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## *Translation Studies: Retrospective and Prospective Views*

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## Editor’s Note

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

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

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

The Editors

# Strategies in Translating Lexical Collocations. The Case of English-Albanian Translation

Zamira ALIMEMAJ[1]

**Abstract**

*Collocation is considered one of the major `trouble spots' for translators. Collocations play an important role in the coherence of the structure of a language. The translators face difficulties in finding the equivalent of the translated collocation in a second language. One of the reasons is that the they lack cultural knowledge of the respective language. This paper aims at shedding light on the problems that arise in the process of translating English collocations into Albanian and presenting some techniques used by the Albanian translators.*

**Key words:** collocation, English, language, Albanian, translation, techniques

**Introduction**

In translating a text, a translator usually faces many problems, including the problem of translating collocations, in his attempt to transfer meaning from the source language into the target language since every language has its own naturalness, which is unique and different to another. The uniqueness of a language means that each language has a certain system that does not necessarily exist in other languages. Since collocational meaning cannot be derived directly from the meaning of its components, it may cause difficulties in the process of translation. In most of the cases, translators face various kinds of difficulties and problems while translating. In this inner process there are numerous factors such as social and cultural differences, and lexical and grammatical diversity which make the translation task very hard and cause loss in meaning. These translation difficulties become enormous if SL culture and TL culture differences are immense. One of the problems translators face is the lack of knowledge they should have when translating collocations, whereas many of them are misconceived due to a failure to recognize their linguistic, stylistic, and cultural aspects.

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There are different theories debating the role and status of the translator as compared to those of the author of the original text. Some critics are of the opinion that the translator should be "invisible" up to a certain point, others, that he should play an intermediary role between the two cultures, as expressed by Umberto Eco: "A translator must take into account rules that are not strictly linguistic but, broadly speaking, cultural." ( 2001: 17).

Collocations are a fascinating linguistic phenomenon in language in general and in translation in particular. They are repeated combinations of words which are usually used spontaneously in people's speech. Collocation is a lexical relation between words that are possible to combine with certain other words to form a semantic unit. This combination does not depend on rules. Collocations are used a lot in literary texts. They play an important role in the coherence of the structure of a language. Collocation is a new phenomenon and its definition is not fully agreed on. Linguists define the notion of collocation variously.

According to Oxford Advanced Learner's Dictionary of Current English, *collocation* means coming together, collocating of words, while *collocate* means combine in a way characteristics of a language (A.S. Hornby, 1977:164); *collocate* –next to another ( Oxford Dictionary & Thesaurus III, 2001:134). Collocations are essential to the process of vocabulary development. They are deeply embedded within a language and play a significant role in the process of foreign language learning and translation. Collocations are used so much in the English language and, we can admit that no piece of natural spoken or written English is totally free of collocations.

Researchers believe that there is a great need to give careful attention to collocations in specialized fields of knowledge, that is why it is important to have some basic and good knowledge in the translation process itself. Translators should have good knowledge and enough competence in using both languages. The use and learning of collocations seem very important for any second language learner who will be able to use English in an academic setting. Collocations present specific problems in translation because they are also difficult to handle for foreign language learners.

**Some characteristics of collocations**

Lexicographers and linguists present a wide variety of individual collocations. They categorize them as follows:

***Grammatical collocations*** often contain *prepositions,* including paired syntactic categories such as *verb* + *preposition* (e.g. *come to, put on, agree with someone, belong to, smile at, concentrate on*),
*adjective* + *preposition* (e.g. *afraid that, afraid of, fond of, addicted to, responsible for*), and
*preposition* + *noun* (e.g. *by accident, witness to, by hand, on foot, by chance, in common* ).

***Semantic collocations*** are lexically restricted word pairs, where only a subset of the synonyms of the collocator can be used in the same lexical context. They have to be individually learned. (e.g. *heavy rain, heavy frost, heavy cold, close friend, a profound book*).

***Flexible word pairs*** include collocations between *subject and verb*, or *verb and object*; any kind of intervening words may occur between the words of the collocation (e.g. *make a speech, make the bed, take photos, take care of, give someone a lift* ).

**Some difficulties encountered by the Albanian translators**

The Albanian translators sometimes find it very difficult to translate English collocations. According to the research done in this area, this is due to the unfamiliarity with English language and culture. The inability to master the English language puts them into difficulty in translating a text correctly.

The collocations are usually translated only from English into Albanian and not viceversa. Of great importance and highly challenging is also when Albanian translators translate from Albanian into English. They struggle so hard to find the proper word, but often they fail due to the unfamiliarity with language. In this case, it is easier for them to use simplification by shortening the text ensuring that information is not omitted from the original text.

To achieve a good translation, the Albanian translators should have good knowledge in all possible collocations. The translation process also depends on the kind or method of translation we are using. We can use different methods of translating, but in the Albanian language literal translation does not always function in the case of collocations. As we translate, we take words either separately or in context; but when dealing with collocations words are not taken separately. It is a challenge because most of the times we cannot find the equivalent of the collocation in TL.

**Translation of collocations in literary texts**

The pleasure of reading literary texts is something that many of us want to share with others. As translation is considered to be one of the main sources of communication, the need for translating literary texts has increased dramatically, but some restrictions are encountered by the translators because of the cultural distinctions between languages.

**Literal Translation** is concerned with translating individual words more out of context than in context. Although we translate words, "words alone do not carry meaning" (Raffel, 1994: 4). We translate words in context and context is of different types: referential, collocational, syntactic, stylistic, semantic, pragmatic, situational, cultural, etc. (Newmark, 1988: 73). Translators deal more with ideas than words, and, in literary translation, they deal also with various cultures.

Literary translation is considered the most difficult kind of translation because the translators should distinguish between figurative and denotative meaning of the words.

We will present some examples of collocations widely used in English literary texts, and give the Albanian equivalent.

**Collocations** that contain *a noun and an adjective*, such as a *fresh school* in which the translator aims to find the accurate adjective in the target language, for example:

a *fresh school* (English) translated into Albanian as *shkollë e re* ; *fresh student* (English) translated into Albanian as *student i vitit të parë.*

**Collocations** that contain *a verb and a noun* such as:

*becomes all nose,* the translator aims to find the equivalent verb in the target language such as *merr frymë thellë me hundë* .

**Collocations** that contain *an adverb and adjective* such as:

*quite magnificent* in which the translator aims to find the accurate target language equivalence such as *shatngu në vend; terribly sorry* which is translated into Albanian as *shumë i dëshpëruar; absolutely perfect* translated into Albanian as *jashtëzakonisht mirë.*

**Collocations** that contain *noun and a noun* such as:
*mist of tears*, again the translator aims to find the accurate noun in the target language, such as *rrëke lotësh; flake of snow* translated into Albanian as *flok dëbore; piece of music* translated as *pjesë muzikore.*

**Some techniques used by the Albanian translators**
**Equivalence**
One of the strategies mostly used by the Albanian translators is Equivalence which means something translated into another language with the same cultural function. Equivalence means to achieve an equal level of meaning and structure between the two texts, for example:

*Rose-red youth* , if translated literally it would be ***rini e kuqe si trëndafili***. ***Rose-red*** describes the youth that is like a rose that has just began to flourish, it is young, fresh and full of vitality. If we use equivalence, it can be translated into Albanian as *në lulen e rinise,* which means vital and strong enough.

**Adaptation**
Another technique used by the Albanian translators is adaptation which means to replace a cultural element with one from the target culture. Let's take an example from the Albanian versions of "The portrait of Dorian Gray" by Oscar Wilde, one version translated into Albanian by K. Birci and another one translated by N. Kalldremxhi:

The collocation *"a dutch silver spirit case*" in the first version is translated into Albanian as *tabakaja hollandeze prej argjendi*. This is the case of an adaptation because the noun *case* which corresponds to *a box, container or even a situation* is translated as *tabakaja,* while in the second version it is translated as *shishe e hapur Gjermane pijesh e argjendtë.* The adjective *Dutch* is translated as *hollandezët* and it is considered as the right choice because it is related to the Netherlands, while in the second version, it is translated as *gjermanët*. Thus, both translators use different versions in translating the same collocation by using adaptation as a strategy.

**Transposition**

Using the technique of translation means to change a grammatical category from the source language into the target language. For example: the English combination *Intellectual power* which is formed by an adjective plus a noun is translated into Albanian as *intelekt i fuqishëm* (noun plus adjective) or simply *inteligjencë* (noun).

**Transliteration**

This kind of technique is also used by the Albanian translators. It means that any part of collocation keeps the same form as in the source text, i.e. it is not translated. For example:

ST *bitter herbs* is translated as *herbet e hidhura*, thus the noun *herbs* is transliterated, according to the English – Albanian Dictionary it is equivalent to the Albanian word *barëra.*

ST *the heavy scent of the lilac* is translated as *era e fortë e liliakut*. Once again, the ST noun ***lilac*** is transliterated *liliakut,* the Albanian translator has not used the Albanian word *jargavanë* instead.

**Conclusions**

Translating collocations is not an easy task. Choosing the right collocation for a translator will make the text sound more natural, above all, they need to understand original language grammar and syntax, appreciate and understand literary devices used by original authors and understand the target audience and its language. As collocations play a vital role in language they have gained a great importance in language. Translating literary texts is usually a special case, since the literary text has special features that distinguish it from other kinds of texts. Translators, as well as students, must understand the relationship between words, so which nouns are used with which words, which verbs are used with which nouns and which adjectives with which nouns.

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# On Relevance and Cognition in 20th Century Moldovan Translations. Case Study: *Uncle Tom's Cabin* by Harriet Beecher-Stowe

Andriana ARSENII[1]

**Abstract**
*The study of the mind in terms of literary translation has become a major concern in recent approaches to translation. The present article intends to highlight the cognitive aspects of style in Moldovan literary translations considering the relevance approach in a concrete linguistic situation of the period. The conjectural outline of the inquiry consists of the comparative analysis of Romanian literary translations from Moldova and Romania. Considering the fact that Moldovan translations (mostly in the 20th century period) were realized according to communist ideologies, the present research tries to figure out the challenges met by Moldovan translators in their attempt to interpret and transmit the message of a literary text; the relevance and understanding of the source text's mind (by means of trope interpretation). There are two main questions the present article will try to answer:*
1) *How relevant did the literary text appear to 20th century Moldovan translators?*
2) *How did translators succeed to accomplish 'their duty' towards target text audience?*

**Keywords:** relevance, cognition, translation, literary texts, communism influence.

**Motto**: '*Speech is internal thought,*
*And thought internal speech*'
(Antoine Rivarol)

The article starts with Antoine Rivarol's interesting quotation about human cognition. There is no doubt that any individual has his/her particular style of thinking and communicating. Therefore, our utterances become the result of our mind reflection, whereas our mind reflection is in its turn the result of our inner speech.

Along the time, from the existence of humanity, communication (be it verbal or non-verbal) has played an important role in the

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development of any individual and society. From ancient rhetoric to modern semiotics, hermeneutics (in the name of radical skepticism), communication and the process of communication have raised a huge number of questions in terms of understanding. Moreover, the code model of communication has been the main concern of literary criticism. It has been explained as the process of message encoding by the communicator (addressee) followed by the process of decoding by the receptor/audience (addresser).

Suppose that the addressee/communicator is A and the addresser/receptor is B and from the rhetoric perspective there should exist a C (common code), representing a sufficient condition for communication:

> 'The existence of a common code has been taken as a necessary and essentially sufficient condition for communication.'[2]

From this perspective, the code model of communication having a *strange* simplicity, determined Willson and Sperber to develop a theory of *Relevance* that could explain in more detail what happens during the process of communication (what it should be paid attention to while analyzing the output of the communicative process, meanwhile the inferences/cognitive effort the receiver of the encoded message has to process in order to achieve/decode the message delivered by the communicator). Anyway, the problem of human communication not being fully explained in terms of code model has become the first step in the development of *Relevance Theory*.

The problem of inference – of what can readers *do* with the output of decoding – lacks an inferential model of communication being reduced in the same time to piety or sociology. In his article *Analyzing Literary Prose: The Relevance of Relevance Theory*, David Trotter explains the importance/need of Relevance Theory:

> 'This seems to me a mistake. Relevance theory is not only the most elegant version of pragmatics currently available, but the most uncompromising in its view that inference cannot be assimilated to a

[2] Sperber and Wilson in Wellbery and Bender (1990) *The Ends of Rhetoric* : *History, Theory,* Practice. Stanford: Stanford University Press. p.142.

> code model of communication. It asks questions which literary criticism has never been able to ask, let alone answer.'[3]

Taking into account Trotter's affirmation we may argue the fact that the modern literary critic has to consider not only the code model of communication, but, at the same time, the receptor's cognitive efforts while identifying the inferences as necessary tools for the message understanding.

In their book *Relevance: communication and cognition*, Sperber and Wilson have developed a novel approach to human communication, having a deep view on the concept of cognition. They defined communication not as a process of duplication of meaning from the addresser into the addressee's head, but as a controlled modification of the mental background, calling it the 'cognitive environment'. The *cognitive environment* of any individual represents the context as stored in his mind – that is his background knowledge of the world, his perception (of context) and the foregoing utterance:

> 'An individual's total cognitive environment is the set of all the facts that he can perceive or infer: all the facts that are manifested to him' [4]

We are not able to construct the same mental representation of a specific utterance considering the fact that our mental abilities are being affected differently by the information we previously memorized or know as being generally true. Consequently, the contextual implicature or inference represents our conclusion inferred from the input and the context together. We can not draw a conclusion apart from the context or input separately.

For example, on hearing somebody speaking about Eminescu as being a less known writer, I may access my knowledge about Romanian writers and accept the contextual implication that the person has lack of Romanian literature/ or even more that she/he knows nothing about Eminescu.

The communication process requires some mental effort and has

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[3] Trotter, D. 1992 'Analysing Literary Prose: The Relevance of Relevance Theory', available on: http://www.sciencedirect.com/science/article/ p.11.

[4].Sperber and Wilson (1986) *Relevance: Communication and cognition*, Harvard University Press. p.39.

some cognitive effect. Attention, memory and reasoning represent the effort of information process while the effect is to change the individual's cognitive environment, by adding new beliefs and erasing the old ones already held by him. Sperber and Wilson characterize the notion of *relevance* in terms of effort and effect as follows:

> Everything else being equal, the greater the cognitive effect achieved by the processing of a piece of information, the greater its relevance for the individual who processes it.
> Everything else being equal, the greater the effort involved in the processing of a given piece of information, the lesser its relevance for the individual who processes it. [5]

For a better explanation of the above mentioned facts, we will consider the following two situations involving two detectives that are looking for a dangerous criminal in the supermarket who they are supposed to identify, because he is tall, black skinned and hobbles (according to victims' description):

1. While watching the video cameras, one of the detectives sees a tall and black skinned man sitting in the queue and says: *'The man over there is tall and black skinned'*.
2. While watching video cameras, one of detectives sees a tall and black skinned man sitting in the queue and says: *'The man over there is tall, black skinned and hobbles'*.

In the first case, what the detective says is because of his intuition, he does not add very much to the contextual effects, consequently not being relevant enough, and meanwhile, in the second case, the detective's utterance is relevant.

To speak, communicate or to utter something means to request someone's attention. There is logically true that people will not pay attention to what is communicated without expecting it to be of sufficient relevance to them. Any word/utterance addressed to an individual expresses in the same time the assumption of its own relevance. Sperber and Wilson refer to this fact with the notion of *principle of relevance*.

In the postface to the second edition of their book, they suggest that

[5] Ibid. p.109.

one can distinguish between a *broad cognitive principle of relevance* and a *narrower communicative principle of relevance*. According to the first principle of relevance, "Human cognition tends to be geared to the maximization relevance"[6].

The cognitive principle of relevance points out the individual inclination towards the most relevant inputs available. This is because we, as human beings, having a cognitive ability, may predict upon the mental state of the others.

In the process of communication the addressee has to identify the effects the addresser could have foreseen according to which he or she could guaranty the relevance of her/his communication. They are called *intended effects* and constitute a solid interpretation that a presupposition of relevance has been communicated. Consistency together with the principle of relevance represents the guides in the process of comprehension. The theory of relevance analyses in detail how the principle of relevance guides inference allowing the identification of the explicit and implicit content of an utterance.

Considering the fact that verbal communication was led by a presumption of literalness, then all the utterances within the act of communication should be treated as exceptions. A statement is considered literal if it has an identical form with the speaker's thought. According to RT, there is no necessity to consider that the optimally relevant expression of a thought is the most literal one; consequently, a speaker is supposed to drive at optional relevance, rather than literal truth.

The following examples are excerpts taken from three translations of Harriet Beecher Stowe *Uncle Tom's Cabin* (1852). Two of them are Moldovan translations realised by Russu V. (1956) *Coliba lui Moş Toma* and Beșleagă V. (1982/1989) *Coliba Unchiului Tom*. The fird transalation is a Romanian translation realized by Gheorghiu M., (1956/1997) *Coliba Unchiului Tom*. The analysis aims to confront all three translations with the main concern to analyse Moldovan translators' products by means of relevance and cognition of the *source text's mind*.

[6] Sperber, D.& Wilson, D. (1995) Postface of the second edition of *Relevance: Communication and Cognition*. Oxford: Blackwell. p.260.

| **ST:Harriet Beecher Stowe** ***Uncle Tom's Cabin*** **(1852)** *Source URL: http://etext.virginia.edu/etcbin/toccernew2?id=StoCabi.sgm&images* | **TT1**<br><br>**Harriet Bicer-Stou** ***Coliba UnchiuluiTom*** **trad. Beşleagă Vladimir (1982/1989)** | **TT2**<br><br>**Harriet Beecher – Stowe** ***Coliba unchiului Tom,*** **trad. Gheorghiu Mihnea (1956/1997)** | **TT3**<br><br>**Gariet Bicer-Stou** ***Coliba lui Moş Toma*** **trad. Russu V. (1956)** | **Stylistic devices** | **Transl. Tech-niques** |
|---|---|---|---|---|---|
| As for Tom, he was thinking over some **words** of an unfashionable old book **which kept running through his head** again and again, as follows:<br><br>(p.120) | Iar Tom în timpul acesta repeta în gînd pasaje îndrăgite din biblie, găsind în ele sprijin şi mîngîiere. (p.155) | ...lui Tom îi veneau mereu în minte cuvinte citite în Biblie:<br><br>(p.150) | Iară Toma repeta în gînd locurile preferate din biblie şi găsea în ele linişte sufletească şi sprijin moral.<br><br>(p.132). | Epithet (*unfashionable old book*) ST<br><br>Personification (*words which kept running through his head*<br><br>Repeti-tion | Paraphrasing<br><br>Omission<br><br>Addition /Explici-tation TT3<br><br>Synony-my TT2<br><br>Modula-tion |

Note: All of the TTs paraphrased the ST. Moreover, we identify the personification *words … which kept running through his head* in the ST translated properly in TT2, while TT1 and TT3 offer the translation as *pasaje îndrăgite din biblie* TT1 and *locuri preferate din biblie.* TT1 and TT2 make use of addition *găsind în ele sprijin şi mîngîiere* TT1 and *şi găsea în ele linişte sufletească şi sprijin moral* TT3. The epithet *unfashionable old book* ST, was translated in all the TTs with *Biblie*, in these terms translators of the TTs missed the *tinge* of the ST; it is an expressive meaning; the axiological, emotive meaning of '*the unfashionable old book*' is not conveyed by 'biblie,' the author of the ST could only have said the *Bible*, consequently, the explicitation through synonymy is being detected; in this case, the choice of TTs translators could be approved, but the ST's author chose the epithet *unfashionable old book* to infer the meaning of the *Bible*. Moreover, the word *Bible* is written not with a capital letter as it should be, consequently, we can infer the fact that it was a common book for Moldovan translators, or even more, people did not even know about it. TT3 brings the ST close to its readers and we depict the notion of *domestication* – *Toma* in TT3 instead of *Tom* in ST.

| **ST: Harriet Beecher Stowe, *Uncle Tom's Cabin* (1852)** *Source URL: http://etext.virginia.edu/etcbin/toccernew2?id=StoCabi.sgm&images* | **TT1 Harriet Bicer-Stou *Coliba Unchiului Tom* trad. Beşleagă Vladimir (1982/1989)** | **TT2 Harriet Beecher – Stowe *Coliba unchiului Tom*, trad. Gheorghiu Mihnea (1956/1997)** | **TT3 Gariet Bicer-Stou *Coliba lui Moş Toma* trad. Russu V. (1956)** | **Stylistic devices** | **Transl Tech-nique** |
|---|---|---|---|---|---|
| 'They stir up the soul from its depths, and rouse, as with trumpet call, courage, energy, and enthusiasm, where before was only the blackness of despair. (p.120) | No translation | Ele încălzeau sufletul şi trezeau în el curaj, energie şi entuziasm în locul întunericului şi deznădejdii. (p.150) | No transla-tion. | Simile ST Hyper-bole ST | Para-phrase /Re-duc-tion Omission of simile Transl. loss |

Note: We found no translation of the ST in TT1 and TT3 – considering the religious effect of the ST phrase as well as message meaning, a great possibility being that they did not allow a proper translation because of the ideology and of the *censorship* in Moldova – the Moldovan readers missed the meaning of translation. TT2 reduces the intensification of the ST: the personification *they stir up the soul from its depths* - meaning the words- was translated in TT2 with *ele încălzeau sufletul*. The verb phrase *to stir up*, means *to rise* and *to move around* (according to phrasal verbs dictionary). The author of the TT2 translates only on the surface loosing the proper meaning of the ST author's meaning. This is why I consider that the Romanian translation of *stir up* is *răscoleau*. In the same manner of events, the author of TT2 omits to translate the simile *as with trumpet call* from the ST, thus, again simplifying the translation, *şi trezeau*. Another important aspect is that the hyperbole *blackness of despair* from the ST which demonstrates the slaves' state of mind and in the same time being used to prove the slave's hardships of that period was only translated increasing the effect of *despair*, for a despair can not be *white or black* (the use of the noun *blackness* emphasizes the miserable condition/loss of hope) as: *întuneric şi deznădejde.* By means of paraphrasing, TT2 lost the identity of the ST, an important fact being lost in the process of translation. I would tend to translate *Cuvintele îi răscoleau sufletul, trezind în el asemeni unui sunet de trompetă curaj, energie şi entuziasm în locul disperări întunecatei*. Referring to the theory of relevance, we identify the 'minimax' of relevance, this inferring the fact that the translation suffered, the author's style was not properly understood and consequently, the translation loss occurs. The cognitive aspect of the ST style is not the same, as TT2 aspects mirror it.

As a result, we have identified some translation problems as (missing details, the tendency to generalize or no translation at all), important facts that have a tendency of misinterpretation or lack of linguistic ability.

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Harriet Bicer-Stou *Coliba UnchiuluiTom* trad. Beşleagă Vladimir (1982/1989).

Harriet Beecher – Stowe *Coliba unchiului Tom*, trad. Gheorghiu Mihnea (1956/1997)

# Patterns of Names and Naming in Postcolonial Novels

Liviu-Augustin CHIFANE[1]

**Abstract**
*The specific agenda of postcolonial literature takes into consideration the manifestations of cultural and political patterns in the historical contexts created by the consequent processes of colonization and decolonization. Accordingly, proper names primarily reflect both the cultural dimensions of the characters and the programmatic intentions of postcolonial authors. The present paper aims at identifying recurrent patterns of names and naming in selected postcolonial novels and at analysing their stylistic effects upon the cultural representation of colonial or postcolonial experiences.*

**Keywords:** proper names, postcolonialism, postcolonial novel, cultural identity, hibridity

## Introduction

Both as a social and as a literary practice, naming is primarily an external process that affects the existence of the individual, be he/she a real person or a literary character. Proper names function as tools used by parents, authors, the named individuals themselves (when and if their names do not somehow come into conflict with their identities) in socio-cultural and ideological contexts with the specific purpose to exert and deliver a significant piece of meaning. The development of this particular piece of meaning depends on the circumstances of the process of naming itself.

The linguistic matter of the name encapsulates cultural elements which become important factors in determining its significance. Nevertheless, renegotiation of meaning occurs whenever necessary as a means of challenging sedimented cultural or ideological assumptions in order to acquire stability of individual identity.

When it comes to postcolonial literature, one has to consider proper names beyond the literary concept of characterization. The aim of postcolonial authors is both to acquire a name for those who do not have one and to acquire the proper name for those who have experienced the dominant discursive intrusion of colonialism. The reactionary nature of postcolonial literature turns it into a highly politically and ideologically

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involved literary form. Therefore, names are not only simple social components. They function as parts of postcolonial interpretation of reality and contribute to the foregrounding of specific issues such as identity, ethnicity, colonization, decolonization, otherness, dislocation, diaspora, transculturation, etc.

**1. Relevant Theoretical Framework**

It is almost impossible to reach a completely satisfactory single definition of proper names which would satisfy the vast range of domains that have had an interest in understanding and interpreting them. The main difficulty consists in approaching the relationship between the linguistic matter and the acquired connotation of words which reveals significant information not only for linguists, but also for sociologists, psychologists, logicians, phylosophers, etc.

With respect to this issue, Langendonck (2007) emphasizes referential and semantic functions of proper names and tries to shape a unified account of pragmatic, semantic and syntactic features:

> It will be argued that a proper name is a noun that denotes a unique entity at the level of established linguistic convention to make it psychosocially salient within a given basic level category [pragmatic]. The meaning of the name, if any, does not (or not any longer) determine its denotation [semantic]. An important formal reflex of this pragmatic-semantic characterization of names is their ability to appear in such close appositional constructions as *the poet Burns, Fido the dog, the River Thames,* or *the City of London* [syntactic]. In prototypical cases like personal or place names, a so-called proprial (or possibly other) lemma (lexeme) is assigned to an *ad hoc* referent in an *ad hoc* name-giving act, resulting in a 'proper name' (6).

Proper names refer to instances, not to classes of objects and denote unique cases of conceptualization as elements of a deliberate conventional act between the speaker and the addressee. The act of naming is a social and cultural one and usually implies external forces of authority such as the family, the community, an institution, etc.

Unlike pronouns or common nouns, proper nouns are markers of individualization, therefore one can use his/her own name as an unmistakable personal feature and an essential component of his/her identity. This is possible due to the fact that proper names "are always purported in any particular context to name one and only one entity. Since a proper name is used for referring to an entity for individuating it, it should always be applied to the same entity" (Zabeeh 1968: 74). Taken further, the analysis needs to encompass socio-cultural employment of proper names as constituents of social and political relationships. The act of naming is inevitably connected to relations of power. The complexity of this process is underlined by vom Bruck and Bodenhorn: "That identities can be stolen, traded, suspended, and even erased through the name reveals the profound political power located in the capacity to name; it illustrates the property-like potential in names to transact social value; and it brings into view the powerful connection between name and self-identity" (2006: 2). Names function as important dimensions of personal identity and display different functions in identity-related social or political actions.

This perspective upon proper names can be employed in analysing their use in postcolonial novels, also taking into account that in literature, the naming of characters, places and other referents is part of the fictional process and functions as an essential marker of the author's intentions, perspectives and vision upon the creative act. Moreover, personal names (anthroponyms) are important both in characterization and in the message of the literary work, while place names (toponyms) contribute to the symbolical interpretations of the fictional topos.

## 2. Functions of Naming in Selected Postcolonial Novels

Postcolonial literary discourse pays close attention to manifestations of cultural and political patterns in the historical contexts created by the consequent processes of colonization and decolonization. As a consequence, proper names primarily reflect both the cultural dimension of the characters and the programmatic intentions of postcolonial authors. This fact is well emphasized in re-writings of classical literary works such as Jean Rhys's *Wide Sargasso Sea* which is widely interpreted as a postcolonial creative response to Charlotte Brontë's *Jane Eyre*. The Creole Antoinette is the first-person narrator of two parts of the novel, while the second part is mainly told by an unnamed male voice whom several indices direct toward Mr. Rochester, the male central character in *Jane Eyre*. In the fist part, Antoinette declares: "I will write my name in fire red, Antoinette Mason, née Cosway, Mount Calvary Convent, Spanish Town" (Rhys 2001: 29). However, Rochester insists to call her Bertha:

> 'Certainly I will, my dear Bertha.'

> 'Not Bertha tonight,' she said.
> 'Of course, on this of all nights, you must be Bertha.' (87).
>
> 'Bertha,' I said.
> 'Bertha is not my name. You are trying to make me into someone else, calling me by another name. I know, that's obeah too.' (95).

The rejection of the intertextual name – Bertha Mason is Mr. Rochester's mad wife who lives in the attic in *Jane Eyre* - is equivalent to the resistance against colonial discourse which tries to enforce a false identity upon the native population. Moreover, the etymology of the name Bertha reveals deeper postcolonial symbolism: it is the French form of the German *Berhta* meaning "the bright one". On the other hand, Antoinette means "priceless" (Kenyon 2005: 124). The combined interpretation of the two etymologies reveals the subversive intention of Rhys's novel as a means of undermining the dominant discursive policies of the British Empire and its oppressive economic mechanisms. Antoinette's position is doubled by the numerous French names given to the characters which can be seen as a means of representing the other: Annette, Cristophine, Pierre, Amélie, Baptiste.

Generally, in literary works describing colonial or postcolonial events which take place in the colonized territories, names are an important component of the cultural representation of the indigenous people. Chinua Achebe, for example, fills his novels with plenty of African names without giving much reference regarding their origins or meanings. They become parts of the Igbo culture and have meanings which function within the borders of the tribal life. In *Things Fall Apart*, person and place names function as vehicles of the traditional African culture before the interference of the English colonizers. Therefore, Achebe does not explain the meanings of the names. Instead, the novel abounds in traditions and rituals specific to the Igbo culture of which names are a significant part: Okonkwo – "born on a Nkwo market day"; Unoka – "light of God"; Ikemefuna – "My strength is not in vain"; Nwoye – "Boy born on Orie"; Ezinma – "good path".

Things are somehow different in Ngũgĩ wa Thiong'o's *A Grain of Wheat* which revolves around the events surrounding the Independence of Kenya in 1963. Many English names appear in the novel witnessing the legacy of the colonial period, referring both to Africans and to English colonists: Harry Thuku, Thompson, Dickinson, Mr. Rogers. Moreover, African names reflect the political message of the novel: Mugo – "prophet";

Kenyatta – "musician"; Warui – "come from the river"; Gikonyo – "navel"; Mumbi – mythological mother of the Gikuyu people.

Novels written by Indian writers reveal different naming patterns. In *Fasting, Feasting*, Anita Desay chooses to use Hindi names or appellatives for the Indian characters: Uma, Mama, Papa, Arun, Aruna, Mira-masi, Ramu-bhai, Anamika, Lila. However, the English culture impregnates in numerous forms the daily life of the characters. Desay's choice may thus be interpreted as an attempt to preserve the Indian cultural identity in a globalized world. Moreover, it functions as a means of creating a specific way of regarding the realities depicted in the novel. Alienation and enstrangement from the national cultural values are regarded as challenges in the effort to preserve the self-identity of the characters. Regardless, names may also be employed as linguistic tools for irony and social satire against cultural oppression and gender or social discrimination. A relevant example is the way the familial and social failure of the character Uma is manipulated by means of narrative perspectives as a means of drawing attention toward the alienated identities of postcolonial Indian families.

A different perspective is present in Arundhati Roy's *The God of Small Things* where the names of the characters show the hybrid identity of Syrian Christians in Kerala region of postcolonial India since the names include both English and Malyalam words: Baby Kochamma, Sophie Mol, Margaret Kochamma, Kochu Maria, Chacko, etc. At the same time, some of the names preserve the biblical origins as part of the culture of the ethnic community. Estha (Esthappen) and Rahel, the twins situated at the centre of the action, have their names derived from the biblical names Stephen and Rachel. Furthermore, Malayalam names and appellatives are used when the narrator reveals the reasons why Estha and Rahel called their uncle Chacko (a name derived from *Jacob*): "Chacko was driving. He was four years older than Ammu. Rahel and Estha couldn't call him Chachen because when they did, he called them Chetan and Cheduthi. If they called him Ammaven he called them Appoi and Ammai. If they called him Uncle he called them Aunty, which was embarrassing in Public. So they called him Chacko" (Roy 2009: 37). On the other hand, uncle Chacko is an Anglophile who has studied at Oxford and likes quoting at length from English books, having himself been married to an English woman.

