noastre. (Damen shipyards Galati Romania, Noutati, 18.12.2014, p. 16)*

*De asemenea, au luat naștere și funcționează o serie de activități importante ca: auditul intern, evaluarea conformării cu cerințele legale, perfecționarea activității de instruire folosind metode moderne, ce au la bază prezentarea de filme specifice, cu imagini din activitatea proprie și reguli de HSE. (Damen shipyards Galati Romania, Noutati, 18.12.2014, p. 18)*

*Tot în cadrul departamentului HSE, evaluarea riscurilor și adoptarea măsurilor de diminuare sau eliminare a acestora constituie activitatea de bază, acest instrument fiind “bagheta magică” cu care se înlătură posibilele evenimente cu consecințe grave ireversibile. (Damen shipyards Galati Romania, Noutati, 18.12.2014, p. 18)*

**Jack-up - definition, translation, example(s)**

“A jackup is a floating barge fitted with long support legs that can be raised or lowered. The jackup is maneuvered (self-propelled or by towing) into location with its legs up and the hull floating on the water. Upon arrival at the work location, the legs are jacked down onto the seafloor.”<sup>(14)</sup> [http://en.wikipedia.org/wiki/Jackup\\_rig](http://en.wikipedia.org/wiki/Jackup_rig))

*Se remarcă aportul DMT Marine Equipment ca furnizor în peste 400 proiecte de remorchere, platforme offshore, nave de foraj, nave de aprovizionare a platformelor maritime (PSV), nave oceanografice, nave militare, nave de instalare a cablurilor submarine, nave de aprovizionare de coasta (OSV), barje tip jack-up, nave de asistență seismică, drăgi, nave utilitare, nave tip heavy lift jack-up, nave de lucrări submarine, etc. (Damen shipyards Galati Romania, Noutati, 17.08.2014, p. 13)*

**Survey vessel- definition, translation, example(s)**

„A survey vessel is any type of ship or boat that is used for mapping. It is a type of research vessel.” ([http://en.wikipedia.org/wiki/Survey\\_vessel](http://en.wikipedia.org/wiki/Survey_vessel))

*A primit apoi un alt proiect - două nave din seria Survey Vessel, client Fugro. (Damen shipyards Galati Romania, Noutati, 17.08.2014, p. 15)*

**Joint Support Ship- definition, translation, example(s)**

“A joint support ship (JSS) is a multi-role naval ship capable of launching and supporting "Joint" amphibious operations. Providing sea-lift, underway support and sea-basing/logistics capability for combined army and naval missions.” ([http://en.wikipedia.org/wiki/Joint\\_Support\\_Ship](http://en.wikipedia.org/wiki/Joint_Support_Ship))

**Joint Support Ship (JSS)**, INCA UN PAS CATRE LANSARE (Damen shipyards Galati Romania, Noutati, 11.07.2014, p. 15)

Acestia au avut ocazia sa asiste la tragerea longitudinala a partii 2-3 a navei **JSS**, comanda 1201, o nava cu dimensiuni impresionante, a carei lansare finala este prevazuta pentru jumatatea lunii octombrie. (Damen shipyards Galati Romania, Noutati, 11.07.2014, p. 15)

Cu atât mai mult cu cât proiectele anterioare (mă refer la cele două nave de patrulare PS 3 & PS 4 și, desigur, nava pentru suport logistic **JSS**) sunt elemente de referință în istoria construcțiilor de nave din Galați. (Damen shipyards Galati Romania, Noutati, 12.02.2014, p. 3)

Prima provocare în noua sa poziție a fost aceea de a face parte din echipa celor trei șefi de proiect desemnați să lucreze la proiectul **Joint Support Ship**. (Damen shipyards Galati Romania, Noutati, 17.08.2014, p. 15)

### **Roll-on/roll-off- definition, translation, example(s)**

**“Roll-on/roll-off (RO-RO or ro-ro)** ships are vessels designed to carry wheeled cargo, such as automobiles, trucks, semi-trailer trucks, trailers, and railroad cars that are driven on and off the ship on their own wheels or using a platform vehicle, such as a self-propelled modular transporter. This is in contrast to lift-on/lift-off (LoLo) vessels, which use a crane to load and unload cargo.” (<http://en.wikipedia.org/wiki/Roll-on/roll-off>)

