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*** The contributors are solely responsible for the scientific accuracy of their articles.**

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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, "Dunărea de Jos" University of Galati, for their steady support and dedication during the editing works.

The editors' cordial thanks also go to all the contributors who kindly answered the publication requests thus authoring this new 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

A VIEW OF PAGE VS. STAGE TRANSLATION

Gabriela DIMA[1]

Abstract
The paper highlights aspects of translating dramatic texts and the concepts commented upon focus on the features of page and stage translations, with their limits and common borders, as illustrated in a fragment from Shakespeare's A Midsummer Night's Dream.

Key words: drama translation, drama translator's roles, dramatic texts, performability, naturalness

Introduction

The binary opposition announced within the title anticipates our discussion of some concepts that are accepted as givens by various specialists in the domain of drama translation. To the date, the two poles of the opposition have been a matter of much debate among theorists and practitioners, publishers and artistic directors alike, dealing with either scholarly, academic translation, concerned with studying the play at the level of semantic and syntactic units of language or with translation that focuses on the dramatic impact and *mise-en-scène*. These cross-interdisciplinary approaches show the intricate, long process from page to stage that a translator must follow and the many facet-roles he is attributed with along the way.

Drama translator's roles

Drama translators should be well acquainted not only with the linguistic system of the source language, but also with all the translation variants of the play he has to translate, "with its genesis and its première, its subsequent production history, in order to gain an awareness of what will be required of the new version when it reaches the stage" (Meech in Baines et al 2011: 126).

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Furthermore, the drama translator must consider story, subject or character first, and then, find the linguistic means with which to convey them. Johnston states that the communication of character and situation are key to effective translation, since "actors […] are constantly searching for the emotional truths of their character, forever exploring motivation, hidden agendas and emotional turning points" (2004: 36).

As it can be noticed, the translator is not only the *initiator* of the creative process, but he also provides access to the source culture and the source text through the processes of adaptation and staging, offering opportunities of a cross-cultural exchange, taking into account the specificity of its complex dynamics of location, temporality, situation and participants.

This chain of actions will have as a result what Bassnett calls *cooperative translation* whose protagonists are the translator, the director, the actors, with the translator acquiring different roles: "[…] from the *fidus interpres* who produces a reader-oriented translation concerned with the philological exactness of language to the *theatre-maker*, who produces a stage-oriented translation concerned with audience reception" (Perteghella 2004: 6, 12). Pavis states that "The translator is a *dramaturg* who must first of all effect a *macrotextual translation*, that is, a dramaturgical analysis of the fiction conveyed by the text"(1989: 27).

Other specialists consider that the theatre translator is a *cultural mediator,* (Bassnett 1998, Aaltonen 2000), negotiating meaning between the two cultures. The set of roles ascribed to a drama translator is completed by that of *co-adapter* who finally decides on the linguistic characteristics of the adaptation in order to assure and maintain the overall coherence of the dramatic text. We can eventually state that the roles are overlapping, assigning *the translator-co-adapter-cultural mediator* with more power in the long process from page to stage (Rose, Martinetti in Baines et al 2011: 152).

Features of dramatic texts

These roles help the translator in choosing the best translation methods in achieving the *performability, naturalness* and *breathability* of the dramatic text.

Seen from the perspective of stage translation, the term *performability* means more than *stageability*, being a very controversial term, varying from culture to culture, period to period, text type to text

type and depending often on the economic policies of theatrical systems. The theatre and publishing industries determine what is 'performable' in response to what they believe audiences wish to see, as the French director Jacques Lassalle declares ''It is the period in history, as much as the individual, that determines translation.'' (1982:12,) translators being only likely to translate texts that conform with publishing and production systems.

Naturalness is another basic term, used sometimes as a synonym to *speakability*, meaning the degree of ease with which the words of the translated text can be uttered, 'enunciated' by the actors through the use of short sentences, commonly known words and the rhythms of natural speech. Landers insists that *a fluency strategy is the key*, a style, which „sometimes must yield to the reality that actors have to be able to deliver the lines in a convincing and natural manner' (2001: 104). Hamberg is of the opinion that "an easy and natural dialogue is of paramount importance in a dramatic translation, otherwise the actors have to struggle with lines which sound unnatural and stilted" (1969: 91–2).

Bassnett (1985) emphasizes the importance of the concept of *breathability*, since a translated text must be uttered by the actor without unwanted effort, "so translators must write for actors " (Zuber 1980: 93).

Data analysis

Our next concern will be to focus on the differences and similarities between page and stage translation, keeping in mind that the dramatic text provides the basis for the stage production and that " The two texts –written and performed – are coexistent and inseparable, and it is in this relationship that the paradox for the translator lies". (Bassnett- McGuire 1985: 87). It means that in translating plays, the text is mostly spoken on the stage, being transposed on the stage through performance.

One great difference refers to the nature of the two texts: whereas the published text is static, immutable in its printed form, the text translated for stage is dynamic: "It is the very evanescence of a stage translation, which lends it its immediacy and vitality. The English, after all, might be said to have only one Shakespeare, while, in translation, there are as many Shakespeares as translators and casts to perform them"(Meech 2011: 137).

Our illustration includes a fragment from Shakespeare's *A Midsummer Night's Dream* and three Romanian translation variants written for the stage.

A Midsummer Night's Dream, Act 1, Scene 1

"HERMIA:
God speed fair Helena! whither away?
HELENA:
Call you me fair? that fair again unsay.
Demetrius loves your fair: O happy fair!
Your eyes are lode-stars; and your tongue's sweet air
More tuneable than lark to shepherd's ear,
When wheat is green, when hawthorn buds appear.
Sickness is catching: O, were favour so,
Yours would I catch, fair Hermia, ere I go;"

Şt. O. Iosif	George Topîrceanu	Dan Grigorescu
HERMIA: Bine-ai venit, frumoasa mea Helena! HELENA: Tu-mi zici frumoasă? Nu-mi mai zice astfel! Tu eşti pentru Demetrius frumoasă, Luceferi ochii tăi sunt pentru el Şi vocea ta e mai armonioasă Ca trilul ciocârliei, *când păstorul* *L-ascultă vesel, când dă-n verde-ogorul*	Hermia.- Bine-ai venit, frumoasă Helena. Helena.- Mi-ai zis „frumoasă"? O. Nu-mi mai zice aşa! Pentru Demetrius tu eşti cea frumoasă, fericito. Pentru el ochii tăi sînt limpezi ca luceferii Nordului şi cuvintele tale-armonioase ca trilul ciocîrliei pe care-l ascultă păstorul cînd dau mugurii trandafirilor de cîmp şi ogorul e verde…	HERMIA Să fii de zei, frumoaso, ocrotită! HELENA O, lasă vorba-aceasta nerostită! Demetrius pe tine te socoate, Frumoasă, mai frumoasă decît toate. Sînt stele ochii-ți, glasul tău îmbie Mai dulce ca un tril de ciocîrlie Pe care îl ascultă un cioban Cînd creşte valul grînelor în lan, Şi păducelul se îmbracă-n floare.

Când vezi măceşul scânteind în floare		
O! Dacă boala e molipsitoare, De ce n-ar fi și vraja frumuseții?	Dacă o boală se molipseşte…de ce oare nu se molipseşte şi frumusețea?	Vai, frumusețea nu-i molipsitoare!

A look at the three translation variants of the excerpt from Shakespeare's *A Midsummer Night's Dream* shows different styles of translating the text for performance. The first two belong to the Romanian poets, Ştefan Octavian Iosif and George Topîrceanu, while the third is signed by the translator Dan Grigorescu.

The criterion that differentiates the selected variants is stylistic, Iosif's and Grigorescu's translations are poetic, both in expression and content, whereas Topîrceanu's is rather an evaluative reply, favourable of a positive assessment of Hermia's physical traits. Instead of verses, Topîrceanu resorts to simple and complex sentences with the latter's becoming an easy obstacle in achieving the actor's level of breathability.

Within the other two mentioned translations, there is much more feeling conveyed due to the use of rhymed verses (The play has got a percentage of 80 % of verse use, cf. LoMonico 2004) and the descriptive simple words which places Hermia in the middle of an imaginary natural scenery increasing her beauty. Equivalence is thus obtained through adaptation, sustained by modulation and speakability, the actors having to modify their speech, tone of voice and breathability potential so as to obtain fluency, both in form and content, thus, enchanting the audience. To these, we shall add the role of comparison, repetition of the word *fair*-6 times in the excerpted source text, 3 times in the three Romanian versions (The word *fair* is registered by LoMonico 2004 with 32 occurrences in the whole Shakespearean play).

Out of the three variants, I have noticed that in performing the play in Romanian productions, Iosif's translation is among the most common adaptations, which sometimes undergoes changes which may bring a loss in transposing the beauty of the original text. The lines in italics in the table above are such an example and the result of the decision of both director and co-adapter.

In what concerns the theatricality of the source text, I agree with the French director Jacques Lassalle who states that 'We must conserve what is uncompromising in the text, like reefs that emerge as we draw towards the port.' (1982: 12). So, we can conclude that the translator should use translation strategies that be attuned not to the printed page exclusively, but mostly to the performance on stage, shifting from literary to theatrical achievements.

Accordingly, the stage translator can create a touching living version, introducing dramatic tensions and rhythms to suit changing audiences.

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TRANSLATION STRATEGIES IN *ALICE IN WONDERLAND*'S RHYMES

Corina DOBROTĂ[1]

Abstract: *Poetry translation has always been regarded as the most difficult type of literary translation. When the object of translation is the multi-facetted, apparently nonsensical rhymes in Lewis Carroll's Alice in Wonderland, the translator's skill, competence and performance should be even greater. The present article aims at examining the strategies used in the published translations of Carroll's work in Romanian, evincing the similarity of effect on the target reader, which is normally presumed to be the ultimate objective of the literary translator. The analysis also attempts at evaluating the strengths and weaknesses of the translations under comparison according to the established assessment criteria in the field, in an attempt to discover if 'beauty' and 'truth' can ever be reconciled in the arduous task of literary translation.*

Key words: translation strategy, competence, performance, similarity of effect

Introduction

When considering poetry translation, the initial response is to deem it impossible or at least tremendously difficult. However, translators keep trying their hand at it, and the intertwining of literary talent and a sound command of the source and the target language sometimes yield great results.

The case of Lewis Carroll's whimsical poetry, loaded with jocular undertones, puns and allusions, poses multiple problems to any translator, however talented, as it requires a multifaceted approach, in tune with the writer's initial intentions; the main issue characterising a successful translation seems to be achieving similarity of effect on the target reader. The reader should not feel the target language variant as "forced" or "unnatural", which adds to the difficulty of the endeavour, as the source text is already loaded with numerous playful nuances that

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the translator or even the author may not have been aware of in the first place; thus, the translation should provide the same "feeling" as the original, and trigger a similar thought-provoking process in the recipient.

Translation of poetry

In point of defining translation and the translation process, the most suitable points of departure seem to be Nida's definition (1964), as it focuses on style and message when finding "the closest natural equivalent", and Toury's vision (1978), which stresses not only the linguistic, but also the unavoidable cultural dimension that are involved in "rewriting" an original text into a different language. In the same vein, Newmark (1991) sees translation as a "craft", replacing the initial written message in a certain language by the same message in another language, and thus requiring skills very similar to the process of creation of poetry itself.

Irrespective of the view one adopts, it goes without saying that the translation of poetry is a special case of translation, in need of the dynamic communicative approach focusing on similarity of effect mentioned above. Despite Roman Jakobson's opinion that it is by definition impossible, it is our view that both meanings and style may be rendered in the TT, with a considerable amount of effort, and inspiration. In keeping with Haroldo de Campos (2007), the main aim of poetry translation is not reconstituting the original referential message, but the "transcreation of several levels of semiotic processes". So, the translator should be as gifted as the initial author, and be on the same page with the latter in point of the auctorial intentions and the interpretation of the ST. Similarly, Ata and Queiroz (2016) see poetry translation as a multilevel problem-solving task, where the ST and the TT are the initial and final states of a continuous multifarious process.

Aim of analysis

The primary aim of the analysis refers to the evaluation and/or hierarchisation of the three published translation versions of the English corpus (the source text) into Romanian (the target texts), eventually proposing a fourth variant, our own, in which the author is trying to provide alternative solutions to the deficiencies noted in the other TTs. The passage from theory to practice is undoubtedly difficult and prone to

numerous pitfalls, but the clearer insight into the various dimensions of the ST and their subsequent renderings into Romanian may serve as an advantageous point of departure for yet another translation, performed from a fresh perspective and issued from a solid theoretical background.

Methods of analysis

As in most cases of poetry translation evaluation, the method of choice was comparison and contrast, evincing the strong and weak points of each translated version of the poem in question. The comparison bore on all the levels of the literary text involved, i.e. semantic, syntactic, stylistic, and last but not least, prosodic (including the issues of phonology, rhyme, rhythm, and measure).

Despite its obvious limitations, this method is the only one possible in tackling the arduous task of assessing poetry translations, as the subjective dimension plays a major role in such an endeavour. The interplay of the cognitive and the interpretative facets makes it hard to be entirely fair in the evaluative work, and the entire matter eventually boils down to the taste of the evaluator. However, the present paper is an attempt at going beyond the empirical scope which this method inevitably entails, in an attempt to punctually analyse all the aspects that go into the making of poetry, both in content and form.

Data analysis and findings

The very first issue that arrests the reader's attention is the form of the source text (ST), a rather naïve children's rhyme with a very simple two-stanza structure and a lively rhythm. Obviously not a piece of great literary value, the poem is to be found in the second chapter of *Alice in Wonderland*, and is meant to be recited by Alice herself, who cannot precisely remember it and thus ends up with a rather odd, although funny version.

When performing the preliminary analysis, the translator should first and foremost be aware of the cultural background of the ST, which is a parody of the well-known educational children's rhyme *Against Idleness and Mischief* by Isaac Watts, whose first line reads "How doth the little busy bee". The intentional replacement of the bee, seen as the personification of hard work and diligence, with the personified crocodile, the epitomy of cruelty and deceit, is obviously meant as a

criticism of the Victorian mores in general, and the rather ineffective teaching methods of the time in particular.

Isaac Watts's rhyme	Alice's version (ST)
How doth the little busy Bee Improve each shining Hour, And gather Honey all the day From every opening Flower! How skilfully she builds her Cell! How neat she spreads the Wax! And labours hard to store it well With the sweet Food she makes.	How doth the little crocodile Improve his shining tail, And pour the waters of the Nile On every golden scale! How cheerfully he seems to grin, How neatly spreads his claws, And welcomes little fishes in, With gently smiling jaws!

It is easily noticeable that besides the rhythm and measure, the syntactic skeleton (even preserving certain words and phrases like *how doth the little* in line 1, *improve* and *shining* in line 2, *every* in line 4, *how neat* […] *spreads* in line 6) is identical, making it impossible for the initiated audience to miss such an overt intertextual reference. The jocular and parodic intentions are easy to discern in the author's substituting the sedulous work of the bee (a familiar creature in Europe) meant to teach young children the highly-praised Victorian values of diligence, perseverance and generosity, by the deceitful and downright predatory actions of the exotic crocodile. Obviously, such an intertextual allusion cannot possibly be paralleled in translation, but what the Romanian translator can do is to preserve the light-hearted tone and lively rhythm specific to children's rhymes.

Here are the three Romanian version of the poem identified in different editions of the book, published by various publishing houses in the past decades:

TT1—translation by Ioana Ieronim 2016	TT2—translation by Vasile Poenaru 1999	TT3 —translation by Mihaela Istrati 2010
Cum face micul crocodil Să-și țină luciul pe coadă? El toarnă apele din Nil Pe fiecare solz, la scaldă!	Ce lucitoare coadă-şi face Micuțul crocodil Şi-şi scaldă orice solz de aur În apele din Nil!	Cum face micul crocodil Ca mai bună lucioasa-i coadă să devie, Și toarnă apele din Nil Pe fiece solz de culoare aurie?