What is more, in postcolonial multicultural societies, names may indicate the hybrid status of an individual who takes advantage of this situation in order to transcend his social condition and acquire a new identity. An example is the character in Naipaul's *A Bend in the River* who, having been called Ali as a servant in the protagonist's family, changes his name into Metty, a name derived from the French word *métis*, "someone of mixed race" (2011: 37). The narrator explains the way the new name fits the wandering nature of the character:

> He had always been a wanderer. We had sent him to the Koranic school when he was small, but he was always running off somewhere else, in spite of beatings by his mother. […] He was nobody's idea of a house servant (34).
>
> Here, as on the coast, Metty was a wanderer. He had the bedroom just across the passage from the kitchen; […] I often heard him coming in late at night. That was the freedom he had come to me for (Naipaul 2011: 37).

A similar but more complex pattern of naming can be found in the same author's novel *Miguel Street* in which the names reflect the colourful society of Port of Spain, Trinidad. A multitude of faces and voices reflected in nicknames, pseudonyms or names borrowed from pop culture are presented through the eyes of a young, fatherless boy. The inhabitants of Miguel Street have burlesque, sometimes absurd existences depicted in individualized biography-like chapters generally bearing the names of the main characters as titles. Names have strange resonances and weird origins. For instance, the first chapter describes a character called Bogart (after the famous actor Humphrey Bogart), who was previously called Patience for his habit of laying with the cards in front of him all day long. His main pleasure is to exchange greetings across the verandah with Hat shouting: 'What happening there, Bogart?' […] 'What happening there, Hat?'" (Naipaul 1971: 9). The character admits that "it was something of a mystery why he was called Bogart" (9). Similar characters fill the scene: Mr. Popo, "who called himself a carpenter" and is always "making the thing without a name" (15); Man-man, who participated in every election and got exactly three votes every time besides other strange habits; Black Wordsworth, the poet who comes to the narrator's yard to watch the bees and pretends to be writing the greatest poem in the world; Big Foot who makes people afraid of him through his silence and sulkiness; the pyrotechnist Morgan who likes making the others laugh of him and for this goes to extreme scenes like beating his children in front of his neighbours; Laura, the woman who had eight children with seven different fathers. As these examples show, intertextuality and the mechanisms of the carnivalesque function as essential components of Naipaul's naming patterns which become elements of the postcolonial satire.

In addition, experience represents an important constituent of naming in postcolonial literature. The traumatic oppressiveness of slavery is reflected in the way slave women sometimes name their children. In Andrea Levy's *The Long Song*, the slave Kitty gives birth to a girl after being abused by the overseer Tam Dewar. She calls her daughter July, after the month, although it was December when she was born. The narrator, who further in the story is revealed to be July herself, explains the psychological resorts of this unusual naming:

> Kitty called her daughter July, for when she was still a callow girl, Miss Martha, who did oversee the infant workers of the third gang, had once ventured to teach Kitty to write in words the months that make up the year. Although the month of her pickney's birth was December, it was only the graceful wave of Miss Martha's arm as she scratched the flowing curls of the word July in the dirt that the older Kitty could call to mind (2010: 21).

The consequent history of this name creates the contrast between the slaves' human identities and the owners' racist attitude. What for Kitty is a significant and revelatory word, for the English Caroline Mortimer is just "not a suitable name" for the adorable girl whom she wants to train to be her maid. (44). She changes the girl's name into Marguerite "for she liked the way the name tripped upon her tongue like a trill" (55). However, the narrator considers that "it was only Caroline Mortimer who did look upon July's face to see a Marguerite residing there" (55), thus underlying the ambivalence of the character and her functioning as a wanderer between the two worlds acquiring elements from the two cultures in a hybrid identity.

Moreover, postcolonial literature advocates cosmopolitanism and the possibility of reconciliation and recovery of the cultural identity of indigenous populations. One way of doing this is through naming which functions in the opposite way, that is from the colonized toward the colonizer. For instance, the colonizers embrace the names given by the natives to places, landforms or traditions. In Katharine Susannah Prichard's *Coonardoo*, the English colonizers in Australia preserve the aborigine names of cattle stations: Wytaliba, meaning "the fire is all burnt out", Nuniewarra, Illigoogee, Britte-Britte. Moreover, the colonizers do not mind being called the names used by the aborigines for them. Miss Bessie is called Mummae (meaning "father") and even her son, Hugh, calls her by this name, while Hugh himself is called by everybody Youie. All these naming samples are signs of cohabitation and cultural acceptance on both sides of the colonial process.

Nevertheless, the interest of postcolonial authors for the multiple functions of proper names is taken to a higher level of profoundness in novels such as Jhumpa Lahiri's *The Namesake* (2003). The novel discusses several postcolonial issues such as dislocation, diasporic identities, alienation, transculturation, etc. by means of a complex mechanism whose analysis implies decoding cultural-linguistic, intertextual, metalinguistic or sociolinguistic elements. The question that the novel seems to try answering may be formulated as follows: *How can a name reflect and affect the characters' destinies and identities*? The context for this interpretative process is the life of an Indian Bengali family experiencing dislocation to a foreign country that affects first and second generation members. The immediate effect of immigration is an identity crisis and a renegotiation of the cultural values one adheres to. Characters are subjected to hybridity of identities that involves coping with a dual existence and trying to find a remedy for the exiled self. For Ashoke Ganguli, naming his son Gogol functions as a means of reconciling with the tragedy that almost took his life and determined him to seek fortune in the US. For Ashima, on the contrary, the name Gogol is only a temporary solution and a part of the tragedy she is living, a tragedy that started with her having to leave her family and continued with the letter containing the name chosen by her grandmother for her son being lost in the mail.

The naming process is perceived from an intercultural perspective. Bengali traditions ask one to have two names, a good one, the official name, *daknam*, and a pet name, used only by family, *bhalonam*. However, hybridity makes the fulfilment of cultural duties impossible for the Gangulis. The cultural differences between the American and the Bengali societies determine a series of events that irremediably affects the characters' destinies. As a consequence, their son, Gogol, will have a pet name turned into a good name. The trajectory of Gogol's life is doubled by a continual confrontation with his name as a reflection of his own problematic identity. The fact that he changes his name into Nikhil does not eliminate the sense that he cannot escape from his familial and cultural legacy, thus forcing him to return to his father's reasons for choosing that particular name in the first place and try to reconsider the way his identity has been shaped by this particular act of naming.

In addition, intertextuality enriches the message of the novel through reference to the the life and work of the Russian writer Nikholai Gogol, especially the short story *The Overcoat*, from which Lahiri inserted the motto of her novel: "The reader should realize himself that it could not have happened otherwise, and to give him any other name was quite out of question" (Lahiri 2003). Intertextual markers are inserted in the plot functioning as constituents of an interpretation that shades a different light upon postcolonial issues analysed in the novel. As a consequence, *The Namesake* can be interpreted as the story of a name and of the way it guides an individual's destiny throughout his/her life. The depth of this interpretation reaches high levels when the main character reflects upon the meaning of names, as a generalization of his own status: "There's no such thing as a perfect name. I think that human beings should be allowed to name themselves when they turn eighteen," he adds. "Until then, pronouns" (Lahiri 2003: 245).

## Conclusion

Postcolonial novels pay a high importance to naming as a significant tool for analysing specific issues as part of postcolonial ideology. The fact that names are valuable components of identity creates the necessary background for the identification and exploitation of those linguistic and literary mechanisms that can best serve to challenging colonial stereotypes and highlighting the authentic cultural values of the colonized. This goal is achieved by means of preference for cultural-specific names or for names that carry a reinterpretation of consacrated imperialist readings.

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# Translating a self-translated text into a third language: a case study of Vladimir Nabokov's autobiographical novel and its translation in Romanian

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**Abstract**
*The present article is centred around Vladimir Nabokov's autobiographical novel "Speak, Memory" and its translation into the Romanian language. The writer in question is known to be one of the most famous bilingual authors of the 20th century. His works stand out due to the mixture of a number of specific features typical of both languages that the author used to speak as a native – English and Russian. As far as novel under analysis is concerned, "Speak, Memory" is the second English version of Nabokov's autobiographical novel, which also has its Russian version – "Другие берега". The latter can be regarded, according to the classification suggested by Michaël Oustinoff, as a case of recreative self-translation – a type of self-translation that presupposes a high level of independence of the two texts. The writer introduces a large number of changes when elaborating the Russian version, dramatically modifying the original. The reason for this is not difficult to see: he addresses another audience and another reader, with other preoccupations, background and attitude concerning the history of Vladimir Nabokov's homeland. The present paper will look closely at the Romanian translation of "Speak, Memory" under the title "Vorbește, memorie" by Sanda Aronescu. We will try and highlight some possible difficulties concerning the translation of a self-translated text into a third language and underline the advantages a translator can gain due to the bilingual character of the original.*

**Keywords:** self-translation, Vladimir Nabokov, bilingualism, "Speak, Memory", "Vorbește, memorie"

The present paper is aimed at looking more closely at the writings of one of the most important figures in the literature of the 20th century, and namely Vladimir Nabokov, a bilingual and a cosmopolitan. From the very first years of his childhood he was brought up in a multilingual medium. He used to talk English, Russian and French fluently – classical education which a child from an aristocratic Russian family of the time would get. In course of his life he lived in several countries (Russia, Great Britain, Germany, France, the USA and Switzerland), explored new cultures and spoke different languages – the fact that could not help influencing his

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works that are remarkable for a mixture of characteristic features of both languages mastered by the writer at the level of a native speaker – English and Russian – irrespective of the language in which the text was written. Moreover, Nabokov interweaves them with the elements of French, the third language that he used to speak quite well.

Therefore, it does not come as a surprise that Vladimir Nabokov's novels – extremely complex works from the linguistic point of view – present a serious challenge for any translation, including the author himself. It is a well-known fact that Nabokov actively participated in the translation of a number of his own pieces, either working on his own, or supervising the process of translation (as, for example, in ″Уста к устам″ / ″Lips to Lips″, ″Камера Обскура″ / ″Laughter in the Dark″, and ″Lolita″ / ″Лолита″). Thus, Vladimir Nabokov's novels are a rich source for analysis in the field of translation studies since they help us reveal numerous peculiarities of the process of self-translation.

This paper, however, is aimed at analysing the translation of a self-translated text into a third language – the field that has not yet received all scientific attention it deserves. Even though some papers have already been written on the subject, and some of them even tackling Nabokov's writings, the subject is far from being exhausted. For example, Bruno Osimo (1999) pursues a comparative analysis of four versions of Vladimir Nabokov's ″Lolita″ in three languages (English, Russian and Italian) with a view to singling out the way a self-tranlsation may help an ordinary translator when rendering the text into another language. Another study that was centred around Nabokov's "Lolita" and its Italian versions was carried out by Galina Denisova. The research demonstrates the difference in strategies adopted by the author himself in his self-translation (in Nabokov's case, they are substitution and shift) as compared to repetition (a direct transfer) preferred by the translators in Italian (Денисова 2003: 189). As far as other bilingual writers are concerned, a paper was written on the translation of Samuel Beckett's bilingual novels (in English and French) in the Croatian language (Sindičić Sabljo 2011).The researcher concentrates around the strategies a translator in a third language should adopt and the way he/she should behave when dealing with a bilingual original. Last but by no means least, yet another research was concudcted with a view to studying self-tranlsation as compared to ordinary translation. This time, the scholars' attention was devoted to the phonoaethetic aspect of Nabokov's "Lolita". The conclusion of the paper consists in the fact that the author's own texts are both highly elaborate on the expression plane, thus, the effect they produced seems to be unattainable for orodinary translators (Cechanovičius, Krūminienė 2007: 127).

As can be seen from what has just been said, the subject of translating a self-translated text, even though it has already been tackled in several papers, is a complex issue and deserves a more profound analysis and a closer attention on the part of scholars. Thus, the choice of the subject for this paper is fully justified. In what follows, we are going to dwell upon several passages from Vladimir Nabokov's autobiographical novel that exists in three versions elaborated by the writer. The first novel in English – "Conclusive Evidence" – was published in 1951, followed by its Russian translation "Другие берега" in 1954. The latter urged the writer to reconsider the initial text because of a large number of mistakes and inaccuracies that he found in the first novel. Thus, the second author's version in English – "Speak, Memory" – was brought out in 1967.

A few remarks have to be made concerning the nature of self-translation carried out by Vladimir Nabokov. According to the classification suggested by Michaël Oustinoff, it is a (re)creative – "(re)créatrice" – self-translation, which presupposes a high degree of liberty on the part of the translator and a vast number of dramatic changes that could hardly be attempted by usual translators. Thus, all the versions enjoy the status of original (Oustinoff 2001: 29-34). The comparative analysis conducted in the field has demonstrated that the versions of the above-mentioned novel significantly differ at all the levels of the text (see, for example, Васильева 2005; Бакуменко 2006; Polozova 2013). According to the *skopos* theory (Munday 2008; Al-Omar 2012), maximum freedom that the author has in relation to his own text allows him to substantially modify it and orient it towards another audience, with another cultural and historical background, other background knowledge and another expectancy horizon. The divergences that occured in course of self-translation are so deep that the second English version – "Speak, Memory" – was retranslated in Russian by Sergei Ilyin, and the resultant text was published under the title "Память, говори".

As for the Romanian translation of the autobiographical novel, the second English version was translated by Sanda Aronescu and published under the title "Vorbește, memorie" in 2008. In what follows, we are going to confront the three author's own texts with their Romanian counterpart with a view to revealing the way "Другие берега" could influence the process of the translation of the book from the English language. The passages we have chosen for our analysis will help us arrive at some certain conclusions concerning translating a self-translated text into a third language.

The first passage appears in Chapter 1. It describes the delight experienced by the author in his childhood when he observed the red colour of a crystal egg.

| Conclusive Evidence | Speak, Memory | Другие берега | Vorbește, memorie |
|---|---|---|---|
| The recollection of my crib, with its lateral nets of fluffy cotton cords, brings back, too, the pleasure of handling a certain beautiful, delightfully solid, garnet-dark crystal egg left over from some unremembered Easter; I used to chew a corner of the bedsheet until it was thoroughly soaked and then wrap the egg in it tightly, so as to watch the ruddy glitter of the snugly held object seep through, with a miraculous completeness of glow and color. | The recollection of my crib, with its lateral nets of fluffy cotton cords, brings back, too, the pleasure of handling a certain beautiful, delightfully solid, garnet-dark crystal egg left over from some unremembered Easter; I used to chew a corner of the bedsheet until it was thoroughly soaked and then wrap the egg in it tightly, so as to admire and re-lick the warm, ruddy glitter of the snugly enveloped facets that came seeping through with a miraculous completeness of glow and color. | Как, бывало, я упивался восхитительно крепким, гранатово-красным, хрустальным яйцом, уцелевшим от какой-то незапамятной Пасхи! Пожевав уголок простыни так, чтобы он хорошенько намок, я туго заворачивал в него граненое сокровище и, все еще подлизывая спеленатые его плоскости, глядел, как горящий румянец постепенно просачивается сквозь влажную ткань со все возрастающей насыщенностью рдения. | Amintirea pătuțului meu, cu plasele laterale din sfori mițoase de bumbac, îmi retrezește, de asemenea, plăcerea de a ține în mâini un anumit ou de cristal frumos, fermecător de solid, din granit întunecat, rămas de la un Paște pe care nu-l mai țin minte; aveam obiceiul să mestec un colț al cearșafului până se uda complet și apoi înfășuram strâns oul în el, ca să pot admira și linge din nou luciul brun-roșcat al fațetelor frumos înfășurate, care răzbătea prin țesătură cu o miraculoasă perfecțiune de strălucire și culoare. |

As far as the two English versions are concerned, it should be mentioned in this connection that this time the author introduces minor changes: the only thing he does is to amplify the text in the later version. A more substantial divergence can be spotted in the case of the adjective *garnet-dark* and its Russian counterpart *гранатово-красный*: at the level of chromatics, the Russian lexeme is more precise in colour naming. At the same time, the resultant tint from the extralinguistic reality depicted by the term remains unchanged. The reasons for such modification might consist in the phonetic effect meant to be created in "Другие берега": it brings out a strongly pronounced repetition of the trill consonant [r] combined with other consonants (***кр**епким, **гр**анатово-**кр**асным, **хр**устальным*); thus, the use of the word *красный* instead of *тёмный* (which would establish direct correspondence with the English lexeme *dark*) amplifies the sound effect. Moreover, the consonant [r] alliterates along the whole passage (*к**р**епким, г**р**анатово-к**р**асным, х**р**устальным, п**р**остыни, хо**р**ошенько, заво**р**ачивал, г**р**анёное, сок**р**овище, го**р**ящий, **р**умянец, п**р**осачивается, воз**р**астающей, **р**дения*). It does not only produce a remarkable phonetic effect, but also paints a bright picture in the reader's mind from the chromatic point of view – all colour terms denoting red that are part of this piece contain the above mentioned consonant. Yet another alliteration present in the passage highlights the sonor consonant [l] (*под**л**изывая спе**л**енатые его п**л**оскости*). The phonetics and semantics of the words containing it unite and function together with a view to describing a wet and smooth object. As for the phonetic side of the English texts, the repetition of the consonant [r] is also brought out, however at a minor scale as compared to the Russian text. Interestingly enough, the change Nabokov produces in "Speak, Memory" contributes to the creation of this phonetic effect, since the added sequence contains the consonant in question. The expressivity of the first sentence in Russian is even more amplified due to the distribution of pauses: it can be observed that it contains a larger numer of commas in comparison to the English versions and finishes with an exclamation mark. Therefore, we are bound to arrive at the conclusion that the Russian text imitates excited speech with a higher level of emotional charge.

As for the Romanian translation of the novel, we can state the fact that it hardly reaches the level of expressivity of the author's own texts from the phonetical point of view – a highly important aspect for the writer, as has been demonstrated by the comparative analysis of the three texts elaborated by Nabokov. Moreover, some incongruencies can be observed in reference to colour terms: the English colour adjective *garnet-dark* is rendered in Romanian with the help of the word combination *din granit întunecat*, which does not fully correspond to the author's purport.

The self-translated version in Russian, in this case, contributes to disambiguation: it is not the material of the egg which Nabokov wants to indicate here, but its colour. Yet another imprecision is observed in the case of the translation of the English word *unremembered*: resorting to "Другие берега" disambiguates its semantics, indicating that *незапамятный* refers to the remoteness of the event in question rather than to the fact that the author does not remember it. Similarly, the noun *completeness* at the end of the passage under analysis might present a challenge for a translator since its meaning is again rather vague. The Russian text manages to clarify it: in this case, what the author is talking about is not the perfection of colour – the way it is understood by Sanda Aronescu – but its saturation. Thus, it follows from what has just been said that the translator, with all probability, did not consult the author's Russian text when translating this passage.

Another passage we are going to subject to our analysis comes from Chapter 3. It describes the river Oredezh form the village near Vladimir Nabokov's family estate. The author's memories are very lively and picturesque, while the description of the scenery close to the writer's heart is full of nostalgia: Nabokov realizes that he is highly unlikely to ever see it again.

| Conclusive Evidence | Speak, Memory | Другие берега | Vorbește, memorie |
|---|---|---|---|
| Because of its floating islands of water-lilies and algal brocade, the fair Oredezh had a festive air at that spot. Farther down its sinuous course, where the riparian swallows shot out of their holes in a steep red clay | Because of its floating islands of water lilies and algal brocade, the fair Oredezh had a festive air at that spot. Farther down its sinuous course, where the sand martins shot out of their holes in the steep red bank, it was deeply suffused with the reflections of | Река местами подернута парчой нитчатки и водяных лилий, а дальше, по ее излучинам, как бы врастают в облачно-голубую воду совершенно черные отражения еловой глуши по верхам крутых красных берегов, откуда вылетают из своих нор стрижи и веет черемухой; и если двигаться вниз, | Datorită insulelor sale plutitoare împodobite cu alge și nuferi, frumosul râu Oredej avea acolo un aer sărbătoresc. Mai jos, pe cursul lui sinuos, acolo unde lăstunii de nisip își făceau cuiburi în malul lui abrupt, roșcat, râul era invadat de reflexiile falnicilor și romanticilor brazi (care mărgineau moșia noastră Vira); și încă mai jos, torentul tumultuous al unei mori de apă îi dădea privitorului (sprijinit cu |

| | | | |
|---|---|---|---|
| embankment, it was deeply suffused with the reflections of great, romantic firs (the fringe of my father's estate); and still farther downstream, the endless tumultuous flow of a water mill gave the spectator (his elbows on the handrail) the sensation of receding endlessly, as if this were the stern of time itself. | great, romantic firs (the fringe of our Vyra); and still farther downstream, the endless tumultuous flow of a water mill gave the spectator (his elbows on the handrail) the sensation of receding endlessly, as if this were the stern of time itself. | вдоль высокого нашего парка, достигнешь, наконец, плотины водяной мельницы -и тут, когда смотришь через перила на бурно текущую пену, такое бывает чувство, точно плывешь все назад да назад, стоя на самой корме времени. | coatele de balustradă) senzația că se îndepărtează tot mai mult, ca și cum aceea ar fi fost însăți cârma timpului. |

Contrasting the author's own texts (which, as can be observed, differ substantially) with that of translation, in the case of this passage, allows us to highlight several discrepancies between the author's purport and the effect produced by the translation. First, Sandra Aronescu decides to substitute *roșu* (that would constitute a perfect counterpart of the English colour adjective *red*) with *roșcat*. According to Dicționarul Limbii Române (DLR, s.v.), this term is most frequently used to describe such natural phenomena as clouds, hills, river banks, light etc. Thus, using the respective word with a view to depicting a river bank is more than justified. At the same time, this procedure of levelling out the abnormal usage of the colour term naming red in the description of the colour of the bank leads to diminishing the originality not only of the colour adjective in particular, but also of the whole text in general. It has to be stated, therefore, that the text of translation does not manage to reach the high level of expressivity of the original texts. Moreover, another translation technique is used twice in this passage, and namely explicitation (in the sequences *frumosul* ***râu*** *Oredej* and ***moșia*** *noastră Vira*). Adding the nouns that adapt the text for the Romanian audience and offer additional information concerning these geographical objects may be called similar to the approach not infrequently adopted by the author in his self-translations. However, the second English text of the passage does not contain these explicitations, even though it also addresses the audience for whom, like for Romanian readers, the notions of Oredezh and Vyra would be completely unfamiliar. A possible justification for the use of the word *moșia* in the Romanian translation would be the first English novel, "Conclusive Evidence", which contains the word *estate*.

The last passage under analysis in this paper comes from Chapter 4 and describes the dusk. The scenery depicted by Vladimir Nabokov is mystical, even magic in the child's eyes. He sees this time of day as an incredibly beautiful and, at the same time, enigmatic one.

| Conclusive Evidence | Speak, Memory | Другие берега | Vorbește, memorie |
|---|---|---|---|
| Summer *soomerki*—the lovely Russian word for dusk. Time: a dim point in the first decade of this unpopular century. Place: latitude 59° north from your equator, longitude 100° east from my writing hand. | Summer *soomerki*—the lovely Russian word for dusk. Time: a dim point in the first decade of this unpopular century. Place: latitude 59° north from your equator, longitude 100° east from my writing hand. | Летние сумерки («сумерки»-какой это томный сиреневый звук!). Время действия: тающая точка посреди первого десятилетия нашего века. Место: пятьдесят девятый градус северной широты, считая от экватора и сотый восточной долготы, считая от кончика моего пера. | E vara și soomerki – frumosul cuvânt rusesc pentru amurg. Timpul: un punct vag din primul deceniu al acestui secol nepopular. Locul 59° latitudine nordică de ecuatorul vostru, 100° longitudine estică de mâna mea care scrie. |

First and foremost, we are going to turn to the texts elaborated by the author himself. From the very beginning an important divergence comes to the fore: the English text is organized in a completely different way as compared to the Russian one. It is only "Другие берега" that contains a colour term, and namely the adjective *сиреневый* denoting a tint between red and blue. The connotations of the word under discussion are meliorative in the Russian language: it is associated with blooming lilac bushes that emanate a pleasant smell. The use of this colour adjective is by no means random in the analysed passage – it clearly establishes a phonetic and semantic link between the words *сумерки* and *сиреневый*. Besides, the sequence *«сумерки»-какой это томный сиреневый звук* is a case of synaesthesia: the writer perceives the dusk as a lilac-coloured sound. It can hardly be doubted that this connection is created in the author's mind in a certain language with the reference to a certain word – the reason why this case of synaesthesia is missing from the English versions. At the same time, the transcription of the Russian word in "Conclusive Evidence" and "Speak, Memory" underlines the importance of the way the word sounds: Nabokov wants English readers to hear the beauty of its pronunciation in Russian and to appreciate it. Moreover, the word is brought out grafically by means of italics.

As for the Romanian translation, it follows the English text and does not render the colour term denoting blue. Even though the sound effect is present in this case (*soomerki, frumosul, rusesc*), it is again inferior to those produced in the author's own texts. It also has to be mentioned that Vladimir Nabokov's intention in reference to the Russian word *сумерки* is not preserved: Sanda Aronescu assumes the decision to keep it in the form it originally appears in the English text. However, if we turn back to the Russian text of the novel, we cannot help noticing the fact that it is not the foreign character of the word, but its sound peculiarities that are important for the writer. As a result, the Romanian reader does not have an opportunity to appreciate the phonetical beauty of the Russian language, being unable to guess the correct pronunciation of the noun. Thus, the conclusion we arrive at one more time consists in the fact that the translator did not consult the Russian version of the novel. Otherwise, the importance of the term, and especially of its sound effect, could hardly have remained unobserved.

Having carried out the comparative analysis of the three author's own verions of the autobiographical novel ("Conclusive Evidence", "Другие берега" and "Speak, Memory") and the translation of the second English text in the Romanian language, we have arrived at some certain conclusions concerning the translation of a self-translated work into a third language.

First, the three author's own versions differ to a great extent – the reason why the translator has to choose a version that he would consider to be the original one from the very beginning. At the same time, this does not mean to say he should forget about the existence of the other existing texts which can also be consulted, studied and analysed.

Second, the analysis of the writer's own versions has proved to be extremely useful as far as the disambiguation of the original is concerned. Thus, in the case of Vladimir Nabokov's pieces of verbal art – the literary works overcharged with meanings and expressive means – the existence of such "additional materials" to which a translator can resort to in order to find answers in reference to semantically vague and ambiguous sequences would surely present a great advantaje.

At the same time, the analysis conducted in the present paper has demonstrated that the Romanian translator, with all probability, did not consult the other existing versions of the novel (especially the Russian one). This conclusion has been made due to a vast number of imprecisions and defficiencies of the translation that could have been avoided if the Russian text had been taken into consideration.

As a final remark, we would like to underline the fact that this article has only scratched the surface of this complex and large subject – a subject in translation studies that constitutes a prolific direction for further research.

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# Aspects of Zoonym Translation in the American Business Jargon

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**Abstract**
Zoonyms, definable as the lexicon of zoology and related sciences, enter various unexpected, often amusing and jocular, metaphorical combinations in the American business jargon. As they mostly occur in negotiations, due to their pertaining to the colloquial register, they may pose problems of interpretation as their inaccurate decoding may well cause a breach in communication and even hinder business relations. The paper tackles the most frequent collocations and set phrases, trying to isolate the underlying metaphorical patterns and specific semantic features.

**Keywords** : specialized discourse, terminological creations, metaphorical patterns, zoonyms, semantics

## Introduction

Whenever animal names occur in specialized terminology, the user, either native or not, should be wary of the metaphoric load they impart on the terms containing them. Our approach attempts at a systematic presentation of the metaphorical patterns underlying the structure of the most widely used terms in the American business jargon, famous for its colour and plasticity. Generally defined for practical reasons as the attribution of an animal signifier to a non-animal signified, zoonymy may be seen as an approximation, or in any case as a "departure from the norm" (Sperber and Wilson 1986:16), the result of the use of words with deviant topicality conditions. It not only contributes to "greater accuracy in the use of language" (Newmark 1985:297), but it also has an undeniable evocative and therefore synthetic power, endowing the lexicon of economics with new terms and phrases which are sure to enliven the specialized terminology of the field.

Numerous studies brought to light the issue of zoonyms used in general speech, among which Kövecses (2002), Laland and Brown (2002),

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Echevarria (2003), Goatley (2006), focusing on the main conceptual metaphors MAN IS ANIMAL and HUMAN BEHAVIOUR IS ANIMAL BEHAVIOUR, apparently a sequel to Lakoff and Turner's (1989) GREAT CHAIN OF BEING metaphor (in the theorists' view, our entire universe is structured hierarchically, under the form of a vertically extended chain, in which inanimates and lower forms of life are subordinated to higher forms of life).

Since "much of human behaviour seems to be metaphorically understood in terms of animal behaviour" (Kövecses 2002:124), the animal kingdom is a highly productive source for many specialized metaphors in various domains, among which the business field is one of the best represented. A possible explanation may be the special status of this field, where the social dimension of commercial exchanges is prominent, enabling the creation of a rich metaphorical terminology, sometimes hard to decode without specialist assistance. A notable characteristic of such zoonyms is the fact that the process of zoomorphisation is not only confined to humans (the individuals involved in business), but it also covers targets like economic entities, phenomena, concepts, etc., thus extending the scope of our object of study. Therefore, the conceptual metaphors that may be said to be at work in this particular case are supplemented by schemes such as ECONOMIC ENTITIES/ PROCESSES/ PHENOMENA/ CONCEPTS ARE ANIMALS.

**Method**

The choice method applied was the comparison and contrast method, as the terms are considered in English and Romanian, as well as the componential analysis (CA) method, as one of the objectives of the present paper is to try and reveal the specific semantic features that are foregrounded in the process of metaphorisation and zoonym-creation. In so doing, it might become apparent how the translation mechanism selects the most salient features so as to obtain acceptable equivalents in the target language.

CA was selected as a pertinent means of researching the sense relations at work in forming metaphors, a "valid and substantiated technique", as it operates with "the existence of universals and cultural overlaps" (Al-Zoubi, 2009:151).

**Corpus**

The corpus under study belongs to the American business jargon, famous for its colourfulness and versatility in coining new terms and set-phrases, especially in the area of nominals. Our choice fell on 45 such nominal terms (one-word or compounds), selected from various online and printed specialized dictionaries. They are distinguishable by their high level of unexpectedness in pairing the signifier to the signified, as well as their less familiar, even hermetical character to the wide public. It is also quite interesting to study the equivalent metaphors in Romanian, apparently a quasi-unsurpassable task for the uninitiated translator. It should be noted that the Romanian equivalents are by no means established, but only proposed by various specialized glossaries or the author of the present paper, taking into account the most salient semantic features that serve as common ground for both terms in question.