“navă pentru containere cu roți” (<http://hallo.ro/search.do?l=ro&d=en&query=roll-off>)

La acea vreme se construia o serie de 20 nave **Roll-on/Roll-off** pentru Norvegia care aveau aspect de nave spațiale cu pupa rabatabilă, erau imense și foarte frumoase.... (Damen shipyards Galati Romania, Noutati, 13.08.2014, p. 5)

În ceea ce privește complexitatea navelor, tot ce s-a făcut în șantierul gălățean a trecut și prin mâna noastră, ca secție de bază – secția 1A, atelier Asamblare, de la barje și nave de tip **Ro-Ro**, la nava de 55.000 de tdw, care s-a făcut când a fost proiectat docul uscat. (Damen shipyards Galati Romania, Noutati, 17.08.2014, p. 4)

### **Limitations of the study**

English shipbuilding journals prevail. Nowadays, the vast majority of naval architects know English. It is not necessary to translate English journals into Romanian.

### **Conclusions**

The most common English words encountered in Romanian naval architecture journals are *engineering* (no Romanian equivalent), *deadweight* (capacitatea de încărcare), *RO-RO* (pentru transportul de vehicule auto), *planning* (planificare), *offshore* (structură fixă în larg), *jack-up* (no Romanian equivalent), *joint support ship* (no Romanian equivalent).

**Romglish** is not a negative phenomenon in itself. It enriches the Romanian vocabulary. Most likely, some of the words will be assimilated in the Romanian language whereas others will become obsolete. In the Romanian language's history many languages brought foreign words which are still present in our

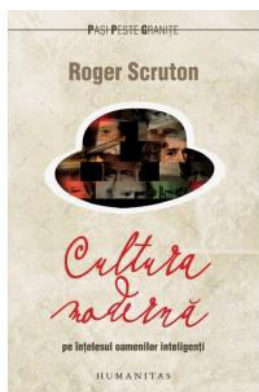
vocabulary. Since English is lingua franca for the naval architecture field, it is normal to use English words and blend them with Romanian. What we can do to preserve our language is to use the Romanian equivalent, wherever possible, and accept the English word where there is no Romanian equivalent.

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- <http://www.wordreference.com/enro/>
- <http://www.investopedia.com/terms/o/offshore.asp#ixzz3cT2vdeGI>
- <http://ro.linguee.com/englez%C4%83-rom%C3%A2n%C4%83/traducere/manufacturing+engineering.html>

## Corpus

- [1] Damen shipyards Galați Romania, *Noutăți*, 15.11.2014 Available at [www.damen.ro](http://www.damen.ro)
- [2] Damen shipyards Galați Romania, *Noutăți*, 13.08.2014 Available at [www.damen.ro](http://www.damen.ro)
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**Roger Scruton, CULTURA MODERNĂ PE ÎNȚELESUL OAMENILOR INTELIGENȚI,** traducere din engleză și note de Dragoș Dodu, Editura Humanitas, București, 2011, 222 p., 978-973-50-2920-3

### **Modern Culture and the University**

Ruxanda Bontilă

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I am writing about Roger Scruton's book *An Intelligent Person's Guide to Modern Culture* (Duckworth Publishers, 1998) under the impulse of the literature and translation studies teacher who has been taking strenuous efforts to convince the philological students of how enriching for their minds and souls their studies are. Neither Scruton nor I am belittling any other intellectual profession; it is only that, in the philologist's case, the study of 'high culture' basing on the great tradition is the very subject matter of their formation and it should set the standards according to which they can understand the role of introspection and mostly moral analysis. Scruton's intelligent interlocutor is any person who agrees on the religious origin of culture in all its forms, who trusts in the effectiveness of the 'rites of passage'—rituals of becoming—for integrating the individual in the community, and who can find a real feeling of consolation through the imaginary redemption of art and literature (in the original and/or translation). From this perspective, the philologist should best qualify to understand the importance of the written word of the sacred texts as a paradigmatic way of turning experience into meaningful lasting expression. Through their aesthetical and ethical training, the philologist should have full access to what is called the 'transcendental self,' that which is the core of our freedom.