Voios rânjește apoi din falcă Și ghearele-și întinde, Așa invită peștișori Și-n zâmbet îi cuprinde.	Ce vesel pare să rânjească Cum gheare-ntinde lin, Poftind micuții peşti în gura-i Cu fălci zâmbind senin!	Ce plin de voioșie pare că rânjește, Și ce dibaci ghearele-i se desfășor, Iar peștișorii înăuntru îi poftește, Cu fălcile-i surâzând încetișor!

From a prosodic point of view, the measure is generally preserved (7-8 syllables), with the notable exception in most lines of TT3, which proves detrimental to the overall musicality of the poem, disrupting the playful and cheerful rhythm. In point of sonority, TT2 seems to reach its goal, while TT3 ranks last in this respect, as it seemed to pay more attention to the rhyming pattern and thus lengthened the lines inappropriately.

As far as rhyme is concerned, the initial ABAB crossed pattern was only observed in TT3, the other translations opting for the easier solution of rhyming only the even lines. In this respect, it is our personal opinion that the rhyming pattern may be reduced to a minimum, by taking into account the TL constraints, as long as the measure and rhythm are closer to the original. The impact of the cheerful tone is undoubtedly greater than the strict observance of the rhyming pattern, although the latter is also desirable if possible.

In point of phonology, it is worth mentioning that all the TTs manage to preserve, within limits, the alliteration in the liquid consonant *l*, suggesting the water flow, and maybe the great cycle of life, which sees the rather gruesome image of the crocodile eating fish as normal, even playful.

Regarding the syntactic aspect, it may be said that all TTs are generally accurate, preserving both juxtaposition and the syntactic categories of most of the key words. However, it was to be expected, since the structure is fairly simple and without any syntactic ramifications that would pose translation problems. The repetitive pattern starting with "how" is present in all TTs, although it is visible that TT2 reverses the order of the lines in the first stanza, probably to the purpose of increasing the clarity and naturalness of expression.

Semantically speaking, it is evident that TT2 is the least affected by semantic loss, a shortcoming that can be found in all the other

versions, especially at the level of descriptive epithets and adverbs of manner.

In order to have a clearer view of the notional words and phrases in the TTs, the following table might be useful:

ST	TT1	TT2	TT3
improve his shining tail	să-și țină luciul pe coadă	a-și face lucitoare coadă	mai bună lucioasa-i coadă să devie
to pour	a turna	a scălda	a turna
golden scale	solz	solz de aur	solz de culoare aurie
to grin cheerfully	a rânji voios	a rânji vesel	a rânji plin de voioșie
to spread claws	a întinde gheare	a întinde gheare	a se desfășura gheare
neatly	-	lin	dibaci
to welcome in	a invita	a pofti	a pofti
gently	-	senin	încetișor
smiling jaws	zâmbet din falcă	fălci zâmbind	fălci surâzând

It is easily noticeable that displacement affects mostly TT1—the second stanza, and TT2—the first stanza. While in the latter case the choice is quite questionable, as it affects the very beginning of the poem and leads to a quite forced and unnatural word-order, the former case completely disrupts the syntax by anteposing falcă and occasioning stylistically-marked constructions like ”a rânji din falcă” and ”a cuprinde în zâmbet”. These instances qualify TT1 as ”the most poetical” of all three, as it uses a sort of linguistic combinations that are not normally used in everyday conversation, and thus may be deemed as rather unsuitable for a children's poem. The same stylistic markedness catches the reader's eye in TT3, which uses the outdated verbal form ”să devie” and the oddly conjugated phrase ”ghearele-i se desfășor”, resulting in a quite strained version that children are very unlikely to find appealing. After all, nursery rhymes are intended to be easy to memorise, and all these odd, ”literary” turns of phrase and the overall verbosity affecting TT3 do not aid in this respect. In point of metric, TT2 seems to be the most end-user-friendly, although it has various defficiencies, as shown above.

Upon examining the translation strategies used, the most common seem to be displacement and compensation, while TT3 mostly relies on literal translation, which also makes it the least successful. The former is most visible in TT2, in the first stanza which reverses the order of all the lines, probably in order to preserve the only rhyming pair, i.e. *crocodil-Nil*. The latter is more saliently used in TT1, where the determiner *shining* in the phrase *shining tail* becomes an anteposed noun –*luciul pe coadă.* TT1 is also the most affected by semantic loss, as it fails to translate the verb *to seem* in line 5, the adjective *golden* in line 4, the adverbs *neatly* in line 6 and *gently* in line 8, as well as by semantic gain, as apparent in the addition of *la scaldă* (line 4) and the verb *a cuprinde* (line 8), also for rhyming reasons.

Taking all these into account, it is probably not devoid of interest to propose a fourth TT that may reconcile form and meaning, solving and/or avoiding some of the shortcomings seen in the other versions analysed above (like omissions, displacements, semantic losses and/or gains, strange or forced wordings, disruptions of rhythm, inaccuracies of measure, etc):

Cum face micul crocodil
Să-și țină luciul cozii,
Să-și toarne apele din Nil
Sa-și aurească solzii !

Cum râde plin de voioșie
Cu rășchirate gheare,
Ca peștișorii toți să vie
În fălci surâzătoare!
(our own version)

Inspired by the previously analysed TTs, this version "borrows" the formulation *plin de voioșie* in line 5 from TT3, as well as change of the grammatical category of the noun phrase *shining tail* in line 2 into the genitival combination *luciul cozii* as shown in the nominal transformation in TT2. Similarly, just like in TT3 line 7 employs a rather obsolete form of the verb, *să vie*, as required by the rhyming pattern; however, the effect is no longer exaggerated and it may be considered as hinting to the Victorian century when the ST was written. Likewise,

there are some notable omissions, like the verb *to seem* in line 5, the adverbs *neatly* in line 6 and *gently* in line 8, as well as instances of literal translation, as in line 8, where *smiling jaws* is rendered as *fălci surâzătoare*.

As far as the elements of novelty brought by this version, the following are worth mentioning: the semantic gain *râde* as the equivalent of *to grin* in line 5 (due to metric constraints), and the compensation used in line 4 (where the determiner *golden* becomes the verb *a auri*), and in line 6 (where the verb phrase *spreads his claws* is rendered as the noun phrase *răşchirate gheare*). Moreover, this TT is the only one displaying a full ABAB rhyming pattern that is not unnatural, a bouncy rhythm and a similar measure to the original, being closer to the similarity of effect that a literay translation is supposed to produce.

Conclusions

All in all, despite the relative brevity of expression and simplicity of message, the two stanzas of the ST gave rise to extremely varied TTs, each having its strengths and weaknesses. All TTs manage to convey the meaning quite accurately by means of translation strategies like compensation and displacement, being more or less affected by semantic loss and/or gain. In a subjective attempt at hierarchizing them, it may well be said that TT2 seems to be the most successful version, closer to the original's rhythm and measure, and most likely to appeal to its intended audience—children, followed by TT1, deemed as the most "poetic" of all three, also easy to recite and memorise, but negatively affected by odd turns and phrases, as in the final line, and numerous omissions; finally, the least successful of the TTs is TT3, which comes out as awkward and verbose, as it mainly resorts to literal translation, and disregards prosodic and musical aspects, in quite an unsuitable manner for poetry translation. It is our opinion that the version proposed in the present paper, although by no means perfect, manages to solve some of the deficiencies found in the TTs analysed.

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MAPPING AN AESTHETICS OF BIBLICAL ENGLISH-SPANISH TRANSLATION FOR THE ROMANIAN VIDEO GAME *GRAY DAWN*

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Abstract

Gray Dawn is a critically-successful Romanian video game that treats of religion, spirituality, trauma, redemption and love. Its success is owed to a mature storytelling loaded with religious and literary allusion. To replicate the linguistic impact of the English-language original in the Spanish localization, this paper outlines an optimal translation strategy based on an examination of the original's qualities and contextual comparability to traditions in the Hispanosphere.

Keywords: *gaming, religion, language, immersion, localization strategies*

Introduction

"Gray Dawn" is an English-language religious horror video game that was released in June 2018 by the Romanian independent studio Interactive Stone. Developed from 2015 to 2018 on Unreal Engine 4 and praised for its storytelling and visuals (if not as cited for its game-play mechanics), *Dawn* represents a significant breakthrough in Romania's independent gaming industry with regards to graphical and narrative achievement. Indeed, it was precisely for the categories of "Visual Art" and "Narrative" that Gray Dawn earned nominations at the 2018 Central & Eastern European Game Awards, a distinguished status in a region that covers "over 1,000 game development studios" (CEEGA 2018: 1). Interest in the game has been such that, by the start of 2019, subtitles had been made available in Romanian, Hungarian, German and Russian, with plans to offer more language options in the future. The focus of this present paper is on the development of an adequate translation strategy

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for the game's localization into Spanish, bearing in mind the linguistic strengths that aided the game in achieving its current stature in the area of storytelling.

The Game

The gist of the plot, per the official synopsis on Steam, is as follows:

> You will be entangled in a terrifying adventure of a priest on a quest to prove his innocence. Guilty or not, you find yourself trapped in the middle of strange events involving a demonic possession and divine apparitions. […] Gray Dawn takes place around the year 1920, in a remote village in England. Throughout the game, you will often be transported to the beautiful world of Romania, which is inspired by the mysticism of Eastern Europe. (Steam 2018: 1)

The protagonist is the Catholic priest Abraham Markus, accused of murdering a Romanian altar boy, David, along with other children from an orphanage. The question of his responsibility and the details of his sordid previous life comprise the mystery that players unravel as they have Father Markus explore his surroundings and examine various artifacts to recollect his sordid and tragic past. Ultimately, the players take control of the priest's hermetic quest for redemption and determine the outcome through the decisions that he makes along the way.

Whilst the game-play's mechanics follow the established conventions of a Walking Simulator, the power and novelty of *Dawn* are derived from its strong emphasis on dramatic narrative and Gothic-inspired artistic direction. In this sense, the game-play is but a means to an end employed in the service of the storytelling. This interpretation is supported by statements made by George Remus, the company's 3D artist and writer:

> "I'm not a gamer, actually … Interestingly, I didn't plan in the beginning to work in the video game industry. I wanted to be a movie director… I was always passionate about movies. I wanted, when I would grow up, to be a director of historical movies … I searched for some software for animation and … got into 3D modeling and creating environments and … for me it was fascinating because, even though it was a different

> path—because I wanted to make movies at my early age—now I had the chance to create everything that I dreamed of" (ROPname 2018: 2:45-5:30).

Given the above, effective storytelling should be the priority in the decisions made in localizing for the Spanish iteration of the game.

The English

Linguistically, the English-language dialogues and soliloquies are defined by three key characteristics that, taken together, constitute a literary and liturgical variety of prose. The first characteristic is an occasional L1 interference from the Romanian on the part of the writer, which complements its other features rather than disrupting them. The second distinguishing feature is an antiquated formality, deliberately evocative of the religious prose of the King James Bible and other European Christian texts that have been translated to English, which themselves also bear markings of interferences, namely from the Latin and Koine Greek. The third characteristic is a formal Shakespearean presentation, with elevated vocal performances reminiscent of staged plays or radio theater from the mid-20th century, in keeping with the era in which the story's action is set. All three of these qualities reinforce each other in a manner suitable to the story's dramatic explorations of romance and tragedy. The priority of any translation should therefore be to transfer these qualities as effectively as possible into Spanish. This shall ensure the most accurate reception of the elevated and emotional components of the "mysticism" (Steam 2018: 2) and other elements of the story that resonate in English.

One point of convergence for the three aforementioned characteristics, which we can use here for illustrative purposes, is the following scene, in which Father Markus listens to a radio broadcast hosted by a man delivering the news of a series of murders—the ones of which Father Markus has been accused—and then inviting a priest on to the program to discuss the matter. At one point in the conversation, the priest claims that Father Markus is a monster, imploring the audience: "Fear the Beast! For it has been unchained and is walking our very streets" (Interactive Stone, 2018). After the host expresses his doubts, the

priest excoriates him: "You remind me of how Judas the Iscariot betrayed Jesus for a fistful of coins. That's exactly what you intend to do with me" (Interactive Stone, 2018).

The initial proclamation of "the Beast" is a specific usage of the English of the Book of Revelation in the King James Version of the Bible, and is accompanied by a usage of "for" that is common in Biblical English and in disuse in everyday speech. A quick set of examples of this usage would be the instances in the KJB in which God implores: "Fear not, for I am with thee" (Genesis 26:24 KJV), or "Fear thou not. For I am with thee" (Isaiah 41:10 KJV). These references in the game are deliberate stylistic decisions in the writing process to utilize the literary significations of the KJV to place the story in Biblical time. However, the King James Bible, the most popular and culturally significant translation in the English language, contains no usage of "Judas the Iscariot", as uttered by the priest in the game. Nor does any popular English translation of the Bible. Indeed, in the KJV, he is given the common and less-remarkable name of "Judas Iscariot".

We know that in Romanian his name is commonly rendered as *Iuda Iscariotul* (or *Iuda Iscarioteanul*), which bears the article form *-ul* and would seem to explain the principal reason his name bears an article in the game's English. Loredana Punga and Hortensia Parlog identify the use of articles as a key point of confusion for Romanian learners of English: "Though there are definite similarities between the English and Romanian article systems, as both languages have definite, indefinite and zero articles, the actual use of the articles in the two languages does not always match, in spite of comparable contexts" (Punga & Parlog 2015: 163). Despite the above indications, though, if we evaluate objectively this occasion of L1-L2 transference, among others in the game, we would find that it both matches and enhances the overall direction of the writing by functioning as a Pseudo-Biblical variant of Elizabethan English.

The concept of Pseudo-Biblicism, per intellectual historian Eran Shalev, traces back to the commission of the KJB itself, and has typically "conjured up visions of the sacred" while signaling to readers a "shift" in "register", "from a colloquial cognitive mode to one of liturgical interpretation", a tactic that would manifest "in scores of modern

political newspaper articles, pamphlets and books" (Shalev 2010: 805). In Shalev's examination of the case of American political writing from the 18th century, this tradition "compelled Americans to discourse their history and present as occurring in a biblical time dimension […] buttressing notions of chosenness and mission" (818). *Gray Dawn*'s L1 interference acts to produce effects similar to those termed by Shalev as the "constructive estrangement" of Pseudo-Biblical English (2010: 818).

The use of "Judas the Iscariot" is typically reserved for extra-Biblical works, normally of a poetic or otherwise elevated nature intended to add a sense of the dramatic to the prose. Many such works utilizing the form "the Iscariot" are themselves early-20th-century literary translations. The deliberate use of "Judas the Iscariot" on the part of translators indicates a desire to add a touch of the extraordinary to their English renderings. See, for example, Archibald J. Wolfe's early 20th-century translation of Russian playwright Leonid Andreyev's work, *Judas Iscariot*, which contains the following text: "Rejoice, rejoice, ye eyes of Judas the Iscariot. Ye have just seen the coldblooded murderers, and now ye behold the cowardly traitors. Where is Jesus? I ask of you, where is Jesus?" (Andreyev 1920: 125).

It should be noted that throughout the rest of the translation, this figure is named as "Judas Iscariot" and that the majority of the text is written in 20th-century English. In the above instance, the Elizabethan English of the King James Bible is evoked through the use of the pronoun "ye". Judas's name is here changed to meet the awesomeness of the moment at which the English was changed to suggest KJB English, despite the fact that he is never named in this way in this version of the Bible. The use of the article also mimics the use of articles in names such as Alexander the Great, Ivan the Terrible or Simon the Canaanite, granting Judas a status that signals he is a figure with a reputation for having committed an identifying deed, in his case a bad one.