Table 1. Animal metaphors in economic terminology

| Crt. no. | Animal metaphor in English | Explicitation of metaphor | Romanian equivalent |
|---|---|---|---|
| 1 | alligator | allotting the biggest share of the profit for orders, i.e. "swallowing" the share due to the investor | aligator, partea leului |
| 2 | Alpha dog | born to lead, an individual whom the others follow due to his personality, ideas, charm, charisma, and not necessarily status | mascul alfa |
| 3 | Alpha pup | the player on the market who has the courage to invest the first in the "coolest" product or the newest technology; may become the alpha dog (slang) | cățeluș alfa, trendsetter, "cel mai mişto tip din cartier" |
| 4 | baby seal | young, inexperienced sales representative (derogatory) | pui de focă, începător |
| 5 | bare shell | stock coverage (external form of an anonymous society that is no longer economically active, but this has legal personality) | societate inactivă |
| 6 | bee with a bone | an individual excessively preoccupied with an issue beyond his abilities | albină cărând un os |

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|---|---|---|---|
| 7 | bear | speculator gambling on a drop in prices and/ or exchange rate | speculant la bursă |
| 8 | bird nest on the ground | easily attainable target | joacă de copii |
| 9 | booth bunny | young pretty girls in show rooms (derogatory) | iepuraș cu ciuboțele; piți de showroom |
| 10 | bull | speculator on the exchange market gambling on prices going up | speculant la bursă |
| 11 | camel's nose under the tent | people trying, rather indelicately, to find out details about a business | indiscreți, băgăcioși |
| 12 | cats and dogs | speculative securities with a low price; mixed assortment of goods on sale (arg.) | obligațiuni speculative |
| 13 | chipmuncking | people feverishly texting during business meetings | interpret la clape |
| 14 | cubicle lizard | employee who spends most of his time in his cubicle at work | șopârlă de birou |
| 15 | dead cat bounce | often uncertain recovery of the stock price | spasm al pisicii moarte; oscilație în prețul acțiunilor |
| 16 | demo-monkey | sales representative with great skills in product pitching | coțcar cu diplomă |
| 17 | dirt in the oyster | something valuable waiting to develop and be revealed to the public | un fir de praf într-o scoică |
| 18 | dog | asset registering constant losses which is apt to "being put up for adoption" | cotarlă ; activ neproductiv |
| 19 | dog's breakfast | a project or result that proves sub-standard or troublesome | rebut |
| 20 | dog years | the amount of time necessary for an employee to finish a job (pejorative) | ani câinești; Approx .la Paștele cailor |
| 21 | gazelle | company growing by at least 20% per year | companie în ascensiune rapidă |
| 22 | 800-pound gorilla | the most important customer | gorila de o tonă |
| 23 | house of termites | business on the verge of collapsing | casă (infestată) cu termite |

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|---|---|---|---|
| 24 | idea hamster (about managers) | a person who is employed as a source of new ideas, but leaves others to put them in practice | approx. omul cu ideea |
| 25 | kangaroos | shares of the mining and tobacco companies based in Australia | acțiuni ale companiilor australiene |
| 26 | lame duck | person/ organization unable to cope with problems; speculator who went bankrupt on the stock exchange | fraier; speculant falimentar |
| 27 | Mickey Mouse | ineffective or insufficiently thought over project or system | (de tip) Mickey Mouse |
| 28 | one-trick pony | company manufacturing a sole type of product | companie specializată într-un singur produs |
| 29 | rabbit | a steady borrower who pays a shark loan promptly | bun-platnic |
| 30 | red herring | a detail averting attention from the really important issues" (diversion); in business, the term mainly refers to preliminary reports with red letters on the cover, showing that the company's shares cannot be sold for the moment, pending on the approval of the regulatory commission | diversiune, momeală |
| 31 | scalded cat | investors, creditors or partners who withdraw from the project at the slightest sign of danger | cine s-a fript cu ciorbă suflă și-n iaurt |
| 32 | scut puppy | an employee dealing with all organizational tasks in an enterprise | om bun la toate |
| 33 | shark | swindler, usurer | rechin, cămătar, escroc |
| 34 | sleep camel | employee, usually from the technical department, who works several days without rest and then sleeps for days on end | cămilă de veghe |
| 35 | stag | speculator in short-term securities | speculant la bursă, țepar |
| 36 | stress puppy | highly energetic and overzealous employee | cățel agitat |

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|---|---|---|---|
| 37 | tax ferret | detective/ finder of tax evaders | inspector fiscal |
| 38 | turkey | investment without profitable results | chix, pagubă |
| 39 | vulture investor | investor trying to profit from acquiring the arrears of a bankrupt company | investitor de risc/oportunitate |
| 40 | watchdog | institution in charge of control and supervision | câine de pază |
| 41 | weasel | a borrower from a loan shark who must be persuaded to pay | rău-platnic |
| 42 | whale | important customer, usually buying large quantities | balenă |
| 43 | white elephant | a business or investment that is unprofitable and is likely to remain unprofitable. | elefant alb |
| 44 | wildcat company | risky, uncertain enterprise | întreprindere riscantă |
| 45 | yellow-dog contract | contract whereby the employees are bound not to join any union | contract de neaderare la sindicat ; clauză anti-sindicat |

**Corpus analysis and discussion**

The main objective of the present article is a semantic and stylistic study of the animal metaphors belonging to the general vocabulary of business English, with a preference for the most striking terms which visibly belong to the category of untranslatables.

Starting from the basic assumption that zoonyms describe humans, as well as economic entities, concepts and phenomena in animal terms, the present paper highlights the animals – domestic and wild – involved in current economic metaphors and their distinctive characteristic features which motivate their metaphoric interpretations. In point of translation strategies, since the interpretation of animal metaphor is said to be culture and context bound, the semantic markers involved in the meaning transference process are compared and contrasted, in order to shed light upon the choices operated by the specialised translator.

According to Olateju (2005), who authored a study on the stylistic and communicative potential of animal metaphors in the Yorùbá language, such an analysis should make use of two types of semantic markers, as follows:

1. High-Priority Semantic Marker (HPSM) — determines the conceptual meaning;
2. Low-Priority Semantic Marker (LPSM) — connotative or metaphorical interpretation.

These two concepts prove useful in our present comparison, as the most salient features in creating metaphors in business English are definitely not among those readily available to the general public; it is necessary to possess specialised knowledge in Economics in order to be able to properly decode such a metaphorical term. Componential analysis has to take into account the details that only a specialist in the business field would normally know. Also, the creative component is extremely important, the analogies drawn between the people involved in business, economic entities or phenomena and animals are more often than not hard to grasp at first sight, and resist explanation. However, it should be noted that the business field, being so heterogeneous and diverse, displays high inequality in metaphor creation. Thus, it is not always the case that LSPMs are at work in creating the metaphorical meaning, as some metaphorical correspondences are quite straightforward, as in the case of *watchdog, weasel, dog years, alpha dog, alpha puppy*. The same is valid for the HPSM [SIZE] when dealing with metaphors like *whale* and *800-pound gorilla*, or [AGGRESSIVENESS], [CRUELTY] for *shark*.

However, the LPSM is the basis for metaphor formation in a compound such as *white elephant*, i.e. [COLOUR], as it usually designates a business usually becomes known as a white elephant if it is unable to turn a profit because it is most expensive to operate and maintain. Very few people are interested in owning or purchasing something considered to be a white elephant, which becomes a feature to be taken into account in business, which is basically managed on pragmatic principles. The term is derived from a traditional Asian practice of a monarch owning a white elephant; the elephant was considered sacred, but it was very costly and impractical to own. The same LSPM is seen in the more obscure *yellow dog contract*, which, at first sight, seems to defy logical explanation. Defined as ”an agreement used in United States labour law in which a prospective employee agrees as a condition of employment, not to join a labor union and to forfeit employment upon joining a union during the period of their employment.” (http://www.businessdictionary.com/ definition/yellow-dog-contract.html), it apparently brings forth the politically incorrect analogy employees =yellowdogs = worthless things. The HUMAN IS ANIMAL scheme takes on a derogatory nuance, further strenghtened by the less than salient colour feature. The subservient nature of the dog is somehow enhanced by the colour-triggered associations (in this respect, it may be speculated that yellow-coated dogs were too conspicuous when hunting, and therefore worthless to their owners).

Statistically speaking, the most productive animal source seems to be the dog, entering various combinations, from the most easily decodable (e.g. *watchdog, alpha dog*) to the most opaque (e.g. *dogs, yellow dog contract*). The array of semantic features that are played upon in metaphor creation is quite wide and polarized, including both complimentary, neutral and derogatory elements. Thus, the positive end of the spectrum is apparent in terms such as *stress puppy, alpha dog, alpha pup*, all paying compliments to the anthropomorphized features, while the negative end is represented by *cats and dogs, dogs, dog's breakfast, dog years*, all evincing the less desirable characteristics of the source animal, although the feature common to both old and novel referent are not immediately noticeable. In addition, compounds like *watchdog* may be considered as stylistically neutral. It is worth mentioning that two similarly structured compounds, *scut puppy* and *stress puppy*, both sharing the [+YOUNG] semantic feature, designate types of employees; while *stress puppy* (agitated, overzealous employee) is easily decodable and self-explanatory, *scut puppy* (i.e. the "Johannes factotum" employee) seems to basically lack semantic motivation. Both have derogatory nuances, disparaging employees who try too hard to please management.

Similarly, another familiar domestic animal, the cat, occasions the creation of several metaphors, almost all of them being based on the unpredictable behaviour of the feline source (e.g. *dead cat bounce, scalded cat, wildcat company*), none of which could be translated by similar metaphors, but instead resorted to explicitation. It is quite surprising, since Romanian also shares the view according to which cats are characterised by unexpectedness of behaviour, caution in front of danger and quickness of response.

It comes as quite a surprise that an exotic animal, the camel, not native to the place where the metaphor was created, gives rise to interesting actualisations referring to the traditional resilience associated with the source (*sleep camel*), as well as with the unexpected semantic feature [+CURIOSITY] (*camel nose under the tent*). Equally alien to a Romanian public, the metaphors lose most of their colourfulness in translation, requiring glosses or explanations. The equally exotic *gazelle* designates, by foregrounding the salient [+FAST] feature, a company distinguishable by its fast development; the fast running ability of the wild animal is thus metaphorically equated to the growth rate of an economic entity. In any case, the propensity for the selection of an exotic, spatially distant and thus possessing considerably fewer semantic features available to the wide public is also apparent in the Romanian translation, such as in the combination of the sources *alligator – leu* (as in *partea leului*); in this case the translation strategy chose to foreground the salient features [+FIERCE], [+MASSIVE]. This different lexical implementation makes translation all the more difficult, as connotative nuances are not instantly recognizable by the uninitiated user, not accustomed to the American business jargon.

It should be noted that the corpus does not exhibit gender differences, except for the alliterative compound *booth bunny*. It is the only instantiation that may be classified as a gender metaphor, defined by Velasco-Sacristan (2009:142), as ”ideological metaphors in which the conceptual mapping(s) that is (are) projected from the source to the target domain may create and/or reflect some kind of discrimination against men or women”. In this particular case, it seems that the LPSM to be foregrounded is [+SEXUAL ATTRACTIVENESS], possibly recalling the symbolic values of fertility and sexual prowess usually associated to the rabbit in folklore. The translation strategy used partially preserves the original metaphor (*iepuraș cu ciubotele*), replacing the typically American realia *booth* with the more frivolous, less specialised *ciubotele*; it is no coincidence that the Romanian counterpart uses two diminutives, enhancing the derogatory character of the gender metaphor. The other translation we proposed, more familiar and stylistically marked, is even more derogatory in describing the attractive young hostesses working in showroom presentations.

The rabbit is also the source of another zoonym, whose Romanian counterpart is *bun-platnic*, foregrounding a totally different semantic feature, i.e. [+SPEED], as well as [+FEARFUL], that may qualify as HPSMs. It is interesting to notice the correlative *weasel*, translatable as *rău-platnic*, on the ground of a HSPM such as [+SNEAKY].

The term *cubicle lizard*, an unexpected double noun combination, designates an employee basically spending his life in his small office, exploiting the [-HOTBLOODED] HPSM of the animal, thus acquiring undeniable pejorative nuances. Similarly, *chipmuncking* displays mocking undertones, by foregrounding the [+FAST], [+AGITATED] semantic features usually associated to chipmuncks. The diminutive size of the source, as well as its low position in the food chain, are also ironic means of characterizing a low-status employee who is frantically using his phone or laptop during meetings.

An obvious negative connotation is associated to the source *turkey*, designating an inanimate target deemed as unprofitable in business. The noun as defined by the Merriam-Webster Dictionary has, in addition to its well-known primary meaning designating a gallinaceous bird, two secondary meanings, i.e. failure, flop (especially used about theatrical performances), and stupid, inept person. The term included in our corpus is very likely a development of the former, as business is regularly equated to a theatre stage on a conceptual level.

It is therefore obvious that ”the frame of animal concepts can be perspectivized in two ways, relative to a)the appearance of the animal, [and] b)the behaviour of the animal” (Neagu 1999:125). Of course, both ways are almost always affected by a certain degree of subjectivity, which adds to the difficulty of translation and gives rise to many cases of non-equivalence, thus occasioning adaptations and explicitations that more often than not decrease the metaphoric colourfulness, especially when jargon is concerned.

**Conclusions**

In conclusion, business terminology plays upon the various stylistic and semantic effects of animal metaphors. Stylistically speaking, animal metaphors are used, especially in slang, in highlighting the positive as well as the negative features animals and humans alike. According to Olateju (2005:382), ”[w]hen human beings are predicated of an animal, they are either intentionally or consciously used in anthropomorphism to eulogise, pay compliments and tributes to human beings. When used in an uncomplimentary manner, they are usually intended to satirize, rebuke, condemn or describe negative aspects of his character”. Animal metaphors are also used in achieving communicative goals as they are used as new or additional mode of expression in both literary and routine communication. The ground of metaphors in the American business jargon mainly refers to appearance (size and colour), and behaviour. In business communication as a specialized language, zoonyms add an undeniable colourfulness, and at the same time serve the purpose of creating a ”code” replete with attitudinal nuances and humorous overtones, often opaque to the uninitiated interlocutor.

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# Equivalence versus Nonequivalence in Interlingual Transfer: the Case of English and Romanian Film Titles

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**Abstract**
*When we talk about translations, we talk about different kinds of 'equivalence' which can be established on any linguistic level, from form to function. 'Equivalence' is regarded as the most important concept in translation theory and as a fundamental notion for translation quality assessment (TQA). The aim of translation quality assessment (revised by House 1997, 2014, 2016) is to specify and operationalize the equivalence relation by differentiating between different equivalence frameworks.*

*Keeping in mind that 'equivalence' is the fundamental criterion of translation quality the aim of the present article is to determine the dominant types of equivalence in translating the English film titles into Romanian and to explain the value of nonequivalence which is widely used in film titles translation. The corpus is built up of English film titles translated into Romanian and selected from TV Mania magazine (issued between 2012-2016). The paper under discussion touches the linguistic and functional aspects of translation. It refers mainly to the concept of equivalence applied to translation of English film titles as to measure the quality of their translation.*

**Keywords:** Translation Quality Assessment (TQA), equivalence, nonequivalence, film titles, translation

## Introduction

Translation quality assessment (TQA) also known as *translation quality evaluation* is obviously a central component of translation, and it is strongly linked to theories and conceptualizations of translation. "Translation Quality" is regarded as one of the most controversial topics in Translation Studies. As stated by Darwish (2010) translation quality is a direct result of the translation process carried out by the translator (the main actor in the process) (2010: 98). Thus translator competence is always called into question whenever the quality of the translation product is questioned.

When dealing with evaluation of translation quality it is important to take into account the object and the purpose of evaluation. According to Colina (2015), the object of evaluation refers to translation product, translation process, translation competence, etc. (2015: 224). As for the purpose of evaluation Colina (2015) refers to the reason for which the

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evaluation is being carried out (such as to assess the effectiveness of the translation product, or to determine applicants translation skills, etc.)

It is important to mention that the view of quality in translation strongly depends on how we understand translation as a whole. As far as we know there are various viewpoints in defining translation. Juliane House (2015) regards translation as a) an extender of horizons, providing recipients with an important service and enabling them to move beyond the borders of the world staked out by their own language; b) one of the most important mediators between societies and cultures; c) a form of intercultural communication; d) a socio – cultural phenomenon; e) a cognitive process (2015: 3-5). To this point, Colina (2015) argues that there is a need to adopt a broad working definition of translation that allows for various perspectives. In her opinion translation can be understood as "the process or the product of transforming a written text or texts from one human language to another which generally requires a significant degree of resemblance or correspondence with respect to the source text "(2015: 12).

There are numerous approaches evaluating translations. The table below displays approaches grouped by House (2015: 9 -15).

| **Psycho – social approach** | **Response – based approach** | **Text and discourse – oriented approach** |
|---|---|---|
| Mentalist views to translation evaluation (the translation quality depends on the translator's experience) | Behavioristic views;<br><br>Functionalistic, "skopos" -related views | Descriptive translation studies;<br><br>Postmodernist and deconstructionist views;<br><br>Linguistically oriented approaches |

In linguistically – oriented approaches the source text, its linguistic and textual structure and its meaning potential at various levels are seen as the most important factor in translation ( House, 1997: 16). Linguistic – textual approaches cover many different schools, which developed various models of translation assessment encompassing pragmatic, socio-cultural and discoursal meanings (Ibid.). In other words, the linguistic model includes textual, situational and cultural aspects of translation.

According to Saldanha and O'Brien (2013), some of the Translation Quality Assessment models are very complex as they take account of the wider range of factors such as translator competence, text type, text function, target cultural expectations, end user competence and so on. Irrespective of approach Darwish (2010) states that the main criterion in assessing the quality of a translation is to ascertain whether the translator has succeeded in applying the chosen approach to the translation product to meet the information need and requirements set out in a translation specification (Darwish, 2010: 105). The scholar regards assessment as a tripartite process that comprises: a) the source text; b) the translation product; c) the translation performance (2010: 106). Quality assessment of sub-segments of translation seems to be too simplistic (Saldanha and O'Brien, 2013: 96). To this point Lauscher argues that QA models need to be flexible enough and yet precise (2000: 161).

The Original *House Model of Translation Quality Assessment* (1977) is based on theories of language use (pragmatic theory, register theory, stylistics and discourse analysis); it is firmly based on the notion of equivalence (which is the core concept in translation quality assessment); it is rooted in an everyday folk linguistic understanding of translation as a 'reproduction' of something originally produced in another language (House, 2015: 21). According to House, the notion of equivalence is related to preservation of meaning across two different lingua-cultures. The three aspects of that meaning are relevant for translation: a semantic aspect; a pragmatic aspect; a textual aspect (House, 2015: 21). For House translation is the replacement of a text in the source language by a semantically and pragmatically equivalent text in the target language whereby she admits that equivalence is the fundamental criterion of translation quality. Munday (2001) points out that House bases her model on comparative ST – TT analysis leading to the assessment of the translation quality, highlighting 'mismatches' or 'errors'( 2001: 92).

Drugan (2013) compares the translation with an industry pointing to the fact that like many other industries, translation is bound by internationally agreed standards for service provision, through bodies like the CEN (European Committee for Standardization) and ISO (International Organization for Standardization) (Drugan 2013: 36). Thus in the context of written translations Kalina (2005 : 3) points out that there are certain standards according to which the translators can work and assess translations. These standards refer to the translation product as well as to the process by which translations are produced (ISSO 9002, DIN 2345, European Code of Best Practice) (qwt. in Dukate 2009: 125). As stated by Drugan quality is directly linked to ethics because clients and users expect to be able to rely on certain quality levels when using a professional translation (Drugan 2013: 187).

**Translation and Equivalence**

Taking into account the fact that the concept of equivalence is also used in the evaluation of translation quality it is important to describe in the following the significance of equivalence in translation. As stated by Pym (2010) equivalence can be established on any linguistic level, from form to function (2010: 7). To determine different types of equivalence it is important to mention the most innovative theorists in this field such as Vinay and Darbelnet, Jakobson, Nida, Taber, Catford, House, and finally Baker. These theorists have studied equivalence in relation to the translation process, using different approaches, and have provided interesting ideas for further study on this topic. Their theories were analyzed in chronological order by Leonardi in her essay on *Equivalence in Translation: Between Myth and Reality* (2000). Leonardi follows the evolution of this concept and she points out the opinions of the above mentioned scholars who contributed greatly to the linguistic approach to translation development. From the essay, it is obvious that Vinay and Darbelnet view equivalence-oriented translation as a procedure which 'replicates the same situation as in the original while using the completely different wording'. Nida distinguishes two different types of equivalence, namely *formal equivalence* (focuses attention on the message itself, in both form and content) and *dynamic equivalence* (which is based upon 'the principle of equivalent effect' whereby 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 (qtd. in Leonardi 2000).

Taking into account the idea that translation equivalence does not mean that source and target texts are identical, Proshina (2008: 28) considers that it is a degree of similarity between source and target texts measured on a certain level. Nida and Taber also refer to the types of equivalence that operate at different levels of the text (qtd. Williams 2013: 35). Proshina argues that from a semiotic point of view, the source and target texts can be identical pragmatically, semantically and structurally. To this point it is important to mention Komissarov's classification who distinguishes five levels of equivalence: pragmatic, situational, lexical (semantic), grammatical, structural levels (qtd. in Proshina 2008: 29).

The classification of equivalence was a widely discussed topic among German scholars in the 1960's and 1970's). Kade (1968) proposed a typology of lexical equivalence which consisted of four types (qtd. in Williams 2013: 35): total equivalence; optional equivalence, approximate equivalence, nil equivalence. Koller deals extensively with equivalence and he identifies a framework for five types of translation equivalence which can exist between a ST and TT: denotative equivalence (refers to the equivalence of content); connotative (refers to emotional and associative responses in the reader); text-normative (refers to the extent to which the ST and TT fulfill the norms for their respective text types in each culture), pragmatic (refers to the equivalence of communication function), formal aesthetic equivalence (refers to the formal, artistic dimension of STs and TTs) (qtd. in Williams 2013: 36).

Baker's famous book *In Other Words: A coursebook on translation* (1992) is a detailed overview of equivalence in translation where she distinguishes: equivalence at word level; equivalence above word level; grammatical equivalence; textual equivalence: thematic and information structures; textual equivalence: cohesion; pragmatic equivalence. Baker (2004) also promotes the idea of '*equivalent effect'*, which is simply a shorter way of saying that the translator has to imagine how a reader or group of readers might respond to both the ST and the TT – subjectively (Baker, 2004). Roberts (1985) for instance identifies the three main functions of equivalent effect: *expressive* (primary focus on the source); *informative* (primary focus on the object: subject matter); *imperative* (primary focus on intended receptor) (qwt. in Baker, 2004).

The equivalence relation between a target text (or translation) and the source text can prove to be problematic because a translation cannot be exactly equivalent to the source text at all levels for several reasons. That is why scholars and theorists working in the field of Translation Studies, have focused on different levels distinguishing different types of equivalence. Colina (2015) observes that '*equivalence*' has been intricately related to the concept and definition of translation pointing out that the definitions of translation require the target text be equivalent to the source (2015: 16-17). To this point, the scholar argues that perfect equivalence is hardly attainable since linguistic structure (syntactic, semantic, etc) varies cross-linguistically. From this perspective Colina (2015) distinguishes the following types of equivalence: equivalence of meaning (semantic equivalence); equivalence of effect (pragmatic equivalence); equivalence of function (functional equivalence).

Having studied the opinions of scholars it is obvious that the notion of equivalence is related to preservation of meaning across two different lingua-cultures, where the function of the translated text and not that of the source text matters.

**Equivalence versus Nonequivalence in Translation of Film Titles**

Film title regarded as a unit of linguistic analysis is still a less studied area especially when taking into account its interlingual transfer (rendering the film title from one language into another). This case study is devoted to linguistic analysis of English film titles translated into Romanian. The film titles were selected from the weekly magazine, TV Mania (www.tvmania.ro), a valuable guide describing all national TV content. In the table below next to the English film title one can find its Romanian translation and a brief description of the film itself.

Keeping in mind that '*equivalence*' is the fundamental criterion of translation quality one of the ways to measure the translation quality of film titles could be by applying the concept of equivalence. Equivalence in the translation of film titles is very widely used. Such titles usually denote the main character of the film or a place name. The examples given in the table below reflect the three types of equivalence in translation: equivalence of meaning (semantic equivalence); equivalence of effect (pragmatic equivalence); equivalence of function (functional equivalence).

**Table 1. Equivalence in Film –Titles Translation**

| **English title ( ST)** | **Romanian title (TT)** |
|---|---|
| **McCabe & Mrs. Miller**<br>(USA, 1971, Drama)<br>A gambler and prostitute become business partners in a remote Old West mining town, and their enterprise thrives until a large corporation arrives on the scene.<br>[TVmania, nr. 49 (687), 05 decembrie 2011] | **McCabe şi Mrs. Miller** |
| **Donnie Brasco**<br>(USA, 1997, Drama)<br>An FBI undercover agent infiltrates the mob and | **Donnie Brasco** |

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| finds himself identifying more with the mafia life, at the expense of his regular one.<br>[TVmania, nr. 49 (687), 05. decembrie 2011] | |
| **Men, Women & Children**<br>(USA, 2014, Drama/ Comedy)<br>A group of high school teenagers and their parents attempt to navigate the many ways the Internet has changed their relationships, their communication, their self-image, and their love lives. It is based on a novel of the same name written by Chad Kultgen.<br>[TVmania, nr. 25 (872), 22.06.2015] | **Bărbați, femei şi copii** |
| **The Champ**<br>(USA, 1979, Drama)<br>Billy Flynn, a former boxing champion, is now horse trainer in Hialeah. He makes just enough money to raise his little boy T.J., over whom he got custody after his wife Annie left him seven years ago.<br>[TVmania, nr. 21 (764), 27 mai 2013] | **Campionul** |
| **A Kindergarten Cop**<br>(USA, 1990, Comedy)<br>A tough cop must pose as a kindergarten teacher in order to locate a dangerous criminal's ex-wife, who may hold the key to putting him behind bars.<br>[TVmania, nr. 21 (764), 27 mai 2013] | **Polițist de grădiniță** |

The analyzed examples prove that the cases of equivalence reflect the meaning of original title and guarantee the quality of translation as proper names and realia words refer to cultural phenomena and the translated titles are similar to the original titles thus avoiding the deviation in meaning. Such film titles aim to build up cultural bridges when they represent a foreign film in another lingua culture.

The research findings show that the case of nonequivalence at the same time is a common feature in translation of English film titles into Romanian. The translators create a new title in interlingual transfer, which is hardly to be recognized from the original one. The table below displays the cases of nonequivalence applied in translation.

**Table 2: Nonequivalence in the translation of film titles**

| English title ( ST) | Romanian title (TT) | Comments |
|---|---|---|
| **Spanglish**<br>(USA, 2004, Comedy/ Drama)<br>The film tells a story of a Mexican woman (named Flor) and her daughter who move to California. In Los Angeles Flor finds a job as a housekeeper in the house of John and Deborah Clasky. In the following Flor falls in love with John.<br>[TVmania, nr. 25 (872), 22.06.2015] | **Cum să nu devii american** | The Romanian title reflects the issue of immigration in the USA. "Cum să nu devii american" tells the Romanian audience that someone is trying to preserve his identity even having moved to the United States of America. The original title "Spanglish" also known as "Spanish English" refers to Spanish speaking immigrants in Florida, Alabama, California and Texas. The conclusion is that in interlingual transfer the cultural reference was lost. It would be more apropriate to preserve the original title in interlingual transfer. |
| **Jawbreaker**<br>(USA, 1999, Black Comedy)<br>Three of the most popular girls at Reagan High accidentally kill the prom queen with a jawbreaker when a kidnapping goes horribly wrong.<br>[TVmania, nr. 41 (888), 12 octombrie 2015] | **Regina Balului** | The Romanian title refers to the main character (the queen of the high school ball) who was killed with a jawbreaker. The Romanian audience gets a new title denoting the main character of the film. This title is more appropriate in this case. |
| **View from the Top**<br>(USA, 2003, Comedy)<br>A small-town woman tries to achieve her goal of | **Stewardesa** | The Romanian title refers to the main character of the film who is trying to achieve her goal of |

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| becoming a flight attendant.<br><br>[TVmania, nr. 25 (872), 22 iunie 2015] | | becoming a flight attendant. The translated title matches the content of the film. |
| **Camp Cucamonga**<br>(USA, 1990, Comedy)<br>Standard camp shenanigans and romance amongst the counselors and the campers at a lake front summer camp.<br><br>[TVmania, nr. 21 (764), 27 mai 2013] | **Cum mi-am petrecut vara** | The translated title refers to summer vacation and doesn't match the original one. The original title contains a realia "Cucamonga" denoting a city in the South of California. The translated title lost the cultural coloring as the realia word was not preserved in interlingual transfer. |
| **Bookies**<br>(USA/Germany,2003, Drama)<br>Centers on four college friends who become small-time bookies, only to find their world spinning dangerously out of control when their greed attracts the attention of organized crime.<br>[TVmania, nr. 21 (764), 27 mai 2013] | **Cu mafia nu pariezi** | The translated title centers on the word "mafia" having a reference to some local Italian bookies who threatened the college students to back down with their business because their territories for the business overlap. The Romanian title doesn't match the original one and is expected to attract the potential viewers based on the semantics of the word "mafia". |
| **Blow**<br>(USA, 2001, Drama)<br>The story of George Jung along with the Medellin Cartel, headed by Pablo Escobar established the American cocaine market in the 1970's in the United | **Visul alb** | The original title comes from a slang term for cocaine. Thus it would be more appropriate to translate the film title as "Cocaine" due to the fact that the main character is involved in selling drugs and got to |

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| States.<br><br>[TVmania, nr. 21 (764), 27 mai 2013] | | prison namely because of it. |
| **Cake**<br>(USA, 2014, Drama)<br>The story centers on Claire Bennett as she struggles to come to terms not only with the aftermath of the car accident that killed her son and left partially disabled by chronic pain, but also with the suicide of Nina Collins, a woman from her chronic pain support group. The film documents how Claire's pain and grief affect her behavior, her relationships with other people.<br><br>[TV Mania Magazin Nr. 19(866) 11 mai 2015] | **Fericire cu orice preț** | The translated title refers to happiness. The main character of the film lost her son in the car accident and later lost her friend Nina (who commits suicide). The main character Claire Bennett is trying to overcome her grief being enrolled in a chronic pain support group. The Romanian title reflects the main theme of the film being appropriate to the content of the film. |

The analyzed examples show that sometimes nonequivalence is also appropriate in interlingual transfer of film titles. But in this case the cultural reference is not always preserved.

**Conclusions**

Applying the concept of equivalence to evaluate the quality of translation of film titles was challenging. It was observed that the equivalence in translation of film titles is very widely used. Such titles usually denote the main character of the film or a place name. The analyzed examples reflect the three types of equivalence in translation: equivalence of meaning (semantic equivalence); equivalence of effect (pragmatic equivalence); equivalence of function (functional equivalence). The cases of equivalence reflect the meaning of the original title and guarantee the quality of translation as proper names and realia words refer to cultural phenomena and the translated titles are similar to the original titles thus avoiding the deviation of meaning.

The research findings show that the case of nonequivalence at the same time is a common feature in the translation of English film titles into Romanian. The translators create a new title in interlingual transfer, which is hardly recognized in the original one. The research findings bring us to the conclusion that sometimes nonequivalence could be also appropriate in interlingual transfer of film titles. But in this case the cultural reference is not always preserved.

It turns out that the concept of equivalence applied to translation of film titles tends to offer a more qualitative translation in some cases, but one should not underestimate the value of creativity and power of adaptation manifest in the cases of non-equivalence.

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# A Contrastive Analysis of Medical Articles in English and Romanian

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**Abstract**
*The aim of this article is to offer a contrastive analysis of medical articles in English and Romanian, with a view to presenting the main similarities and differences in point of specialized terminology, rhetorical style, syntactic and pragmatic features. As a corpus of texts for my analysis, I have chosen the transcriptions of the oral communications on similar topics in the two languages, delivered at the 13th Congress of the Romanian Society of Neurology and published in the Supplement to the Romanian Journal of Neurology, Vol. XIV/2015. These discourses were either delivered in Romanian and translated into English by the authors themselves, or delivered in English, but on the basis of articles written in Romanian. Therefore, they are very well-suited for my analysis, intended to emphasize the particularities of medical discourses in translation. Moreover, since the translation was done by the speakers themselves, who are not specialized translators and, consequently, are not familiar with translation strategies, it is interesting to notice the effort they made for expressing the same ideas in two different languages. This challenge they took points once more to a much debated issue nowadays: the current supremacy of English in medicine and the doctors' struggle to disseminate their knowledge both in their mother tongue and in this lingua franca of science and technology.*

**Keywords:** discourse analysis, medicine, scientific publishing, translation strategies

Professional scientific discourse is one of the main topics of interest in Translation Studies nowadays, because, on the one hand, it is often translated and, therefore, offers a lot of examples to be analyzed and, on the other hand, displays many features of scientific communication, which are also worth studying. However, such an analysis may be a real challenge, mainly due to the conceptual and terminological barrier. Since it is conceived by a specialist in order to be addressed to other specialists in the same field (i.e. a community of knowledge), this kind of discourse usually

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contains a lot of highly specialized terms. Moreover, the people who write academic papers and deliver discourses at congresses, conferences or symposia are experts in their domain and have an audience made up of specialists of similar value. Therefore, they do not explain the concepts they refer to and hint at notions that their audience is familiar with, but which a translator or a translation analyst, who rarely has the same level of expertise as a professional in the field, might find hard to understand and to thoroughly analyze.

Unlike the professional translators and interpreters who deal with academic discourses, the experts in a field who translate their own articles are not familiar with various strategies that might help them express their ideas correctly and efficiently in both languages. The previous research on corpus-based terminology, an in-depth analysis of recurrent terms and phrases in the texts on that topic or a translation memory containing the key terms really help the translators do their job properly, even if they do not have the same amount of expert knowledge as a professional in the domain.

Despite the specialized translators' proficiency in the medical field, more and more doctors in Romania prefer to translate their work themselves, both for financial reasons and for fear that a non-professional might distort their ideas. Besides, most of them know English very well and have the impression that they can easily translate from or into it, taking the risk of having their articles rejected by prestigious publications because of their lack of conformity with the English genre conventions or, even worse, because of various types of mistakes.