But, for one thing, does the present-day student reading humanities confirm the paradigm of Scruton's ideal interlocutor? The answer is affirmative if we were to cite the bibliographical list on which Scruton's argumentation bases, since it includes the majority of the canonical texts the literature, critical analysis, and translation courses offer. The answer is negative if we were to admit the precarious references to religious or mythological texts from the students' diachronic studies, as well as the modern student's poor appetite for digesting in the riches of the past however bright or meaningful they still are.

And for another thing, does the enlightening in high literature and art (music, painting, etc.) suffice to teach the young philologist the values of tradition and rescue them from being enmeshed in present-day kitsch culture? The answer is affirmative, according to Scruton, on two conditions: the first condition is that the youngster also gets proper training in formative education grounding in learning social growth from their elders; and the second consequential condition is

that the young persons were not abusively exposed to the model of crumbling idols, authority which has been set by the deconstructivists.

So, Roger Scruton—philosopher, writer, composer, professor, TV producer—takes the intelligent and cultivated person—who, albeit endangered, still exists—on a high culture tour stemming in the sacred texts whose religious value gradually effaces throughout the Enlightenment, Romanticism and Modernism, to be irremediably wrecked in the contemporary culture of repudiation. The premise of this thought-provoking tour de force is also the solution to the decline of (Western) culture many other theorists have postulated. Namely, culture grounds in religion, and the true effort of any high culture is to perpetuate common culture out of which it has grown—to perpetuate it not as religion, but as art, whose ethical life is permanently imprinted in the aesthetic gaze. Scruton's premise-conclusion feeds on the long life belief in the necessity of an education for critical judgement, for the cultivation of emotions through the refinement of the aesthetic imagination. He positively believes that an education in culture brings about an education of the heart, and consequently, a rite of passage to a higher world of genuine thinking, speaking, and feeling.

For Roger Scruton, art "has grown from the sacred view of life," thus it amplifies "those experiences which are given in less conscious form by religion: experiences of the sacred and the profane, of redemption from sin and the immersion in it, of guilt, sorrow and their overcoming through forgiveness and the oneness of a community restored."

The cultural philosopher sincerely believes that high culture "ennobles the human spirit, and presents us with a justifying vision of ourselves, as something higher than nature and apart from it." It is a representation of the sacred, which can reveal intrinsic meaning and value better than science can. That is why aesthetic interest is 'disinterested,' as Kant also admitted, but it also engages in an 'interest of reason,' which represents, according to Scruton, "a self-conscious placing of ourselves in relation to the thing considered, and a search for meaning which looks neither for information nor practical utility, but for the insight which religion also promises: insight into the why and whither of our being here."

It is subsequently understandable why Roger Scruton mounts an elegant panegyric to high culture which, according to him, is capable to teach virtue, since "[t]rough imagination we reach emotional knowledge, and maybe this is the best way, in the advance of the crucial tests, of preparing ourselves for the joys and calamities that we will some day encounter."

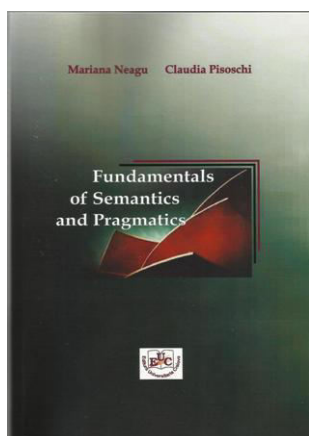
So, Scruton's guidance through works of high art such as Baudelaire's, Manet's, Wagner's, T. S. Eliot's, and others, means guidance through how to teach virtue, that is make moral education, which best gratifies the profession of teacher.

The opposite model—which Scruton not only disavows but strongly pleads against—is the phenomenon of kitsch, which, as predator and corruptor of essential meaning, procures fake feelings and pleasures, and illusory certainties. The deconstructivists' undermining of all authority, their scorn for spiritual things and penchant for turning words/concepts into fetishes also contributed, according

to the philosopher, to the prevalence of a kitsch culture and the birth of the 'kitschmensch' – the kitsch human type, who lives in and feeds on this culture.

To join indiscriminately the 'Yoofanasia,' or the culture of MTV and deconstruction of the real values of the past means, from Scruton's perspective and ours, to admit to the surrender of Burke's teaching according to which "aesthetic judgement matters, that it is not merely a subjective opinion, unargued because unarguable," but that it "lays a claim upon the world, that it issues from a deep social imperative, and that it matters to us in just the way that other people matter to us, when we strive to live with them in a community."