The decision to use the articled form of the name operates exclusively on aesthetic levels to heighten the scale of tension when Judas's duality and flawed humanity are being confronted. It is in this spirit that *Gray Dawn*'s use of the article in Judas's name effectively informs the storytelling and overlaps with the literary quality of the writing as a whole, especially given that the scene depicts a radio show

with a specific vocal presentation: the Transatlantic, accented 20th-century English typically used to deliver prepared formal sentences in theatrical or dramatic cadence.

The artificiality and theatricality of this "speech", the drama and evocations of antiquity of KJB English, and the instances of L1 interference from the Romanian all combine to endow *Gray Dawn* with its unique narrative power, and its effects should be replicated to the extent possible in the Spanish translation.

The Theory and the Tradition

Specifically, to translate the game's religious themes and pseudo Biblicism, we might seek to emulate real translation practices that have been applied to Bible translations, namely linguist Eugene Nida's theory of Formal and Dynamic Equivalence—the literal fidelity to a source text versus a more adapted, natural rendering in the target language—given that this perspective was first articulated for the purpose of optimizing the immediate impact and readability of Bible translations taken to foreign cultures by Anglophone missionaries. On the original intent of the Bible's writing, Nida wrote, "[I]t is not always possible for us to understand precisely what the writers meant, but we do injustice to them to assume that they were intentionally trying to be obscure" (Nida 1982: 7), explaining why the translator should seek to "reconstruct the cultural setting in which the writing first took place" (1982: 8).

However, given that the target readership in the case of Gray Dawn consists of video-game consumers rather than the passive and disinterested audiences of a preacher, the utility of Nidan translation tradition should be critically weighed against Lawrence Venuti's advocacy for Foreignization versus Domestication—or, "sending the reader abroad" as opposed to "bringing the author back home" in a translation (Venuti 2008: 20). Venutian foreignization might better suit the higher tolerance of gamers for ambiguity, which they possess in part because the decision-making components of game-play require *ipso facto* that players invest in active learning. For this scenario, the foreignized language would operate explicitly within the epistemological framework of a learning process, the function of which is to enhance the immersive experience offered by the universe of the game.

Strategical Conclusions and Recommendations

Moving forward, the Spanish localization should seek to establish a style of Spanish to match and retain the three key qualities of the English version described above.

It can be surmised that L1-L2 transference between Romanian and Spanish would not produce similar effects to those experienced between Romanian and English, given that the gaps between the two Romance languages are bridged much more easily and the differences in vocabulary and grammar are less jarring to native speakers. We must recall that the noteworthy effect of these interferences in the English version is exoticization. That is the process that creates the "constructive estrangement" of Pseudo-Biblical English as described by Shalev. This can be achieved by other means, such as focusing on imitating the Bible's poetic syntactic structures and cadences to create an otherworldly writing style.

And so, what about the Pseudo-Biblicism of the game's English? There are indeed instances of *Judas Iscariote* being named in literature with an article, *Judas, el Iscariote,* usually to signal or remark on his infamy. So, this can be replicated almost exactly. As for the true biblicism of the King James text, the closest Spanish equivalent to the KJB is the Bible translation by Casiodoro de Reyna first printed in 1569, although this work never made use of antiquated Spanish. For example, a quote from the King James Bible that is recited by the character of Father Markus in the game reads as follows: "In thy light, we shall see the light" (Psalm 36:9 KJV).

The "Reina-Valera" Spanish translation renders the text in question as: *"En tu luz veremos la luz"*. There is no antiquated form of *"tu"* that can be used for aesthetic purposes in Spanish in the way that "thy" was used in the English. Indeed, one cannot even opt for the polite-albeit-commonplace form "*usted"* in an attempt to at least elevate the formality of the prose, since *"usted"* has never been used to address God, be it in the Spanish Bible translations of note or in the everyday liturgical rituals or personal prayers spoken in the Spanish-speaking world today.

Furthermore, to use a form such as the *voseo reverencial* (*"En vuestra luz, veremos la luz"*) as an attempt to create a Pseudo-Biblicism via antiquated Spanish would be too much of a stretch since this form of

address has no connections to the Spanish of the Bible or any religious traditions, and therefore lacks the proper cultural significations. It might be advisable to focus instead on imitating the Reina-Valera's components that are indeed antiquated or poetic, such as the spelling and syntactical conventions. To return to a previous verse cited in this paper, the Reina Valera translates Genesis 26:24 as: "*No temas, que yo soy contigo, y yo te bendeziré*". The exotic to a modern Spanish reader is the use of *ser* in the stead of *estar*, and the spelling of *bendecir* as *bendezir*. The former may not immediately register with the game's audience as a reference to antiquated variants of Spanish. Indeed, there is a risk of this translation being interpreted as the work of a non-native speaker. However, the "*bendezir*" translation of the English "bless" has immediate religious meaning. So, tinkering with different spelling conventions might serve well in a Spanish translation to set the game on the appropriate Pseudo-Biblical timeline.

As for the Transatlantic English and Shakespearean vocal performances, it should be noted that there is no precise equivalent in the Spanish-speaking world to Transatlantic English, which is the product of a peculiar dynamic that existed between the American film industry and the English-speaking viewing audiences of the United States and the United Kingdom in the 20th century. However, a form of neutral Spanish might be achieved nonetheless. Whenever possible, regionalisms and slang can be avoided in manners reminiscent of the Spanish subtitling practices employed today by the English-speaking world's film and television industries (Netflix and HBO), which amalgamate all variants of Latin American Spanish, treating it as one market. This also bears resemblance to standards codified in Spanish-speaking countries, for example, in Argentina's 1986 Law on Dubbing, which demands that dubs of foreign films be made into a "neutral Spanish", defining this as "in accordance with its use in our country, but still understandable to the entirety of the Spanish-seaking American continent" (InfoLEG: Art. 1). Whilst this would neglect a reconciliation of Iberian and American Spanishes, it certainly would be an enormous step in the right direction. Additional steps can be added, such as an avoidance whenever possible of translating the plural "you", as the

favoring of "*vosotros*" over the polite "*ustedes*" is an immediate tell as to a speaker's geographic origin.

If these principal elements of the script's linguistic tendencies and personality can be effectively reproduced in some way, the meaning and epic story can be relayed in a manner satisfying to a gamer audience and aligned with the original's intentions. This is achieved by decision-making that seeks to replicate the effects of the original via dynamic approaches without losing sight of the fact that the audience in this case is willing to put in the effort and time to bridge any gaps in a translation's immediate clarity if said efforts should result in their greater immersion into the mystical and epic of the game's universe.

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LOCALIZATION OF ADVERTISEMENTS: TRANSLATION OR CULTURAL MAPPING?

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Abstract

This article proposes an analysis of some cases of advertisements localization, falling into two main categories, international brands and generic (natural) products that belong to tradition in some countries but are being spreading in some "new" countries; the prototype is wine. It is assumed that there are two different models of advertisements, product promotion and storytelling, but only this latter will be given more attention. Advertisements will be analysed taking into account either their phonetic aspects or the difficulty of translating them still keeping the identity of the promoted product. This article is more a methodological proposal than an exhaustive typological classification of advertisements localization.

Keywords: *localization, translation, advertisements, story-telling, cultural mapping*

Introduction

Advertisements are an important ingredient of our society and they have evolved through time following or anticipating the evolution of the market as well as the social structure. The growing of international or multinational producers of goods and services in terms of number of enterprises and their extension on larger territories and cultures motivates the need to localize advertisements, that is to produce advertisements suitable to diverse cultures, still keeping the identity of an international brand. The evolution of advertising from simple product presentation or promotion to complex story telling or even myth creation is well summarized in the following

> Originally, ads were meant to give general information. In today's competitive society, this stimulating media, with its shorter print texts, innovative slogans and headlines, have the purpose of catching the reader's attention. Novel words, phrases and constructions as well as

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> common words, often with some emotional as well as literal value give the advertisement meaning through a level of creativity. Together with physical properties of the text (colour, size, people, names, organizations, etc.) and in complex interaction with image, ads aim to transform information into persuasion (Johannessen et al. 2010: 6).

This evolution, ending with complex story telling, makes the process of localization less simple than a mapping from one language to the other, but more interestingly a mapping from a cultural setting to another.
Adaptation to a local culture means not simply translating words and sentences from one language to the other, although this is not excluded, but also a cultural mapping onto a presentation that matches the requirements of cultural setting.

This article will examine the advertisements of some international brands to try a classification of such a mapping.

Two types of advertisements

Advertisements follow two different patterns, product promotion and myth creation. The first approach, at present mostly obsolete, simply proposes a product, listing its advantages, in an absolute way or in comparison with other products of the same type, according to the laws of any single country. Those countries, in which comparative advertising is forbidden, will never compare a product.

At present story telling is by far the preferred type of advertising. This consists either in producing a real story, as is the case of some television sequels of advertisements, or associating images and texts in such a way as to stimulate inferences in the mind of the addressees, aiming at creating a mythical story, often not explicit.

Product promotion

The product promotion consists into an advertisement, be it textual or multimodal, which shows the positive features of a product. It may take two different forms, according to the legal limitations imposed by single countries' laws. For instance, till some years ago comparative advertising was forbidden in Italy, thus product promotion could be only a presentation of advantages. Instead, in those countries in which comparative advertising is allowed, as also today's Italy, the presentation can include some advantages that the product has with respect to other products of the same type. An example of mild

comparative advertisement is the Colgate's presented in Figure 1a, while Figure 1b shows a non-comparative advertisement.

a b

Figure 1 – A comparative and a non-comparative advertisement

In fact, in 1a the properties of Colgate dental cream are indicated as missing in the other toothpastes, while in 1b the promotion simply says that Tide makes miracles.

Story telling

On the other side, story telling consists in the creation of a complex message, either textual or multimodal, which tells a story that more or less directly makes the specific product desirable. The story can also be understood, non explicit, and inferred.

Figure 2 shows a touristic advertisement of the region Tuscany, where different elements form a single story. The landscape is an idealization of the stereotypical Tuscan landscape, characterised by a windy road on green hills, lined by cypresses, and an old villa on top of a hill. The story is completed by the quotation *Lasciate ogni pensiero voi che entrate* (all worry abandon, ye who enter), a paraphrase of Dante's verse *Lasciate ogni speranza voi che entrate* (all hope abandon, ye who enter); the aim of such a paraphrase is to promote the cultural background of Tuscany.

Figure 2 – A story about Tuscany

Although story telling and product promotion are two different ways of producing advertisements, they are distributed differently according to the period, as it has been shown above (§ 1). Modern advertising is more inclined to story telling than to product promotion. This makes the task of localization more complex, as the simple process of translation cannot be applied, but the localizer has to take into account a set of inferences that are rooted into the different cultures.

Different ways of localization

Localizing an advertisement means to make it acceptable in a given cultural community. Localization involves taking a product and making it linguistically and culturally appropriate to the target locale (country region and language) where it will be used and sold (Esselink 2000:3).

Thus, advertising is a function of the type of product to be advertised; this can be an "international" brand, like Coca Cola or McDonalds, or a local product whose consumption has spread in other countries, as Italian pasta, or, finally something rooted in the tradition of an area, which has spread in other areas, as wine. This list does not exhaust all the possibilities, but allows the description of the highest trees in the forest of products and advertisements.

Only international or multinational companies belong to the first category and are involved in real localization of advertisements, as they advertise their products through different countries trying to keep their identity, though adapting it to different traditions and tastes. Such companies will produce and advertise the same product in different communities under different cultural constraints. In this case

localization is expected to make a (single) product desirable through different countries and cultures, still keeping the brand identity. National or local activities are obviously excluded from this analysis, as they start within a single community and are designed to be effective within its limits.

In the second case, the product embodies an entire tradition. Italian pasta, besides belonging to the Italian cuisine, embodies an entire culinary tradition, together with its history and cooking procedures. Localization has the objective of letting the addressees have a flavour of all of these aspects (Italian taste), still making this understandable and palatable also in other countries.

In the third case some products, that are traditional in some communities but new in others, are assigned some "fake" tradition through the use of images and spots.

In all cases localization will happen in different ways, by simple phonetic adaptation, by translation, but since story telling has been introduced, localization requires translation of stories into other stories that meet the cultural requirements of a community (a people).

In the next paragraph few examples will be analysed, that will not exhaust at all the possible cases, but will illustrate the above considerations.

International companies

Phonetic adaptation

International companies have the main objective of making their products recognizable everywhere, despite the cultural differences.

The name of the product is its first identity, together with some images. However the same pronunciation of the name can vary from language to language. Generally speaking, a name can be pronounced according to its original phonetics, or according to the phonetics of the receiving community. Thus, in Italian many products are pronounced according to the Italian phonetics. Thus *Colgate* is pronounced /kolga:te/, Tide is pronounced /ti:de/; this is a so rooted tendency that the German domestic appliances manufacturer *Miele* recently produced a radio spot based on the difference of pronunciation: *Si scrive Miele, ma si pronuncia Miile* (it is written Miele, but it is pronounced Miile). Something similar occurs for Spanish; the logo *Crema dental Colgate/ el mal aliento combate* (dental cream Colgate fights bad breath) is evidence,

given the rhyme *Colgate-combate*, that the Spanish pronunciation is similar to the Italian one.

On the contrary, in other countries the original English pronunciation is adopted, and this is made visible in those languages that use a different script, as Hindi, shown in Figure 3.

Figure 3 – Hindi advertisement of Colgate

The transcription of the original *devanagari* is to be read as /kolgeṭ maiksphreš/, which suggests a pronunciation similar to that of English "Colgate makes fresh". The same holds for Greek

Figure 4 – Greek advertisement of Colgate

Where the main line is to be transcribed "kolgkeit me gkarntol" that, according to the Greek orthography, makes /kolgeit me(with) gardol/.

Brand sentences

Many products are represented by a "brand sentence" that is expected to characterise them.

Brand sentences can be translated as they stand, but sometimes they do not apply to all cultures (not to mention grammatical constraints).

A brand that has an almost worldwide extension is certainly Coca-Cola, which introduced some such brand sentences, as *things go*

better with Coke. This sentence is translated almost literally in many languages, but with slight differences depending on the idiosyncratic linguistic constraints. Thus many languages prefer the form *everything goes better..* as Spanish *Todo va major con Coca-Cola* or Turkish *Coca-Cola ile herşey daha iyi gider* (lit. "With Coca-Cola everything better goes"). Obviously the different construction is due to the syntactic differences between the two languages: Turkish being a SOV language requires the verb in last position in the sentence, anticipating in first position the postpositional phrase "Coca-Cola ile" (Coca-Cola-with). French *Tout va bien mieux avec Coca-Cola* adds an adverb to the comparative *mieux*. Italian prefers the stative verb "is" to the verb "go" in *Tutto è meglio con Coca-Cola*.