Just like Greek, Latin or Arabic in the past, today English is undoubtedly the lingua franca of science and technology in general and of medicine in particular. Most of the communications on medical topics around the world are made in this language. Furthermore, the most prestigious medical journals publish only in English, as a language of worldwide impact and a means of disseminating information to international audiences. From this point of view, English can be considered an all-devouring "beast" in the field of medical communication – a T-Rex, as Swales used to call it back in 1997 (cf. Swales, 1997:374) – and all the other languages must acknowledge its supremacy.

Besides the major progresses made by the British and American researchers in various technical-scientific fields and especially in medicine, this state of facts may be also justified by the early development of academic writing in the American universities. As early as the beginning of the 20th century, almost all the universities in the United States had Academic Writing as a compulsory subject in their curriculum, and this is how the norms for writing scientific articles have been established according to the Anglophone genre conventions and, consequently, how English has become the main channel of communication between the American scholars and other scientists around the world. In bitter contrast with the situation in the United States, it is worth mentioning that even today there is no Romanian university to include Academic Writing as a compulsory subject in its curriculum.

The English domination in medicine is noticeable not only at the terminological level (i.e. a lot of medical terms from English have started to be used internationally), but also at the stylistic level. The articles written in English by scientists from all over the world, as well as their speeches delivered in this language are characterized by the Anglophone conventions of clarity, conciseness and precision. However, this is not necessarily a positive aspect, because, instead of having a variety of styles and means to express knowledge, scientists opt only for the most accessible one. This phenomenon is perceived by some discourse analysts as a form of destroying the episteme of a certain culture, in order to comply with the norms imposed by the British or American episteme – an "epistemicide" (Bennet, 2007:152), as Karen Bennet calls the English domination over science, to the detriment of local discourse strategies.

Bennet is only partially right, since there are still a lot of bilingual and multilingual publications, which accept articles in both English and local languages, thus giving the researchers the possibility to preserve their national episteme and, at the same time, to get familiar with the English one. Many Romanian medical journals, such as the Journal of Neurology, have bilingual editions and encourage the authors of articles to submit their work in both languages. However, for uniformity, for a similar structure in both English and Romanian, they require the articles to be written according to the typical structure of any scientific paper, briefly expressed by the acronym IMRAD: Introduction, Methods, Results, Discussions and Conclusions.

Generally speaking, the way in which these articles in the Romanian medical journals are organized aims at complying with three basic academic processes: first and foremost, the scientific process, which implies presenting relevant information in a logical order; then, the rhetorical process, which covers the issue of bringing a solid argumentation and drawing the right conclusions and, finally, the linguistic process, which deals with rendering a certain meaning in a certain manner (i.e. by resorting to the typical features of technical-scientific language) and, if necessary, with translating that content into English, for a better dissemination and impact. In Otto Kruse's opinion, these processes should meet the demands of knowledge, the criteria of communication and the needs of language (cf. Kruse, 2006:331-352).

The stylistic norms that must be taken into consideration when submitting articles to these medical journals are clarity, coherence, and conciseness, whereas the standards pertaining to the author's intellectual probity are correctness of data, originality, rigor, objectivity and completeness. These norms and standards are essential for a correct reception of the article, since the readers of such publications have a certain horizon of expectation: they want to read about recent discoveries in a certain branch of medicine and they rely on a certain journal "for legitimate new knowledge" (Kruse, 2006:332) in that particular field. As they are both knowledgeable in the domain and familiar with the conventions of the scientific language, the receptors of such text usually look for some particular features.

The distinguishing characteristics of medical articles are the dense presentation of information, based on the assumption that the readers have enough background knowledge to understand it, the description of signs and symptoms in a highly specialized jargon, the intensive use of abbreviations and acronyms for various names of diseases or substances, the predominance of terms of Latin and Greek etymology, the frequent references to recent discoveries made by other researchers and published in international journals.

Although they have all these features, the articles in the Romanian Journal of Neurology sound so different in their English translation that it is sometimes difficult to realize that it is the same information presented in two languages. What might explain this difference is the fact that the Romanian scientists have been used to writing in a certain style and they are now adapting to another one. If we analyze the writing conventions taught in the Romanian schools throughout history, we shall notice some discrepancies: since the first Romanian universities were founded up to the 1950s, the predominant style had been the French one (or the German one in the Transylvanian universities). Then, during the communist regime, Russian had a major influence on the academic writing in Romania and many scholars had to switch from the French or German style to the Russian one. Later, after the Revolution in 1989, English has started to exercise its domination over the Romanian language in general and the scientific genre in particular, and the academic style has changed its conventions once again, this time according to the Anglophone patterns. As a result of these changes of paradigm, the style of many articles written in Romanian is very eclectic, combining elements from the four languages that have influenced it: the preference for long, elaborate sentences, which is a particularity of French academic writing, reminiscences of the wooden language influenced by Russian, in certain standard expressions without any substance, a high degree of impersonality, like in German, and a linear, concise structure, according to the English conventions.

The contrastive analysis of the transcriptions of oral communications on topics pertaining to Neurology will focus on some of the above mentioned features and on the grammatical, lexical and stylistic differences between the text in Romanian and its translation into English, pointing to the employed translation procedures whenever necessary.

The first element to be taken into consideration in a translation analysis of this kind should be the title of the communication. Even if most of the headlines in the Romanian Journal of Neurology are literally translated into English, there are some titles of presentations that have been adapted. For example, the title of the first communication, „Tulburări neurocognitive şi de comportament în traumatismele craniocerebrale" (Mureşanu, 2015:17), has been translated as "Cognitive and behavioral impairment after TBI" (idem). The author opts for the acronym in translation probably for conciseness reasons, but he fails to explain it from the very beginning, as it is customary, and does so only in the third paragraph of the text: "traumatic brain injury (TBI)" (ibid.).

In another case, the title in Romanian is very long and formulated as a question: „Lecții din studiile populaționale de mortalitate în scleroza multiplă: trăiesc pacienții mai mult decât acum 50 de ani?" (Tănăsescu, 2015:26). However, this strategy, which is frequently used in the journalistic style for drawing the listeners'/readers' attention, is not preserved in

English, where the author, opting for conciseness and using adaptation, omits some parts of the original title, expresses the name of the disease as an acronym and reformulates the entire question as a phrase: "Lessons from mortality studies in MS: changes over time and causes of death" (idem).

In most of the articles, the style in English is very different from the one in Romanian. The structure of the presentations in the authors' native language complies with all the rules of rhetoric: it contains a clear thesis statement in the beginning, the transitions from one idea to the next are made smoothly, by means of linking words, the main body is based on a logical argumentation, completed with accurate data, and the conclusion summarizes all the key points and re-states the main idea. Nonetheless, the same communication in English lacks some of these elements – usually the linking words and part of the data – and, consequently, loses its overall stylistic effect of cohesion. This may be due to the fact that the presentations in question were initially delivered in Romanian and later translated into English for publication. When they were uttered in the speaker's mother tongue in front of an audience, those communications had to comply with all the rules of rhetoric, but, when they were later written in a foreign language, they were purged of some rhetorical elements, considered redundant or even useless in translation.

Actually, omission is the main strategy used by the Romanian neurologists who have translated their own presentations. As it can easily be noticed, almost all the articles in English are shorter than the ones in Romanian, because either the introductory part or some of the results of the research have been omitted, for one reason or another.

In general, omission is recommended whenever the translator feels that the source-text is redundant and wants to make it sound better in the target-language. For example, the translation of the presentation delivered by Radu Tănăsescu on the topic of multiple sclerosis is basically a summary of the text in Romanian. The author has eliminated all the elements that might remind of the wooden language in Romanian and all the empty sentences, used in his native language only for establishing a connection with the audience, not for adding any important information: „În ce măsură aceste deziderate vor fi atinse, este o problemă care se va clarifica în timp" (idem).

In other cases, however, the parts that have been omitted either from the titles or from the contents of the presentations are the most difficult ones. This practice leads us to the conclusion that the author, who is not a professional translator, could not find the right equivalent structures in English and simply omitted that part from the translation. For instance, in the communication made by A.V. Manu-Marin et al., a long passage containing some observations on the patients with an overactive neurogenic bladder, written in the Passive Voice in Romanian and containing a lot of subordinate clauses, was omitted in translation (cf. Manu-Marin et al. 2015:20). This omission is probably due to the author's insufficient knowledge on passive structures and complex sentences, revealed by the fact that all the forms of this type in an entire paragraph are wrongly spelt (e.g. *where examined*, *where instructed*).

Omission of sentences or even paragraphs may also be the effect of cultural clashes between the medical realities in Romania and those in English-speaking countries. For example, a text about the way in which a specialized nurse instructs the patients on how to use the clean intermittent catheterization (CIC) is omitted in translation (cf. A.V. Manu-Marin et al., 2015:43), because this type of training is different abroad (mostly by means of leaflets, tutorials or other visual materials that ensure patients' intimacy, avoiding their direct contact with a nurse or any other person who may increase their level of anxiety).

The few authors of the articles in the Romanian Journal of Neurology who did not opt for omission as a solution to avoid translation problems and preferred to integrally translate their presentations in English faced the risk of committing all sorts of errors. Although the publication is a bilingual one, indexed as B+, and there are many foreign researchers in the editorial board, the articles do not seem to have been reviewed at the linguistic level, because they contain a lot of mistakes, including spelling mistakes, which should have been noticed by any editor. Throughout the journal, basic words like "view", "intermittent", "identified" or even "were" or "which" have all been misspelled: *vue, intermitent, indentified, where and wich*.

Grammar mistakes are also encountered in some articles, although a publication of this high academic level should not contain them. The literal translation of some sentences from Romanian sounds quite awkward in English, whereas the errors related to the tenses or to the agreement between the subject and the verb denote lack of proficiency in the target language. For example, the sentence „Experiența noastră cuprinde 616 proceduri [...] în ultimii 10 ani", translated as „Our experience include 616 procedures [...] in the last 10 years" (Antochi, 2015:22) shows that the doctor-translator is not familiar with the English grammar and has literally translated the text from Romanian, without taking into consideration the rules related to tenses, agreement or word order. These mistakes are repeated in other parts of the translation and sometimes are accompanied by some vocabulary errors, illustrated in the following example: „Datele obținute prin urmărirea pe termen lung a acestor pacienți […] demonstrează un număr mic de AVC ischemice"- "The data of follow-up of these patients demonstrates a low rate of fatal and non-fatal stroke" (idem). The translation of „AVC ischemice"as "fatal or non-fatal stroke", instead of "ischemic stroke", adds an explanation that is not present in the original text and slightly changes the degree of complexity of this paragraph, replacing the medical jargon with the laymen's speech.

From the lexical point of view, the errors encountered in this journal are mainly related to collocations. There are many phrases in which the noun and the verb do not collocate, such as "to do a selection" (Antochi, 2015:22), instead of "to make a selection", "to go radiotherapy" (Soare & Streza, 2015:72), instead of "to undergo radiotherapy", or "to do an MRI" (idem), instead of "to have/get an MRI (scan)", and fewer incorrect combinations of prepositions and nouns, such as "during present", instead of "at present". Excepting these errors, which do not prevent the readers or listeners from properly understanding the texts, the vocabulary of the articles is correct and complex, so, at least as specialized terminology is concerned, the journal lives up to its target audience's expectations.

Since the Romanian scientific publishing system, based on bilingual editions of medical journals, implies translation as one of the doctors' and researchers' current activities, it would be advisable for authors to improve their linguistic abilities, so that foreign scientists could easily understand their papers. Emphasizing the idea that doctors' time could be better used for taking care of the patients and doing research, instead of translating their own communications, Root-Bernstein and Ladle suggest that the departments of the University of Medicine should hire professional translators, specialized in the branch of medicine that a particular journal is dedicated to (cf. Root-Bernstein and Ladle, 2014). Although it sounds logical and appealing, this measure is unlikely to be taken in the Romanian universities, obviously for financial reasons.

However, there is a kind of project that could be implemented in Romania, according to the model launched by INIST, the French Institut de l'Information Scientifique et Technique. Within this program, teams of researchers co-operate with specialized translators and editors, in order to popularize the results of French research, mainly out of national pride. In our country, both sides would benefit from such a co-operation, since the researchers have their articles translated in a professional manner, without the inherent errors that I have analyzed in this paper, and the translators – many of whom are also members of the academic staff at various universities – score points for their annual evaluation or for promotions. For the moment, this is just a possible scenario, but I hope it will be implemented one day, because the practice of publishing translations done by the authors of the articles themselves, not by specialized translators, should come to an end, out of courtesy to the educated readers of this type of scientific journals.

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# Millennials: Language Mixing and Language Borrowing

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**Abstract**
*In terms of word formation and word building processes, language learning strategies may be more or less productive depending on language pairs. The English language has many 'additive processes' (Hatch & Brown 1995: 196) in word building, such as reduplication and blending. Some examples of reduplication in English are words in which an element has been added to emphasize quantity or a lack of it (e.g. hush hush, teeny tiny). In English sentences, emphasis may also be expressed using reduplication (e.g. 'He is very very sorry'). This paper examines how 42 Millennials whose L1 is Bosnian responded to questions on whether they activate their passive vocabulary (of English) and in what instances they resort to additive processes, language borrowing or language mixing.*

**Keywords:** language borrowing, language mixing, active vocabulary, passive vocabulary, Millenials

## Introduction

Acquiring vocabulary and, in particular, L2 vocabulary is a long process. In the life-long vocabulary learning process, there are instances of intentional and incidental learning (Hatch & Brown 1995). However, in the translation classroom, little attention is given to discussing incidental vocabulary learning or how the incidentally acquired vocabulary is activated. What is more, a question arises whether some lexemes are activated consciously during the translation process. In terms of creativity, it is the very process of code-switching that plays an important role in the language awareness of Millennials as the vocabulary learned "incidentally" by Millennials and Netizens online is more efficiently and more frequently activated than the vocabulary learned in a translation classroom or while reading. The reasons why this may be the case is that translation students, or students of the English language, are more frequently exposed to the creativity of their peers online and other Netizens contributing to the development of not only the Net, but also of the multimodal text and literacies contributing to

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the additive processes in the English language. However, there is a discrepancy between what Millenials produce online and what is confidently offered in the translation classroom. In other words, translation students will usually spontaneously activate high-frequency lexemes acquired through reading and opt for safe solutions, limiting their creativity in that way. They will also be less confident about borrowing, blending and mixing in written translations, whereas all the three processes will frequently feature in the TAP groups, spoken English, SMS messages or online. This paper discusses how translation students activate their vocabulary learning strategies during a classroom TAP and aims to emphasize that Millennials' creativity needs more boost in the translation classroom as well. The paper also emphasizes that word formation processes, in the language pairs discussed in this paper, productive in L2 will affect word formation processes in L1 or potentially hinder translation decisions in L1.

The instrument of this study was a piloted survey that collected descriptive answers to questions asked by the instructor during the translation classroom think-aloud protocol (TAP) and individual interviews. The think-aloud protocol method was used to assess both the critical thinking skills and to assess whether the method itself should be used in L1, L2 or both. The participants preferred answering the questions in their L1 (Bosnian/Croatian/Serbian). In total, 42 participants (aged 20-22) answered the survey questions and their answers were recorded and analyzed. The instructor's aim was to collect responses on vocabulary learning strategies the participants activate in spoken and written English, both offline and online and assess how these strategies affect the translation process. A special focus was on code-switching and tag-switching and choices or decisions made during the translation process in the translation classroom.

The results show that the additive processes found in L2 (English) significantly influence L1 (Bosnian/Croatian/Serbian) and often occur due to the need to express individual creativity. A link to vocabulary learning strategies is found in the fact that the possibility of code-switching and being understood may render both the active and the passive vocabulary pool dormant. The survey discussed in the present paper is an introduction to the main study on the role of code-switching in contemporary English to follow in the future.

**Activating Passive Vocabulary**

Apart from issues on incidental and intentional learning, we might propose that "the dominant view on vocabulary knowledge, in first (L1) and second language (L2), avails itself of the pervasive metaphor of a dictionary-like mental lexicon consisting of lexical entries" (Robinson 2001: 259). In the case of the present paper, the TAP and the translation process, an emphasis has to be made that the plasticity of two separate mental lexicons is a fuzzy concept in terms of instances of borrowing, blending, reduplication and mixing. It seems that the "two" (three, or even more) mental lexicons blend more frequently in the working memory due to their users' changing perspective on language production. When it comes to activating vocabulary, the bilingual Millenials who participated in the classroom surveys conducted during one semester gave the following reasons for the L1 words they never activate although these are stored in their mental lexicon, which may account for a change of perspective that mixing or borrowing occurs during language acquisition owing to "lexical gaps" (Quay 1995:1) only:

1. The user is familiar that the word carries negative connotations;
2. The user is using the synonym instead;
3. The user finds the words offensive;
4. The user does not like the expression;
5. The user has learned the word recently and has not fully activated it;
6. The user indicates the expression as being from a different region;
7. The user deems the words would not be understood by others and does not use them.

As for L2 (English), there are words learned from negative and strong experiences, usually embarrassing ones:

1. School experiences, spelling bee contests;
2. Video games and interaction with characters;
3. Communication with native speakers online.

One user reported not being in an embarrassing situation due to a lack of interaction or opportunity to even make a mistake and learn from it. It is interesting to observe that most of the embarrassing negative experiences regarding vocabulary usage in a foreign language occurred in primary or secondary school. Episodes of incidental learning were reported during the period when users were playing video games with dialogues, which is another example of incidental learning. It is interesting to observe that the words referred to were given in categories and that only some examples were mentioned. Such words are, indeed, stored in the depths of the mental lexicon. Ss also reported vocabulary strategies when instructed by native speakers of English: the unknown words were explained using simplified and adjusted vocabulary so that Ss could associate the explanation with an equivalent in their L1 without being 100% sure they understood the definition.

Another strategy used by native speakers of English the participants of the survey were familiar with was using the word they were earlier familiar with in the definition of the unknown word. Ss also reported being instructed by native speakers of Bosnian/Croatian/Serbian who never used L1. As for native speakers of English, Ss reported the most frequently used and the most helpful vocabulary learning strategy: acting and pantomime.

**The Influence of English on Mixing and Borrowing in L1**

Whereas borrowing is a long-term process and implies adaptation as well, mixing occurs as a momentary, individual phenomenon. It is also not to be disregarded that "the dividing line between borrowing and mixing is fuzzy" (Hatch, E., Brown, C. (1995:172)). Language learning strategies, in terms of word formation and word building processes, may be more or less productive depending on language pairs. The English language has many additive processes in word building, such as reduplication and blending (which may be regarded as a process similar to reduplication). In the translation classroom, the above-mentioned processes are discussed during the TAP, but a question arises as to whether the instructor, i.e. the prompter, should introduce the theoretical framework of such processes or allow for a smooth flow of the TAP in the translation classroom. However, since the negotiation and decision-making processes require the participants to discuss and argument their choices, the terms related to the passive and active plane need to be challenged as certain forms are intentionally not activated.

In Bosnian/Croatian/Serbian, there have recently been frequent occurrences of reduplication in the sentence because of the influence of the English language, as in "Idemo na kafu kafu." ("Let�s go for a coffee

coffee"). In this sentence, the function of reduplication is to emphasize the meaning of the reduplicated word—let's have coffee — and nothing else, or let's have *the* coffee we talked about earlier. Other examples for the additive process of reduplication that have recently entered the English language are: *cray cray* (crazy, according to Urban Dictionary, "the second power of crazy"), as in: "Don't get cray cray." ("down"); "friends friends" ("real friends") as opposed to "Facebook friends" as in: "Are you friends friends or Facebook friends?" The reason for the emerging number of additive processes, i.e. reduplication, is that Millenials are aware of the ambiguities of the sign, the context (especially when it comes to sending a text without an emoticon) and are willing to further emphasize the meaning of a word by using a string of words or combinations of words and emoticons. Another reason is that Millennials are difficult to impress (one answer given by one of my students) and will expect innovative and creative ways of language usage. Some of the reduplicated or blended words will be preserved due to their, usually, phonological features and pure aesthetics as opposed to others (e.g. smad (sad+mad) vs. whalien (whale+alien = extremely lonely).

On the other hand, creativity in the classroom was not expressed or recorded when students were asked to provide their own translation equivalents for: *speakwrite*, *telescreen*, *doublethink* or *thoughtcrime* (Orwell's *1984*). At the same time, the number of blends in both L1 and L2 is increasing online. This phenomenon once again proves that "there are problems often in deciding whether a particular speech feature is a matter of competence or performance" (Burchfield 2004: 165). Social networks have greatly contributed to the visibility of "individual phenomena" that have been used by one speaker and their usage quickly spread because the pronunciation was easily adapted to L1 (e.g. "hejtati"(v.) (to hate, to dislike), "lajkati"(v.) (to like), "fejk" (adj.) (fake); in this case, the infinitive was derived from the English root of the verb written as it is pronounced in Bosnian/Croatian/Serbian and to which the suffix for the infinitive has been added ("-ti")). In this way, one may draw a parallel between Japanese and Bosnian because certain borrowed words from English can be recognized in Japanese as well, where the pronunciation also fits L1 and where some affixes have been added (e.g. *jogingu, poppu koon*, etc.).

Another reported vocabulary learning strategy is learning from slogans on T-shirts and shopping bags. Mixing English and Bosnian on T-shirts and shopping bags has been a very popular trend and if you take a walk along downtown Sarajevo, you will find many examples of language mixing and blending not only on fabric but also in the names of cafés and (e.g. Rahat *Look*, *Jazz*bina, Arti*cool*isan, etc.). It was Millenials who coined these café names and who come up with creative Jazz Fest, Sarajevo Film Festival and Beer Fest slogans (e.g. *beeraj*) each year. For this reason, it is important to record the historical moment a particular expression was noticed at and deemed useful to record. For example, the slogan *The computer is becoming personal again* on a shopping bag perhaps reminds us that PC once used to be a personal computer and that more and more people nowadays are willing to give up their privacy. In any case, we could conclude that Millenials understand the geography of their city and their planets, both virtual and non-virtual, but are shy to be confident about language and translation creativity in the classroom.

**The Borrowing Decision**

In some instances, being aware of wider cultural implications, Millenials would rather resort to language borrowing and mixing rather than translation. Usually, the languages they would borrow from are the languages they are most frequently exposed to in the virtual world (e.g. Japanese, because of computer games, modern technology and word formation processes in general; German, because many Bosnian-Herzegovinians live abroad, Germany in particular; Turkish, because many words in Bosnian are *turcisms*). In the Bosnian language, there has been a heavy post-Dayton borrowing of terms often used when drafting laws and implementing projects. These words have been heavily borrowed from English and adapted to the Bosnian affixes (e.g. *implementacija, legislatura, procesuiranje*, etc.).

When it comes to less frequently used languages (such as Italian, French or Latin), participants were asked to provide information about whether they were familiar with the expressions given below, whether they used the expressions and how sure they were of their meaning: *quid pro quo* (this for that), *ad infinitum* (again and again, forever), *per se* (by itself, in itself), *curriculum vitae* (a brief account of one's education and previous occupations), *carte blanche* (complete freedom to act as one wishes), *ad hoc* (created or done for a particular purpose as necessary), *alfresco* (in the open air), *non sequitur* (a conclusion or statement that does not logically follow from the previous argument), *vis-à-vis* (in relation to, with regard to), *tête-à-tête* (a private conversation between two people) and *non compos mentis* (not of sound mind). The most frequently used expressions were, as expected: *curriculum vitae*, *vis-à-vis*, and *ad hoc*. The reason for their frequent usage is the usage of the same expressions in L1. Apart from being unfamiliar with the meaning of certain expressions, participants reported that, even if they knew the meaning, they would refrain from the usage because of a fear of mispronunciation. In other words, although present in the passive plane, some words or expressions, especially from a less-known language, would not be activated due to a fear of making an error. As for other expressions, the participants indicated that they were not familiar with the meaning of the expressions, but that they suddenly became aware of the importance of learning them as they might be used by both native and non-native speakers of English, especially during an oral translation.

Another phenomenon when it comes to borrowing that needs to be mentioned is the usage of "R.I.P." following comments on unfortunate events. It is not quite clear why speakers whose L1 is Bosnian are using the R.I.P. comment. One may propose that this wording is used to express condolences as one feels obliged to do so, yet express oneself in a foreign language to, perhaps, distance oneself from the unfortunate event. Other more frequent words used when mixing are "omg" and "btw", usually used on Viber. Even though most studies on language mixing show that it occurs more frequently in spoken than in written language (Sebba et al. 2011), instances of both mixing and borrowing are becoming more frequent with the rise of social networks. The survey has confirmed that language mixing occurs when there is a need to distance oneself by means of language, especially in the case of adjectives (*To je tako* awesome - This is totally awesome; *On je tako* weird – He is so weird). The reason listed for the usage of the above-given adjectives is "lack of words". According to the answers given during the TAP process, L1 needs to be enriched not for an external lack of words as such, but a lack of words within the Millenials’ microcosm that would activate associations to memes, video games, comics, etc.

In terms of portmanteau words, although the English language has been extending its list, Bosnian has also demonstrated the process of blending is potentially productive when conducted in the same manner as that in case of English words. A popular example is from a commercial for a detergent called "Fairy"—"ferikonomično" (which would be blended into English as "Fairyconomical"). This word would also not be used in everyday speech or writing. This may be another reason why it may be proven once again that sometimes dictionaries are powerless in enforcing the prescriptivists' dream (Pinker 2014: 194). Portmanteau words are currently among the most popular and "most wanted" words to enter the Bosnian language, not only because these words are usually coined in the English-speaking countries for products or phenomena that still have not been fully integrated into other languages and cultures, but also because no translation equivalent exists. In the case of *emoticon*, *podcast*, *freeware* and numerous other examples, we may speak of both mixing and borrowing. In terms of multilingualism and code-switching, speakers whose L1 is English or another language will use the mixing strategy to show the willingness to assimilate Bosnian culture or the spirit of the Balkans by using Bosnian words to create a humorous effect or express amiability. It is assumed that participants in the discourse actively decide upon mixing and creating effects when texting and that the intention is well-understood by both/all parties. Code-switching is, thus, a conscious act (Yusuf 2012:93).

This also means that texters/users are of similar educational backgrounds and age groups and that the code used by one will be transferred onto other users in time. The question regarding vocabulary learning strategies may be well-applied here as well as to users who are getting used to texting rules due to peer pressure and curiosity, a search for the meaning of new words or ways they were used to create new meanings. All these questions are tackled upon by many psycholinguists, sociolinguists or linguists, in general, and many of them remain to be answered in a multimodal future. The role of ESP and "mixing for business purposes", with a greater focus on vocational studies and English as the working language, will be of utmost importance for understanding how decisions on mixing, blending and borrowing are made in different language pairs or the cases when translation would not provide an immediate comprehension effect (e.g. teaching English for aviation).

## Conclusion

According to one definition "code-switching is shifting between two languages in conversation with other bilinguals" (Barry 2008: 150). Nevertheless, in the 21st century, code-switching is a broader term that needs more attention as instances of code-switching may also be manifested by means of mixing, borrowing, blending, reduplication, etc. These processes may be analyzed in the translation classroom to assess why and when instances of code-switching occur both in the translation classroom and outside of it for the purpose of measuring creativity and examining instances when creative processes are hindered. When translating contemporary texts, it goes without saying that what once used to be code-tagging may be replaced by code-switching. In other words, the instructor's role is also to assess whether future translators are intentionally leaving non-translated certain parts of a text.

The results of the survey conducted in the translation classroom of bilingual Millenials using TAP on activating vocabulary indicate that Millenials are responsible users of both their L1 and L2. They resort to mixing and borrowing when expressing their creativity, but will occasionally resort to mixing when they are using language as a means of expressing individuality and diversity. At times, the strategy they resort to outside the translation classroom may hinder the TAP as they may deem certain solutions inappropriate and in that way the true creative potential may never be discovered. At the same time, language mixing may occur as an expression of the distal, usually in contexts requiring expressions of love and adjectives used to save face. In such cases, only one lexeme is added to an L1 sentence. It is for all the reasons given above that the instructor in a language or translation classroom needs to develop numerous competences in order to understand why certain instances of language mixing and language borrowing occur as they are oftentimes consciously activated by Millenials as responsible code holders.

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# Grammatical Synonymy with Present Tenses in Translations from English into Romanian

Anca Florina LIPAN[1]

**Abstract**

*Language expressiveness is based on the variety of linguistic alternatives that convey the same or almost the same meaning. Out of all these variations, the grammatical synonymy occurring between the different ways of expressing time will be analyzed with a view to point to the variety of expressions that the speaker has at his/her disposal in order to adjust according to his/her purposes. Present time can be expressed by means of different tenses in both English and Romanian, which emphasizes the correspondences between the two language systems as revealed in the process of translation. Therefore, the main interest will be to analyze the synonymy between the values expressed by the different Present Tenses in both languages and literary translations will provide the practical approach to the matter.*

**Keywords:** similarity, grammatical synonymy, translation, time, tense.

## Introduction

This paper aims at providing an analysis of how grammatical synonymy occurs between the different ways of expressing time by means of tenses. Present time can be expressed by means of Simple and Progressive Present Tense as well as Simple and Progressive Present Perfect, whereas past time is mainly expressed by Simple and Progressive Past Tense and Past Perfect. Of course, the delimitations are not very strict, which means that there are cases when the values expressed by the above mentioned tenses overlap. Therefore, the main focus of the paper will be to highlight the different verbal forms that convey the same or almost the same meaning. The differences between these will not be disregarded, however, since they highly contribute to language expressiveness. Besides the English language overview of the matter, a brief look onto the Romanian present tense correspondence will be made in order to create the metalinguistic background for the analysis of the translation to and from English.

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**1.Grammatical synonymy with Present Tenses**
Linguistic characteristics of tenses as well as language variation lead to the coexistence of different verbal forms that convey almost the same meaning. Even if different shades of meaning are implied by these different forms, the final meaning is only little changed and therefore, this gives the speaker the possibility of choosing according to his/her specific communicative purposes.

According to Leon Levițchi (1994:45) Simple Present can be replaced by Present Progressive in exclamatory sentences such as "Here comes our bus!" and "Our bus is coming" or "There goes the bell!" and "The bell is ringing." There seems to be no difference whatsoever between interrogative sentences such as:

| | | |
|---|---|---|
| e.g. | Why do you walk so fast? | Why are you walking so fast? |
| | Why don't you say something? | Why aren't you saying something? |

However, in such cases, the Simple Present implies modal nuances of reproach.

Another case of similarity is that between Simple Present followed by a temporal adverb to suggest a repeated action or a habit which can be also expressed by means of the modal verb *will* or *use to* followed by infinitive or by other idiomatic construction such as *to be in the habit of / to have the habit of +Ving.*

| | | |
|---|---|---|
| e.g. | We usually do it our way. | We will do it our way.<br>We are used to doing it our own way<br>We are in the habit of doing it our own way. |

Moreover, there seems to be no difference of meaning or style between Simple or Progressive Present when used with certain verbs: "They live/are living in the woods".

Some verbs although usually used as stative verbs may be used dynamically and change meaning when used in progressive, thus, adding some modality to the utterance in which they occur:

| | | |
|---|---|---|
| e.g. | The neighbors are friendly. | The neighbors are being friendly. |

In the second sentence, the neighbor's quality of "friendliness" may be seen as a form of insincere behavior. To translate these two sentences into Romanian and preserve the meaning of both, the translator would need to specify this difference lexically and the possibilities here are varied and most often context-dependent. Therefore, the difference would be:

| | | |
|---|---|---|
| e.g. | Vecinii sunt prietenoşi. | Vecinii sunt neaşteptat/surprinzător de prietenoşi. |

Synonymy appears between simple present and present progressive with performative verbs used in the 1st person in letter writing. However, the difference in between would mark the degree of formality as in "I write / am writing to inform you..." the two utterances have the same meaning although the difference resides in the degree of formality. These are considered, by some authors (Swan, 2015:455), fixed phrases specific to letter-writing register.