As long as the university will offer the students their high dosage of high culture – which can never be too high –, and the proper dosage of education for critical thinking, there is still hope that they can pass the tests of life, through an exercise of imagination and belief in the power of the aesthetic to reveal the sense of the world.



**Mariana Neagu, Claudia Pisoschi**, *Fundamentals of Semantics and Pragmatics*. Craiova: Universitaria, 2015, 208 p. ISBN 978-606-14-0939-6

### A Basic Textbook

**Corina DOBROTĂ**

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The book's declared objective is to serve as a basic tool for Philology students who have to take courses in Semantics and Pragmatics, orienting and refining their knowledge of the “intricate relationship between form and meaning, on the one hand, and between these two facets of language and the user, on the other” (p.5), thus exhibiting all the characteristics of a basic textbook: systematicity of approach, balanced ratio between theory and exemplifications, conciseness, clarity and denseness of explanations, logical sequencing of theoretical notions. Of course, as it is intended as a bird's eyeview of two of the main parts of modern linguistics, it may prove useful to anybody willing to become initiated in this field of study.

In point of structure, it follows the typical organisation of a classic textbook, beginning with generalities and then treating each important idea and/or linguistic direction in a brief, clearly delineated sub-chapter. Thus, the first section is devoted to Semantics, expounded logically from the introductory overview and the relationship between language, thought and reality (evincing the fundamental Saussurean and Peircean models), to linguistic meaning, sense relations and semantic organisation. The section dealing with Pragmatics starts from a succinct introduction into the domain and explores the key concepts of deixis, conversational implicatures, presuppositions, as well as speech acts and politeness. In this regard, one of the strong points that may be signalled is the existence of short conclusions at the end of each sub-chapter, which may prove extremely helpful in providing a complete and coherent picture of all the relevant topics to any reader in need of a systematic approach. Also, the relatively numerous pertinent examples, sometimes allowing for cross-linguistic comparisons, may shed light to certain theoretical notions, thus paving the way for further research and personal analyses to be subsequently performed as practical applications activities.

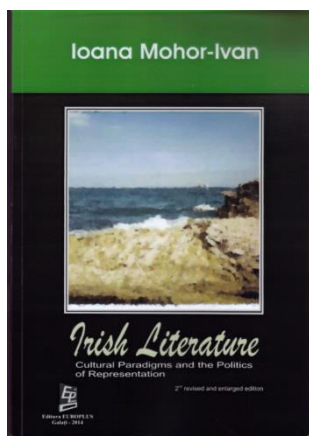
Each sub-chapter covers between 10 and 20 pages, providing just the right amount of information for a basic introductory course in Semantics and Pragmatics. The entire structure is conveniently designed to meet the requirements of curriculum organisation, i.e. one-semester theoretical courses with a lower number of hours. Consequently, the selection of the topics was

judiciously performed so that to include everything necessary in order to build a solid foundation in this respect.

As far as the bibliography is concerned, it is obvious that the authors have consulted not only the well-established names, but also numerous newer works published in the last decade (see David Cruse 2006, Dirk Geeraersts 2009, Berndt Kortmann 2005 for the field of Semantics, and Mira Ariel 2008, Jan Blommaert 2005, Adriana Costăchescu 2013 and 2014, Paul Kroeger 2005, François Recanati 2005 for the field of Pragmatics).

All in all, the volume is a valuable addition to the set of basic textbooks that all Philology students should have access to in order to gain sound knowledge of the major issues in Semantics and Pragmatics.





**Ioana Mohor-Ivan, IRISH LITERATURE. CULTURAL PARADIGMS AND THE POLITICS OF REPRESENTATION.** 2<sup>nd</sup> revised and enlarged edition. Galați: Europlus, 2014, 244 p., ISBN 978-606-628-0960-9

Reviewed by Floriana POPESCU  
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Little has been written within the Romanian cultural framework to reflect a tiny interest in the Irish world, be it accepted as a world by itself or as part of the wider British universe. From this standpoint, the author of this volume is a pioneer with her explorations of the Irish culture, history and literature which have been the core of other contributions (2004, 2005, 2008). So, this new volume reflects the author's continual research of newer facets of Irishness, which has two strands investigating both Irish cultural paradigms and representations of Ireland. The 224 pages of this new edition show a classically constructed book which consists of an Introduction followed by three chapters, an afterword, the bibliographical coordinates and the index of authors and text selections. It takes only a first glance to notice that the book is built on the principle of symmetry as each chapter opens with a preamble and it then approaches facets of Irishness or images of Ireland as it was presented in history or depicted in literature. The book impresses from the perspective of its graphics which is not only fairly fit to the whole atmosphere the reader will be part of during its reading but which is also complemented with maps and a few illustrations adding a visual component to the whole approach.