On the contrary, brand sentences are more difficult to translate when they are strongly linked to the language of a community. The Austrian digestive "Jägermeister" has proposed an advertisement consisting in a photo of a particular character, associated with the sentence *I drink Jägermeister because….,* and the reason is expressed by a pun related with the character presented. Thus in Italian, in Figure 5

Figure 5 – Jaegermeister Italian advertisement

the character is clearly a butcher who drinks Jägermeister because *un cliente mi ha chiesto di dargli del pollo e io gli ho dato del cretino* ("a customer asked me to give him some chicken and I called him stupid"). This is a complex pun built on the Italian expression *dare del x* which means both *give some x* (with x = noun) but also *call somebody x* (with x = adjective), so the sentence is completely symmetric in Italian (*dare del pollo* = "give

some chicken" and *dare del cretino* = "call stupid"). In addition, *pollo* ("chicken") can also mean "naïve and stupid". This cannot be directly translated in other languages that do not admit such a construction. In fact, German advertisements, which are designed according to same pattern, employ totally different characters and different puns. For Instance in Figure 6

Figure 6 – German advertisement for Jägermeister

the person is clearly a beekeeper and the pun is "weil ich als Imker eine dufte Biene bekommen habe", i.e. "because as beekeeper I got a pretty lady". "Pretty lady, cutie" in German is "dufte Biene", which literally means "a scented bee".

In other languages the same product is advertised according to a completely different model.

When translation is impossible

In the second case sketched above (§ 3), translation is often very difficult, because it implies a transfer of cultural habits.

For instance, Barilla, a pasta manufacturer, has the following brand sentence (Figure 7):

Figure 7 – Italian advertisement for Barilla

meaning "where's Barilla there's home", which cannot hold outside Italy, as pasta in Italy not only is a main component of the meal but the symbol of a culinary tradition. Thus in the USA the advertisement is changed as in Figure 8,

Figure 8 – Barilla's advertisement in USA

where the sentence under "LINGUINE" is *al dente perfection in minutes*. The Italian flavour of the product is stressed by the expression *al dente* (rightly cooked = boiled for the right time = neither too boiled nor little boiled), while the expression *in minutes* matches with the requirements of a society based more on pre-cooked than on rightly freshly cooked food.
Remaining in the domain of the relation between the tradition of a product and the translation of its name, sometimes the name of the product itself is modified, as shown in Figure 9.
The pasta called in Italian *penne*, which means "pens" or "feathers", is rendered in Turkish as *kalem*, which means "pencil". In figure 10

Figure 9 – Barilla "penne" or "kalem"

a b c

Figure 10 – Barilla; translation shifts

the original Italian *pipette* (literally "small pipes", Figure 10a) appears in French *coquillettes* (corresponding to Italian "conchigliette", Figure 10b), but *conchigliette* exists also in Italian and designates a completely different type of pasta (Figure 10c).

Localizing the product itself

But in some cases localization will involve a reshaping of the production itself.

a b

Figure 11 – McDonald's, eastern versions

MacDonald's introduced in Germany a new product, the *Döner Kebab* (Figure 11a), often referred to as *Pita Mac Döner Kebab*, creating a hybrid between Greek *pita giro* and Turkish *döner kebab*, obviously in view of the large number of Turkish and Greek immigrants. The same product is advertised in Greece as *Neo Greek Mac* (New Greek Mac, Figure 11b) with a caption meaning "the distinctive beloved by the Greeks".

Also, Coca Cola tries to establish a relation with Greek typicality, mentioning *souvlaki*; however the image in Figure 12 does not refer to a typical *souvlaki*, but rather to a *pitta* with the garnishments that are more typical for a *giro*, although it holds also for small *souvlakia*, but it is unclear from the image.

Figure 12 – Coca-Cola, *souvlaki* or *giro*?

Food and social traditions

An important contribution to the localization of a product, and consequently an advertisement, is religious tradition. Thus, during Ramadan, in Muslim countries MacDonald's proposes a "Ramadan Meal", with the interesting formula shown in Figure 13.

Figure 13 – Ramadan McDonald's

FAST in the day opposed to *FEAST through the night*. The same holds for Greek

Figure 14 – Lent McDonald's

orthodox Lent, *McSarakosti* (Figure 14), where *sarakosti* is the Greek term for Lent, and the meal consists only in vegetables and fish, in accordance with the Christian tradition.

Besides the religious traditions, also social traditions play a role. Some activities are considered, in many societies, "women's department", and advertising may rely on the fact that the quality of a product or an appliance is so good as to encourage men to take over womanly activities. This is the case of washing (Figure 15a) or of dish washing (Figure 15b). In the first case, an Indian advertisement states that with *Unisex washing machines* (*India's first*) *washing clothes is not just women's department*. The Italian advertisement of *Nelsen Piatti*, a detergent for dishes, states that *con Nelsen Piatti li vuole lavare lui*, i.e. "with Nelsen Piatti HE wants to wash them" (literally "with Nelsen Piatti them wants to wash he" – a focalization according to Italian grammar).

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a b

Figure 15 – Men wanting to perform womanly activities

The dimensions of a meal

Also, the dimensions of a meal are subject to cultural constraint. Thus the big Mac becomes in India *Maharaja Mac*, while in Germany

Figure 17 – German Big Macs

the dimension is measured in terms of "hunger" of "small bears", "bears", and "grizzly" (Figure 17).

Same products in different communities: wine

The third case mentioned in § 3 applies to products that are typical by themselves, independently from the brand. These are in general food products, and, among them, wine is prominent as it represents a tradition and an anthropological cultural heritage.

Wine is a product and a culture in the same time and it is presented in different ways according to the roots of wine production in different countries.

The elements of wine advertising tend to highlight the peculiarities of its origin and its *terroir*: landscape, history, techniques for production, selection etc. Thus the structure of a "wine story" is common to all productions; the underlying message is "my wine is the best representation of our tradition and is produced with special care". In relatively recent times the production of quality wine is extending in many countries that must "build" a tradition, even where there is none, often creating new metaphors (see Creed 2019). The interest of wine producers is to keep the universal features of production (ordered vineyards, care, elegance etc.) still highlighting some aspect specific to the territory or just to the specific producer. In fact, although the product is similar all over the world, the communicative objective is to stress the peculiarity of any single brand's features (the opposite of international companies).

For this reasons, wine advertisements are a good example of two opposite trends, the appeal to a universal tradition and the highlighting of local peculiarities. So, all images portray a vineyard in good order and well cared, but all of them include an element that characterizes the landscape with some object belonging to a specific culture.

a b

Figure 18 – two wine environments

Thus Italian important wine regions like Tuscany (Figure 18a) or Piedmont (Figure 18b) tend to show the typical hill with a village on its top, surrounded by well ordered vines. Traditional wine areas like Greece also show landscapes like the three below

Figure 19 – wine in Greece

Some countries entered in the world of wine production relatively recently with respect to Italy or Greece, like Australia. Unlike European wines, Australian advertisements very rarely show a glass or a bottle on a ground landscape (difficult to recognize as in Figure 20a); on the contrary a European-style landscape is shown with some typical element, like cangaroos, as in the Figure 20b.

a b

Figure 20 – vineyards in Australia

Other countries, not immediately present in the competition for the wine market, revitalize their very ancient tradition; this is the case of Georgia. It is considered the cradle of wine by the myth (Figure 21a), as Dionysos brought vine from Colchis, roughly coinciding with Georgia; in addition, the first traces of wine in that region go back to the 6° millenium b.C.. Thus the advertisements show bottles and glasses, but also very ancient vases used for wine (Figure 21b).

a b

Figure 21 – Georgian wine

Conclusions

Studies on localization focus mainly on (linguistic) translation (see, among others, the classics Jakobson 1959, Cruz-García 2018, Declercq 2012). The impact of cultural differences on translation is often discussed in the literature, but this issue is particularly relevant when treating advertising, for at least two reasons. An advertisement is designed to make some product or service appealing and desirable in a given community, and this implies integrating into the cultural values of that community. In addition, the evolution of advertising towards story telling and multimodality forces the addressees to activate a deeper understanding of implied meanings, metaphors (see Forceville and Urios-Aparici 2009 for multimodal metaphors), and stories, in a word, culture. Thus, the operation of localizing advertisements requires not only a good translation that keeps the "flavour" of the advertised object, but also a real cultural transfer. Obviously, one of the most relevant difficulties on this study is the definition of what is culture; but in this article this discussion has been avoided, only few cases of localization having been analysed.

Localization of advertisements is based on multi-nationality of the product to be advertised or to the export of a product in different countries.

In the above paragraphs multinational or international brands, local typical products largely exported, and products of traditions that are spreading in new areas have been taken into account.

Few types of "standard" localization patterns have been identified, i.e. adaptation to local phonetic habits (Colgate), grammatical or cultural constraints on the translation of "brand sentences" (Coca

Cola), cultural transfer of brand sentences patterns (Jägermeister), translation shifts (or slips? Barilla), product adaptation (McDonald's), cultural stereotypes (Unisex washing machines, Nelsen piatti).

The case of wine has been taken into account as an example of creation or export of new traditions, mostly based on visual totally wordless advertisements; this shows the cultural nature of localization, not simply limited to translation.

These examples may form a typology of localization strategies but do not exhaust the domain, as the study of localization would benefit by being carried domain by domain with different methods, focusing on the nature of the advertised products.

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"SLIGHTLY LESS" OR "SLIGHTLY MORE" HOMO/EROTIC CAVAFY: A COMPARATIVE ANALYSIS OF THE TRANSLATIONS OF CAVAFY'S SENSUAL POEMS

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Abstract
The present study explores the translated versions of Cavafy's three sensual poems in English and Turkish and, from a linguistic point of view, investigates to what extent the strategies of domestication and foreignization are employed by the translators. The linguistic elements were investigated by using Katharina Reiss's model of translation criticism with reference to the original versions in Greek. The translated versions taken into consideration are the following: Keeley and Philip ([1975] 1992), Dalven (1976), Millas and İnce ([1990] 2016), and Çokona (2013). Three sensual poems whose translation is challenging due to their homoerotic character were selected for the present analysis, namely: En apognosei (English: In Despair), Dyo neoi, 23 eôs 24 etôn (English: Two young men, 23 to 24 years old) and Oraia loyloydia ki aspra os tairiazan poly (English: Beautiful flowers and white as they suited well). The analysis shows that the English translators made fewer changes to the Greek poems than the Turkish translators, who frequently adopted the strategy of domestication.

Keywords: eroticism, poetry translation, translation criticism, domestication, foreignization

Introduction

The Alexandrian poet C. P. Cavafy was a source of inspiration for many artists for various reasons. He was involved in poetry from the beginning and developed his own subjectivity and discourse despite his having some sort of official social milieu. He was an idiosyncratic poet, and this can be seen in the way he shared his poems. Circulating his handwritten poems as booklets with his friends and admirers, he was

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not concerned about the conventional means of publication. His occasionally obscure style is marked by intrinsic ambiguity as well as by explicit historical references, bringing about certain complications for the translators.

Since his atypical poetry hardly followed Greek, Western or Eastern precursors, there is still more to be discovered about Cavafy's oeuvre's translations. Pantopoulos (2012: 94) notes that Cavafy is "the only modern Greek writer who has had their oeuvre translated by more than two different translators"; yet, Margaritis (2012) criticizes the quality of these translations highlighting the importance of "faithful[ness] to the artistic integrity and individuality of the poet" (2012: 36). Very few studies deal with the translation of eroticism, in particular with "sexuality that derives from the norm, like homosexuality" (Larkosh 2007: 66).

The precursors of Cavafy's erotic poems are, according to Caires (1980), the Hellenistic poets. In his opinion, "eroticism is dominant in Cavafy's epitaph; the pleasures of family life and the virtues of moderations are absent in favour of the excesses of sexual pleasure which eventually (and admittedly) destroys" (Caires 1980: 135). Cavafy sometimes achieves eroticism when the narrator of his poems is an older person who makes use of his memories or imagination to take pleasure, and most significantly, to create poetry. Some other times, Cavafy's eroticism comes from the "delight in dwelling upon the details of lovely young male bodies, the pleasure of enjoying them, and the sensations evoked by memories" (id: 145). Hence, Cavafy's characters are always outcasts in his sensual narrative poems, and sometimes even in his historical poems. Another relevant aspect of his poetry is gender ambiguity. Gender in Cavafy can be more easily interfered from activities specific to men, like drinking cognac, or spending time in a male space, like a café. This may explain, as Prinzinger (2013) suggested, why Cavafy's sensual poetry was involved in literary sexual politics. Prinzinger stresses Cavafy's "special ways of both refusing socially asserted and socially accepted gender-patterns" (Prinzinger 2013: 120) and mentions that these aspects should be taken into account by the translators. Similarly, Keenaghan (2011) lays emphasis on the difference between "letting literature speak queerly through translation" and "merely noting the author's homosexuality"(Keenaghan 2011: 150).. Furthermore, considering the tension between a sensitive author's outer

space and official social life and his desire and inner life, he argues that "translators of queer-authored texts ought to recognize how, and to what end, their subjects use eroticism and desire" (id. ibid.).

The English translations used in this study appeared virtually at the same time and they gained, as Pantopoulos puts it, "cultural weight" (2012: 98) indicating, at the same time, similar cultural sensibilities. Edmund Keeley and Philip Sherrard's translation was printed in 1975 whereas Rae Dalven's version was published in 1976. Out of these two versions, the latter is acclaimed to be a reference point for the studies investigating Cavafy's translations. Although the English translations have been examined before, the originality of the present paper is given by the comparative approach to the Turkish translations made by Herkül Millas and Özdemir İnce ([1990] 2016) and Aris Çokona (2013) and published in the year when Cavafy was celebrated by UNESCO. These four translations include the Cavafian canon, with references to both England and Turkey, which played an important role in the poet's life, particularly after his father's death. The Urabi revolt in Egypt determined Cavafy's mother to take her children and go for shelter to her father in Istanbul. During the three years he spent there, two important traits of his life are to be born: his interest in writing poetry and his disinterest in heterosexual relationships. Traces of his experiences in Turkey can be found in a number of poems like *The Beyzades to His Lady-Love*, *The New Village*; some of them having even a Turkish title *Dünya Güzeli* (English: World's Beauty).

From Cicero to Venuti and Reiss' translation criticism model

Today's world condition with people speaking different languages can be seen, according to tradition, as a punishment for disobeying the ultimate authority. For more than two millennia, the apple of discord for translators and critics has been the way in which translation should be made: either *word for word* or *sense for sense*. Cicero and Horace were the first to comment on the process of translation and they both favoured the latter strategy, but these two terms "can be seen emerging again and again with different degrees of emphasis in accordance with different concepts of language and communication" (Bassnett 2002: 50). The Latin writers might have been in favour of a *word for word* translation since the translated text was not the Bible. Later on, the implications of a *sense for sense* translation became important because spreading God's word in

another language could be affected by the translator's faith and personal opinions. William Tyndale and the French humanist Etienne Doled, who burned at the stake, represent a proof in this respect.

In general lines, numerous translators and critics have been in favour of the *sense for sense* translation. Friedrich Schleiermacher, the founder of hermeneutics on the other hand, was one of the few advocators of the *word for word* translation. He discusses the two options that a "true translator" has. He "either disturbs the writer as little as possible and moves the reader in his direction, or disturbs the reader as little as possible and moves the writer in his direction" (Schleiermacher cited in Robinson 2002: 229). The French translation theorist, Antoine Berman follows Schleiermacher's path in his essay titled 'Translation and the Trials of the Foreign' (1985). The latest version of the *word for word* vs. *sense for sense* translation recurrent dichotomy brings us to Lawrence Venuti's translation strategies of *domestication* and *foreignization*. If *domestication* implies adopting a fluent style so as to minimize the foreignness of the source text for the target reader, *foreignization* is achieved when the linguistic or cultural values of the foreignness of the original are retained (1995: 23). Venuti notes that "the more fluent the translation, the more invisible the translator, and, presumably, the more visible the writer or meaning of the foreign text". His book's aim is to "force translators and their readers to reflect on the ethnocentric violence of translation" (*Translator's Invisibility* 1995: 41). This can be related to St. Jerome, the Latin theologian, who in order "to illustrate the concept of the target language taking over the sense of the source text, uses the military image of the original text being marched into the target language like a prisoner by its conqueror" (Munday 2008: 20).