When considering synonymy between Present Simple and Present Progressive, mention should be made to utterances such as "I leave early tomorrow." vs. "I am leaving early tomorrow." Practical grammars do not place these two utterances on the same level of meaning due to the fact that the first implies the certainty of the action, whereas the latter suggests further possibility. However, in spoken English the two utterances seem to occur almost with the same meaning, i.e. the final purpose of leaving the next day. Further examples support the same fine distinction between two ways of perceiving the same event:

| | | |
|---|---|---|
| eg. | "I open the cage." | "I'm opening the cage."(Leech, 2004:7) |

According to Leech (2004:7), the first sentence "implies the total enactment of the event just at the moment of speaking" and whether in speech or written form, it would need some other helping hints, the second one describes an action with all its constituent stages happening at the same time, which is known to be extremely rare. Consequently, the two utterances convey similar meaning and only fine subtle nuances make a slight semantic difference in between. Having mentioned that, the translator's task in this case can be quite difficult. As already mentioned, the slight difference can be translated only by adding more lexical specifications, but Romanian does not display any alternatives to express them in this case, thus, a single translation "Deschid cuşca" would be preferable. However, in larger contexts, it could be easier since other temporal details can aid the translator.

Another similarity occurs between utterances containing verbs of physical feeling used either in Present Simple or Continuous" without much difference in meaning" (Leech, [2004:27], Swan, [2015:455]):

| | | |
|---|---|---|
| e.g. | How do you feel? | How are you feeling? |
| | Cum te simți? | Cum te mai simți? |
| | My back aches. | My back is aching. |

The slight difference between such utterances would be that "feel" in simple aspect is used as a perception verb, whereas in progressive, it refers to a kind of external sensation. (Leech, 2004:27) As shown, the translation into Romanian would need some lexical addition to make the difference of meaning clear.

An interesting case of overlappping between Simple and Progressive Present is that of the verbs not normally used in Progressive and their correspondents:

| | | |
|---|---|---|
| e.g. | The dog is asleep. | The dog is sleeping. |
| | Câinele a adormit. | Câinele doarme. |
| | The car is in motion. | The car is moving. |
| | Maşina este în mişcare. | Maşina merge. |
| | The bus is stationary. | The bus is standing still. |
| | Autobuzul stationează. | Autobuzul staționează. |

The sentences on the right contain the verb "to be" used in its stative use, whereas, in the utterances on the left, the verbs are used to imply a limited time interval. (Leech, 2004:31) The same distinction applies to the Romanian alternative of the utterances except the last pair where the one-to-one translation "Autobuzul este nemişcat" would be inappropriate.

There is similarity of meaning between sentences such as:

| | | |
|---|---|---|
| e.g. | The teacher gives us a test every day. | The teacher is giving us a test every day. |
| | Profesorul ne dă test în fiecare zi. | Profesorul ne dă test în fiecare zi. |
| | The teacher always gives us a test. | The teacher is always giving us tests. (Eastwood, 2002:85) |
| | Profesorul ne dă test mereu. | Profesorul ne dă test mereu. |

We can notice here the speaker's annoyance in the second sentence, this being the main difference between these two pairs of sentences. The Romanian translation of the utterances misses this element, which can only be marked by lexically adding specifications or by the larger context.

Present Perfect Simple and Progressive have different meanings expressing either complete actions or continuous ones. However, there are some cases when both of them express the same meaning as in "Indians have lived / have been living in Mauritius for generations." A slight difference of emphasis occurs in utterances where either Simple or Progressive can be used, like "It's been snowing/It's snowed steadily since last Friday".

According to Quirk (1985), virtual equivalence occurs between sentences such as "Where have you put my purse?"and "Where did you put my purse?" emphasizing on the similar purpose of the sentences, i.e to find the purse. The extended explanation includes the difference implied by the usage of the Past Tense meant to remember a past action, whereas the Present Perfect involves "the purse's present whereabouts" (Quirk at all, 1985:194). Indefinite past actions can be expressed by means of Present Perfect or Past Tense alike. Thus, there is synonymy between sentences like "Have the children come back home yet?" and "Did the children come back home yet?" These are called ideographic synonyms (Levițchi, 1994:47) since the difference is related to the usage of Present Perfect to refer to an action that started in the past and continues up to the present while Simple Past refers to an indefinite past action which might include the present moment as well.

Swan (2015:444) brings to the fore the similarities between American and British alternatives that result in synonymic utterances such as:

| | | |
|---|---|---|
| e.g. | "Did you eat already?" | "Have you eaten already?" |
| | "I didn't call Bobby yet." | "I haven't called Bobby yet." |

According to the already mentioned author: "British English is changing under American influence, so some of these uses are becoming common in Britain as well: (2015:444).

Considering the fact that the difference between Past Simple and Present Perfect is not always clear-cut, he admits the possibility of using either Past

Simple or Present Perfect with little or no difference in meaning in utterances such as:

| | | |
|---|---|---|
| e.g. | We have heard you have rooms to let. | We heard you have rooms to let. |
| | Has Mark phoned? | Did Mark Phone? |
| | I have given your old radio to Philip. | I gave your old radio to Philip. |

In these cases, the speaker either concentrates on the present relevance of a past event or on the past details of the event.

A similar synonymic relation can be noticed between utterances such as "What have you been doing?" and "What have you done?" with the difference of emphasis i.e. Progressive Present Perfect emphasises the action whereas Simple Present Perfect concentrates on the result. Sometimes, the "difference between Simple and Progressive is a matter of emphasis rather than meaning" (Side&Wellman, 2011:22).

Present Tense has future meaning when it refers to actions determined by calendar or timetable or when it refers to actions that are part of a strict plan, and in these cases, it can be replaced by Future Tense with no change in meaning:

| | | |
|---|---|---|
| e.g. | "When do we get there? " | "When will we get there?" (Leech & Svartvick, 1975:72) |

Studying grammatical synonymy with Present Tenses involves considering categories of aspect, tense and even mood and modality since structures having the same meaning may refer to certain moments in time, can acquire new modality and can be perceived differently by the speaker.

The above section of the present study listed some synonymous utterances that involve the use of Present Tenses with a view to set the frame for the analysis of the grammatical synonymy as revealed in the process of translation from and into English. Therefore, there is similarity between sentences in the Present Simple and Progressive, as well as between Present Perfect Simple and Progressive or between Present and Future Tense. Although slight changes of meaning might be involved these only emphasize the variety of means the speaker may choose from according to his/her purposes.

## 2.Considerations upon Romanian and English Present Tenses

Romanian Indicative Mood includes a Present Tense, several Past Tenses and several Future Tenses. Out of these, Present Tense can be characterized as both a relative and an absolute tense. Just like its English correspondent, it can also have future and past value:

e.g. Lucrez la firma asta de 10 ani.
I have been working for this company for 10 years
The Sun rises in the East.
Soarele răsare la răsărit..
Măine mergem la cinema.
Tomorrow we are going to the cinema.
Ieri, mă duc la scoala si pe cine vad?

It is obvious that the different Romanian values of the single Present Tense have a different correspondent in English. Therefore, the deictic Romanian Present Tense would be translated by the English Present Perfect, whereas the future value implied lexically in Romanian, in English is grammatically marked, too. As for the past value of present tense, it is only lexically marked in both languages.

Although aspect is not grammatically marked in Romanian, Present Tense can acquire aspectual values such as durativity, iterativity or punctuality in contexts where they are lexically marked:

e.g. Doarme în camera lui.
He is sleeping in his room.
Vorbesc la telefon zilnic.
They speak on the phone daily.
Deodată ochii lor se întălnesc.
Suddenly their eyes meet.

Besides aspectual values, Romanian Present Tense can have modal meaning of certainty, especially when doubled by future meaning as in the following:

e.g. Mâine, pleci la Timişoara.
Tomorrow you are leaving for Timişoara.

Romanian Present Tense is widely used both in spoken and written language and therefore, it can refer to different moments in time. Considering this brief description of its values, it is obvious that the translator may find different ways of translating it into English from Romanian and vice-a-versa.

The similar values of Present Tense in English and Romanian can be seen in translated texts from and into English. The first is a short excerpt from *Bunicul* by Barbu Delavrancea translated in a grammar book (Gălățeanu Fârnoagă, 1994) while the second is an excerpt from David Lodge's novel "Deaf sentence" translated by Roxana Marin (2009):

| | | |
|---|---|---|
| e.g. | Bunicul stă pe prispă. Se gândește. La ce se gândește? La nimic. Înumără florile cari cad. Se uită-n fundul grădinii. Se scarpină în cap. Iar înnumără florile. (Bardu Delavrancea, *Bunicu*l, in Gălățeanu Fârnoagă, 1994:65) | Grandfather is sitting on the verandah. He is thinking. What is he thinking about? About nothing. He counts the falling petals. He looks at the back of the garden. He scratches his head. He counts the petals again. (Gălățeanu Fârnoagă, 1994:515) |

All the verbs in the ST are in Present Tense, but not all of them imply the same. Duration is obvious with "stă", "se gândește", but the other three actions "înnumără", "se uită", "se scarpină" point to the sequence of events happening one after the other without duration. The TT seems to have preserved the same difference in meaning by the alternative usage of Simple and Progressive Present Tense in "is sitting", "is thinking" and "he counts", "he looks ","he scratches".

| | | |
|---|---|---|
| e.g. | His wife comes to them, glares at himself, smiles sweetly at Mrs Norfolk, says something to her and bears her off to the dining room, where he infers, from the aromas of lemon grass, coconut, cardamom and other spices percolating into the drawing room, the buffet lunch is beginning to be served.[...]in her opinion he is either drinking too much or talking too much – probably both. But then the two things are connected: without alcoholic fuel injection he wouldn't be able to keep | În acest moment se îndreaptă către ei soția lui, care îl mitraliază cu o privire veninoasă, iar apoi îi zâmbește cât se poate de dulce doamnei Norfolk, îi spune ceva și o ia pe sus în sufragerie – unde probabil c-a inceput să se servească prânzul, judecând după aromele de lemon grass, nuca de cocos, cardamon și alte mirodenii plutesc în aer.[...]probabil că încearcă să-i spună că bea prea mult sau că vorbește prea mult – sau și una și alta, că oricum sunt legate într ele: |

| | |
|---|---|
| up such a steady stream of discourse with such a variety of people. It seems to him that he is doing very well in extremely difficult circumstances. | fără combustibil, n-ar putea să-și mențină debitul verbal față de atâția oameni. Lui, personal, i se pare că se descurcă foarte bine într-o situație extrem de grea. |

Whereas the ST uses both Simple and Progressive Present Tense to describe a dramatic narrative "comes", "glares", "smiles", "bears", "infers" and some annoying actions "is drinking", "is talking", in the TT the single Present Tense form is used to render the same types of actions. The lexical meaning of the verbs used manages to convey the emotional implicature of the ST. The intensity of the situation is conveyed by the metaphor "ma mitraliază cu o privire veninoasă" which manages to set the rhythm of the actions, to depict the attitude of the people involved as well as the atmosphere of the whole happening.

The present study aimed at presenting the notion of grammatical synonymy as established between utterances using present tenses. Therefore, there are similarities of meaning between sentences using Present Simple and Progressive, between sentences where Present Perfect Simple and Progressive are used. Translations to and from English show the correspondence between language systems highlighting both the similarities as well as the differences, thus, pointing to the wide range of possibilities the language has to convey the same meaning.

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# Conceptual Metaphor as a Didactic Tool in Understanding Economic Texts

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**Abstract**
*There is a number of teaching approaches making use of metaphorical language as teachers often use analogies between abstract notions and concrete examples to explain scientific concepts in everyday experiences. This paper aims to show that metaphors may have a useful function in teaching by helping to raise students 'awareness of technical vocabulary, to improve specialised reading and to provide better translations of specialised texts into their first language. Moreover, the study explores some of the potential benefits of metaphorical language for ESP learners, namely in economics. My interest originates in the experience of teaching business and administration English. Another major reason for my interest is the fact that there has been little research into "metaphor in second language acquisition" and into "teaching control over metaphor." (Cameron and Low, 1999:77) There is a category of literature also identified by Cameron and Low, namely the study of metaphor pursued in subjects in which "metaphor plays an important role in the technical vocabulary, the theories and jargon of particular institutional or specialist groups" (ibidem). My intention here is to investigate the implications of theoretical work on metaphor for the selection and teaching of vocabulary in economics courses.*

**Keywords**: metaphor, English for Specific Purposes (ESP), economic discourse

## 1. The theory of metaphor in economic discourse

The present study is grounded in mainstream cognitive linguistics as developed by Lakoff and Johnson (1980:5) and their claim that "our conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature." Moreover, Lakoff & Johnson define metaphoric processes as "understanding and experiencing one kind of things in terms of another". This understanding is made possible by so-called metaphorical mapping of characteristics from a source (e.g., **WAR**) onto a target domain (e.g., **BUSINESS**). Lakoff & Johnson distinguish between metaphor as meaning metaphorical concept, on the one hand, and its realization, on the other. In the following I will adhere to the use of metaphor as denoting underlying metaphoric concepts. These – and all

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mental concepts, in general – are graphically represented by small capitals, e.g. **BUSINESS IS WAR**. By contrast, I will refer to its linguistic realization as "metaphorical expression" (represented by italics):

| ***CONCEPTUAL METAPHOR*** | ***METAPHORICAL EXPRESSIONS*** |
|---|---|
| ***BUSINESS IS WAR*** | *The battle* for control of the market<br>*Heavy artillery to combat* recession |
| ***ECONOMY IS A LIVING ORGANISM*** | The economy is *sick* and growth *mortally wounded.*<br>Jobs improve *on the back of strong growth.* |
| ***MARKET IS A PREDATOR ANIMAL*** | The market *scented blood*.<br>As prices fell, *the sharks took over.* |

Fig.2. Relation between metaphor and metaphorical expression

Indeed, in economic theory and economic analyses, metaphor functions as a (i) language necessity and as a (ii) cognitive tool.

(i) The existence of metaphors in the language of economics stands for the foundation of theories. They start as "gap-fillers" in economics theory and have come to be considered as part of the theory to which they belong. Their overuse does not entail their obsolescence. They constitute most of the root metaphors in economics (i.e. *bogus company, bear market, bull market, cash flow, soft loan, liquid assets, price freeze*, *laundered money, orphan stock, wildcat enterprise, windfall profit,* etc.), which are indispensable

(ii) Metaphor as a cognitive tool enables us to draw on our world of experience with people, objects and events, by conceptualising the most abstract phenomena in terms of the most intelligible. Cognitive linguistics calls this transfer "mapping" from a source cognitive domain to a target domain, which means that metaphor operates between domains. Having made a collage from different EuroNews broadcastings, I have come to the following: the financial situation in Asia these days, for instance, was presented as serious and the OPEC members meeting in Vancouver were reported to be working on a plan to stabilise *Asia's ailing economics*. Japan was said to be thinking of *injecting money* into its financial sector. The most affected countries are Thailand, whose economy was referred to as the *ailing Thai economy*, and South Korea, whose *shattered economy* was described as *the worst hit by the turmoil*. *The financial rescue package* to the crisis put forward by the IMF constitutes a *painful IMF* reform, but the only *medicine* the affected countries can take. The situation is structured according to the conceptual metaphor *AN ECONOMIC CRISIS IS A DISEASE* which brings about a host of entailments from the DISEASE domain. The economy is, therefore, the sick patient, the IMF, the doctor or rescuer and the IMF reforms, the medicine.

A conceptual metaphor can generate a number of linguistic expressions on the textual level. This distinction has the advantage that seemingly unrelated utterances can systematically be subsumed under one conceptual metaphor. Such a bi-level view of metaphor holds that metaphorical expressions witnessed in actual texts are but different realizations of productive underlying metaphors. Accordingly, the above concept, *BUSINESS IS ATTACKING*, also yields the following expressions:

- *ABN-Amro [...] will this week launch credit cards in Taiwan.* (*Financial Times*, 28 Sept. 2010)
- *[Oracle] has launched a two-pronged assault to make its name a household word.* (*The Economist*, 6 Dec. 2009)
- *(…) backed by a local TV-ad blitz [...] the [...] beverage blew off the shelves.* (*Business Week*, 30 July 2012)

According to Lakoff & Johnson, it is not only surface-level metaphorical expressions that are systematically related by being realizations of one and the same underlying conceptual metaphor. Different sub-metaphors may be part of a broader conceptual system as well and "jointly provide a coherent understanding of the concept as a whole" (Lakoff and Johnson 1980:198) they are structured hierarchically, from broader, more general metaphors "down" to more specific ones, described by Lakoff as "hierarchy inheritance" (Lakoff 1993:203). Thus, *BUSINESS IS ATTACKING* ties in with *COMPETITORS ARE ENEMIES* (*The [...] company has [...] no greater rival than Siebel Systems*) (Financial Times, 21 Sept. 2009) and *ADVERTISING IS A WEAPON* (*people can soon expect to be bombarded with telephone commercials*) (idem). Here, the common link is *MARKETING IS WAR* and there is moreover a related yet distinct metaphor, namely *MARKETING IS A SPORTS COMPETITION*, as evidenced by expressions such as:

- *(…) upstarts have scored with younger consumers.* (Business Week, 30 July 2012)
- *Tesco [is] positioning itself as a consumer champion.* (Financial Times, 21 Sep. 2009)
- *Already, three front-runners have emerged. At the head of the pack is Yahoo.* (Business Week, 30 July 2012)

Such related metaphoric mappings can also bring about **clusters** defined as a set of metaphors the realisations of which tend to co-occur frequently in any given discourse.

It should be noted that there is intra-metaphorical as well as inter-metaphorical coherence. Single sub-metaphors have a coherent structure in their own right but also show coherence with other sub-metaphors on the same level, yielding a structured concept. Such systematic and coherent structuring also helps "highlighting different aspects of the concept" (Lakoff and Johnson 1980:96).To elaborate on my example, *BUSINESS IS WAR* emphasizes the aspect of both fight and strategy. *BUSINESS IS A SPORTS COMPETITION* rather focuses on the competitive aspects and *BUSINESS IS A GAME* conveys the idea of playfulness in competition. Within a metaphor, very much the same highlighting and hiding mechanisms can be observed. Thus, the dominant metaphor *BUSINESS IS WAR* does not account for non-aggressive aspects of the target domain of marketing such as persuasion of would-be customers or co-operation with other suppliers. The reverse is also true: Any given metaphor will only be productive for certain parts of its source domain. It is an astonishing fact that although in *BUSINESS IS WAR*, only selected aspects of the target domain are highlighted, almost all of the aspects of the source domain are indeed realized. In my view, this indicates the extreme productivity of this dominant metaphor. Moreover, it shows that even the more taboo characteristics of the source domain are acceptable in business discourse (as in, e.g., "*there could be a lot of blood spilt in banging together the two organisations*") (Financial Times, 21 Sept. 2009)

The above discussion has so far featured metaphors of varying degrees of complexity. According to Lakoff & Johnson (1980:14-21), *orientational or spatial metaphors* such as *GOOD IS UP or LESS IS DOWN* can be found at the most basic level of metaphoric conceptualization. Most of the fundamental economic concepts are organised in terms of one or more spatial metaphors, rooted in our physical and cultural experience**.** G. Lakoff and M. Johnson consider that a metaphor can serve as a vehicle for understanding a concept only by virtue of its experiential basis. Our experiences with physical objects (especially our own bodies) provide the basis for a wide variety of economic metaphors. For instance, *MORE IS UP or LESS IS DOWN* seem always to have the highest priority since they have the clearest physical basis (Lakoff and Johnson 1980:22-27). Thus, expressions of increase and decrease are very common in economics texts and the language used is in terms of the graphs, for example, inflation rises, unemployment falls, GDP slides, and these can be conceptualized in terms of going up or down a mountainside – or the rising and falling waves on the ocean.

**2. Methodological considerations**

The main idea is that teachers could raise students' awareness of the role of metaphor in formal economics language, by developing a *context* with reference to definitions and theories from a conceptual metaphor. Helping economics students to recognise the metaphors behind commonly accepted economic models and encouraging them to adopt alternative metaphorical perspectives way foster a positive attitude.

Metaphors provide insight into particular ways of thinking in relation to the development of technical and semi-technical registers (Boers 2000). As Charteris-Black (2000: 153) argues, [...] in the case of vocabulary language teaching, if there is no clear-cut boundary between literal and figurative meanings, and the literal meanings of words are extended to provide figurative meaning, there are implications for second language learners who may not be able to distinguish between such literal and metaphorical uses.

The following sample exercises are geared towards teaching typical business metaphors (i. e. BUSINESS IS AN ORGANISM, BUSINESS IS WATER, BUSINESS IS HEALTH, BUSINESS IS SPORTS, BUSINESS IS A PLANT or BUSINESS IS WAR) to assist English as a foreign language learners in the understanding of content specific business lexis. Velasco (2005) considers three different possibilities of using metaphor in dealing with economic texts:

(1) business vocabulary learning;
(2) specialised business reading;
(3) business texts translation into the first language.

The following sample exercises aiming business vocabulary learning belong to Velasco (2005:123-124):

*1. Match the following expressions of the conceptual metaphors THE MARKET IS AN ORGANISM*
*and THE MARKET IS WATER (indicated by numbers) with their meanings (indicated by letters):*
*1. the market has grown a. supply exceeds demand*

*2. the market is depressed b. the market is in a good state*
*3. the market is flooded c. the market is in a bad state*
*4. the market is buoyant d. the market is bigger than it used to be*
*5. the market has suffered e. the market is smaller than it used to be*
*6. the market has dried up f. the market is undergoing a gradual process*
(Source: Adapted from M. Powell [1996], *Business Matters*, p. 28)
Answers: 1d, 2e, 3a, 4b, 5c, 6f.

*2. Now complete the following extract with some of the expressions from Exercise 1:*

*The US market was fairly 1. ________________ when we finally managed to penetrate it three years ago, even though it was largely dominated by two or three big American players. And over the next two years both the market itself and our market share 2. ________________ significantly (...). I'm afraid the picture in Western Europe is not much better. European trade disputes have further 3. ________________ a market which was already 4. ________________ from the effects of the recession.*
(Source: Adapted from M. Powell [1996]. *Business Matters*, p. 28)
Answers: 1. buoyant; 2. flooded; 3. depressed; 4. suffering.

*3. This exercise gives the literal meanings of the following words (i. e. verbs, nouns and adjectives), commonly used to talk about markets and marketing in terms of something else (i.e. ships, people, water, war, etc.). Can you match them? collapse prune target launch saturate flood skim dry up penetrate blitz shrink push*
*1. _____________ send a rocket into space or a new ship into water for the first time.*
*2. _____________ aim at something .when shooting at something.*
*3. _____________ remove something from the surface of something.*
*4. _____________ go into something .a bullet into a body.*
*5. _____________ cover with water .when a river bursts its banks.*
*6. _____________ move something away from you.*
*7. _____________ drop a lot of bombs on one area.*
*8. _____________ when some soft substance is full of water so that it cannot absorb any more.*
*9. _____________fall suddenly .a building during an earthquake.*
*10. ____________ when something gets smaller .clothes when they are washed.*
*11. ____________ when all the liquid in something disappears .perhaps because of too much heat.*

*12. ___________ when you cut branches off a tree so that it will grow better in the future.*
(Source: I. Mackenzie [1997], *Management and Marketing*, p. 80)
Answers: 1. launch; 2. target; 3. skim; 4. penetrate; 5. flood; 6. push; 7. blitz; 8. saturate; 9. collapse; 10. shrink; 11. dry up; 12. prune.

*4. Write sentences of your own that contain metaphorical uses of the words from Exercise 3.*

*5. Match up the metaphors on the left (taken from horse-racing, athletics, football and chess, and indicated by numbers) with the meanings on the right (indicated by letters):*
*1. an outsider a. a contestant thought to have little chance of winning.*
*2. the front runner b. an action that causes damage to who ever does it.*
*3. the odds c. a serious setback that ends your hopes*
*4. a knockout blow d. a situation in which neither side can win*
*5. on the ropes e. barriers or obstacles to overcome*
*6. hurdles f. to be in a difficult situation*
*7. an own goal g. the chances or possibilities of winning*
*8. to be shown the red card h. the contestant currently leading a race*
*9. to move the goalposts i. to be disqualified*
*10. a stalemate j. to change the rules while something is in progress*
(Source: Adapted from I. Mackenzie [1997], *Management and Marketing*, p. 20)
Answers: 1a, 2h, 3g, 4c, 5f, 6e, 7b, 8i, 9j, 10d.

As for specialised business reading, Boers (1995) suggests that one simple way of raising learners' metaphoric awareness is to draw their attention to the source domain or to the origin of the unfamiliar figurative expressions as they encounter these in their specialised reading. The method proposed here is clearly meant for in-depth reading rather than skimming or scanning activities and it was put to the test in a small-scale experiment. Subjects were French-speaking university students of business and economics at Université Libre de Bruxelles. Eighty-five subjects participated in the experiment. They were given the following (constructed) text (see below):

***Economic Integration in Latin America***

*General disagreement over state intervention is a major hurdle that South America has to overcome in order to reach full economic integration of the region. Top politicians of the member countries of Mercosur are meeting in Brazil next week to discuss the issue. Mercosur consists of six countries that have signed a trade agreement (Argentina, Brazil, Bolivia, Chile, Paraguay and Uruguay). Whether or not they will opt for a complete ban on state intervention is still a matter of speculation. While some countries in the region have abolished most subsidies, others – like Chile and Paraguay – are still bailing out firms that are in dire financial straits. Bolivia and Uruguay are also reluctant to wean their infant industries off state support. No matter which option is chosen at next week's summit, some member countries of Mercosur will have to shift tack. Whatever the decision, an international commission will have to be set up to weed out any discrepancies between the domestic policies of the member countries.*

The text was constructed for the purposes of the experiment around the following conventional figurative expressions: (i) *overcoming a hurdle;* (ii) *bailing out;* (iii) *weaning off;* (iv) *shifting tack;* and (v) *weeding out.* These expressions were chosen for various reasons: (i) they are authentic expressions encountered in *The Economist;* (ii) they are low frequency items, so our students were not likely to be familiar with them; and (iii) they have no direct one-to-one French equivalents (e.g., *weed out*), or the French equivalents are not normally used in the same context (e.g., *wean off*), or the French equivalents lack the same connotations or inferences (e.g., *bail out*).

The meaning of the expressions was explained in a glossary added to the text. For 39 subjects (the control group) this glossary gave explanations of the figurative sense in the context of economics:

*hurdle:* (here) difficulty, problem
*bail out:* (here) help, rescue from financial difficulties, give subsidies
*wean off:* (here) disengage, make independent
*shift tack:* (here) change policy
*weed out:* remove, get rid of

For the other 46 students (the experimental group), the glossary gave explanations of the expressions solely in terms of the source domain, i.e., their literal usage:

*hurdle:* frame to be jumped over in athletics

*bail out:* try to keep a sinking boat afloat by throwing out water with buckets
*wean off:* gradually stop breastfeeding a baby
*shift tack* turn a ship around so the wind is caught on the other side of the sails
*weed out:* pull out unwanted wild plants

Subjects were given 15 min. to read and study the text as preparation for a comprehension test (before which they were to hand in the text). The test consisted of a list of statements about the text. The subjects were asked whether they agreed that the statements were in accordance with the contents of the text. For every item their task was to tick YES, NO or DON'T KNOW. Most items in the test were meant to measure "general" comprehension (e.g., *It is already clear what the outcome of the summit will be*). These items posed problems for neither the control group nor the experimental group. Both groups were on a par with respect to general comprehension. Since these test items also related to the figurative expressions included in the text, the test results so far suggest that students in the experimental group were quite capable of interpreting the figurative usage of the expressions, even though only their literal sense had been explained to them. In other words, given sufficient context, students managed to make the extension from literal to figurative sense themselves.

Two items in the test were related to the expressions *bailing out* and *weaning off* and to the author's opinion about state subsidies. According to the "logic" of the source domains of bailing *out* and *weaning off,* subsidies can only be a temporary solutions (throwing water out of a sinking boat does not mend any holes, and breastfeeding an infant can last only until it needs solid food). When confronted with statements concerning the author's opinion about state subsidies, subjects in the control group typically DON'T KNOW. In the experimental groups (i.e., those who had received explanations of the literal senses only) the majority decided that the author was against subsidies. The difference between the scores of both groups proved statistically highly significant. These findings suggest that students are capable of transferring the inference patterns and value judgements associated with the source domain of an expression to its metaphoric extension. This ability can facilitate recognition of the author's opinion.

Concerning different proposals for the translation of metaphor, Dobrzynska (1995) summarises different possibilities in the translation of metaphors: (i) to use an exact equivalent of the original metaphor; (ii) to look for another metaphorical phrase which would express a similar sense; and (iii) to replace an untranslatable metaphor of the original with its approximate literal paraphrase. These strategies were developed for analysing literary texts but, in Velasco's (2005) view, they can equally be used for the translation of metaphor in specialised texts.

**Conclusions**

The pervasiveness of metaphor in economics texts makes the language of economics less abstract and more manageable in concretising, objectivising and even humanising economics concepts. Economics metaphors are basic models for economic processes in human society. Moreover, I consider that an investigation of metaphor in economics texts will be useful in determining the relevant aspects in which a consideration of metaphor might help students get into texts besides contributing to the building of a theory of text-types different from the traditional taxonomy of literary versus non-literary texts. This might also be useful to those involved in creating ESP materials for students whose first language is not English. In addition, the teaching methods discussed here can contribute to developing and improving other learners' skills such as speaking, listening or writing, not only in ESP teaching but also as part of any foreign language learning process.

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# The Interplay of Syntax and Semantics in Active Metaphors: a Case Study

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**Abstract**
*In spite of the early, pioneering work of Genette (1970) in the field of the syntax of metaphor, most of the research on metaphor in cognitive semantics has focused, for the most part, on everyday, conventional metaphors and ignored the syntax of metaphor. However, some useful recent work has been done by Mac Cormac (1990), Stockwell (1992) and Goatley (1997).*
*Following the research line proposed by Goatley (1997) we will deepen the investigation of a syntactic pattern that we noticed to be quite productive among active, literary metaphors. Thus, the present study is intended to find out how one of the syntactic resources available for metaphor, namely the Noun 1 OF Noun 2 (N1 OF N2) structure can affect the interpretation or semantics of metaphor. The data source is the novel "Enduring Love" by Ian Mac Ewan that came out in 1997 at the Vintage Publishing House, London.*

**Keywords:** Analogic Genitive, Active Metaphor, Topic/Tenor, Vehicle, Ground

## Introduction

The Analogic Genitive category, the syntactic pattern chosen for our analysis of active metaphors, was first mentioned in Sinclair (1989:40) and further explored in Goatley (1997: 215) who considers it to be "a favourite syntactic pattern for specifying the *Topic* of *Active Metaphors*".

As we assume that metaphor Topics stand for the main themes of a literary text and inspire the encoder's (novelist's) choice of the Vehicle words, we will approach the interplay of syntax and semantics of active metaphors first by looking at the terminology used in the analysis of metaphor.

## Terms used in discussing metaphor

The terms traditionally used in the description of metaphor are *Vehicle*, *Tenor* and *Ground*. *Vehicle* takes us back to the etymology of the word *metaphor*, coming from the Greek *metaphora,* where *meta* means "over, across", and *pherein* means "to carry". Therefore, the function of the *Vehicle* is to "transport" one or more properties of a source or vehicle cognitive

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domain that is usually concrete to a target or tenor cognitive domain that is typically abstract.

The term *Vehicle (V)* or the *secundum comparatum* in rhetoric, corresponds to *Source* in cognitive linguistics. Peter Newmark (1988: 105) calls it *image* and defines it as "the picture conjured up by the metaphor, which may be *universal* (a '"glassy" stare), *cultural* (a "beery" face) or *individual* (a "papery" cheek)". The Vehicle is used, in ordinary language, to denote the conventional referent of the unit; however, in novels and poetry, and to some extent in advertising, the referent of a Vehicle term tends to be rather unconventional, thus ensuring the originality of the metaphor.

For example, in a previous study discussing the translation of original metaphors with Salmon Rushdie, Neagu and Merilă (2014: 109-124) analyse the use of cultural words as Vehicle terms, such as *chutnification* in the *chutnification of history*, a famous metaphor used by Salman Rushdie in "Midnight's Children, where we can also find the association of Indian spice names with various emotions and attitudes that characterize the protagonists: *the fish salans of stubbornness*, *the birianis of determination*, *the nargisi coftas of discord.*

The term *Tenor (T)* or *primum comparandum* in rhetoric (corresponding to *Topic* in cognitive linguistics) is commonly more abstract and indicates the general area, the conceptual semantic field in which the Topic is located. *Tenor* is named "object" by Newmark and defined as "what is described or qualified by the metaphor" Newmark (1988: 105). Syntactically, the Genitive structure seems to be a favourite pattern for specifying the Topic of active metaphors.