The *Introduction* (pp. 5-10) is straightforward and it starts with a focus on the distinctive character of the Irish literature history, i.e., “that of its writers” (p. 5), or with the “matter of Ireland”. This matter which was identified by Leerssen et al. (1995: 1), requests both a contextualization of literature within the history of the country and a transformation from “a term denoting mere periphery to a viable component of the cultural system” (p. 6). Brief introductions to concepts such as the definition of cultural studies or that of image or representation, as they will be used throughout the approach are also part of this section. Literature is not explored as taken out of or separated from any context or as a whole per se; it is placed against a huge crossroad where history, culture and representation intersect. Although not making any particular to the book structure or content, the introduction subtly gives details about the periodization of Irish literature, of historic events with an impact on the Irish world as well as its major topics, “themes and literary tropes” (p. 9) readily noticeable as characterizing the traditions of Irish literature. We appreciate writer's intellectual and auctorial generosity expressed in the concluding lines of the introduction which announces that the book is open to “further additions, interpretations and revisions” (p. 10).

Chapter one, *The Anglo-Norman Matrix* (pp. 11-72), opens with the geographical coordinates of the island hosting the Irish civilization and continues with a few references to its history. As archaeological evidence shows it, the beginnings of humankind go back to the Mesolithic Age and evolve through the Neolithic and Bronze Ages to further develop within the borders of the Celtic cultures. This first chapter discusses the invasion and the settlement of the Anglo-Normans on the Irish territory starting from the reasons underlying this historic act which brought about the process of “Gaelicization” of its inhabitants (p. 18), with all its other consequences, of most interest to the current approach being the Anglo-Norman literary models.

Manuscripts of the early 13<sup>th</sup> century, *The Song of Dermot and the Earl*, “a fragment from an anonymous verse chronicle written around 1225” (p. 22) and *Expugnatio Hibernica* (the Latin source also known as *The History of the Conquest of Ireland*) whose first 1189 version was revised in 1209 by its author, Giraldus Cambrensis, are accepted as a “factual record” (id.) of the conquest of Irish lands, an event which took place by the end of the 12<sup>th</sup> century. Abundant in quotations and present-day references to this earliest stage in Irish literature, these manuscripts contribute to the portraying of the human face the Anglo-Norman conquest may have had. As opposed to these sources, a 16<sup>th</sup> century compilation of Irish medieval chronicles, *The Annals of the Four Masters* reveal the Irish native view of the conquest (p. 31), which would challenge readers to explore more recent views on the topic and reward their efforts with plenty of impressive narratives. Thoroughly researching history, the first chapter also includes a division entitled *Goliardic Influences* which is popular with one of its most famous poems considered to be “the earliest and most notable repository of medieval Hiberno-English” (p. 36). Next to it, *The Vision of MacConglinne*, “a fanciful and malicious poem that parodies the contribution of medieval Irish tales” (p. 42) and the introduction of a new literary genre, *dánta grádha*, the courtly love poetry, complements the image of the early Irish literature. Major literary icons in Irish culture include Thomas Moore, Ireland’s National Poet, who also deals with issues related to the “matter of Ireland”, which is represented here by the “the roots of Ireland’s colonial status” (p. 53). The return to the earliest Irish world is present in Augusta Gregory’s short one-act play *Dervorgilla*, whose action is placed in 1193 and whose story selected quotations and references are worth reading (pp. 56-62). The gallery of Irish authors ends with William Butler Yeats whose confessions indicate his three major interests “in a form of literature, in a form of philosophy and belief in nationality”. Whether his interests are accurately reflected in his literature will be a matter of exploration and individual discovery which is up to readers, but many related aspects are to be found in the final section of this first chapter (pp. 63-72).