Pym (1996) criticizes Venuti's work by pointing out the fact that *domestication* occurs in other languages, as well. Another critique of Venuti can be found in Munday's work (2008: 153), who argues that Venuti's work lacks in offering "a specific methodology to apply to the analysis of translation". As the terminologies offered by Venuti are restricted to the poles of *foreignization* and *domestication*, the researchers need to employ more practical model of analysis.

The translation model proposed by Katharina Reiss (2000) offers a "specific methodology" which consists of three steps: 1. text type identification, 2. analysis of linguistic elements and 3. analysis of extra-

linguistic determinants. The first two steps are applied to the translated poems, the extra-linguistic determinants being envisaged for a future study. What Reiss stresses most is the necessity to compare the target text/s with the original, and this is what we did in the present paper. The three poems analyzed belong, according to Reiss' text typology, to the category of form-focused texts. Such texts are characterized by their insistence on the expressive function of language, thereby stressing the verbal elements and formal strategies. Hence, Reiss' model, foregrounding the translator's linguistic playfulness as aesthetic factor, exerts linguistic potential to transfer the form of the source text into the target text. She defines *form* as being concerned with "*how* an author expresses himself", unlike *content* which "deals with *what* the author has to say" (Reiss 2000: 31). Reiss's model supports Venuti's translation strategies in poetry translation particularly in terms of linguistic and formal characteristics of the source text. The choice of this two-fold analysis helps integrate Reiss' translation criticism model into the framework of Venuti's strategies. Reiss argues that the translator has to bring the reader to the original text. To put in Venuti's terms, translators have to use the strategy of *foreignization* (Reiss 2000: 37).

Hence, taking into consideration the minor languages, Greek and Turkish, and the English language, the major one, the term *foreignization* has a significant role in that the translators adopt different attitudes and strategies in translation revealing various degrees of visibility. Cronin (1998: 147) argues that "if translation has traditionally suffered from lack of visibility, then there is a sense in which translators working in minority languages are doubly invisible at a theoretical level". Moreover, next to the hegemony of English, all languages have the potential of becoming a minority language (id: 151). This can be seen in the case of the Greek language which was at some point in history a lingua franca. With the help of this study, the translators into these two minority languages become 'visible' in the field of research.

Cavafy's erotic poems

Cavafy acknowledged only 154 poems which came to be known as the Cavafian canon. The poems he repudiated and the others, which he did not publish during his lifetime, were discovered by the critics after his death. Cavafy himself classified his poetry into three thematic categories: historical, philosophical and erotic or sensual. The present

study investigates the translations of three sensual poems *En apognosei* (English: In Despair), *Dyo neoi, 23 eôs 24 etôn* (English: Two young men, 23 to 24 years old), *Oraia loyloydia ki aspra os tairiazan poly* (English: Beautiful flowers and white as they suited well). The first poem which was written in May 1923 is a short poem made up of three unequal stanzas with broken-backed lines. This is a narrative poem which presents a heart-broken character mourning for the loss of his/her beloved. The separation was not his/her choice and s/he is desperately trying to find the same intensity of experience in his encounter with every new lover.

> He lost him completely. And he now tries to find
> his lips in the lips of each new lover
> he tries in the union with each new lover
> to convince himself that it's the same young man
> that it's to him he gives himself (Cavafy [1975] 1992: 123).

> Τον έχασ' εντελώς. Και τώρα πια ζητεί
> στα χείλη καθενός καινούριου εραστή
> τα χείλη τα δικά του· στην ένωσι με κάθε
> καινούριον εραστή ζητεί να πλανηθεί
> πως είναι ο ίδιος νέος, πως δίδεται σ' εκείνον (Cavafy [1991] 2014: 40).

The second poem, i.e. *Two young men, 23 to 24 years old* was written on the 14th of June, 1927 and it is one of the very few clearly homoerotic poems. This poem begins with a scene in which a man is waiting for his friend and lover in a café. When the lover arrives, he brings the unexpected news of wining sixty pounds at the gambling table and so they decide to celebrate their youth, love and luck in a house of debauchery.

> Now all joy and vitality, feeling and charm,
> they went-not to the homes of their respectable families
> (where they were no longer wanted anyway)-
> they went to a familiar and very special
> house of debauchery, and they asked for a bedroom
> and expensive drinks, and they drank again.
> And when the expensive drinks were finished
> and it was close to four in the morning,
> happy, they gave themselves to love (Cavafy [1975] 1992: 147-148).

Κι όλο χαρά και δύναμις, αίσθημα και ωραιότης
πήγαν–όχι στα σπίτια των τιμίων οικογενειών τους
(όπου άλλωστε, μήτε τους θέλαν πια):
σ' ένα γνωστό τους, και λίαν ειδικό,
σπίτι της διαφθοράς πήγανε και ζήτησαν
δωμάτιον ύπνου, κι ακριβά πιοτά, και ξαναήπιαν.
Και σαν σώθηκαν τ' ακριβά πιοτά,
και σαν πλησίαζε πια η ώρα τέσσερες,
στον έρωτα δοθήκαν ευτυχείς (Cavafy [1991] 2014: 65).

The tone of the thirds poem, i.e. *Beautiful flowers and white as they suited well* is much sadder. The protagonists are again two young and poor men, a recurrent theme in Cavafy's poems, but one of the lovers decides to accept the better offer of another man. This other man promised him two sets of clothes and some silk handkerchiefs but he kept his promise only partially. This false promise is meaningless now that one of the two man involved in the relationship died.

But now he doesn't want the suits any longer,
he doesn't want the silk handkerchiefs at all,
or twenty pounds, or twenty piasters even.
Sunday they buried him, at ten in the morning.
Sunday they buried him, almost a week ago (Cavafy [1975] 1992: 166).

Μα τώρα πια δεν θέλει μήτε τες φορεσιές,
και μήτε διόλου τα μεταξωτά μαντήλια,
και μήτε είδοσι λίρες, και μήτε είκοσι γρόσια.
Την Κυριακή τον θάψαν, στες δέκα το πρωί.
Την Κυριακή τον θάψαν: πάει εβδομάς σχεδόν (Cavafy [1991] 2014: 83).

The comparison with the Greek text: First Impressions

Although no absolute gap between the Greek poems and the translations examined here can be observed, each translation presents some deviations from the source text. When it comes to the semantic elements, Reiss argues that the translator's aim should be equivalence. The phrase *s'ena gnosto toys* (English: to a familiar of theirs) was rendered by Dalven as *to a friend's house*. In Greek, *gnosto* means either something or someone familiar, but here it explicitly refers to *familiar*

and not *friend*. For the next category, the lexical elements, adequacy is required.

In the poem *Lovely White Flowers*, Cavafy plays with the words *pseftis* (English: liar) and *sosto* (English: right); Keeley and Sherrard retain this word play, whereas Dalven chooses to translate *sosto* as *regular* thus loosing word play. Even if correctness is needed for the grammatical elements, Dalven distorts the meaning of the original by translating *ithele na sothei* by *he wanted to be saved*, when the original means *s/he wanted to save herself/himself*. The lover's desire to save herself/himself becomes a desire of being saved by someone, some other person or God and by doing so, apart from being grammatically incorrect, the translator also presents the lover as an innocent person who has been corrupted. Cavafy was particularly fond of taking notes on the poems and make clarifications, sometimes in English. For these particular lines from the poem *In despair,* Cavafy represents a character with a state of nonexistence, that is, he was half homosexual. Thus, as Cavafy himself notes, it was desolating, alienating and tragic from his perspective. The character wanted to end this type of life and to experience heterosexual relationships, which according to Cavafy, happens too often (Cavafy [1991] 2014: 124):

> He lost him completely, as though he never existed.
> He wanted, his lover said, to save himself
> from the tainted, unhealthy form of sexual pleasure,
> the tainted, shameful form of sexual pleasure.
> There was still time, he said, to save himself (Cavafy [1975] 1992: 123).

> Τον έχασ' εντελώς, σαν να μη υπήρχε καν.
> Γιατί ήθελε -είπ' εκείνος –ήθελε να σωθεί
> απ' την στιγματισμένη, την νοσηρά ηδονή·
> απ' την στιγματισμένη, του αίσχους ηδονή.
> Ήταν καιρός ακόμη –ως είπε–να σωθεί (Cavafy [1991] 2014: 40).

Considering that the stylistic elements represent the most important aspect of a poem translations should preserve these elements as much as possible. Repetition is both Cavafy's favourite figure of speech and one of the few figures of speech he uses in his poems. The repetition at the beginning of each stanza, *ton echas' entelos* (English: s/he lost him completely) in the poem *In Despair* is translated by Millas

and İnce by three different variants which do not fully correspond to the original:

> Kesinlikle yitirdi o genç sevgiliyi. […] (English: for sure s/he lost that young lover)
> Sonsuza dek yitirdi onu […] (English: forever s/he lost him/her)
> Bütünüyle yitirdi onu […] (English: completely s/he lost him/her) (Cavafy [1990] 2016: 137).

Çokona kept the repetition, even if partially and the English translators fully reproduced it, this being the case with other repetitions, as well.

Another aspect of Cavafy's poetic style is represented by the presence of broken-backed lines, element omitted only by Keeley and Sherrard.

The analysis of the four translations shows that the English translations were more faithful to Cavafy's poems. This faithfulness might have been achieved thanks to the similarities between Greek and English, both being Indo-European languages and having a more or less similar structure. The English translators did not have to make a difficult choice between a fluent translation and fidelity to the original text. Nevertheless, in both English translations, elements of *domestication* and *foreignization* can be found. To exemplify, Dalven's decision to translate *στιγματισμένη* with a neologism *stigmatized*, even if the English language has a 'domestic' equivalent, i.e. tainted, can be described as a strategy of *foreignization*,

> For he wanted-so he said-he wanted to be saved
> from the stigmatized, the sick sensual delight;
> from the stigmatized, sensual delight of shame (Cavafy 1976: 121).

whereas Keeley and Sherrard's rendering of *κονιάκ* (English: cognac) as *brandy* can be seen as a strategy of *domestication.*

The structural differences between the source and the target language can be, partially held responsible for the different image of the Turkish translations. The analysis shows that the strategy of *domestication* was employed to a higher degree in their case. If we are to compare the two Turkish translations, then the strategy of *domestication* is more present in Çokona's translation than in Millas and İnce's.

Implicitly, Çokona is more 'invisible' and his translation reads more fluently. The Turkish translators had to choose between fluency and fidelity and the changes they made resulted in texts more fluent and more accessible to the target readers. Nevertheless, none of the translators opted for a totally *domesticating* or *foreignizating* strategy and elements of both strategies can be found in all four translations. When it comes to the strategy of *foreignization* in the Turkish translations, one example is the word *ηδονή* which was rendered as *hedonizm* (English: hedonism) by Millas and İnce, although the Turkish language has a closer equivalent *haz* (English: sensual pleasure),

> Çünkü kurtulmak-öyle demişti- evet kurtulmak istiyordu
> bu lekeli, bu zavallı hedonizmden;
> bu lekeli, bu ayıbın hedonizminden (Cavafy [1990] 2016: 137).

The Turkish language, unlike the Greek or the English language requires for the verb to be placed at the end of the sentence and this is exactly what we can see in Çokona's poems. The fact that he remained faithful to the syntactic rules of the Turkish language can be seen as a sign of *domestication ne de yirmi kuruş istiyor* (English: s/he does not even want twenty pennies). At is was mentioned before, Cavafy reworked his poems over and over again and the place of every word was chosen with great care.

In a nutshell, *In despair* is not characterised by explicit gender of the lovers while the other two poems, *Two young men, 23 to 24 years old* and *Beautiful and white flowers as they suited well* explore clearly homoerotic themes. Gennadii Shmakov, a well-known translator of Cavafy's *oeuvre* into Russian, argues that his poetry is the perfect combination of "telling and hiding" (Baer 2010: 43). The fact that the Turkish language has only one pronoun for the third person singular poses a challenge to 'hide' the gender of the object of narration. Nevertheless, Millas and İnce showed that it is possible through linguistic creativity. As for the two English translations investigated in this study, the gender of the two lovers is clear. Since the English language requires the inclusion of the subject, the translators hardly opted for a strong *foreignization* method. A dilemma occurs at this point: either keeping them erotic as such or making the translations 'more' homoerotic than the original poems as Newmark (1993: 13) argued: The

translation "should be slightly more rather than slightly less erotic than the original".

Hybrid language, homogenous translation

Cavafy is known for writing in both archaic (Katharevousa) and vernacular Greek (demotic), sometimes both forms being present in the same poem. One of the authors of the first English translation, Keeley, stated in an interview given to Warren Wallace, that Cavafy's hybrid language is an "insoluble problem" (Wallace 2012: 11). Dalven is also aware of the idiosyncrasy of Cavafy's language and the impossibility of representing it in English:

> […] there is, in English, nothing comparable to the purist and the demotic in Greek. Therefore it is impossible for a translator to represent Cavafy's blending of the two. I have tried, however, to preserve the effect of his language. This language is informal and idiomatic-modern Greek as it was used by educated Alexandrian Greeks in Cavafy's time (Cavafy 1976: 294).

She supports her argument by making reference to W. H. Auden's introduction to the translation, who argues that:

> The most original aspect of his style, the mixture, both in his vocabulary and his syntax, of demotic and purist Greek, is untranslatable. In English there is nothing comparable to the rivalry between demotic and purist, a rivalry that has excited high passions, both literal and political. We have only Standard English on the one side and regional dialects on the other, and it is impossible for a translator to reproduce thus stylistic effect or for an English poet to profit from it (Cavafy 1976: viii).

In this passage, Auden refers to what would come to be known as the *Language Question*, a serious issue related to which form of written language must be adopted in Greece. This burning debate ended in 1976 with demotic becoming the official language. No matter the difficulties in reproducing the mixture of the two forms of language, as Margaritis sharply notes, this is the most distinctive feature of Cavafy's style, therefore "any translation that fails to reproduce some resemblance of it-of this interplay between the archaic and the colloquial-simply fails to represent Cavafy" (2012: 38). Observations of this type bring us back to Berman's deforming tendency, *the effacement of the superimposition of*

languages, where the translators do not represent the presence of more than one forms of language. According to the critic, this is one of the strategies which hide the foreign elements of the source text (1985: 295-296). It is interesting to note that the Turkish translators do not mention this idiosyncrasy of Cavafy's language.

The tone of the poems analysed in this study is more colloquial than some other Cavafian poems, in particular the historical ones. The title of the first poem *In despair* (Greek: *En apognosei*) is a phrase written in a purist grammatical form, meaning *in despair*. Both English translators choose this translation, which obviously does not retain the old-fashioned form of the original. This is also the case with the Turkish translators, who chose different translations, *umutsuz* (English: hopeless) and *çaresizlik içinde* (English: in despair). Other old-fashioned grammatical variations, like *kainoyrion* (English: new) are not reproduced in any of the translations. In the historical poems, this type of interplay creates an impression of importance of the period, events, characters described. In the erotic poems, the effect is quite the opposite, and it gives a tone of irony, a sense of mockery. The lovers are characters who rejected a life accepted by their society and who were at the same time rejected by the society. They 'deviate from the norm' and writing about them in such high-language tone is only a means of ironically underlining the gap. In the third poem *Beautiful flowers and white as they suited well* (Greek: *Oraia loyloydia ki aspra os tairiazan poly*), the demotic language is present particularly through idioms. *Echalase ton kosmo* (English: he ruined the world) is an idiom used to express the lover's strong desire for his beloved, desire which made him do anything in his power to be one more time with him. *Paliopaido sosto* (English: true old-child) is used to characterize the man who took the lover's object of desire by offering him clothes. That man proved to be a dishonest person, who gave him only one set of clothes, from the two he had promised, and even that one *me to stanio* (English: forced up).