The term *Ground* (G) or *the tertium comparationis* in rhetoric, refers to the similarities and/or analogies involved. It corresponds to *sense* in Newmark's terminology and it is "the resemblance or the semantic area overlapping object and image. " (Newmark 1988: 105). To illustrate the three components of metaphor let us consider the example (quoted in Goatley, 1997: 9), i.e. *The past is a foreign country; they do things differently there* where the V-term is *the foreign country*, the T-term is *the past* and the G-term is *they do things differently.* In general terms, the meaning of a metaphor is made up of the Ground + category-specific features of the Tenor.

Regarding the Tenor - Vehicle relationship within literary metaphors we believe that metaphor Topics/Tenors usually stand for the main coordinates of a literary text and the clashing emotional associations of the Topic and the Vehicle contribute to the metaphor's emotional impact on the reader.

**Inactive vs active metaphors**

Regarding the life of metaphors, the widely accepted view is that over time, metaphors undergo some kind of involution (from unconventional to conventional), in the sense that they become, relatively inactive, less original and if used frequently, they get lexicalized, i.e. they become part of the lexicon of a language.

In the chapter devoted to the translation of metaphors, Newmark (1988) distinguishes six types of metaphor: dead, cliché, stock (or standard), adapted, recent and original. The first and the last type are also mentioned by Goatley (1997: 38) who proposes a scale of metaphoricity, with Dead metaphors at one extreme and Active or Original at the other. Between them he places Inactive metaphors that include Tired and Sleeping metaphors:

Original/Active -Tired - Sleeping - Dead and Buried - Dead
Tired + Sleeping = Inactive

In terms of degrees of conventionality, Goatley (1997) observes that

> entirely Dead metaphors and Sleeping metaphors have a second conventional meaning, whereas with Tired metaphors the convention linking form and meaning is slightly less well established. With active metaphors the referent of the V-term is entirely unconventional. (Goatley 1997: 35)

Unlike Dead and Sleeping metaphors that have a second conventional meaning, Active metaphors have no second meaning listable in the dictionary, are context-dependent and the referent of the V-term is entirely unconventional. It is this unconventionality of the Vehicle that enriches meaning and appeals to the reader as will be evidenced by our analysis in section 3.

**The analogic OF genitive as a syntactic realization of active metaphors**

As co-text and syntax are important factors in interpreting unconventional metaphors, this section discusses the analogic genitive, one of the six types of metaphoric genitive patterns mentioned in Goatley (1997: 215):

- appositive: **the sardine tin** of life, **the slime** of a new beaurocracy, **a shrimp** of a boy

- partitive: **the basements** of the forest
- analogic: **the rags** of my self-respect
- subjective: **the faint whisper** of rain
- objective: **the wreckage** of that childhood
- origin**: the worms** of loathing

*Analogy* is an important cognitive process that helps us pinpoint the essence of what is going on. Hofstadter and Sander (2013) in their work entitled *Surfaces and essences: analogy as the fuel and fire of thinking* stress the idea that analogy-making occurs at all moments, defining thinking "from top to toe, from the tiniest and most fleeting thoughts to the most creative scientific insights" (Hofstadter, D. & Sander, E. 2013 *Surfaces and Essence: : Analogy as the Fuel and Fire of Thinking*. Available from: https://www.researchgate.net/publication/260289837_Surfaces_and_Essence_Analogy_as_the_Fuel_and_Fire_of_Thinking [accessed Oct 07 2017].

We believe that in the literary discourse, the role of analogy is to seduce the reader to the text content creating an emotional environment that catches his/her attention to what will be going on throughout the text. Analogy involves language, thought and memory (through its quest for links to past experiences).

In terms of structure, the analogic OF genitive ( N1of N2) reminds of binominal noun phrases (BNPs) that Aarts (1998: 118) finds to be of interest from both a semantic and a syntactic point of view and that semantically, "the first noun denotes a property or a quality that is predicated of the referent of the second noun". In other words, in BNPs, the second noun (N2) is the semantic head, while the first noun (N1) is the syntactic head. The semantic head is the part of the construction which determines the selectional restrictions or preferences of the whole construction.

In the case of figurative BNPs where a simile or metaphor is involved, there is a violation of combinatory norms in the linguistic context. This view is in line selectional restrictions violation theory of metaphor according to which metaphor represents a violation of combinatory norms in the linguistic context and that metaphorical expressions can be detected via such violation.

What will be interesting to note in our analysis of the metaphoric N1of N2 pattern in Ian Mc Ewan's novel, *Enduring Love,* is how unconventionality and explicitness combine in a structure that lends vividness and distinction to the author's style.

**The N1 of N2 pattern in Ian Mc Ewan's *Enduring Love***

The title of the novel by Ian Mc Ewan, *Enduring Love*, is ambiguous between two readings: a love that endures (that of Clarissa and Joe) and a love that is endured (that of Parry for Joe). Literary critics consider it a novel of crisis and transformation as the balloon accident described in the first chapter and perceived differently by the protagonists engenders a series changes in the characters' minds, behaviours and interactions:

> (1) We were running towards a catastrophe, which itself was a kind of furnace in whose heat identities and fates would buckle into new shapes. (Chapter 1, p.3)

Although in love with Clarissa and absorbed in interesting work, Joe becomes neurotically preoccupied with Parry's moves who seems to experience *the long winter of his obsession* for Joe:

> (2) Everything, every gesture, every word I spoke was being stored away, gathered and piled, fuel for **the long winter of his obsession** (Chapter 2, p.21)

In the N1 of N2 pattern, the first noun phrase (N1), *the long winter* is the Vehicle term (V-term) which confers qualities on an abstract concept and provides the metaphorical meaning of the construction (through reconceptualization of experience) while the second noun phrase (N2), *his obsession*, is the Topic term (T-term) which conveys the literal meaning of the construction.

Speaking of the void he feels one evening, Joe sees working on his piece on narrative in science as a solution:

> (3) Working was an evasion – I didn't even doubt it at the time. …Within twenty minutes I had drifted into the desired state, **the high-walled infinite prison of directed thought** … I didn't have to defend myself against the usual flotsome, **the scraps of recent memory, the tokens of things not done,** or **ghostly wrecks of sexual longing**. My beach was clean. (Chapter 5, p. 48)

The paragraph above points to Joe's belief in the power of rational actions. The noun phrases *the scraps, the ghostly wrecks* suggest the worthlessness of unnecessary thoughts and feelings and Joe's determination to escape reality by getting into the desired state of "directed thought", figuratively called "a high walled infinite prison". This metaphor vehicle referring to Joe's rationality relates to another image which appears in one of Jed Parry's letters to Joe in Chapter 16:

> (4) He needs my help, I told myself whenever I came close to giving up, he needs me to set him free from **his little cage of reason.** (Chapter 16, p.133)

But Jed Parry himself is imprisoned in his own misinterpretations of events; his closed and fixed way of thinking, not open to change or growth, his self-centered universe is rendered by the analogic genitive patterns "a cell of his own devising" and "love's prison of self reference":

> (5) His was a world determined from the inside, driven by private necessity and this way it could remain intact. … He crouched **in a cell of his own devising**, teasing out meanings, imbuing nonexistent exchanges with their drama of hope or disappointment. This was **love's prison of self-reference** (Chapter 17, p.143)

Another original metaphor realized in the form of the genitive N1 OF N2 structure occurs in a fragment describing Joe's growing obsession with Jed:

> (6) When I looked out at five a clock, he had gone. I lingered by the window, imagining that I could see his outline in vacated space, **a pillar of absence** glowing in the afternoon's diminishing light. (Chapter 8, p.78)

However, Joe eventually identifies Jed as suffering from De Clerambault's syndrome, a condition named after the name of a French psychiatrist who, in early 20th century treated a French woman who had become convinced that the king of England was in love with her:

> (7) She had never met him and never would, but her every waking thought was of him. …. He sent her signals that she alone could read . … She lived her life in **the prison gloom of this delusion.** Her forlorn and embittered love was identified as a syndrome by the French psychiatrist who treated her, and who gave his name to her morbid passion. De Clerambault. (Chapter 14, pp. 123-4)

The genitive structure *the prison gloom of this delusion* in example (7) is coherent with the metaphoric expressions *a cell of his own devising* and *love's* *prison of self reference* in example (5). This lexical cohesion can further be observed by looking at the structures *his little cage of reason* in example (4) and *the high-walled infinite prison of directed thought* in example (3). While the first three metaphoric patterns (in examples 7 and 5) refer to the characters' (Jed's and the French woman's) incarceration in their own emotional selves, the last two metaphoric expressions (in examples 4 and 3) convey the idea of the character's (Joe's) imprisonment in his own rational self.

I find the *prison* metaphor in Ian Mac Ewan's novel a significant device which structures the development of the text and contributes to its cohesion, thus confirming Halliday's textual function of the language.

Another observation that can be made relative to the author's use of the analogic genitive patterns in *Enduring Love* is the presence of some hyperbolizing Vehicle terms in active metaphoric expressions. Although these V-terms can also be found in idiomatic coinages, Ian Mac Ewan uses them in free coinages meant to infuse energy, excitement and interest into the narrative. Cases in point are the first noun phrases in *the mountain of human knowledge* (example 8), *the thunder of the taps* (example 9), *a workday deluge of panic and woe* (example 10):

> (8) In my bad moments the thought returns that I am a parasite, and I probably would not feel this way if I did not have a good physics degree and a doctorate on quantum electrodynamics, increment to **the mountain of human knowledge.** (Chapter 8, p.75)

> (9) He ended by concluding that he was reconciled to his life and that it wasn't a bad one after all – and that was supposed to be the close of the matter. He's raising his voice over **the thunder of the taps**, back now with the harassment tale and she hears the name Parry and remembers. (Chapter 9, p.81)

Calling the police to tell them about Jed Parry's harassment, Joe first realizes he had no idea what to say and then understands the impossibility of getting his problem solved:

> (10) A woman's voice came on, laconic and skeptical, hardened against **a workday deluge of panic and woe. …** I understood that my grievance would have to be poured into the available bureaucratic mould. There was no facility refined enough to process every private narrative. (Chapter 8, p. 73)

The idea of relativity, of subjective perception, representation and understanding of events pervades the whole novel and is synthetically but masterfully conveyed in example (11)

> (11) We lived in **a mist of half-shared, unreliable perception** and our sense data came warped by **a prism of desire and belief**, which tilted our memories, too. (Chapter 20, p.180).

The metaphoric expression *a mist of half-shared, unreliable perception* suggests the complexity of alternative perceptions whose reliability is questionable because our sense data is filtered and distorted by our own needs and beliefs that make up *a prism of desire and belief.* The Vehicle terms *mist* and *prism* are key words for understanding the author's idea that people's accounts of events (e.g. the ballooning accident or the shooting in the restaurant) may be problematic areas of interpretation.

**Conclusions**

Active/original metaphors are important for their power to convey the core of the writer's message, his personality, his comment on life. In the case of the metaphoric genitive pattern N1 OF N2 the referent of the *Vehicle (Source Domain*) Term is unconventional and syntactically more prominent as it precedes the *Topic/The Target* Domain Term. The features of meaning contributed by the Vehicle seem to be more salient than those contributed by the Topic and are intensified as a result of the momentary delay in specifying the Topic.

Our analysis of the N1 OF N2 pattern in Ian Mc Ewan's novel *Enduring Love* has revealed the prison/confinement metaphor as a recurrent one, where the target domains are the major themes of obsession, love and rationalism: *the prison gloom of this delusion, a cell of his own devising, love's prison of self reference, his little cage of reason, the high walled infinite prison of directed thought.* These relevant metaphorical expressions, not relating to conventional conceptual mappings reflect idiosyncratic cognitive habits, personal ways of making sense and talking about the world, as we have seen in section 3.

In terms of translation, active metaphors are generally rendered literally in order to preserve the style of the original and the similar effect in the target language. From a cognitive point of view, literal translation occurs when there are similar mapping conditions between the Source Language and the Target Language and similar lexical implementations as with the examples mentioned above (*celula întunecoasă a acestei iluzii, o celulă pe care el singur și-o construise, închisoarea iubirii raportate la sine, colivia strâmtă a rațiunii lui, infinita închisoare cu ziduri înalte a gândirii direcționate*).

However, there are some instances when the metaphoric genitive patterns represent metaphors of similar mapping conditions and different lexical implementations in English and Romanian as is the case with *mountain of human knowledge / monument ridicat cunoașterii umane*.

In this article I have attempted to show how novelty and communicability intertwine in the metaphoric syntactic pattern N1 OF N2 where N1, the syntactic head, violates combinatory norms and provides expressive, metaphoric meaning while N2, the semantic head, contributes literal meaning and comprehension of the whole structure. Undoubtedly, the pattern needs further research in other novels by Ian Mc Ewan as it conferrs distinction to the author's style.

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**Source**

Mac Ewan, I. (1997) *Enduring Love,* London: Vintage Publishing House

# A Market-oriented Strategy to Advertisement Translation: Interpretation or Language Transfer?

Violeta NEGREA[1]

**Abstract**
*The aim of this paper is to raise awareness on the economic impact of masterful advertisement translation, equivalent interpretation or language transfer leading to language accomodation and standardization. It suggests a market-oriented language transfer strategy to overcome difficulties of advertisement texts. The anthropological framework and the theoretical briefing of translation/interpretation bring in the naturalness of the market-oriented language transfer in advertisement translation and suggest the development of the phenomenon in terms of language and culture hybridizarion. The dynamics of language transfer is called to achieve the needed efficiency of successful international business practices.*

**Keywords:** advertisment translation, language transfer, equivalence, semitactic marking, linguistic behavior

**Motto**:"A Translator is severely criticized if he makes a mistake, but only faintly praised when he succeeds." (Nida 1964: 155)

The article considers linguistic processing of advertisment texts in terms of market-oriented strategy which deals with the recipient/consumer response to the advertisement message as a key element of successful international business practices leading to language and culture hybridization. As the advertisement texts translation/interpretation currently raises difficulties in rendering ideas appropriately into the target language (TL) and culture we focus on the multi-faceted committment of the translator to equal the source language (SL) meanings with the target language (TL) meanings in terms of the local market needs. The dynamic and pragmatic interdisciplinary nature of the translation process is called to achieve the full impact of the advertisement product. (Kaplan, 1980)

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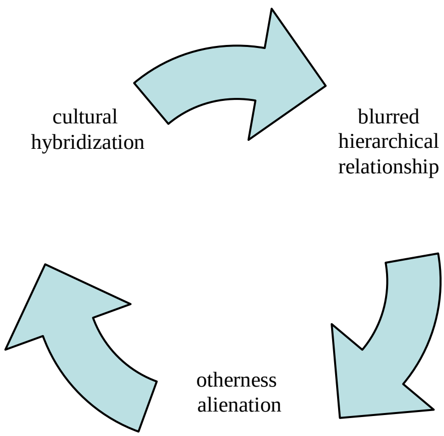
**Anthropological considerations**

The paradigm of the territorial nationalism in the 19th century has melted down into the opposite trend of globalization which re-organize social, economic, political and language spaces. The new cultural practices and language behaviors depend on the recent developments of trans-national relationship and cooperation. The expansion of global industry and commerce requires that marketing and advertising comply with the cross-cultural ingredients which make language homogenize, hybridyze (Nederveen, Pieterse, 1994: 161-184 ) creolize (Friedman, 1994:195-232), or converge trans-cultural as a result of internationalization of modernity and identity re-organization. We cannot ignore the contribution of advertisment language to the world-wide cultural standardization into Cocalization and McDonalization. Nevertheless, if we perceive hybridity as a power function, we notice the blurring of hierarchical relationship between centre and margin, hegemony and minority which are displayed through mixed cultural and linguistic patterns. (Nederveen, Pieterse, 1994: 161-184) The process shown in the following diagram suggests a potential state of alienation from the self, a denial or an abandon of individual selfhood which accepts ideals of referential institutions and groups bringing about the downfall of boundaries between the self and the otherness.




The advertisment language reflects the limited space of a critical resistance to the language and culture hybridisation process perceived as emancipation and ignores or downplays group differences and conflicts. It raises questions on either cultural autonomy or inclusion which make introverted cultures recede and extroverted cultures come to the foreground as a result of the dynamics of international institutions, transnational transactions and their local expansion impact.

**Theoretical briefing**

A short account of the outlooks referring to advertisement text translation will map our own cross-cultural and market-oriented view on what is called to impact the alienated consumer response in a hybrid culture.

The literature referring to advertisment translation under globalization conditions offers few linguistic guidelines. The question re-opens the debate on what to translate or interpret: words, texts or meanings?

Advertisment text translability rises from language pairs differences (Lewis, 1995) and reads as an interpretative transformation which results in a new text in its own right preserving and even reinforcing fidelity and intelligibility. (Venuti, 1992)

The translation strategy of the advertisement text aims to suit the message communication that the translator works to recover through a process of professional personal interpretation. A market-oriented linguistic and stylistic translation strategy comply with the the key concepts debates on equivalence vs. adequacy mapping the naturalness of the advertisement message which works for the consumer expected response. The translation experience of advertisement derives from the theoretical approaches: the linguistic, the functional and the socio-cultural orientations that have dominated by turn.

Arens and Bovée recommend that advertisments should be commissioned to market advisors not to linguists who are able to accomodate business easier to a new culture. The two authors focus on the translator-advertiser relationship and contribution to develop local adapted advertisment without double meanings and idiomatic expressions. (1994:271-72). Lewis (1995) comments the lack of awareness on the cultural differences which contribute, more often that not, to business poor outcomes. The doctoral study of Karen Luise Smith (2002) favors the division of advertisment translation guidelines into conventional and specific language pairing. The universal advertisment translation/interpretation targets business effectiveness, i.e. which makes the customer react according to the advertiser, trader or producer business needs. The market-oriented impact of advertisment message is measured on the semantic, communication and rhetoric levels (Guidère, 2000:32).

Advertisment text translability rises from language pairs differences (Lewis, 1995) and reads as an interpretative transformation which results in a new text in its own right. (Venuti, 1992)

The translation strategy to lexical items selection and syntactic arrangement/correspondence of the advertisment text aim to suit the SL message communication that the translator works to recover through a process of professional personal interpretation. Debates on the key concept of equivalence vs. adequacy map naturalness of the advertisment translation and foster a market oriented option for a linguistic and stylistic translation strategy derived from various theoretical approaches. The linguistic, the functional and the socio-cultural orientations have developed and enlarged the advertisement translation outlook, by turn.

Theories on equivalence and adequacy in translation were developed by some of the most innovative authors of translation theories, such as Vinay and Darbelnet, Nida, Catford, Baker, House. The topic was approached differently in terms of practical applied results, and various interpretations were suggested.

A short account of the outlooks that we consider to accommodate advertisement translation will map our own cross-cultural and market-oriented view on what is called to impact efficiently the recipient/consumer response.

The linguistic equivalence-oriented translation is supported by Vinay and Darbelnet, Nida and Taber, as they consider it ideal for proverbs, idioms, clichés or adjectival phrases. They adopted the solution of glossaries and collections of idiomatic expressions, but later they concluded that equivalency arises from situations, which make advertisement translation one of the cases. The example which is provided by Dorothy Kenny speaks for itself. The specific advertisement expression „take one" which is an invitation to the customers to have a free sample, has the French translated equivalent „prenez-en un" which is not commonly reccommended. A more formal equivalent is currently used to match the socio-cultural French situation: „échantillon gratuit". (1998:50-3) The Romanian equivalent does not go down the English line, but the French one due to the technical argument of its Romance language family affiliation. The Romanian „eșantion gratuit" will match the neuter gender pattern that makes it available for any type of sample, following the linguistic standardization tendency in progress of the developing Romanian language.

Eugene Nida (1964) claims the dynamic linguistic equivalence of the message after transcoding. He says that the translator should not be confined to the original text, but to its original meaning and spirit and to the cultural differences. He distinguishes between several types of equivalence: a) correspondence; b) optional correspondence c) approximate correspondence d) part correspondence); e) zero correspondence.

We acknowledge and support the association of the transcoding process to the prospective functional orientation related to the dichotomy of either foreignized or domesticated translation. The former opens linguistic opportunities in both ways, i.e. global improvement and adjustment.

The strategies classification produced by Viney and Darbelnet makes translation respond to the modern-day socio-cultural approach and global market conditions. (Vinay&Darbelnet,1995:31-50) The substitution type of translation they classify reveals the linguistic patterned borrowings, calque and literary translation work which aim vocabulary exchange and languages and cultures remodeling. The examples of exchanged and well merged vocabulary into the target language advocate for the language globalization process which indicates the extension and standardization of the global market of advertisement as well. Whether borrowing or calques, words like *menu, paquebot, showroom, alcohol, cookies, briefing, croissant, sponsor,mop, etc,* are considered English, French or Romanian, as long as they come to belong to their current active dictionary. The oblique translation or paraphrasing methods they introduce refer to the translation strategies that keep abreast with the opposite forces of language nationalization.

**Language transfer and its market place response**

The market-oriented appropriateness of the advertisment is appreciated when the targeted audience understands it correctly and react to it accordingly. The translator complies with the features of the recepient language and brings about its potentialities to the greatest extent.

We add *language transfer* to the concept of translation intelligibility introduced by Nida which measures the impact that advertisment message has on the recipient of another culture in terms of economic performance. (Nida, 1982: 24).

An elaborate procedure is reccommended that makes language transfer a systematic and detailed linguistic procedure. The concerns of the process are the content of the message, the cultural connotation, and the market impact of the message that is to be conveyed.

The analysis of the meaning transfer should consist in the study of its symbol which refers to objects, abstracts, relations. The specific meaning of the word chosen to be transferred through advertisement is stamped by its interaction with the meaning of other terms of the recipient language environment, which is named, by Nida, semitactic marking, with reference to the new meaning compatibility.

Baker's reference to anchorage should be also considered in terms of language transfer and accommodation. (Baker, 1992) Illustrative use of an image can anchor an ambiguous language transfer, or a linguistic element can anchor or constrain the preferred reading of an image, making the meaning easier to transfer and adapt. The choice of one paradigm over another in the specific context of adevertisement, will influence/determine the meaning generated by the sign.

The translator needs a method/theory to carry out the transfer of cultural elements from one language into another in order to achieve an equivalent message in the target language and thus an equivalent response from the receivers/consumers (Bell: 1991).

Translating an advertisement from one culture to another would thus entail language transfer in terms of signs accommodation of two linguistic systems which involves acceptability of the source language signs to the target system norms, i.e. equivalence and new linguistic behavior.

The following language transfer case-study shows the way the new meaning/message of the target text can develop an equivalent effect on the receivers which complies with the culturally alienated market-oriented needs. The language transfer is supported by anchored image which makes it accommodate naturally.

The readiness of the target language to accommodate language transfer is given by language policy decision to make it part of language development and standardization. The following definition stands proof to the process of language transfer standardization:

> **BANNER,** *bannere,*s. n. Bucată mare de pânză sau de material plastic, așezată pe o clădire sau deasupra unei străzi importante, pe care se află un slogan, o reclamă, un desen etc. [Pr.:*bénăr*] – Dinengl.**banner.** sursa:DEX '09 (2009)

The task of the translator is thus, to identify the appropriate advertisment context and then the needed transferred language paradigm. (vocabulary). The choice of vocabulary would give the translator certain information that combine discourse analysis and semiotics in conjunction with a suitable translation theory that fulfils the requirements set by market-orientation. Cultures are unique due to their distinguishable identities that evolve over time and change constantly. Translation plays a significant role in the culture exchange, demise and dominance. The role of the translator is to isolate the cultural codes and find equivalents in the advertisements, but also to be sensitive to emerging cultures and subcultures.

**Conclusions**

Vocabulary is subject to the rapid language transfer phenomenon thanks to its receptiveness to technical, financial, social, scientific and cultural innovations.

Language transfer is undoubtedly one of the most problematic and controversial areas in the field of translation theory in the last 30 years. The term has caused, and it seems quite probable that it will continue to cause, heated debates. The process has lately been extensively discussed from different perspectives. Our market-oriented approach to the language transfer phenomenon opens debates on the process of language development and standardization in terms of globalization. The advertisement translation indicates the importance of the phenomenon within the framework of theoretical literature but also the difficulty of having a universal approach to it.

We consider the extent to which recipients correctly understand and appreciate language transfer as a natural phenomenon.

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# Pragmatic Aspects of Irony Translation.
# Case Study: *Three Men in a Boat* and *Three Men on the Bummel*

Irina PUŞNEI[1]

**Abstract**
*Diverse research initiatives have investigated pragmatic aspects of irony in terms of implicature and the inference of it. After a close look at Grice's Theory on verbal irony, at Relevance Theory and at Schema Theory, the concepts of 'assumption' and 'inference' acquire considerable significance in irony interpretation, appreciation, and translation. Thus, irony consumption in its original or translated form implies a target audience matching their existing assumptions against implied meaning as a result of some processing effort. From this perspective, this paper will provide a brief overview of the cooperative, contextual and relevance principles which are to be taken into consideration in the irony translation process. The source and target instances of verbal ironic instances selected from J.K. Jerome's novels "Three Men in a Boat" and "Three Men on the Bummel" build the corpus of this paper and are analyzed from the viewpoint of implicature transference which determines Romanian translators' choice of pragmatic translation strategies.*

**Keywords:** pragmatics, implied meaning, mental processing, inference

## Introduction
In the increasing attempts to theoretically corral the concept of Pragmatics, several theories have been advanced. Despite its being intangible, versatile and hard to define, Pragmatics involves such aspects as intended meaning, communication and inference as influenced by the context. For example, the intended meaning reaches the receptor only if he is able to match it to his existent assumptions and infer the implicature by means of making a processing effort which is cognitive by nature. Considering all the

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dimensions of Pragmatics is not the aim of this paper since the core of our analysis relies upon the concepts of cooperation and implicature, on the one hand, and presupposition and inference, on the other.

**Grice's Theory on Verbal Irony**

The essential nature of irony is grounded in the opposition between what is asserted and what is meant, between what is said and what is implied or between expectation and reality. Attardo (2001:6) proposes the concept of "inappropriateness" when referring to this contradiction and therefore views irony as a device to single out contextual inappropriateness and to infer via relevance the intended meaning. It is thus noteworthy to express our agreement with Hussein's (2009:796) claim that the speaker's meaning stands for the surface level interpretation of the utterance whereas the implicature- the deep level interpretation of an utterance as looking beyond the linguistic meaning-- and inferring implicature involves more processing effort than comprehending its literal meaning. Consider the following examples:

> *George got out his banjo after supper, and wanted to play it, but Harris objected: he said he had got a headache, and did not feel strong enough to stand it. George thought the music might do him good — said music often soothed the nerves and took away a headache; and he twanged two or three notes, just to show Harris what it was like.*
> *Harris said he would rather have the headache. (Jerome, 1889:143)*

This example illustrates how conventional meaning may differ from the implied one. At the first sight, the reader may think that this extract describes George as a careful friend who wants to entertain his friends and soothe Harris's headache while the latter appears to be rude and unfriendly. In fact, the implied meaning can be deduced by means of the narrator's ironic tone which is meant to mock George's lack of skill at banjo playing. The narrator's intention which coincides with the author's in this case can also be conveyed by means of making a vice looking like a skill by means of overstatement and climax:

> *Some people are under the impression that all that is required to make a good fisherman is the ability to tell lies easily and without blushing; but this is a mistake. Mere bald fabrication is useless; the veriest tyro can manage that. It is in the circumstantial detail, the embellishing touches of probability, the general*

> *air of scrupulous-almost of pedantic – veracity, that the experienced angler is seen. (Jerome, 1889:175)*

In this instance, the description of the fisherman's ability to tell lies may seem somewhat confusing to an average reader since the narrator's tone is very serious, respectful and even admiring the craft of lie telling. This discrepancy between the conventional formality of the description and the banality of the overstatement and insignificance of the fact of lie-telling produce the author's desired effect: to amuse the reader. The effect of mockery may also be produced by means of the literal meaning acting like a distracting maneuver from the real target of mockery:

> *We have been in seven houses since we were married, and every kitchen stove has been worse than the last. Our present one is not only incompetent; it is spiteful. It knows when we are giving a party, and goes out of its way to do its worst." (Jerome, 1901:31)*

The surface layer or the conventional meaning of this extract put the blame on the kitchen stove not on the wife's inability to cook, a downside which can be deduced only when making some logical inference.

This opposition or paradox is not limited only to linguistic and semantic dimensions but also touches discourse events (Simpson, 2003:39), and other extralinguistic aspects. From a pragmatic perspective, scholars like Grice (1975), Simpson (2003), Curco-Cobos (1997:321regard irony as an inference of a non-conventional sort drawn as a result of at least one of cooperation maxim infringement and mainly of that of truthfulness or quality. As Grice (1995:241) claims and illustrates in his Theory on Verbal Irony, implicature in irony is like figurative meaning in rhetoric; it is a violation of a presumed expectation of literalness and norm of truthfulness. For example:

> *It utterly spoils an excursion if you have folk in the boat who are thinking all the time a good deal more of their dress than of the trip. It was my misfortune once to go for a water picnic with two ladies of this kind. We did have a lively time! (Jerome, 1889:67)*

In this example, the conventional meaning *We did have a lively time* contradicts the implied one *"the water picnic was awful"* and therefore breaks the norm of truthfulness because of both expectation and implicature being opposite. The same effect is produced in the second instance where the literal meaning *are very fond of dogs* turns out to be reversed to the implied one: the Germans don't like dogs:

> *The Germans are very fond of dogs, but as a rule they prefer them of china .*
> *(Jerome, 1901:148)*

The maxim of quality infringement makes the reader's first assumption (*The Germans are fond of dogs)* feel true; instead, it is opposite to the narrator's intention to deride the Germans' obsession for order. The effort necessary to identify the narrator's intention turns out to be the central point in the theory of irony and humour due to the role of metarepresentations and to the mental processing of them.

Pragmatically, irony can be regarded as a mechanism which implies the contrast or inappropriateness of what is said and meant, what is expected and occurs, of an attitude or dissociation from someone's utterance. This opposition, which can be present to a different extent, can be recognized by means of some conversational or cognitive processes known as maxim infringement recognition and inference. Regarded from the conversational viewpoint, irony occurs when one of the maxims is broken, namely that of quality (though it may not be limited to it) and the interlocutor or receiver realizes that his assumption based on the literal meaning is not true since it lies within the additional figurative or intended and often unexpected meaning known as implicature. The cognitive aspect of implicature involves some mental effort in order to infer what implied meaning is. The core of pragmatic analysis made within ironic utterances consists in the extralinguistic features decoding such as intention, attitude, detachment which are of considerable value in irony interpretation and translation.

**Corpus-Based Analysis of Humourous Implicature Translation. The Case of *Three Men in a Boat* and *Three Men on the Bummel***

Irony translation is a challenging process due to the translator's considerable efforts to make the communication between the author of the original text and the reader of the translated text possible. To ensure the efficiency of this process, the translator must be perceptive of the flouted or broken cooperation maxims which are essential to make the readers feel the effects of deceitfulness and irrelevance so peculiar to irony. The source text implicature, which caries the intended meaning, needs being decoded in order to be further recoded so that target readers to be able to appreciate the ironic effect intended by the original author. This means that the translator assumes certain roles and responsibilities during translation one of them being that of the author of the translation product. What is more, irony as an ambiguous form of interlingual communication requires some mental processing to be contextually recognized, resolved and then translated. The translator's skill to make the correct inference or to choose the appropriate one among several others and to recreate the intended meaning in the target language not exceeding or decreasing the processing effort will determine the way readers will further receive and appreciate the irony. His failure caused by "inadequate understanding of [ironic] communication" (Gutt, 1989: 148), on the other hand, may result in a loss of ironic effect and in further disappointment or disparagement on the part of the target reader.

The translation of implicature, according to Gutt (1991/1996: 241-256) is based on four principles which agree with the relevance maxim. After a close look at his rules, it becomes clear that maintaining a successful communication is crucial during translation; that linguistic and cultural aspects of it must be considered. Thus, while translating irony, which is not a fixed structure to be easily recognized, the translator must take into account the fact that implicature may either be common or inconsistent with the target culture which may facilitate or complicate comprehension. Likewise, the translator must be aware of the target text readers' expectations and do his best to meet them. The latter, in their turn, being aware of reading translated text might be eager to trace the original writer's ironic tone, context and cultural aspects. Detecting these elements should not require more processing effort than it would have taken in the original text because of the translator's relative freedom in disclosing the deep structure of it.