Chapter two, *England’s “Other” Ireland* (pp. 73-138), emphasizes in its preamble an aspect of importance in the time interval covering the three centuries after the arrival of the Anglo-Normans in the Irish world, i.e. the process of Gaelicization. The slow but steady process which resulted in the assimilation of

the 'newly come' by the native culture, thus creating a culturally amalgamated world, whose strongest ties were ensured by religion.

The Tudor conquest and Plantations, this chapter first major section, accounts for policies adopted by the English Crown with a view to taking control of Ireland and, later on, to colonizing it. In addition, it not only refers to Historiographical approaches (Cairns 1988) exploring the Tudor attempts at conquering the "'Celtic fringes of the British Isles'" (p. 82) but to English narratives of Ireland as well. These narratives include *The Anglo-Irish Chronicles*, "a group of political writings about Ireland, written in English during the Tudor and the Stuart periods" (p. 84). The author's selection from these political writings gets together excerpts from John Derricke's *The Images of Ireland* and Edmund Spencer's *A View on the Present State of Ireland*. This latter example is both "a key text among the political writings on Ireland" and a work "indicative for other cultural products of the time, such as those [...] cartographic representations of Ireland" (p. 98), which bring their contribution to the construction of paradigms subsumed to the master narrative of England's "Other" Ireland (p. 101).

Ireland is also recurrent in Shakespeare's drama. According to Bates (2008: 30), "[R]epresentation of the Irish in Shakespeare covers a wide spectrum between the conspicuously literal and the metaphorical". The Irish element is present in *The Comedy of Errors*, *Richard II*, *Henry VI* and *Henry V*. But this literature was constructed side by side with Irish creations which "portray Ireland as a kingdom of equal status with other European kingdoms" (Cunningham 2010: 86, quoted in the current volume at page 114). Numerous studies discuss Ireland's (colonial) past and its heroes as they mirrored in the 20<sup>th</sup> century national literature (pp. 120-138).

Chapter three, *Colonial Literatures* (pp. 139-214), brings to the foreground details about "The Flight of the Earls", one of the most enigmatic events in Irish history, signifying "the end of the ancient Gaelic order that had arrived one thousand years, and making way for the Plantation of Ulster" (p. 140).

After the province of Ulster was conquered, the door of history stood open to new events. They were numerous, tumultuous and confusing and they brought about overwhelmingly impressive changes in the Irish world, such as the abolition of the parliament in Dublin by the English crown (p. 146). Against this unsettled background, literature spoke about the representation of Ireland as a woman in different hypostases, representing a mother or a nation. For the former case, the woman playing the role of a "mother forced into penury by foreign invaders" (p. 149), is perceived as such through the eyes of numerous authors out of whom, our mention includes Rathaille, Mangan and Yeats. As for the latter case, through which Ireland is seen as a woman-nation, authors portraying their country as such include Samuel Beckett and Tom Murphy.

The major literary trope of "The Big House" is developed both in novels (such as Maria Edgeworth's *Castle Rackrent*, Somerville and Ross's *The Real Charlotte* or Elisabeth Bowen's *The Last September*) and in drama. The drama produced by authors like Lennox Robinson (*The Big House*) and Brian Friel

(*Aristocrats*) focuses on various facets of everyday life in Ireland, bringing on stage destinies of destroyed families, misfortunes and misery.

The *Afterword* (pp. 215-220) brings to an end the over-eight-century-long exploration of Irishness whose “familiar literary themes and modes of representation” have been revisited, recycled, reinvented and, during the last century, transposed into filmic versions to tell old stories whose new interpretations might serve well to the people of the new worlds.

The *Bibliography* (pp. 221-237) essentially British and American in its structure impresses through the abundance of the consulted works (companions and guides to different Irish authors or to Irish literature, monographic studies and historic approaches to the national literature) and the frequent recourse to the new cyber sources as fora, web pages and sites intended to popularize or to provide easy access to the Irish heritage.

The book ends up with an *Index of Authors and Texts* (pp. 239-244), which, due to its comprehensive list of key words, titles of literary productions and names of authors mentioned in the volume, will prove helpful in the case of any punctual research topic related to the Irish world described herein.

All in all, the book ensures a well-articulated contour to the two dimensions of Irish literature, i.e. its cultural paradigms and its representations. Well-documented as it is, and written with concern for accuracy, cohesion and coherence, with clarity of ideas and fluency of style, the book is the perfect companion for anyone interested in taking a trip to Ireland, even if just imaginary, after all.

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