Conclusions

Constantine P. Cavafy's poetry is still receiving critical response and attention from the researchers. The study is significant for a number of reasons, one of which is the fact that the translation of eroticism and homoeroticism in particular, has not received enough attention from the academia. This study has foregrounded Cavafy's erotic poems with a

focus on their translated versions in English and Turkish. Highlighting certain linguistic elements and the degree to which the strategies of *domestication* and *foreignization* were employed by the translators, the study analysed semantic, lexical, grammatical and stylistic elements. With reference to Katharina Reiss's model of translation criticism, covering micro strategies, this paper shows that the English translators made fewer changes to the Greek poems than the Turkish translators. As for the macro strategies of Venuti's *domestication* and *foreignization*, our findings suggest that Cavafy's English translators did not have to choose between visibility and fluency, as Venuti argues. Nevertheless, there are a number of domesticating elements in both translations, that is, Keeley and Sherrard are marked by *domestication* more than Dalven. However, the structure of the Turkish language being very different from English and Greek, it forced the translators to decide if the resulting poems will read like an original or point to the foreign elements of the Greek text. Our study shows that they both opted for fluency and employed the strategy of *domestication* to a greater extent than the English translators and Çokona more than Millas and İnce. The findings also reveal that the erotic quality of the translations is not the same as in the original poems. The most important change is that the English translations unveil aspects which Cavafy desires to hide and the Turkish translations hide aspects which Cavafy desires to reveal.

Note: The present study is based on the MA thesis entitled "Translating Eroticism: English and Turkish Translations of Cavafy's Poetry". The study was conducted under the supervision of Assoc. Prof. Mustafa Zeki Çıraklı at Karadeniz Technical University, Trabzon, Turkey and defended successfully in 2018.

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TRANSLATING "JAPAN" IN COMMUNIST ROMANIA: THEORY AND PRACTICE IN *THE 20TH CENTURY*

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Abstract
This paper sets out to analyse on the one hand the theoretical discourse about the methods and aims of translation, and on the other hand the actual translations from Japanese that are found during the '60s and '70s in the pages of the cosmopolitan monthly magazine "Secolul 20" (The 20th Century; published by the Writers' Union of Romania from 1961; renamed "Secolul 21" after 2000).
By looking at the material published in the above-mentioned magazine, as well as similar or complementary sources (books on translation, translators' forewords& afterwords, etc) from the same period, I intend to outline the theories and practices of translation emerging under the communist regime, with a focus on the period of the so-called "cultural thaw" that followed Nicolae Ceaușescu's coming to power, from the second half of the 1960s and through the 1970s. My aim is to shed light on the complex relationships between translation from non-Western/ "minority" languages, especially Japanese, and politics, especially socialist state ideologies and (self-)censorship mechanisms. Attention will also be paid to the fact that, at the time, translations from Asian languages were often re-translations, usually from Russian, French or English.

Keywords*:* Japan, Asia, communist Romania, translation theories, indirect translation

Many Romanians of my generation will remember seeing on their parents' bookshelves one or two related to Japan: maybe Ioan Timuș's *Japonia* (1924-25, 1943), or James Clavell's best-seller, *Shogun* (1975; tr. 1988). Some of us might have even picked up, on a lazy summer afternoon, the translation of Tokunaga Sunao[2]'s proletarian novel *Strada fără soare* (1929; tr.1948; *Taiyō no nai machi*) or Shimazaki Tōson's realist take on Japan's pariah in *Legamîntul călcat* (1906; tr. 1966; *Hakai*); or perhaps we leafed through Natsume Sōseki's novel *Motanul are cuvîntul*

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[2] His name is wrongly rendered as "Naoshi" on the cover of the Romanian translation.

(1905-06; tr. 1975, *Wagahai ha neko de aru*), narrated by a whimsical cat, or through Akutagawa Ryūnosuke's reworking of a medieval story about death, poverty, and righteousness, *Rashōmon* (1915; tr. 1968). Those of us who, for one reason or another, later found ourselves studying Japanese at university in the early to mid-1990s, after the fall of the communist regime and the opening of Romania to what was once considered the "imperialistic," "decadent" West, would encounter these books again, and many similar ones— translated from Russian, English or French— in our course syllabi. We would marvel at the sometimes unfamiliar transliterations and awkward translations peppering the Japanese literature texts we had to read for class; new and direct translations from the Japanese language into contemporary Romanian were still a generation away, and have only started making up the bulk of the published works around the turn of the current century.

Today, with the wealth of new renditions into the Romanian language of Japanese modern and contemporary literature, readers have already relegated such indirect translations to dark and dusty corners of old bookstores, but the same books are recently (in the past 20 years) being rediscovered as materials worthy of scholarly attention, which could help reconstruct the history of translation in communist Romania; such translations speak at the same time about their source languages and cultures, and about the ideologically and culturally ambivalent position of their target culture, i.e., communist Romania, both within Europe, as a place of identification and difference, and towards the "Other" in general, and the "Orient" in particular.

The majority of scholarship so far has focused, on the one hand, on giving a historical overview of the evolution of translation studies discourse in communist Romania, in relation to other intellectual traditions, Soviet or Western European (Petraru 2014, 2015, 2016; Jeanrenaud 2016; Lungu-Badea 2016, et al). On the other hand, there also exist studies taking a bird's eye view approach to translation outputs during the communist years (Baghiu on translated novels and socialist realism, 2016) or the various channels used for their circulation (Popa 2006). Finally, several scholars have analysed particular cases of texts translated into Romanian, discussing the ways in which such translations engaged with the limitations of contemporary censorship (e.g, Dimitriu's comparison of Aldous Huxley in pre-communist and communist Romania (2000), or Ionescu's discussion of *Ulysses* (2010), but

also Antochi's foray into translating and performing Spanish and Latin-American drama (2012)) .

As expected, previous research takes up mostly translations from "major" languages into Romanian[3]. Furthermore, in the studies that discuss Romanian translation studies discourse in general, the relationship between theory and practice is often left out; even when this relationship is given critical attention, the material used to illustrate ideas about translation is in a European language, most commonly English or French, but also Latin, Russian, or sometimes German and Spanish, reflecting the realities of the times. Indeed, little heed was paid during communist years to the theory-practice entanglements of other tongues except the ones mentioned above, or to the practice of indirect translation from the ideological or geographic peripheries of "minority" languages and cultures— even though, as mentioned above, such translations were fairly ubiquitous and popular in the '60s, '70s, and beyond.

With this in mind, in this paper I set out to look at some of the Romanian theoretical discourse about the methods and aims of translation as it appears in magazines, books, translators' forewords& afterwords, etc, from the standpoint of translations from "minority" languages. Second, I plan to discuss in detail the actual translations from Japanese that are found during the 1960s and 1970s in the pages of the cosmopolitan monthly magazine *Secolul 20* (*The 20th Century*; published by the Writers' Union of Romania from 1961; renamed *Secolul 21* after 2000). My intention is to outline the theories and practices of translation emerging under the communist regime and their influence on shaping Japan's image, with a focus on the period of the so-called "cultural thaw" that followed Nicolae Ceaușescu's coming to power, from the second half of the 1960s and through the first half of the 1970s. This analysis will help shed new light on the complex relationships between indirect translation from non-Western/ "minority" Asian languages, especially Japanese on the one hand, and politics, especially socialist state ideologies and (self-)censorship mechanisms on the other. It will also, most importantly, set up the stage for a dialogue between two

[3] Baghiu's (2016) analysis of translated novels published in Romania includes data on Asian, African, and East-European novels, while Popa (2006) looks at the circulation of translations in Romania, Poland, Hungary, and Czechoslovakia, too.

"minority languages," the "invisible minorities" (Cronin 2003) of translation studies, one from East Asia, and the other from Eastern Europe, whose contact and interaction has seldom been considered. As Jeranrenaud (2017) argues, such "peripheral languages" often belong to translation cultures par excellence, and the ways they engage with each other and with the theories and practices of translation should constitute a more prominent avenue of research, able to deconstruct but also enrich the Western Eurocentric discourse in the field.

Political and Cultural Context of the '60s and '70s

Romania's almost half century of communism is usually divided into three periods.[4] The years between 1945 to 1961 are the so-called Stalinist age, during which Romania emulated the USSR in all aspects of political and cultural life. Led by Gheorghe Gheorghiu-Dej from 1948, the country experienced in 1953, after Stalin's death, a brief opening towards the West (Antochi 2012), followed from 1961 by a process of clearly distancing itself from Moscow; this became more marked in the years after Dej's death, when, under the leadership of Nicolae Ceaușescu, Romania further opened to the Western world, while making clear its refusal to align with the Soviet Union's position (1965-1971). The last two decades (1971-1989) of the Ceaușescu regime, under the direct influence of his official visits to China and North Korea, are characterized by increasingly oppressive (self-)censorship, stifling "culture planning," (Antochi 2012) and, most interesting for our argument, an exacerbated nationalism hidden beneath a thin veneer of internationalism.

Previous research has already drawn attention to a tendency, present since the beginning of the Soviet Union, to maintain, through translation, a "tension between xenophobia and internationalism" (Baer 2011: 9). As Baghiu (2016) explains, "any writer who could be considered socialist internationalist was appreciated as worth translating," a fact that "created an alternative literary scene which still

[4] Detailed histories of communism in Romania can be found in various scholarly works, with small variations depending on vantage point and focus; as a contemporary of many of the events discussed in his article published only one year after the fall of the regime, Matei Călinescu (1991) offers a first compact and insightful analysis of the relationship between totalitarianism and literature.

retained a 'global' outlook or coverage" (2016: 7). In other words, foreign works were usually translated if they had the potential to be read in a way that conformed to the ideology, or if they could be somehow repurposed to serve "the greater good" of the socialist state. In reaction to the Soviet Union's push for a uniform implementation of socialist principles in all nation-states in the wake of WWII, after the 1950s Romania saw the rise of "a nationalist excess unparalleled elsewhere in Eastern Europe" (Korkut 2006); this excess was, nevertheless, aimed mainly at domestic minorities (who were to be assimilated into an ideal of Romanian-ness) and "traditional enemies" such as the USSR or Hungary. At the same time, literary models from the West that were deemed appropriate or could be appropriated continued to permeate Romanian culture, and functioned as "labels for their country of provenance," simultaneously "pointing out how the deciding agents at the receiving end wish to relate to certain geographical and political zones" (Antochi 2012: 37).

As mentioned above, the 'global' outlook was maintained by choosing for translation foreign texts that could be read from within the socialist-realist, or later the socialist-humanist, "alternative" literary canon. When necessary, changes such as additions and omissions could also be made; alternatively, as Ionescu (2010) argues in her discussion of the Romanian translation of Joyce's *Ulysses*, the translator/ editor would try to "pacify" the censor by condemning the shortcomings of the translated work (such as its "imperialistic decadence") in forewords or editorial notes that would help ensure publication. It must also be mentioned here that the author/ translator and reader were constantly engaged in a game of double-entendres, using the so-called "Aesopian language," which rendered the message of the work of art decodable to some, and opaque to others, i.e., the censors (Terian 2012); in other words, any text published under communism could be "understood and not understood in its intention at the same time," through the practice of "paranoid reading" (Negrici 2003).[5]

[5] I have analysed elsewhere (Holca 2018) the Romanian translation of Shimazaki Tōson's naturalistic novel *The Broken Commandment,* which uses paratexts (translator's foreword) to introduce the novel to its readers as an example of socialist humanism, while preserving the possibility of interpreting it as a story about discriminated ethnic and political minorities, through activating the valences of Aesopian language.

An argument has been made in previous research that both tailoring world literature to socialist canons, on the one hand, and allowing it to be published at all (and perhaps be understood "in its intention" by some select few), on the other, were made possible by the favoring of the so-called "free translation," as opposed to literal translation, at least in the early stages. As Popa argues (2013), in the Soviet Union as well as in most of Eastern Europe, with many writers unable to publish their own works because of censorship, "translation was also seized upon as a creative opportunity" (2013: 28); may we add here that this practice was particularly conspicuous in the case of poetry in "minority" languages, where the likelihood of the translator knowing the original language was low, and indirect translations were abundant. Gelu Ionescu, in his contemporaneous analysis of the situation of translation in Romania (1981), also discusses the tendency of poets to double as translators, especially during the period 1945-1965, when both professional translators and the tools necessary for the professionalization of translation (dictionaries, methodologies) were missing. He echoes the concerns of Cezar Petrescu, who was complaining as early as 1953 of the same shortcomings, exemplifying the hurdles of the writer-translator by referring to his own rendering of Mikhail Sholokhov's *And Quiet Flows the Don* (*Tikhiy Don*, 1925-1932) into Romanian indirectly, via French. Petrescu decries some of the early indirect translations of prose as "doubly deformed mirrors," but, together with Ionescu, also finds real literary value in those carried out by "authentic writers," especially poets. The two critics see such translations as "a means to stimulate, verify, and perfect one's own artistic techniques" (Petrescu 1953: 220), and "a 'positive' effect of a regrettable situation," i.e., not being allowed to publish original works (Ionescu 1981: 36).

Popa also argues that the preference for free translation has been interpreted "as having facilitated censorship and intervention on source texts" (2013: 28). According to Jeanrenaud (2016), though, this preference was no longer conspicuous in the 1980s, when the "fidelity" of translation had become paramount— a development supported at the level of day-to-day practice by the publication of dictionaries and textbooks and the emergence of professional translators, ideally guided by the principles put forth by the "National Colloquium on Translations and Universal Literature," organized in June 1980.

To sum up, during the period in question in this paper (mid-1960s to mid-1970s), as part of Ceaușescu's "cultural thaw" and of the renewed opening towards the West, relatively numerous and diverse foreign literary texts were translated into Romanian— of course, as long as they fell more or less in line with potential socialist readings. During the same time, the ideas about the "fidelity" and "creativity" of translation work were still in flux; both due to the lack of professional translators and as a result of censorship directed at original outputs, many writers were publishing translations as a means of survival, both artistic and economic.[6] This combination of factors also perpetuated the dependence on indirect translations, whose medium changed from mainly French in the interwar and immediately post-war period, to Russian, but later also English and sometimes German or Spanish. It is safe to say that, in the case of "small" literatures written in "peripheral" languages, and especially in the case of poetry, this situation continued well into the '80 and '90s, giving birth to an alternative canon of translated "minority literatures" that were at least twice removed from their source language and culture: first through the use of a "buffer," intermediate language, usually a "central" one, and a second time under the limitations of communist censorship, be it real or merely expected.[7]

Translating Japanese Literature into Romanian

As the table below shows[8], Editura de stat pentru literatură și artă (ESPLA; State Publishing House for Literature and the Arts), created in

[6] Ion Caraion is one such example. A rising star in the late '40s, the poet was incarcerated for political crimes twice, in 1950-54 and 1958-64. His first published works after liberation were translations, such as Shimazaki Tōson's *The Broken Commandment*, which he rendered into Romanian indirectly from Russian, in collaboration with (under the supervision of?) Vladimir Vasiliev (Holca 2018).

[7] As Negrici (2003) argues, even before the official control body, the so-called "Department for mass media and publications" was dismantled in 1977, censorship rules had been arbitrary enough to force writers and publishing houses into preemptive self-censorship that often limited and distorted their outputs.

[8] This table has been compiled based on the information available on the Japan Foundation website. Accessed 30 September 2019. https://www.jpf.go.jp/JF_Contents/Information SearchService?ContentNo=13&SubsystemNo=1&HtmlName=search_e.html.