Yet, striving to conform to the main recommendation of achieving consistency with the principle of relevance (Gutt, 1991: 21), we support Babîi's (2016:92) opinion of translator's communicative intention being related with the intended interpretation of the target text receivers and with the insufficient scientific guidelines concerning the ways irony can be rendered in translation and the ways to overcome difficulties. However, we value the flexibility of the approach which allows some privilege in communicating the intent to the target audience and in keeping the relevance. Another question that worries the translator is the unit of translation to be considered and the criteria which determine the comparison of source and target texts. Despite the variety of translation units which range from the minor to the major linguistic units (Koster, 2000: 25), no one can be applied to irony but the extralinguistic aspects of it found in "very divergent elements such as formal signaling, interpretive-evaluative processes and the semantic mechanism underlying the ironic phenomenon" (De Wilde, 2010:38). Consider the example below:

| Source Text *( Jerome, 1901: 197)* | Target Text 1. *Duțescu (1972:325)* | *Target Text 2 Decei (2006:183)* |
|---|---|---|
| This is the **charm** of German law: misdemeanour in Germany has its fixed price. You are not kept awake all night, as in England, wondering whether you will get off with a caution, be fined forty shillings, or, catching the magistrate in an unhappy moment for yourself, get seven days. You know exactly what your **fun** is going to cost you. You can spread out your money on the table, open your Police Guide, and plan out your holiday to a fifty pfennig piece. For **a really cheap evening,** I would recommend walking on the wrong side of the pavement after being cautioned not to do so. | Acesta este **farmecul** legislației germane: comportamentul necorespunzător își are în Germania, prețul său fix. Nu faci o noapte de insomnie, ca în Anglia întrebându-te dacă ai să te alegi cu un avertisment, cu o amendă de patruzeci de șilingi sau în cazul când ai ghinionul să-l prinzi pe jude într-un moment defavorabil pentru tine cu șapte zile. Știi exact cât are să te coste **distracția.** Poți să-ți întinzi banii pe masă, să deschizi Ghidul polițienesc și să-ți organizezi vacanța până la ultima monedă de cincizeci de pfenigi. Pentru **o seară cu adevărat ieftină**, aș recomanda mersul pe partea cu sens invers a trotuarului, după ce ai fost avertizat să nu faci asta. | Acesta este **farmecul** legislației germane: comportamentul necorespunzător are un preț bine fixat. Nu ești ținut treaz toată noaptea ca în Anglia întrebându-te dacă ai să te alegi cu o amendă de patruzeci de șilingi sau în cazul în care ai ghinionul să-l prinzi pe magistrat într-un moment nefericit pentru tine, ai să capeți șapte zile. Știi exact cât te va costa **distracția.** Poți să pui banii pe masă, să deschizi Ghidul Poliției și să-ți planifici vacanța până la ultima monedă de cincizeci de pfenigi. Pentru **o seară cu advevărat ieftină**, aș recomanda mersul pe partea necorespunzătoare a trotuarului, după ce ai fost avertizat să nu faci asta. |

As regards the translation of this ironic instance, it must be noted that both translators pursue the subject matter of the original text intended to deride the German law, namely the restrictions it imposes. To do so, the translators's effort to cross linguistic and cultural barriers is reflected in the their transference of the message that German law is stricter than the English one. Yet, the target reader, who is of Romanian origin, will attempt to match the intended meaning against his own assumptions made on the basis of his (inter) cultural background. Formal signaling contextual markers, such as (not) *kept awake all night, be fined forty shillings, get seven days, walking on the wrong side of the pavement*, help the readers trace the intercultural differences and grasp the implicature that breaking German law, which is far from charming, has no funny consequences. Thus the translated variant provided by *Duțescu* is characterized by a higher degree of obscurity *Nu faci o noapte de insomnie, cu șapte zile, mersul pe partea cu sens invers a trotuarului* than Decei's which is rather literal. Literal translation strategy was employed by both translators in the case of markers buliding the degraded expectation: *charm, fun, a really cheap evening*, which were translated *farmec, distracție*, *o seară cu adevărat ieftină*.

The limited literature on irony translation is caused by the complexity and ambiguity underlying the phenomenon and offers no large variety of strategies tending to unveil the implicature (Hatim and Mason, 1990: 99), inclinations to omit it (Nord, 2005:26) or considering the tripartite perspective (cultural, communicative and functional) (Mateo,1998:6). Given this division of strategies, we are prone to support translator's effort and skill to minimize explicitation and omission in irony translation since it will result in the" loss of ironic intent" (Babîi, 2016:96) and in the „irony failure to announce itself"( Ruiz Moneva, 2001: 217) which is so valued by the reader. Our favouring the traslation strategies intended to preserve the ironic intention in translation and the stylistic aspect of it determined us to consider Mateo's (1995: 175-177) and Chesterman's (1997) translation strategies with the aim to reveal common criteria or elements which may be applicable to the corpus of the present paper.

**Findings**

The investigation of the corpus has revealed differences in the ways translators employed pragmatic strategies in both novels. A strong tendency to use literal translation and pragmatic equivalence can be traced in more than half of the translated variants of the novel *Three Men in a Boat* without the loss of ironic effect in the TT which is indicative of close resemblance of ST and TT assumptions and their ironic resolutions. Apart from this, some of the translators are inclined to increase the TT ironic effect by means of strengthening the mocking attitude towards the target, others attempt to domesticate culture-bound items or replace ST ironic expressions by synonyms which have sometimes a counter ironic effect. Little effort is made to increase translator's visibility in irony translation, to make non-ironic text ironic and to decode ironic implicature in the TT. A reason might be the translators' intention to be on the safe side and not veer away from the original ironic content and form.

Table 1. Strategies of Irony Translation in *Three Men in a Boat*

| Strategies | Levițchi (1957) | Corduneanu (1959) | Bătrânu (1985) | Decei (2006) | Nițescu (2009) |
|---|---|---|---|---|---|
| Literal translation | 4 | 5 | 3 | 9 | 4 25 |
| Pragmatic equivalence | 6 | 6 | 4 | 4 | 6 26 |
| Cultural filtering | 3 | 4 | 4 | 2 | 2 15 |
| Enhancing TT | 5 | 3 | 4 | 3 | 4 19 |
| Synonymy | 2 | 2 | 1 | 2 | 2 9 |
| Explication | - | 1 | - | - | - 1 |
| No ST irony TT irony | - | - | 1 | - | - 1 |
| Cultural visibility | - | - | - | 2 | - 2 |

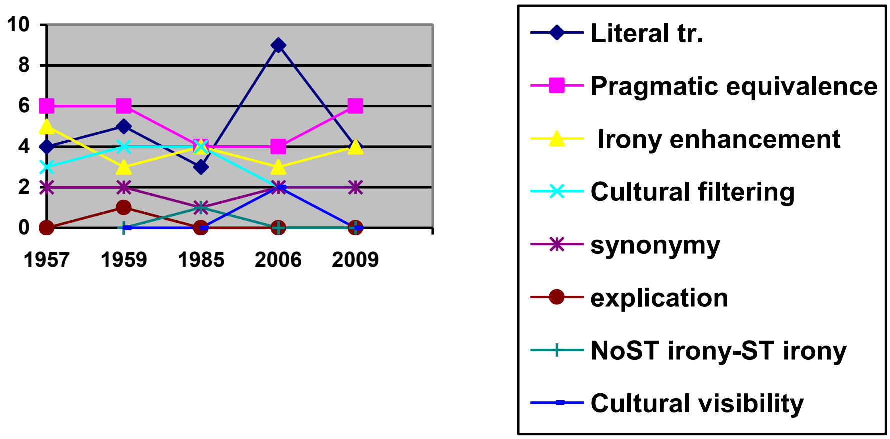


Fig.1. Diachronic line of Pragmatic Translation Strategies employed by Romanian Translators in "Three Men in a Boat"

The diachronic line illustrates an unsteady use of literal translation with a sudden growth in 1985, peak in 2006 and decline in 2009. Pragmatic equivalence is constant in 1957 and 59, that it drops in 1985 and increases again in 2009. Irony enhancement and explication are rather steady with slight decrease in 1959, 2006 and the latter in 1985 while the creation of TT ironic effect from the lack of it in the ST occurs in 1985. Culture filtering reaches its points of the highest use in 1959 and 1985 probably because of Communist ideologies whereas cultural visibility increases in 2006 after their elimination.

As for the transition strategies employed in the translations of "Three men on the Bummel" in 1972 and 2006, their larger diversity must be noted. However, literal translation remains the leading strategy followed by synonymy and pragmatic equivalence. Cultural filtering and translator's visibility have been employed almost to an equal extent with a slight preeminence of the latter. This proves the irony being rather culture-bound in the sequel. Because of this reason, the translation of some instances lost their ironic effect. Fewer attempts were made to translate ironic ambiguity meanings and illocutionary force since the translators tended to be faithful to the ST author's intention and to keep the original paralinguistic elements.

Table 2. Strategies of Irony Translation in "Three Men on the Bummel"

| Strategies | Duțescu (1972) | Decei (2006) |
|---|---|---|
| Literal translation | 13 | 16 29 |
| Pragmatic equivalence | 5 | 3 8 |
| Cultural filtering (adaptation) | 5 | 1 6 |
| Enhancing TT | 4 | 1 5 |
| Synonymy | 3 | 6 9 |
| Ironic ambiguity one meaning | 1 | - 1 |
| ST irony –no TT irony | 4 | 3 7 |
| Cultural visibility (footnote) | 3 | 4 7 |
| Illocutionary force | 1 | 1 1 |
| Explication | - | 2 2 |

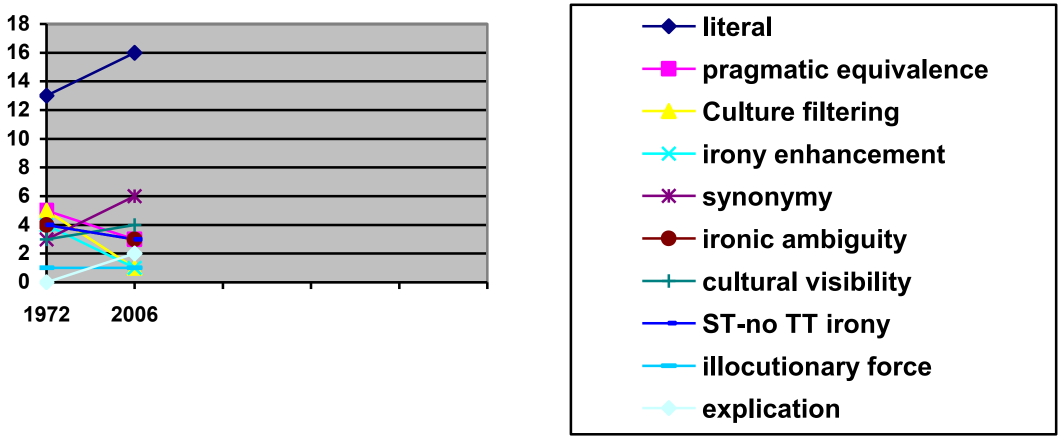


Fig.2. Diachronic line of Pragmatic Translation Strategies employed by Romanian Translators in "Three Men on the Bummel"

The diachronic axis shows a considerable growth of literal translation, synonymy and explication strategy frequency in 2006, a decrease of pragmatic equivalence, cultural filtering, and irony enhancement whereas cultural visibility remains steady in both translated variants. This state of affairs proves the current tendency to draw the target reader closer to the ST, and his tendency to be reliable to the original text content despite the risk of losing the ironic effect.

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# Creativity: Pragmatic and Translational Approaches to the Advertising Discourse*

Titela VÎLCEANU

**Abstract**
*The current paper discusses the multilayered notion of creativity in relation to communicative competence as envisaged by general linguistics, pragmatics and translation studies. The paper is premised by the idea that creativity is twofold in nature: rule-governed and rule-changing, the latter case being assimilated to discourse specificities, more precisely, to the advertising discourse, rather than external or norm deviation. Also, the paper is intended to critically examine and revisit, to a certain extent, the key notion of creativity, hopefully bringing useful insights into the workings of language production as shift orientation and accommodation work. Therefore, the main objective is to show that creativity features language users with respect to drafting advertisements at the monolingual level, as well as the translator as communicator when dealing with the management of language-bound items and cultural loads in translation. The qualitative analysis is carried out on a small-sized corpus of beauty skin products advertisements, the English source texts and Romanian target texts alike being available online. The operationalisation of corpus enhances the validation of the working hypotheses, namely that creativity becomes obvious in the translator's choices and engagement with the text (by showing divided loyalties) and the readership's expectations via localisation or glocalisation strategies.*

**Keywords:** creativity, advertising discourse, intercultural pragmatics, translation

## 1. (Un)limited creativity?

It is commonplace that the notion of *creativity* is encompassed by *language competence* in Chomsky's (1965: 4) seminal mentalist definition: "the ideal speaker-hearer's ability to recognise and produce an infinite number of novel sentences, most of them never encountered before". On the one hand, natural languages are generative in that we can, on the basis of a finite number of words and rules, construct an indefinite number of sentences, most of which had never been produced before. Moreover, in creating new sentences, speakers can convey an indefinite number of thoughts: "an essential property of language is that it provides the means for expressing

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indefinitely many thoughts" (Chomsky 1965: 6). Chomsky's assumptions on generativity in his famous examples

> *A black cat is on the table* and
> *The cat is on the black table*.

point out to the resourceful and purposeful exploitation of the linguistic repertoire, equally involving subjectivity:
*I am here.* - the same sentence uttered by different speakers or by the same speaker on different occasions communicates a range of different thoughts.

The scholar (1965) distinguishes between *rule-governed* and *rule-changing creativity*. Whereas the first type is limited by the pre-given possibilities in the linguistic system, rule-changing creativity affects this system. Languages are living organisms and open-ended systems due to their usages and the creativity of daily use.

Nevertheless, reasoned criticism may be brought to the "ideal native speaker-hearer" - even Chomsky (1965) admitted that they might be affected by shifts of attention, etc. and decades later Phillipson (1992) endorsed "the native speaker fallacy" in English Language Teaching as a reaction against "the ideal native teacher of English". Canagarajah (1999: xxv) dispels the myth of the native speaker's empowerment as expert and guardian of the language, highlighting that "new competencies" are "required for communication and literacy in today's world" and that a monolithic dialect of English cannot equip users "for real world needs". In the same climate of opinion, Leung (2005: 130 ff) recommends that "insofar one may wish to refer to native speakers as a reference point", they should specify "a whole range of attributes such as social/community position, context and modality of language use, gender, age, and so on" on account of the fact that "there isn't a universal model of native speaker".

On the other hand, the Chomskyan (1965) distinction between language *competence* and *performance*, the latter being best understood as the actual use of language in concrete situations, finds no place here. We associate linguistic productivity and creativity with native and non-native speakers alike as real-life users of the language in unrehearsed situations of communication. Linguistic behaviour is rule-governed not only from the grammatical point of view (i.e., internalisation of rules and pursuit of accuracy), but also at the socio-cultural level (in a sort of *ethnographia* *mundi*). Therefore, creativity seems to characterise language production as shifting orientation

> *from correctness to appropriateness, from parochial domesticity and exclusive native-speaker norms to global inclusiveness and egalitarian licence to speak in ways that meet diverse local needs*. (Seidlhofer 2001: 135)

*Communicative competence (*as put forward by Hymes 1972 and further refined by Canale 1983 and van Ek 1986), which can be assimilated with *pragmatic competence,* is not simply a question of knowing rules for the well-formed composition of sentences and having the ability to employ such rules to assemble strings from scratch as and when occasion requires.

> *It is much more a matter of knowing a stock of partially pre-assembled patterns, formulaic frameworks, and a kit of rules, so to speak, and being able to apply the rules to make whatever adjustments are necessary according to contextual demands. Communicative competence in this view is essentially a matter of adaptation, and rules are not generative but regulative and subservient.* (Widdowson 1989: 135).

The ability to produce and recognize socially appropriate language as accommodation or adaptation work underpins context sensitivity and an ergonomic use of language - in pragmatic terms, a MINIMAX strategy, i.e. minimum of cognitive effort, maximum of impact. The ergonomic use of language seems to feature both the creative and conventional use of language, and, people tend to derive the holistic or aggregate meaning of the language chunk rather than the segregated meanings of its component parts. For instance, in a survey administered by Kellogg, the cereal manufacturer, people were asked what Rice Krispies were made of, and many of them were surprised to be told they were actually made of rice! (Vega Moreno 2007: 219)

**2. Creativity as translational action**

Mainstream literature emphasises that translator's creativity is not restricted to lexical units, but it incorporates (functional-) stylistic and cultural values. In this sense, translation is the very medium through which the transfer of "lifestyles" - a blanket term used by Levý (2011: 80), which can be rightly considered to aggregate mentifacts, sociofacts and artefacts.

Creativity is inextricably linked to the translator's autonomy or decision-making with regard to motivated or fancy borrowings, coinages, through-translation, etc. when showing faithfulness to the source text language and culture. Conversely, if loyalty goes to the target language and culture, adaptation becomes an indicator of the translator's creative engagement with the text and the readership's expectations.

In line with Levý (2011: 82), I believe that in this on-going process "the most difficult task faced by the translator, though it is at the same time his greatest creative opportunity, is to tackle works which have no counterpart [...]". However, to my mind, the claim holds true if referring to direct or transparent counterparts (establishing isomorphism) rather than to equivalents involving more or less symmetrical relationships (engendering anisomorphism).

Furthermore, Neagu (2015: 72) points out that the functional approach to 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" as opposed to equivalent models of translation which are oriented towards "the structural qualities" of the source text. I fully agree with the statement as long as "equivalent models of translation" narrowly refer to pre-defined structural counterparts and are not extended to the dynamics of target text production as the ultimate search for optimal (contextual) equivalents.

## 3. Creativity and operationalisation of corpus

Corpus building and corpus-based analysis have become an established practice in the investigation of a wide array of linguistic issues, showing the potential to provide highly interesting and insights into the workings of language (in use).

As far as our research topic is concerned, we need to mention that we have built a specialised corpus, designed to answer specific research questions, namely a "disposabl**e**" corpus quickly constructed for more specific purposes (Lüdeling and Kytö, 2008: 162). More specifically, text availability is related to beauty skin products on-line advertisements (www.garnierusa.com, www.garnier.co.uk and www.garnier.ro).

With reference to the scope and limitations of our research, our mission statement twofold: a pragmatic-oriented and translation-based approach to such vocative texts.

Our analysis focuses on detecting pattern compliance and specificities of print advertisements of beauty skin products. Cook claims (2001: 140) that advertising is a genre where creativity equates external deviations such as "graphological innovation, misspelling, puns, ungrammaticality, sustained ambiguity, etc.", which "have become so expected that in a sense the most truly deviant ad is that which has no external deviation at all."

In point of pattern compliance, the advertisement samples selected for our corpus-based analysis fit in the all-inclusive category of *consumer-advertising*, in Dyer's terms (1982). Furthermore, the selection of the small ads making up our corpus takes into consideration the fact that this category addresses a relatively large segment of the target population, thus mappings our investigation focus.

The specificities will be detected and systematised by undertaking a detail-oriented approach to the manifestations of creativity and the management of language-bound and cultural loads in translation. The translator's multilayered competence involves their translator's ability to provide a fit-for-purpose target text as well as marketing services for the advertised product. Broadly speaking, translators can make use either of glocalisation or localisation strategies, and it seems that the first prevails due to technological impact and to multinational companies expansion (the Internet as a marketplace, increased online shopping, etc.).

In what follows, we shall briefly illustrate these points.

Sample 1

Source text

**All-in-1 Towelette removes makeup + cleanses + refreshes**

The All-in-1 cleansing and makeup removing power of micellar water is now available in an ultra-gentle wipe. Like a magnet, the micelles in these makeup removing wipes capture and lift away dirt, oil and makeup without harsh rubbing, leaving skin feeling clean and soft. These wipes are specially formulated with silk fibers for an extra soft clean.

(http://www.garnierusa.com/products/skincare/micellar-cleansing-water/micellar-on-the-go/micellar-makeup-removing-towelettes.aspx)

Target text

**Șervețele Demachiante Micelare**

Șervețelele demachiante micelare sunt potrivite pentru curățarea pielii sensibile.

Printr-un singur gest, atrag eficient impuritățile, sebumul și machiajul, pentru o senzație imediată de prospețime și confort.
Formula îmbogățită cu fibre de mătase și apa micelară ajută la îndepărtarea machiajului, curățarea și catifelarea tenului.
(http://www.garnier.ro/face-care/beauty/garnier-brands/skin-naturals/%C8%99erve%C8%9Bele-demachiante-ap%C4%83-micelar%C4%83-)

Comments:
Creativity is manifest in technical coinages: *All-in-1,* and other means of word formation: derivation - *towelette*, *micellar*, *cleansing*, *rubbing*, *ultra-gentle*, *extra soft*; compounding - *makeup*, etc. The use of superlatives and diminutives is intended to actively manipulate the readers.
The Romanian version also uses an upgrading procedure, visible in the use of technical terms (derivatives): *demachiante, micelare, sebum*, etc. It sounds more impersonal, being poorer in emotional overtones.

Sample 2
Source text
**Garnier Micellar Cleansing Water**, designed for sensitive skin and loved by all skin types.
A super efficient and gentle way to cleanse, remove makeup, soothe the feel of skin and hydrate in just one step; it's not magic, it's Garnier Micellar!
Garnier Micellar Cleansing Water contains micelles which act like magnets, gently lifting away makeup and impurities from the skin, without the need to rub or rinse. The result? Beautifully cleansed and refreshed feeling skin in an instant.
(http://www.boots.com/garnier-micellar-cleansing-water-400ml-10169115#hVfjBDspOADtqitu.99)

Target text
**Apă micelară Garnier Skin Naturals**
Tehnologia micelară captează impuritățile ca un magnet și lasă pielea perfect curată.
Îndepărtează ușor machiajul, curăță și calmează zonele feței. Potrivită pentru toate tipurile de ten, inclusiv cel sensibil. Aplicați pe ten, ochi și buze, cu ajutorul unei dischete demachiante. Nu este necesar să clătiți.
(https://www.garnier.ro/face-care/beauty/garnier-brands/skin-naturals/apa-micelara-700)

Comments:
Creativity is this time related to the density of technical terms: *micellar cleansing water, etc.,* emotional overtones: *super efficient;* alternation of formal and informal

structures: *contains micelles which act like magnets vs. it's not magic;* long sentences and short elliptical sentences, etc.
The Romanian version sounds more technical and more impersonal although it contains exhortation, too: *Aplicați pe ten, ochi și buze...*

Sample 3
Source text
**Essentials 24 Hour Hydrating Day Cream - Rose**
This moisturiser, enriched with Rose Water, refreshes and hydrates your skin every day.
A gel-cream formula for effective hydration for 24 Hr*
(http://www.garnier.co.uk/skin-care/beauty/garnier/essentials/24-hour-hydrating-day-cream)

Target text
**Essentials Cremă hidratantă pentru ten uscat și sensibil**
Îți simți pielea uscată și sensibilă? Cauți o cremă de zi care să calmeze?
Crema de zi pentru ten sensibil Garnier Essentials hrănește și lasă tenului o senzație de confort.
(http://www.garnier.ro/face-care/beauty/garnier-brands/essentials/crema-hidratanta-pentru-ten-uscat-si-sensibil-)

Comments:
The 3rd source text is also featured by density - of the noun modifiers: *Essentials 24 Hour Hydrating Day Cream,* gel-cream formula; of technical words: *hydrates, hydration, gel-cream formula.* Compounding is most productive.
Unlike the previously analysed cases, this time the Romanian version does not closely follow the source text on account of referential accuracy: it seems that the product marketed in Romania is similar, but not exactly the same. Localisation equally concerns the name of the product.

Cumulatively, we spot the higher density of compounds in the English texts in comparison to the Romanian equivalents. To our mind, this is the only level where Romanian cannot replicate or imitate the English structures. The above-mentioned consumer-oriented approach in advertising is given by creating a feeling of freshness and comfort through the frequent use of the adjective *clean* and its derivatives *cleanse, cleansing*, and of the verb *refresh*. In Romanian, their renderings underlie modulation and transposition: *curat, curățare*, and *prospețime/calmează*, respectively. The

almost exclusive use of indicative forms - present simple tense implies the statement of general truths and creates a feeling of trust.
Besides, we consider that creativity is also related to the form of the advertisements - long syntactic structures indicating the artful combination of words and phrases, even in a rather redundant way so as to create the psychological hook.

**Conclusions**
Creativity and normativity are integrated in language production and use as specific functional requirements of advertisements. Our framework points out to a multilayered competence, as translators need to keep up with the rapid changes – linguistically and culturally. Special attention should be paid to thematic area competence which facilitates the translator's better access to (highly) specialised fields, developing the ability to map systems of concepts, methods of reasoning, presentation, controlled language, terminology, and the ability to develop mental alertness, analysis, etc.

Considering the ever increasing economic market and the emergence of multinational companies whose aim is to promote and merchandise their products all over the world, the underpinning purpose of advertisements is to widen such participation with a minimal effort of adaptation in terms of socio-cultural particularities.

Advertisements make extensive use of semiotic devices to become as convincing as possible and to enhance confidence on the promoted product. Rich illustrations and colourful pages make the text more attractive and raise the motivation of the consumer to purchase the product. The design and layout of the pages can also be functional, in the sense that they can enable the readers to find and assimilate information fast, providing the consumer the possibility of focused reading. The form and the structure of this text type aim to increase usability while producers start treating them as persuasive devices.

Advertisements are normally recognised and recognisable without difficulty, which indicates that there are traceable traits common to adverts in general. Therefore, creativity in the advertising discourse and its translation is best summarized by stretching meanings and coining words. (New) canons of creativity are enshrined – the versatility of the advertising discourse does not mean that it enjoys complete freedom, either monolingually or bilingually.

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# The Diminutive as a Polysemantic Category

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**Abstract**
*Diminutives in English make up a particular linguistic category, which is said to be less productive nowadays in comparison with other languages, such as Spanish and Romanian. Diminutives are of different kinds, but they all exhibit traits like smallness, affection, endearment, or even contempt, which shows that they are a polysemantic category, within which some meanings are more frequently encountered than others. The more frequent and regular senses tend to be called 'central meanings', while the others are called 'peripheral meanings'. In this paper, I present a study concerning the diminutive as being the representation of a polysemantic category and the existence of different diminutive suffixes in English and their contextual meanings, from simply denoting the offspring of animals, young trees or plants to conveying derogatory connotations in a more informal language.*

**Keywords:** diminutives, polysemantic category, central meanings, peripheral meanings

## Introduction

The semantic category of the diminutive is used in linguistics more often as a suffix which denotes multiple senses: that of smallness, affection, endearment, or it can simply mark the attitude of the speaker towards an object, person, all to a certain degree. It is known that the English language has few diminutives when compared to other languages, such as Spanish, French or Italian, and that they represent a morphological category (they are embedded in the process of word formation, and are therefore seen as morphological particles of a given compound word). Diminutive suffixes can contribute to the formation of words with new meanings, which refer to the same semantic area of the base word (e.g. pig – piglet "a small pig", star – starlet "a widely known person, a celebrity" / "a young actress with a promising career ahead of her") or they can cause semantic changes (e.g. book – booklet "a written or printed work consisting of pages glued or sewn together along one side and bound in covers" / "a very short book that usually contains information on one particular subject").

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This paper attempts to shed some light on the status of diminutives nowadays, the reasons why they are used so often and some of their contextual meanings. It will also present the different diminutive suffixes in the English, Romanian and Spanish languages, with emphasis on the first two languages, and their various functions in the discourse.

The *Oxford English Dictionary* defines the diminutive as 1. Gram. Expressing diminution; denoting something little: usually applied to derivatives or affixes expressing something small of the kind denoted by the primitive word. 2. Gram. A diminutive word or term; a derivative denoting something small of the kind.

Another definition of the diminutive is found in the Longman Dictionary of Contemporary English: “a word formed by adding a diminutive suffix: the word *gosling* is a diminutive, formed from *goose*; below we would find another definition of the diminutive suffix as “an ending which is added to a word to express smallness”. Another dictionary, the *Oxford Advanced Learner's Dictionary* underlines that the diminutive is: “a word or an ending of a word that shows that somebody/something is small, for example *starlet* (=a young woman that is set to become a celebrity), *kitchenette* (=a small kitchen).

We can easily observe that all definitions include the notion of physical smallness, of the little dimensions of an object or person, this being the inherent condition of the diminutive use.

Dictionaries such as *Fowler and Fowler* also refer to the attitude of the speaker towards an object or person, an attitude of affection, endearment or closeness being implied.

There are various different types of diminutive suffixes in English, each of them indicating a different meaning: “-let” (e.g. booklet, starlet, leaflet, hamlet)[2], “-ie / y” (e.g. groupie, doggy, druggie, birdie, daddy, kitty), “-ette” (e.g. kitchenette, cigarette, marionette), “-ling” (e.g. gosling, fingerling), “-erel” (e.g. mackerel, cock-erel), “-sie / -sies” (e.g. tootsie, onesies), “-ish” (e.g. smallish, reddish), “-en” (e.g. kitten, maiden), “-ock” (e.g. mullock, bullock, hillock). Other diminutives may be found in hypocoristics, such as Beth, Betty, Lizzie < Elizabeth, Robbie < Robert, Maggie < Margaret, Pete < Peter, Willie < William etc. Therefore, in English we might also find various and numerous types of diminutives, but the choice for the morphological particle is based on a logical argument, regarding the origin of the suffix, and its meaning in the

[2] Schneider, Klaus P. & Strubel-Burgdorf, Susanne, “Diminutive -let in English”, p. 17, In *SKASE Journal of Theoretical Linguistics* [online]. 2012, vol. 9, no. 1

language from which it was borrowed. The existence of the diminutives as a way of language enrichment through denoting pejorative connotations, the dimensions of an object or person, the attitude towards a person, object or event, the marks of affection, all expressed with the help of these morphological lexemes lead us to the need to study its meanings, senses, origins and evolution through time. It is necessary to underline the German, French, Scottish, Dutch origins of these lexical particles, in order to emphasize the development and perpetual evolution of the languages implied in the process themselves. With respect to the English language, there are linguistic theories which refer to a high level of diminutive borrowings from other languages (mentioned above). For example, we have identified the diminutive suffixes "-ette", "-ine", as borrowed from and specific to the French language, because of the linguistic influence of French in a certain era, when it was very common to retrieve cultural and linguistic elements and "translate" them into English. Diminutive suffixes are very often encountered in Spanish, where they are used in almost every circumstance and situation, with a higher use and predominance in the informal, spoken language. For instance, we use the noun "perrito", derived from "perro" in order to say "little dog / doggie", whose use can denote a strong feeling of affection, or pity towards a certain animal, or simply a way of connecting with another human being. Other nouns like "hermanito", "chiquita", "laguito" also stress positive feelings like love, endearment, affection, but in the case of "laguito" the use of the same diminutive suffix "-ito" expresses a small dimension of a lake "lago", that is meant to be taken literally.

## I. Prototype categories: central and peripheral members

### 1. The classical approach to categorization

Within the linguistic system, it is a natural phenomenon to form categories that belong to reality itself. In order to categorize a lexical item by its defining, existing features, we must first establish its semantic charge. Thus, the mastery of a certain language is provided by the knowledge and the possession of universal or at least collective linguistic information and beliefs.

The first attempt in approaching the meaning of lexical items by creating categories dates back to the Greek classical period – the Antiquity, during which the rise of certain domains like philosophy and linguistics influenced the centuries to come, due to its structuralist and generative views.[3]

[3] Taylor R., John. *Linguistic categorization. Prototypes in linguistic theory.* Oxford: Clarendon Press, 1989, p. 21.