1948 and emulating a similarly named publisher in the USSR, was replaced as the main publisher of translated literature after 1960 by Editura pentru literatură universală (World Literature Publishing House, established 1951; later renamed Editura Univers). World Literature Publishing House soon became a popular and respected publisher of world literature, with high circulation and a wide array of titles; for example, Dimitriu (2000) lists among the translations to appear in 1963 several of Shakespeare's plays, Poe's and Irving's stories, as well as classical works by Balzac, Chaucer, Mérimée, Chekhov, and others. Translated books published by EPLU would often reach the shelves of the working-class readers— after all, education was one of the obligations of the masses, and the reading of world literature was one of the pleasant ways of fulfilling it.

Most translations from Japanese listed in the table are novels or collections of short stories, as prose was the preferred genre of socialism during its mature years (Baghiu 2016, quoting the statistics of Ioana Măcrea Toma (2009), according to which prose translations reached around 150 titles per year, while poetry oscillated between 10 and 30). Many of the translations that appeared from the '50s through the early '70s can be categorized as either proletarian literature, or Japanese naturalist[9] novels, both easy to align with the ideals of socialist realism/ humanism of the time. On the other hand, in the late '70s and through the '80s, the tendency started to lean towards translating more ideologically neutral works, such as Japanese classics or pre-modern literature. This also indicates a heavier emphasis on the literariness of the works translated, with an eye to their international recognition. For instance, the translation of Abe Kōbō's *Woman in the Dunes* (*Femeia nisipurilor*) in 1968 can be seen as a response to the fame enjoyed by the 1964 movie adaptation by director Teshigahara Hiroshi, which is mentioned in the top 10 foreign premieres of 1965 in Bucharest (Gheorghica 2013). Furthermore, translations of Kawabata's *Old Capital*

[9] Japanese naturalism, focusing on descriptions of the modern individual's dilemmas when faced with societal pressures and expectations, stems from Zola's, but is slightly different from its French counterpart, in that the emphasis on the dark side of the human being (instinct, lust, violence, etc) is less obvious. French, as well as Romanian naturalist writing was actually seen as too decadent and devoid of hope to be of any use to educating the "new man" of socialist utopias (Deletant 2008), and was cautioned against.

(*Kyoto*; tr. 1970), and *Snow Country* (*Țara zăpezilor;* tr. 1974) come in the wake and the Japanese novelist receiving the Nobel prize for literature in 1968, while Mishima Yukio's popularity, too, was likely sparked by the fact that he had been a runner-up for the same 1968 Nobel Prize.

Finally, it must be noted that most translations in the table are indirect, via Russian, English, or French, and many are collaborative works, with one of the collaborators doing the actual interlingual translation, while the other, sometimes a well-known writer, was in charge with the final stylistic fine-tuning of the Romanian version.

Table 1. Japanese literature translated into Romanian (1954-1986)

Author	Title (Japanese)	Title (English)	Title (Romanian)	Translator	Year of publication	Publisher
Tokunaga Sunao 徳永直	静かなる山々	The quiet mountains	În munții liniștiți	M. Goltz, L. Soare	1954	Editura de stat pentru literatură și artă
Ōta Yōko 大田洋子	どこまで	How far	Pînă cînd	G. Voropanov, J. Costin	1956	Editura de stat pentru literatură și artă
Takakura Teru 高倉輝	箱根用水	Hakone waters	Apele Hakonei	T. Malita, R. Hefter	1956	Editura de stat pentru literatură și artă
Takakura Teru 高倉輝	ぶたの歌	Pig's song	Cîntecul porcului	G. Voropanov, J. Costin	1956	Editura de stat pentru literatură și artă
Shimoda Masatsugu 霜田正次	沖縄島	Okinawa island	Insula Okinawa	Ioan Timuș, Pericle Martinescu	1961	Editura pentru literatură universală
Takakura Teru 高倉輝	狼	The wolf	Lupul	E. Naum, N. Andronescu	1962	Editura pentru literatură universală
Abe Kōbō 安部公房	完全映画	Totalscope	Totaloscopul	Iacob Babin	1966	Editura pentru literatură universală

Shimazaki Tōson 島崎藤村	破戒	The Broken Command-ment	Legământul călcat	Ion Caraion, Vladimir Vasiliev	1966	Editura pentru literatură universală
Hoshi Shin'ichi 星新一	冬きたりなば	If winter comes…	Cînd va veni primăvara	Iacob Babin	1967	Revista știința și tehnica
Akutagawa Ryūnosuke 芥川龍之介	羅生門、その他	Rashomon and other stories	Rashomon și alte povestiri	Ion Caraion	1968	Editura pentru literatură universală
Abe Kōbō 安部公房	砂の女	The Woman in the Dunes	Femeia nisipurilor	Magdalena Levadoski-Popa	1968	Editura pentru literatură universală
Inoue Yasushi 井上靖	猟銃	The hunting gun	Pușca de vînătoare	Platon și Lia Pardău	1969	Editura pentru literatură universală
Kawabata Yasunari 川端康成	古都	The Old Capital	Kyoto	Vasile Spoială	1970	Editura pentru literatură universală
(various)	日本の抒情詩	Japanese lyrical poetry	Din lirica japoneză	(various)	1972-1973	Editura pentru literatură universală
Kawabata Yasunari 川端康成	雪国	Snow Country	Țara zăpezilor	Stanca Ciolca	1974	Editura Univers
Natsume Sōseki 夏目漱石	吾輩は猫である	I Am a Cat	Motanul are cuvîntul	Mihai Matei	1975	Editura Univers
Mishima Yukio 三島由紀夫	潮騒	The Sound of Waves	Tumultul valurilor	Ana Năvodaru	1975	Editura Univers
Sei Shōnagon 清少納言	枕草子	The Pillow Book	Însemnări de căpătîi	Stanca Cionca	1977	Editura Univers
Toyota Aritsune 豊田有恒	恋の鎮魂曲	Love requiem	Requiem de dragoste	Haruya Sumiya	1979	Editura Echinox

Mishima Yukio 三島由紀夫	宴のあと	After the Banquet	După banchet	Stanca Cionca	1979	Editura Univers
Toyota Aritsune 豊田有恒	免許時代	Age of permits	Epoca permisiuni-lor	Haruya Sumiya	1979	Editura Vatra
Chikamatsu Monzaemon 近松門左衛門	近松戯曲集	Collected plays of Chikamatsu	Poeme dramatice. Teatru	Angela Hondru	1980	Editura Univers
Dazai Osamu 太宰治	斜陽	The Setting Sun	Amurg	Angela Hondru	1980	Editura Univers
Natsume Sōseki 夏目漱石	草枕、道草	The Three-Cornered World, Grass on the Wayside	Călătoria, Șovăiala	Mirela Șaim	1983	Editura Univers
Ueda Akinari 上田秋成	雨月物語	Tales of Moonlight and Rain	Închipuirile lunii și ale ploii	Mirela Șaim	1984	Editura Univers
Mishima Yukio 三島由紀夫	金閣寺	The Temple of the Golden Pavilion	Temple de aur	Angela Hondru	1985	Editura Univers
Natsume Sōseki 夏目漱石	こゝろ	Kokoro	Zbuciumul inimii	Elena Suzuki, Doina Ciurea	1985	Editura Univers
XXX	竹取物語	The tale of the bamboo cutter	Povestea bătrînului Taketori	Alexandru Ivănescu	1986	Editura Univers
XXX	落窪物語	Tale of Ochikubo	Frumoasa Otikubo	Alexandru Ivănescu	1986	Editura Univers

***Secolul 20 [The 20th Century]*: Translation Practice and Japanese Poetry**

In this context, I would like to look next at the Japanese literature published in *Secolul 20 [The 20th Century].* Dimitriu notes that from the '60s "short translated fragments came out in all the important literary and cultural magazines, their presence sometimes being the warrant of viable sales;" together with publishers printing collections of translated works, this "testified to the importance that was assigned to translations

in the communist age" (2000: 186). Nevertheless, it was *Secolul 20* that most people would turn to for specialised discussions of translation theories, as well as highly literary translations of not only world classics, but also avant-garde literature. Under the motto "magazine for literature and art," *Secolul 20* was published by the Romanian Writer's Union; the editorial team included well-known poets, novelists, and critics, such as Maria Banuș, Marcel Breslașu, Eugen Jebeleanu, Zaharia Stancu, etc. It featured translations of European literature, alongside African, South American, or Asian literatures; it also included discussions and reproductions of performance and graphic arts, articles about European film festivals and Japanese engraving and calligraphy, about Chinese artifacts or South American theatre.

The first Japanese work to appear in *Secolul 20* belongs to poet Oguma Hideo (1901-1940), associated with the Japanese proletarian literature movement. The poem "Cîntecul meu de vînturi purtat [original Japanese: *Kaze no naka he uta wo okuru*]" was most likely translated from the Russian version "Pesni moi poruchaiu vetru," published by Vera Markova in *Inostrannaia literatura*, 1960 (8). The Romanian translation belongs to C. Nisipeanu, and was included in the very cosmopolitan June 1961 issue of the magazine *Secolul 20*, together with other translated works belonging to writers from the United Arab Emirates, Nigeria, Algeria, the USSR, Pakistan, et al. This version of Oguma's poem is considerably different from the original, in that it is divided in five stanzas where the Japanese version is not, and it also heavily relies on rhyming, a poetic device that is not used in Japanese. As far as content is concerned, it preserves some of the themes and images of the original, the most important ones being the poet serving the revolution with his words, passionate enough to keep at bay the cold as well as the frozen hearts of "the enemy," while others are partially or completely lost in translation. Below, I am excerpting a relevant fragment from the Romanian indirect translation and my direct translation of the Japanese original; note how the former is more of a rewriting of the latter, with marked differences in structure, tone, and content. Overall, the rhythm, rhyme, and thematic focus of the Romanian translation make it read like a typical "revolutionary song," full of moving, if somewhat banal, imagery and vocabulary.

Cîntecul meu de vînturi purtat[10]	My song, carried by the winds[11]
Servesc revoluția. Are nevoie de cuvîntul meu.	I'll sing passionately,
Sînt hotărît să lupt unde-i mai greu	as loud as my voice allows,
Să stau cot-la-cot cu versurile înflăcărate	I'm a poet of the revolution,
Iar inimii fierbinți și curate	A soldier of poetry,
Să-i prezint, ostășește, onorul.	In front of the frozen spirit
Dar în fața celor orbi și cu inima înghețată,	I will never present arms.
În fața celor ce nu s-or trezi niciodată,	My military salute goes
Voi rămâne mereu cu arma la picior,	to those with burning hearts (…)
N-o voi prezenta nicicând pentru onor! (…)	

The 1963 September issue of S*ecolul 20* includes "Antologie de lirică japoneză [Anthology of Japanese poetry]," an extensive spread of over 20 poems translated by Mihai Beniuc, Marcel Breslașu, Ion Brad, Aurel Gurghianu, Virgil Teodorescu, Gellu Naum, and Tașcu Georghiu (most of them well-known poets at the time, none fluent in Japanese). The spread is accompanied by nine pages of "Note despre lirica japoneză [Notes on Japanese poetry]," by Ioan Timuș, the first Romanian Japanologist, who had also lived in Japan between 1917 and 1922. His "notes" are based on a variety of Japanese, English, French, and Russian sources; one point he emphasizes in his intervention the contrast between the *azuma-uta* poems included in the collection *Man'yōshū* (8th century), which he praises as true "poetry of the masses," on the one hand, and the classical poetry written by the aristocrats in the subsequent centuries. He also criticises the Japanese modernist poetry as influenced by "Western decadence." The table below shows the poems included in the selection of Japanese poetry translated in this issue. All original poems are published after the Meiji Restoration (1868), i.e., after Japan's opening to the West and its adoption and adaptation of Western patterns of life, politics, and culture. Based on the conspicuous overlaps, they were most likely selected from Karl Petit's *La poésie japonaise* (1959), and rendered from French.

[10] Literal translation of the Romanian would be: "I serve the revolution. It needs my words./ I am willing to fight where the fight is fiercest,/ To be there with my passionate poems/ To the burning, pure heart/ I will present arms./ But in front of those blind, with frozen hearts,/ In front of those who will never wake,/ My weapon will stay lowered,/ I will never raise it in their honor!…"
[11] Translation from the Japanese original mine.

Table 2. Translated Japanese poetry in *Secolul 20*, September 1963 issue.

Author	Title (Japanese)	Title (English)	Title (Romanian)
Shimazaki Tōson 島崎藤村	初恋	First love	Prima dragoste
Kitahara Hakushū 北原白秋	椿、夏	Camellias, Summer	Camelii nebune, Vara
Takahama Kyoshi 高浜虚子	[2 haiku]	NA	Uimit, Cometa
Kitagawa Fuyuhiko 北川冬彦	馬と風景	The horse and the scenery	Căluțul și priveliștea
Kawaji Ryūkō 川路柳虹	モノローグ	Monologue	Monolog
Horiguchi Daigaku 堀口大学	[4 short poems/ tankas?]	NA	Viziune însorită, Regrete, Asociație de idei, Dansatoarea
Ishikawa Takuboku 石川啄木	[2 tanka]	NA	Descurajare, Povara prețioasă
Kanbara Ariake 蒲原有明	朝なり	It's morning	Dimineața e aici
Nakano Shigeharu 中野重治	歌、機関車	Song, Locomotive	Cîntec, Locomotiva
Miki Rofū 三木露風	接吻の後に	After the kiss	După sărut
Miyoshi Tatsuji 三好達治	鷗	Gulls	Pescărușii
Yamanokuchi Baku 山之口獏	結婚	Marriage	Căsnicie
Kondō Azuma 近藤東	かの文明国	Those civilized countries	Acei civilizați

Murano Shirō 村野四郎	乞食	Beggar	Un cerșetor
Osada Tsuneo 長田恒夫	東京	Tokyo	Tokio

The poems span about half a century of modern Japanese poetry, in various forms (from modern *tanka*[12] and *haiku*, to the so-called *shintaishi*= new style poetry, and beyond), belonging to various literary schools, from Romantic to Modernist. Some, for example Tōson's or Rofū's *shintaishi*, can be considered ideology-free poems about pure love. Others, such as Nakano Shigeharu's, are clearly proletarian; Kondō Azuma's, too, can easily be read as having a socialist penchant or criticising the "imperialist West." Takuboku's two selected *tanka* are clearly under the influence of socialist ideas. It is worth noting here that in most of the Japanese originals what we see at work is an intertwining of old and new prosodic forms, ideas, and vocabulary, which attests to the struggle of Japanese modernity with assimilating the Western ways without losing itself. Unfortunately, both the traditional 5-7 syllabic rhythm that Tōson's "new style poetry" preserves, and the tension between the century-old *tanka* form and the working-class realities expressed in Takuboku's poem (quoted below) are lost in translation.

Descurajare[13]

Cînd munca încetează,
Mai lucrez încă si încă.
Sunt condamnat la mizerie.
Pentru ce, atunci,
În tăcere, mi-aș contempla mîinile?

Discouragement [14]

No matter how hard
I work and work
My life
Never gets better
I stare down at my hands.

[12] Thirty-one-syllable Japanese poem (*tanka* literally means "short poem"). The first *tanka* were written as early as the 8th century. *Tanka* was reformed to include topics closer to the actual life of the poet at the beginning of the 20th century by Masaoka Shiki, Takahama Kyoshi et al.

[13] Literal translation of the Romanian version would be: "When work stops,/ I work and work some more./ I am condemned to poverty./ Why, then,/ Would I quietly contemplate my hands?".

[14] Translation from the Japanese original (1910) mine.