Aristotle, one of the most important Greek classic philosophers, contributed to the emergence of the classical approach in linguistic categorization. He made a clear distinction between the "essence" of a notion and its "accidents". The former represents the core of a thing of person, it gathers all generic and perpetual components which help to set out and denote the particularity of the term and notion, in the absence of which the existence of either one of them would determine their destruction or annulment. On the other hand, the latter indicates random, occasional characteristics, which do not determine nor do they define the gist of the notion given.[4]

If we want to attribute an entity to a certain category, we have to verify if the properties of the former are opposed to the characteristics of the latter, in which it is to be included. The information held concerning these category traits implies a thorough knowledge about the meaning of what the entity represents. If the entity does not entail one of the definitive traits for a given category, it cannot form part of it. At the same time, the two traits are sufficient, if an entity is characterized by a fundamental trait and it is seen as a category member. Consequently, categories are demarcated as a reunion of necessary and sufficient traits.[5]

According to Aristotle's theory applied to the approach of categorization, an object or person has to either be defined by a certain trait, or not, it cannot possess a characteristic and not possess it at the same time. Moreover, the thing can belong to a category or not, it can have a certain feature or not. Therefore, features always follow a binary system, they can be definitive for a certain category or not, they are present [+] or not [-], fact which determines if the thing is a category member or not. [6]

## 2. Other approaches in prototype categorization

In the course of time, the classical approach to categorization was questioned because of its various shortcomings. It was believed that if a notion / thing did not present all the common definitive traits required in order to form part of a category, it was not excluded from it, on the contrary, it enriched the category's spectrum and usefulness. In contrast with the classical approach of Aristotle, the category began to be viewed as a grid of resemblances, which did not imply a careful term analysis and the existence or absence of all its defining features. The aspects of a category member concern the status of that thing (object) in a certain

[4] Taylor R., John. *Linguistic categorization. Prototypes in linguistic theory.* Oxford: Clarendon Press, 1989, p. 22.
[5] Ibidem, p. 23.
[6] Ibidem.

cultural environment, they do not involve essential features of the object taken as it is.

In order to define and illustrate the diminutive as part of a polysemous category, we will explain the principles of the latter. Most of the natural linguistic categories have polycentric structures, pertaining to one of them means resembling to one or various prototypical descriptions. Thus, different and various prototypes can be related to one single category, exposing thereby a family resemblance frame. Polysemy is the joinder of two or more connected senses that hold a unique linguistic form, the distinction is easily and naturally made. The same lexical item which is used in a different semantic way in various linguistic fields may very well be polysemous.

If we analyse the use of the word "mother", there are various existent meanings given to this term: adopting mother, nurturing mother, birth-giving mother. The same lexical sense is used with a different semantic perspective, in various domains.[7]

There is an ambiguous boundary between examples that illustrate monosemy and polysemy, assuming that a peripheral (non-central) member belonging to a monosemous category becomes so representative to the point that is constitutes a subordinate conceptual core of the category given. Once the peripheral member becomes another subsidiary prototype of a class, alongside the central member, the category turns from monosemous into polysemous, but this is a slow process. This permanent changes present in the linguistic field show that languages establish new semantic enrichments within their conceptual cores. In some cases, an element belonging to a polysemous category must share a "core meaning" with other members, in the virtue of the classical approach of categorization, where being a member of a given linguistic category must meet the necessary and sufficient traits. The connected senses of a polysemous element do not always share a permanent semantic core. It is possible for the various senses of a polysemous element to partake of a series of collective features. Nevertheless, if a shared semantic member exists, it cannot automatically become a definitory aspect of a polysemous category.

It is a natural phenomenon that a category will become enlarged on account of filling important semantic hiatus in the domain of linguistics, in order to convey meanings that have not yet been officially lexicalized.[8]

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[7] Taylor R., John. *Linguistic categorization. Prototypes in linguistic theory.* Oxford: Clarendon Press, 1989, p. 100.

[8] Ibidem, p. 120.

**II. The role of the diminutive**

In the English language, the productivity level of the diminutive is not high. There are several existent affixes for the diminutivization of a term, used almost only in spoken language, which is more expressive and full of semantic "tints". In Romanian or Spanish for example, the diminutives' area of use is very large, intuitively choosing a certain variant in order to express not only the small dimensions of a given object / person, but also affection, endearment, or disdain. This shows that diminutive affixes are polysemous, they can denote contextual meanings, semantically different with every occasion they are used. The use of different diminutives can determine in different languages a similar meaning. In Spanish, for example, we use diminutive affixes like "-ito / -ita" in order to express smallness, while in Romanian we use "-uț / -uță"for the same term: *chiquito / chiquita* (very small); *micuț / micuță*, and in English it does not resemble at all with the former linguistic choice, the terms being *small, little* or even *tiny*. There are various agents which lead to the selection of a diminutive suffix in any particular case, where the phonetic convention has an important role, the affixes chosen above phonetically define smallness better than others which would have the same meaning. Nevertheless, different diminutive affixes imply a semantic differentiation in many cases. The central sense of a diminutivized term denotes the small dimensions of a given entity: *căsuță* (Romanian), *casa* > *casita* (Spanish) "little house", *cățeluş* (Romanian), *perro* > *perrito* (Spanish) "small dog / doggie", *pisicuță* (Romanian), *gato* > *gatito* (Spanish) "kitty", *picătură* (Romanian), *gotita* (Spanish) > "droplet", be it physical or more abstract terms.

The diminutive affixes can express, apart from the small size, an affectionate attitude towards an object / person, intimacy, endearment, resemblance, or even the offspring of some animals. Used in an informal context, diminutives show that children or little animals can be cuddled, but they shall not feel ashamed or afraid of it (John > Johnny – express an attitude of affection towards a loved one, or someone one knows very well; duck > duckling – can denote the duck's offspring or endearment towards a duck which is smaller than normal). The suffixes "-let" and "-ling" are used to express the small size or the early age of an animal, like in *piglet* (English) – *purcel* (Romanian) – *cerdito* (Spanish); *duckling* (English) – *rățuşcă* (Romanian) – *patito* (Spanish); *cockerel* (English) – *cocoşel* (Romanian) – *gallito / gallo joven* (Spanish) or a tree / plant: *sapling* (English) – *puiet* (Romanian) – *pimpollo / árbol joven* (Spanish); *seedling* (English) – *răsad* (Romanian) – *vástago / planta de semillero* (Spanish). It can be remarked that in all of the three languages, different diminutives are used in order to express the same notion – endearment or small size. The same diminutive itself in one language can indicate more than one thing: an affectionate attitude and the small size of the animal / person, at the same time, which leads us to the fact that the diminutive morphemes clearly have a polysemous value.

Diminutives can also convey a contemptuous attitude towards somebody or someone, the lack of value, of respectable principles that one has: *princeling* (a prince who is not capable or ruling or taking important decisions for his country), *weirdo* (a very strange person), *waspish* (an irritated, annoyed person), they are used to ridicule and belittle someone's character, efforts, attitude or sayings. The reason why this combination is made is that diminutives indicate a decreased value, and their absence denotes a high value, an increased worth. When it does not express affection, the diminutive very easily finds an opposite meaning, going from a positive attitude to mockery, disdain or irony, hence they represent a polysemous category.

Another important signification of the diminutive use is encountered in baby-talk, where adults can feel free to express their feelings towards children, without possibly feeling mocked or scoffed by others in their surroundings. Consequently, they use words like *dolly* (English) – *păpuşică* (Romanian) – *muñequita* (Spanish); *nanny* (English) – *bonă* (Romanian) – *niñera* (Spanish); *footsies* (English) – *plimbărică* (Romanian) – *patita* (Spanish); *mommy / daddy* (English) – *mami / tati* (Romanian) – *mama / tata* (Spanish), *teenie (-weenie)* (English) – *micuț* (Romanian) – *tiquitito* (Spanish), and there are plenty more examples to be mentioned.

The diminutive which comes out as a polysemous category reveals that its different meanings are metaphorically or metonymically correlated to a central signification, which is small physical size. [9] Diminutive affixes can also be used to express approximation, when we refer to the time matter, for example in Spanish we have the sentence "Regreso ahorita", translated by "I will be back in a second", or the Romanian "Mă întorc într-un minuțel." It can be observed that the Spanish affix "-ita" is used to denote the idea that it may take a lot more than one moment for the speaker to get back. It is his way of saying that he will be back soon, but he does not know exactly when, and he tries to suggest that to the interlocutor, so he would not feel offended. The English version is trying to seem even more precise from the translation given, but the idea remains the same. In Romanian, we once more observe the diminutive affix "-el", but we remark the noun "minut" (minute), different from the other two translations. This could

[9] Taylor R., John. *Linguistic categorization. Prototypes in linguistic theory.* Oxford: Clarendon Press, 1989, p. 147.

easily suggest the attitude of the three different nationalities towards the passing of time, the relations with their companions; it indicates an estimate duration that is obvious for the interlocutors that it may not be respected.

However, the diminutive does not always denote small size, affection or endearment, its employment should not be conventionalized. It may also be used as an intensifier, an example in this sense was given by Wierzbicka: "Son igualitos." In this case, the diminutive affix "-itos" has a pejorative denotation, the two or various people have pretty much the same nasty, hateful characters, it may represent in subsidiary a warning about what kind of people they are, and what others might be confronted to if they enter in a relationship with them.

If it were to establish a semantic description of the central sense that a notion holds inside a category, we can create a series of patterns that expose the central sense itself. If reference is made towards more peripheral members of a linguistic category, the diminutive productivity is diminished, some words may not even receive a diminutive affix to indicate their new semantic charge. The recurrence of this type of affixes is more obvious when endearment, an affectionate attitude are intended to be expressed, whereas when it comes to denoting disdain or pejorative meanings, their use is more infrequent. Moreover, the preferred morphological category that receives a diminutive affix is the noun, followed by the adjective, the adverb and the verb.

Other words that at first contained diminutive affixes became lexicalized, with a more or less specialized meaning. The word-formation which implied the use of diminutives, as an intense linguistic morphological process reveals a fast increase in the number of lexical elements, together with the base words. This process represents a way of enriching the language morphologically. A more peripheral member of a given category (with a more exact and particular meaning) can find a connection with the base word by analyzing the diminutive forms' meanings. Nevertheless, the meaning of the word which has received a diminutive suffix cannot be deducted from the base word or from the suffix used.

It can be remarked that diminutives form part of a complex polysemous category whose main purposes are to enrich the language in which they exist and to catch the hidden implicit "tints" of the speaker's real intentions and thoughts. The diminutive affixes are present in our everyday talk, in spoken language, scarcely in formal written language (only if the diminutivized words have already been lexicalized) from babies to adults, which demonstrates its fundamental role in expressing freely all our emotions, opinions. They subconsciously succeed to open the "doors" to the speaker's mind and soul, in order to help his express better small physical dimensions, or more complex feelings, thoughts or a "teeny, tiny" reality that we can find enclosed in the human soul, but also in the universe. As we go further into the background, substance and motivation to use diminutives, we shall find a world which is adorable, lovable, kind, small-sized, impossible to judge and properly appreciated by all people who tend to express their feeling through them.

**Conclusions**

Diminutives are linguistic particles used in order to convey multiple senses, such as smallness, an affectionate attitude towards somebody or something, endearment, or on the contrary, contempt or hidden irony. They are present in spoken language, a more flexible, rich and vibrant linguistic component, this feature being common to the Romanian, English and Spanish languages that we have analyzed. Diminutives represent a morphological category embedded in the word formation process; moreover the diminutivized words take on other new semantic charges, different from those of the base word or of the diminutive affix.

In order for the diminutive to form part of a morphological category, I have tried to present the classical approach to categorization, where possessing certain features and each one of them helped express the core of a notion in order to include it in a given category. The presence or the absence of each characteristic of a thing would imply its destruction or annulment. An entity was attributed to a certain category only and if only it presented all the features that the category required. With the passing of time, the classical approach was criticized for its drawbacks and errors, and other theories concerning the inclusion of a thing in a linguistic category began to circulate. One of the most important of them implied that a category had to be viewed as a grid of resemblances, where it was not important the absence of presence of all the features required for the inclusion in that category.

On the other hand, the polysemic value of the diminutive affixes emerges from the diminutive's capacity to express different semantic perspectives with the help of the same suffix. Due to the constant changes in languages, categories turn from monosemous to polysemous, changing also the diminutives' status.

Although through time, the diminutive status had a pejorative connotation, because it was believed that it did not correspond to the norms and purity of a given language (for example in Romanian, Titu Maiorescu expressed his opinion in the matter of the diminutives: "The contagious viciousness of which most of the Romanian poems suffer; those who get rid of the debauchery of ideas die of diminutive illness."), nowadays people find its use compulsory and a way of better emphasizing their true feelings and describing the world surrounding them.

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**Carmen Opriț-Maftei**, *Diateza în română şi engleză. Studiu de gramatică contrastivă [Voice in Romanian and English. Contrastive Grammar Study]*. Galați: Europlus, 2016, 201 p., ISBN 978-606-628-163-8

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The present book, based largely on a Ph.D. thesis, impresses mainly due to the complexity of the two areas of research it pursued. On the one hand, the study attempts at achieving a comprehensive description of the grammatical category of voice, reviewing the relevant literature in both languages and focusing upon the most controversial aspects. On the other hand it aims at exploring this broad field form a contrastive perspective.

The purpose of the book is threefold. First, the grammatical category of voice in English and Romanian is examined, interpreted, described and analysed from the traditional grammar perspective. Secondly, the transformational generative grammar approach reveals yet another interpretation of this grammatical category whereas in the last part of the book the topic is presented from the logical perspective.

In point of structure, the book is classically-constructed, consisting of an introduction, four chapters (each chapter divided into sub-chapters with explicit titles), final conclusions and a vast bibliography published over the last half century and used to analyse chronologically the emergence and evolution of certain concepts.

Few attempts have been made so far to delve into the multifaceted field of the grammatical category of voice in English and Romanian from a contrastive perspective. Even though Romanian is a Romantic language and English belongs to the Germanic branch, the two languages are remotely related, both of them descending from the common trunk of the Indo-European language. The morphological structure of the Romanian language is inherited from Latin, which underwent major changes, being heavily influenced by numerous external, linguistic and extra-linguistic factors. Each language has its own distinctive set of grammatical categories, which are enlarged upon in the first part of the book, some of them are common to both languages, some of them specific to one language or another.

The *Introduction* starts with a strong focus on the verb, providing some solid theoretical underpinning. It also provides a detailed description of the concept of grammatical *category*, which has also generated a lot of disputes among the Romanian linguists, some of them considering that its existence is still debatable.

The first chapter is a concentrated exposition of the complexity of voice in Romanian. Particular information is provided in connection to the concept of *transitivity* in both languages, since there still is some debate among linguists regarding its status or existence as a grammatical category. The titles of several sub-chapters are formulated as questions to which the author attempts to provide pertinent answers.

A great emphasis is placed on definition of voice, particularly because there is no consensus among linguists concerning the most comprehensive definition yet several opinions are provided in the study. The classification voices also received special attention as the number of voices in Romanian has not yet been conclusively established, varying from six (Al. Graur, D. Irimia) to denying its existence as a grammatical category (D.D.Draşoveanu, G. Pană Dindelegan). Although the latest edition of *Gramatica Academiei* (2005) removes the *reflexive voice* substituting it with the *impersonal one,* the author advocates the existence of three types of voices in Romanian: active, passive and reflexive, opinion shared by numerous Romanian linguists. The chapter provides insights into the controversial aspects of the Romanian voice typology and a plethora of well-chosen examples.

The second chapter explores the usage of the two voices - *active* and *passive* in English. However, the author presents the opinion shared by several linguists (Celce-Murcia, Larsen-Freeman, Lyons) who mention the existance of the *middle* voice in English, which makes use of ergative verbs such as *decrease, develop, dry, empty, evaporate, finish, grow,* etc.

One of the main focuses of this chapter is to examine the theories of translation and thus special attention was paid to the specific challenges posed by translating voice from one language into another. The author enlarges upon the concepts of *equivalence in translation* and *untranslatability,* which are of the utmost importance for the present study.

The novelty of the study lies in the author's attempt to accomplish a substantial overview of the translation difficulties posed by rendering voice from one language into another. First, without being exhaustive on *discourse* and *discourse analysis,* the author reviews the main characteristics of four types of discourse considered relevant to the present study: scientific, journalistic, legal and fictional.

Secondly, the examples for the research analysis were carefully selected from two contrastive corpora, placing a great emphasis on the significant correspondence that exists between the two languages. Thirdly, the author points out that even though there is no reflexive voice in English, the informational content of the Romanian reflexive voice can be rendered by the use of transitive or intransitive verbs in the active voice, reflexive or reciprocal pronouns. Rendering the informational content of the reflexive voice requires first of all, a good command of the grammatical rules, which implicitly requires linguistic competence. Secondly, it relies on discourse analysis and identifying the situational context in the attempt to achieve equivalence. Translating voice, concludes the author, requires depth knowledge of grammar, semantics, pragmatics and culture, and even intuition and talent. (p.118)

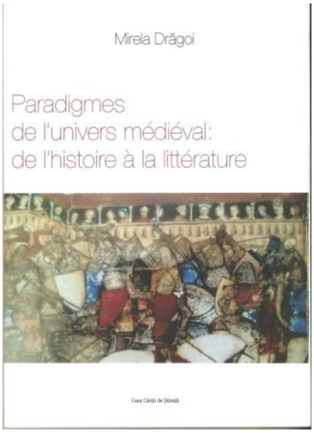
The next chapter provides an interpretation of voice from the transformational generative grammar perspective, enlarging upon the concept of *transformation* promoted by Noam Chomsky and presenting the notions of *deep structure* and *surface structure.* The author aims to give a sketchy presentation of these concepts and their relevance in interpreting the sentence as well as to achieve a cross-linguistic comparison considering Chomsky and Fillmore's deep structure models.

A sub-chapter is devoted to Charles Fillmore's case structure grammar, which succinctly presents and discusses his classification of grammatical cases with pertinent examples. Last but not least the chapter presents John Anderson's contribution, of great importance for the study of voice, who introduced the concepts of *long* and *short passive* as well as *primary* and *secondary passivization*.

In the last chapter, the topic under scrutiny is approached from the logical perspective. This possible interpretation of voice has its genesis in Lyons's opinion (1987:139), according to which the relationship between logic and language is still controversial; his main argument being that a language is, by nature, imperfect and illogical. Others point out the existence of the internal logic of language.

The use of logic in interpreting a sentence involves analysing it in a way that proves the existence of certain relationships between the elements of that particular sentence and eventually drawing some conclusions regarding its semantic interpretation or its true or false status. The main purpose of interpreting voice form this perspective was to emphasize the limited use of the passive in Romanian focussing on the English equivalence.

All in all, the book provides a well-articulated contour of the topic, ensuring an enhanced understanding of the complexity of voice in English and Romanian and paving the way for further research.




**Mirela Drăgoi** (2016) *Paradigmes de l'univers médiéval: de l'histoire à la littérature*. Cluj Napoca: Casa Cărții de Știință, 218 p., ISBN 978-606-17-0932-8

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For a long time, medieval literature was no more than a briefly explored curiosity in histories of western European literature, the "dark ages" designation remaining popular from the time of the Renaissance until today. However, with the archaeological discoveries of the 20th century, the interest in this often maligned age increased, which resulted in a realisation of the variety and richness of a literary tradition supported by the constant research work in the field.

For anyone faced with delivering a lecture on this topic the challenge is now to select and organize, and this is where Mirela Drăgoi's contribution also comes in. Meant mainly for the undergraduate students enrolled in the French Language and Literature programme, the book is divided into three chapters and it includes a selection of commented texts, a glossary of terms and annexes.

The organizing principle becomes apparent from the titles of the chapters, namely "Cristallisations littéraires des *Oratores*," "Métamorphoses littéraires des *Bellatores*" and "Reflets des *Laboratores* dans la littérature bourgeoise". Thus, the solution for which Drăgoi opts in the difficult matter of organizing five centuries worth of literary forms into valid, cohesive categories is to focus on their connection with the three main groups of senders-receivers at the time: clergy, warriors and 'workers'.

Since the connection between text and context is particularly strong and relevant for the Middle Ages, the first chapter also stands as a brief exposition of matters such as periodization, social relations and organization, dynasties, monastic orders, crusades, etc. Moreover, since one of the self-evident interests of the text also lies in the church's role in the development of the written culture, attention is also paid to linguistic considerations, which sets the scene for the discussion of what is probably the most renowned sample of French medieval literature: the epic of Roland. What follows is a critical reading of the text, based on coordinates that have to do with form, thematic relevance, origin and reception, while emphasizing throughout the Christian values that infuse the text.

The next subchapter continues this exploration with the lyrical compositions of the time: *canso*, *la chanson de toile* and *la pastourelle* resting on the manner in which the representation of the woman as subject and expression of an ideal love at the centre of these genres is meant to stand for a moral doctrine and guidelines for refined behaviour that shapes what the author qualifies as "almost a religion of love" (page 36). Finally, the third subchapter rests on the contrast between courtly love and Christian ethics in Chrétien de Troyes's romances, an occasion to develop on the main characteristics of the genre.

The following section of the book is dedicated to the warriors and, in the first subchapter, we return to *La Chanson de Roland* and see it in the context of *chansons de geste*, the focus being on characters and social relations, especially in the context of fealty. The second subchapter continues this exploration and extends it to crusade songs and *sirventés*, with the third subchapter returning to Chrétien de Troyes's romances. The latter provides the opportunity of discussing the Arthurian tradition with its origins, representative genres and texts, as well as with its ideals of royalty and chivalry. It is, probably, the most generous section of the study, due, in great part, to the richness of the material under scrutiny.

Up to this point, Mirela Drăgoi's exploration has already managed to bring to life a large portion of medieval literary history, to recreate the atmosphere and trace the tastes of the age. She managed to bring to the scene several pairs of opposites at work within this context: the sacred and the secular, the spiritual and the material, peace and war, as well as going beyond them and demonstrating that both religious and chivalric writings are about the aspiration to an ideal, besides many times bringing their contribution to the same text and complementing each other.

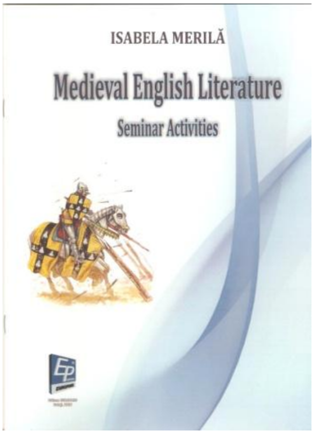
To this play of apparent opposites, Drăgoi adds one more coordinate, the 'workers', thus descending among the ranks of the lower and middle classes. The literary compositions grouped under this subtitle are the fabliau, the ballad and the *rondeau* (François Villon), as well as the various forms of medieval drama. The latter is not only an appropriate manner of announcing the Renaissance, during which theatre finds a remarkable expression, but also to the modern stage, with the author taking this opportunity to discuss the connection between some of Eugène Ionesco's texts and the mechanisms of medieval drama.

Having provided a theoretical basis, in the form of a history that is foremost literary, while also being social and cultural, Mirela Drăgoi continues with a selection of representative literary texts, followed by a brief discussion that serves both as an example and as an invitation for the student to continue the analysis.

Despite dealing with a quite distant period in French history, one of the strengths of the book under scrutiny is the way it reveals the connections with, influences on and continued relevance of the material in the present. This is a deliberate choice, as it is stated in the conclusions, and it works both directly – as in the reference to Ionesco's plays or to the contemporary medieval festivals (see note 134 on page 100) – and indirectly, for example by means of the emphasis on the universal nature of many themes and ideas at the core of medieval texts.

Supported by an impressive bibliography, the volume also provides several annexes: a chronology of Merovingian, Carolingian, Capetian and Valois dynasties; maps of the French territories in the 12$^{th}$ and 13$^{th}$ centuries, a map of Gallo-Roman dialects in medieval France etc. Especially helpful, the glossary of medieval terminology that also accompanies the text is grouped into military, religious, socio-economic and political terms. Besides the definition of the word, the author provides a context as well, a practice also adopted in the case of the glossary of literary terms that follows.

In conclusion, Mirela Drăgoi's book captures the richness of a moment in literary history that seems to have increasing relevance into the present. At the same time, the abundance and variety of the material and types of information coming to support the activity of the student, recommend it as an inspired, well-documented and well-organized didactic material that would be of considerable use in the study of French medieval literature.




**Isabela Merilă** (2016) *Medieval English Literature – Seminar Activities*. Galați: Europlus, 48 p., ISBN 978-606-628-151-5

Ioana MOHOR-IVAN
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The study of medieval English literature has an already established tradition at "Dunărea de Jos" University of Galați. In 1978, Eugenia Gavriliu published *A History of English Literature and Civilization from the Anglo-Saxon Period to the Rise of Neoclassicism*, which was revised and edited in 2000 under the title *Lectures in English Literature*. If these two volumes were mostly theoretical, in 2002, the same author published *English Literature through Texts: from Anglo-Saxon to Early Modern*, which was meant to function as an introduction into the practice of textual analysis. Another important name connected to medieval English studies in Galați is Ligia Ghițescu-Pârvu, who wrote *A Short Guide to English Literature from the Anglo-Saxons to the Elizabethans* and published it at Național publishing house, in Bucharest, in 2000.

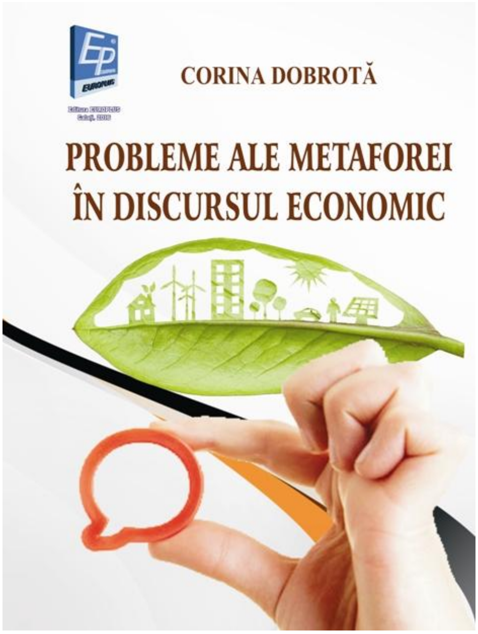
Besides acknowledging it in the introduction, Isabela Merilă continues the tradition with this collection of seminar activities. The texts selected are mainly translations, with a thought to the students who do not receive training in the various dialects of the Anglo-Saxon or the following stages in the development of the English language up to the end of the 15th century. Included are *The Wanderer*, three popular ballads—*Binnorie*, *The Wife of Usher's Well* and *Get Up and Bar the Door*, as well as fragments from *The Battle of Maldon*, *Beowulf*—the beginning of the epic and the fight with Grendel's mother, *Sir Gawain and the Green Knight*, Malory's *Le Morte d'Arthur*—the sword in the stone and the passing of Arthur, Chaucer's *Canterbury Tales* and *Everyman*.

Following, for the most part, a chronological criterion, the selection begins, after the previously mentioned introduction, with *The Wanderer*, in the translation of Charles W. Kennedy, which may not sound as inviting as other versions to the contemporary reader, due to its archaic tone, but it has the merit of focusing on the stylistic richness of the source, which recommends it for textual practice. The lines are inserted into the first column of a table, with a second, much narrower column, including every fifth verse number, which makes referencing the text much easier. The third column, almost equal in size to the first, contains brief definitions for some of the most challenging words, while leaving the rest blank, so as to allow the students to write their own observations. This table is followed by guidelines for analysis, but not before a short explanation is provided for the archaic forms of third person singular present indicative used in the translation.

The guidelines for all selected texts mostly vary between attempting to elicit a closer reading of the material, while making sure the most salient points have been understood, and acting as an introduction to poetics. An example of how the former is employed to facilitate the latter is another table drawn for the analysis of the first fragment from *Beowulf* and which the student is invited to fill in, while reading, with the textual references to the narrator, characters, ethos, system of belief, emotional reactions, time and setting. Thus, in the end, each column should provide a clearer image of how each coordinate is represented in the text.

Additionally, several tasks invite the student to do further research into matters concerning history, culture or literary theory: the connections between Anglo-Saxons and Vikings—page 13, the varied representations of Merlin and Morgan le Fay along the years—pages 26 and 30, respectively, the combination of alliterative verse and rhyming patterns in *Sir Gawain and the Green Knight* as an illustration of the stages in the development of English literature—page 23, etc.

Throughout, Isabela Merilă attempts not only to provide a wider and more comprehensive context for the literary text, but, mostly, to train the users to adopt and employ a set of good practices, that are meant to help them beyond their experience as first year students in English literature. It is, perhaps, this characteristic, more than any other, combined with its pleasant, ready-to-use aspect that recommends this title as a useful tool in the medieval English literature classroom. In addition, Isabela Merilă offers broader categories of readers with interests in field of English studies a fresh and invigorating invitation to partake in the itinerary advanced by her collection for enlightenment, enjoyment and, not least, for further explorations of the vast riches of the terrain here mapped.




**CORINA DOBROTĂ**, *Probleme ale metaforei în discursul economic. Studiu contrastiv engleză-română [Aspects of Metaphor in Economic Discourse. Contrastive Study- English-Romanian]*, Editura Europlus, Galați, 2016, 216 p.
ISBN 978-606-628-164-5

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The book tackles a relatively fashionable topic in present-day linguistics, i.e. applying the Cognitive Metaphor Theory (CMT) to the study of economic terminology. Thus, its declared primary objective is analysing economic discourse from a contrastive point of view (Romanian-English) by applying a metaphorical perspective. It aims at providing a comprehensive view upon the linguistic valences of metaphor, with the main analytical focus on the issues related to metaphor that are apparent in economic discourse as actualised in various types of economic texts. Structurally, it consists of five chapters, followed by bibliography, corpus and a comprehensive, well-structured English-Romanian glossary of metaphors pertaining to the business field.

Chapter I seems particularly useful as a solid theoretical background in the study of metaphor in general, as it briefly reviews both traditional and contemporary theories on metaphor, followed by the usual classifications, formal categories (as contrasted with comparison, metonymy, synecdoche, symbol, synesthesia and other similar tropes), as well as the functions of metaphor. Starting from the idea that metaphor is established as one of the main mechanisms of human thought, meant to assimilate the unknown to the already known (in addition to its purely aesthetic dimension), the focus lies on the structure of the metaphoric terms, as well as the various theories regarding the metaphoric mechanism, such as the theory of substitution, the theory of interaction, contextual transaction, transfer of properties, conceptual conflict, disocciation between the literal and the figurative meaning, metaphorical proposition. In this vein, the most recent theory used in explicitating how metaphor operates is American cognitivism, which deals with metaphor as mapping between a familiar, concrete source model, and a more complex, abstract target model, by the perspectivization of certain attributes of the latter on experiential grounds. It is the most consistent part of the chapter, expounding the main tenets of CMT and providing numerous examples of metaphors whose target consists of economic entities, concepts, and phenomena. In fact, all theories presented in this introductory part are supported by accurately chosen examples that are of utmost importance in clarifying difficult or obscure theoretical issues. As such, the initial chapter may serve as a basic introduction to the study of metaphor in general.

Chapter II focuses on metaphor as part of the specialised economic discourse per se, in an attempt to provide clear theoretical delimitations of this type of discourse, as well as a proficient analysis of a carefully selected corpus. Thus, economic discourse is seen in its acception as the study of that part of the global social system dealing with commercial transactions, an extremely complex field crucial to today's world, using a rich intrinsic symbolism and descriptions of abstract processes, thus requiring metaphor as the perfect tool in its comprehension, processing and communication. Consequently, the issues pertaining to metaphor are studied in the following subtypes of economic discourse: the theory-forming economic discourse, the discourse of mediation, and the discourse of advertising (the most multifacetted of all, intertwining informativeness and persuasion, and thus being the perfect ground for the interpretative openness provided by metaphor). The analysis is mainly concerned with detecting the conceptual metaphors at the basis of these types of economic discourse (viz. structural, ontological, orientational, control metaphors).

The contrastive analysis announced in the title is the focus of Chapter III, which centres on the comparison at the level of metaphorical dimension in the economic texts in Romanian and in English, thus evincing the systematic character of the metaphoric structure, organised on metaphorisation levels. The corpus selected from economic textbooks, business articles and advertisements shows that today's financial Romanian publications abound in conceptual metaphors, making up an entire network of ontological and epistemic correspondences, and thus shaping the reader's perception of the economic realities, entities, phenomena and processes described by financial analysts.

An equally interesting analysis is to be found in Chapter IV, which treats aspects related to the translation of English metaphorical terminology in the economic field into Romanian, drawin gthe conclusion that there is an obvious inequality of terminological development between the two languages under study, which results in multiple loans, paraphrastic translations and loss of metaphorical content.

Chapter V is concerned with the general conclusions in regard to the fundamental aspects in the tropology of economic discourse, highlighting the metaphoric dimension as a distinctive feature, and evincing the massive influence of the English terminology on Romanian, mainly due to the similar conceptual schemas in the two languages under study (mainly at ontological and orientational level).

Special mention is undoubtedly due to the English-Romanian glossary of ”economic metaphors” at the end of the volume (pp.168-209), which opens up further possibilities of research, being in itself the start of a future lexicographical endeavour in the field of specialised terminology.

All in all, the present volume earns a well-deserved place among the contrastive studies of economic terminology, being a useful tool for students, teachers and linguistic researchers alike.

## 2017 TRANSLATOR LIST

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