Japanese poetry is translated and discussed at some length again in the 1966 March issue of *Secolul 20*, as "Poezie japoneză contemporană [Japanese contemporary poetry]." The translator, Dan Constantinescu, gives a brief history of fixed form poetry in Japan, and refers to cherry blossoms and samurai swords as the two poles of the quintessential Japanese sensibility. He then presents Zen as a philosophy "welcome by the masses as a reaction to the arbitrariness of an exacerbated feudal military system," and concludes that the development through the centuries of the tea ceremony, *karesansui* gardens, *sumi-e* ink paintings, and *haiku* has shaped a Japanese sensibility that illustrates an "extreme simplification and essentialisation, pure vibration in the rhythm of the universe, recreating and revitalising it," as opposed to the "dreary, decorative abstractionism" practiced by the decadent west.

The poems translated by Constantinescu, most likely from the English anthology *The Poetry of Living Japan* by Takamichi Ninomiya& D.J. Enright (1957), and, in Horiguchi Daigaku's case, from *Tankas, with preface*, by Louise Kidder Sparrow (1925), are listed in the table below.

Table 3. Translated Japanese poetry in *Secolul 20*, March 1966 issue.

Author	Title (Japanese)	Title (English)	Title (Romanian)
Yamamura Bochō 山村暮鳥	湖、青空に、ソロ	The lake, In the blue sky, Solo	Lacul, În cerul albastru, Solo
Horiguchi Daigaku 堀口大学	[2 tankas]	NA	no titles
Miki Rofū 三木露風	雪の上の鐘	A bell through the snow	Clopot străbătînd nămeții
Shimazaki Tōson 島崎藤村	狐のわざ	The fox's deceit	Vulpe vicleană
Hagiwara Sakutarō 萩原朔太郎	地面の底に病気の顔	A sick face under the surface of the earth	O față bolnavă sub fața pămîntului

Constantinescu's selection is much more eclectic and modern than his brief introduction would have led the reader to believe. Let us take a look at excerpts from Yamamura's and Hagiwara's poems, respectively:

În cerul albastru[15]	In the blue sky[16]
În cerul albastru Pești lunecau, lunecau	In the blue sky Fish were swimming.
În ritm cu al meu Adînc suspin Lunecau, lunecau (…)	With my sighs Deep drawn Fish were swimming (…)

O față bolnavă sub fața pămîntului[17]	A sick face under the surface of the earth[18]
Sub fața pămîntului o față răsare O față tristă răsare, de invalid.	A face appears below the ground The face of a sad invalid appears.
În bezna de sub fața pămîntului Un fir de iarbă începînd delicat să dea col□ O vizuină de șobolani începînd să se alcătuiască (…)	In the darkness below the surface A grass stem starts to sprout gently A rat's nest starts to sprout (…)

The examples given above are of modernist poems, verging on the absurd/ naïve, a tendency that supposedly went against the recommendations of the party, and was also quite different from the common idea about Japanese poetry, as briefly introduced by the

[15] Literal translation of Romanian version would be: "In the blue sky/ Fishes are sliding, sliding/ Matching the rhythm/ of my deep sigh/ They are sliding, sliding…"
[16] Translation of the first five lines from the Japanese original (1915) mine.
[17] Literal translation of the Romanian version would be: "Under the face of the earth, a face appears/ A sad face appears, that of an invalid.// In the darkness under the face of the earth/ A blade of grass starting to delicately sprout/ A rat's burrow starting to form…"
[18] Translation of the first five lines from the Japanese original (1917) mine.

translator himself. Such contradictions between the practice of translating from Japanese and the discourse about Japanese literature are representative of the in-between space the image of "Japan" was made to inhabit at the time. Also, it is quite possible that the brief introduction acted as one of the editorial paratexts mentioned above, meant to pacify/ distract the censor.

Finally, let me note two more features of the translations of Japanese literature in *Secolul 20*: one interesting phenomenon is that, while the reader can encounter, for example, translations of short stories from Chinese, Vietnamese, Indonesian, etc, in the case of Japan only poetry was published in the '60s and '70s. Moreover, the selections referred to above were often accompanied by familiar orientalising imagery, i.e., *ukiyo-e* prints by Hokusai (1760-1849) or Japanese calligraphy— with no actual connection in form, content, or time period to the poems translated.

Secolul 20 [The 20th Century] and Beyond: Translation Theory in Romania

The publication, in 1963, of Georges Mounin's *Les problèmes théoriques de la traduction* (*The theoretical problems of translation*) sparked discussion among Romanian intellectuals, and was the impetus behind the publication in *Secolul 20* of a series of articles on the topic in 1965: the January issue contained "About Georges Mounin's book: an invitation to discussion" (Marcel Breslașu) and "Babel, a living myth" (Henri Jaquier); in February, three articles: "About the 'beautifully faithful'" (N. Argintescu-Amza), "Difficult, risky, but not impossible (Șt. Aug. Doinaș), and "Translation, a linguistic event" (Gaetan Picon) were published, followed in April by "The prosody of fixed forms" (Romulus Vulpescu) and in June by "How to translate Latin poets" (Lascăr Sebastian) and "The Plurality of Lived Worlds" (Marcel Breslașu). The ideas detailed in each of the articles are analysed in depth by Jeanrenaud in her historical foray into "Romanian translation studies discourse," which, she concludes, has developed based on the fact that translation was considered "a part of comparative literature, of aesthetics, of the history of literature," "within a recurrent theme of the type 'how I translated…'" and with an ingrained skepticism towards the role of linguistics (2016: 28).

The contributors to *Secolul 20*'s translation series listed above are, for the most part, writers-cum-translators, likely with some direct or indirect experience of using translation to circumvent censorship; as a result, many stress the notion of translation as creative process. On the other hand, as we can see in Breslașu's "The Plurality of Lived Worlds," where translation is touted as "one of the most effective ways of achieving understanding among the peoples of the world, the foremost commandment and guiding principle of communist humanism," the party line was never completely absent, even in seemingly free intellectual discussions about recent Western theories.

Relevant to my analysis here is especially the way in which the critics mentioned above tackle the issue of translating poetry. Argintescu, for example, argues that translation is impossible in theory, but possible in practice; in support of this paradoxical idea, he criticizes the Western focus on uniqueness and originality, which makes translation/ re-creation appear as inferior. Furthering his argument, he takes poetry translation as an example, pointing out that overemphasis on formal equivalences of rhyme, rhythm, etc, is nothing but harmful. In his turn, Doinaș warns against the pitfalls of overemphasising "fidelity," which could lead to translating only one of the possible meanings of a poem; he also posits that the issues related to the musicality of a language and specific vocabulary are untranslatable/ culture-specific, but concludes that "the miracle of translation" is still, somehow, possible. The possibility of poetic translation is discussed further in Vulpescu's and Sebastian's texts; the former, for example, states that fixed form poetry can actually spell "freedom" for the translator, who needs to try, nevertheless, to translate both content and form— just not mechanically. As Sebastian points out, the impact of poetic forms changes over time, and it is their effect on the reader that needs to be "translated." Thus, a sonnet need not be rendered in sonnet form, and the musicality of one language will take a different shape in a different language; a good translator will aim at reproducing the effect of extreme defamiliarisation inherent in poetic language as best (s)he can.

The February 1966 "Cronica traducerilor: O antologie a dragostei [Translations Review: An anthology of love]," by Edgar Papu, touches upon a case of poetic translation from the Japanese, i.e., Maria Banuș's *Din poezia de dragoste a lumii* [The love poetry of the world] (1965,

Editura pentru literatură universală), which contains 13 Japanese poems, rendered into Romanian, as the poet-translator herself confesses in the "Preface," through the "imperfect method" of indirect translation, which does not allow her to "always interact with the intimate tissue of poetic thought." In his review in S*ecolul 20,* Papu mentions the problems encountered by Banuș when it comes to prosody in translation, giving *haiku* and *tanka* as examples, and concluding that "this type of poetry is too foreign to us and too different from our language to ask that the translator follows its original rhythm."

Japanese literature continues to be given as an example of the utterly foreign/ almost untranslatable even into the 1980s, when direct translations had also started to appear (not numerous, and mainly of prose). Below, let us briefly consider the two most important volumes on translation, Gelu Ionescu's *Orizontul traducerii* [The horizon of translation] (1981) and Ioan Kohn's *Virtuțile compensatorii ale limbii române în traducere* [Compensating features of Romanian in translation] (1983). In his "Interlude: in the Japanese literary salons of the year 1000," Ionescu refers to the 1977 Romanian translation of Sei Shōnagon's *Makura no sōshi* (The Pillow Book/ Însemnări de căpătîi, tr. Stanca Scholz-Cionca), as well as the poetic form of *haiku*, stressing their foreignness and cultural distance, while pointing out that deciphering these literary works can only be done through "europenising" them. Kohn too illustrates some of his ideas about translation by stating that the concept of "table" is different in Japanese and French, or by taking the *haiku* as an example in his discussion of "local colour" and arguing that even when translated it should "convey the Japanese atmosphere." From the above, it is clear that translation critics of the '80s continued to be oblivious of the actual state of affairs in Japanese modern literature, i.e., the fact that it had been changed by the contact with the West, and was not quite as foreign as they made it out to be; modern Japan was a "translation culture" after all, and its vocabulary had greatly expanded to assimilate Western literary forms, and even old Japanese ones were no longer completely opaque, having adapted to express realities common to modernity around the world.

Conclusions

The Japanese literature translations included in *The 20th Century* focus on modern poetry in all of its prosodic forms (from *haiku* and *tanka* to *shintaishi* and free verse), without commenting on the distinctions— of which the translators, using the "imperfect medium" of indirect translation, were quite likely not even aware. Equally unacknowledged is the fact that the Japanese poetry they were rendering into Romanian was already a genre "in translation," in form and content, heavily influenced by the interaction with Western literature after the Meiji Restoration in 1868, when Japanese intellectuals intensively read in the original and translated into the Japanese language a wide range of European poetry, especially from the French, British, German, and Russian traditions. As such, the birth of the modern Japanese poetry came as a result of a long process of negotiating the Western influence, "translating" it into both the adaptations of old prosodic forms and in the creation of new ones. Furthermore, such poetry was expected to go beyond the symbolic description of nature and spontaneous human emotion— the main themes in its pre-modern counterpart— and explore deeper philosophical ideas, especially the dilemmas of the so-called "modern selfhood" (*kindaitekina jiga*). And yet, the reproduction of *ukiyo-e* prints and calligraphy, but also the discourse about Japanese poetry accompanying the translated works in *Secolul 20* attest that the *idea* of a pre-modern, different, and distant Other remained a central trope shaping the orientalised image of Japan, all through the second half of the 20th century.

In conjunction with this state of affairs, the theoretical discussions about translation from the '60s to the '80s are based mainly on Western sources (with a few Soviet ones quoted), and, quite understandably, focus on issues regarding the interactions among ("major") European literatures. In this context, they tend to neglect the implications of indirect translation, while also often stressing the need to render both content and form faithfully. All the while, Japanese literature, and especially fixed form poetry such as *haiku*, in spite of the fact that it was enjoying growing popularity outside Japan, is often given as the best example of a culturally and linguistically distant "Other," which cannot be faithfully translated, and is to be understood only via a process of "Europenisation."

An exoticised Japan was easier to explain and imagine, and could readily be shaped to match the needs of the time. It was also ideologically safer, even than the proletarian Japan of the 1930s, when presented as a "milder" version of, or an alternative to the Western decadence. And yet, as Japanese literature continued to be accessed via a third language, usually English and French after the '60s, and the Western theories such as the ones discussed in *The 20th Century* and later by Ionescu and Kohn remained influential, the much-feared ideological "contamination" was still there, together with the subversive powers of the "Aesopic language" and poetic language, further enhanced through indirect translation.

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ON THE AFFECTIVE COMPONENT IN WRITTEN TRANSLATION TASKS

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Abstract
The present paper discusses the translation process as a means of understanding how the affective component may enhance critical thinking skills and linguistic research when finding translation equivalents. The theoretical framework of the paper is based on Bally's (1905) understanding of translation as a medium for acquiring a better insight into the affective in translators' personalities, their knowledge of grammar and general knowledge (Collombat 2006) and Halliday's (1978) approach to text as a complex system. In the context of the translation classroom, the value of critical thinking, critical reading, and general knowledge emerges owing to the fact that not only peculiar aspects of grammar, semantics and syntax may be reached through the talk-alouds (Bernandini 2002), but also the affective component, often an important factor in the decision-making process. The paper explores whether the texts containing the affective component defer the completion of in-class translation tasks in a corpus comprised of two sets of texts where each set contains two excerpts of proximal ('set 1') or varying ('set 2') readability scores.

Keywords: *affective component, critical reading, readability score, translation process*

Introduction

When rendering a text from English into one's L1 or vice versa, a question arises whether the affective component in text may affect the decision-making process. It is possible that the affective text—a text high in frequency of lexemes on e.g. one's hometown, heritage, religion, a war, the landscape surrounding one's home, a historical period—may be a suitable instrument or tool for the instructor in the translation classroom. Furthermore, it is proposed in the present study that the

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affective component may trigger motivation for further research beyond the text or personalize discussion about the translation process itself, regardless of the readability score (i.e. the cognitive load), or generate discussion on receptive and productive processes (i.e. reading and translation in the case of the present corpus). This process can also facilitate understanding of how translators interact with texts and raise awareness on the differences between intentional and affective fallacies. Apart from this potential value of the affective text, it is also possible to gain a better insight into other aspects of translators' personalities, attitudes, and future translation decisions by means of close reading for translation.

Corpus selection on the basis of theoretical background

Aside from calculating the readability scores of texts to be translated and assessing how easy a piece of text is to read for learners of English as a second language, a question arises on what text to include as to assess the affective component and the translation decisions made. To enhance student motivation and a more dedicated reading for translation in the context of the present study, it is proposed that travelogues and contemporary literary texts about Sarajevo and Bosnia-Herzegovina may be used for this purpose as such texts are rich in narrative descriptions and complex syntactic structures involving a frequent usage of adjectives and nouns in particular. For instance, Xerri (2014) ponders upon multiple identities and layers of history present in the city of Sarajevo. Referring to Izet Sarajlić's poem *Tražim ulicu za svoje ime*, Xerri reflects:

> Thinking about Sarajlić's poem I walked through streets that had experienced name changing due to the fact that the different ethnic groups residing in the area vied to have their own heroes commemorated. I even saw houses with two street name plaques affixed to them. For example, Sagrdžije Street was renamed Remzije Omanović Street in 1959 but then its name was changed back to Sagrdžije at the end of the conflict in 1995. [...] The fact that the two plaques co-exist seems to indicate that this street is blending two different historical eras, suggestive once more of the idea that while in Sarajevo the traveler gets the strange sensation of being stuck in the past. (Xerri 2014: 102)

Another example in relation to texts on the (former) landscape, street names and the geography of Sarajevo may be found in Kosovac's foreword to Tribe's *Sarajevo: A Walker's Guide* (1983), as one may infer that the reader could find the text written only a few decades ago difficult to navigate due to the fact that, since the book was published, the street names, the official languages, and the toponyms of the country have changed (Kosovac in Tribe 1983:1). Among more recent studies on the linguistic landscape(s) of Bosnia-Herzegovina are the findings about the city of Mostar (Grbavac 2018).

It is for these reasons that travelogues and literary texts about contemporary history of Bosnia-Herzegovina present a challenge for the translator and may produce different stylistic decisions or, in some cases, no translation equivalents at all. At the same time, such texts may contain affective elements or references that would require the reader to explore the given context further and thus extend the reading list to expand one's general knowledge. On the basis of Popham's account that affective variables are more significant than cognitive variables (Popham 2011: 230), it may also be proposed that:

- the affective may be used as a tool for teaching grammar as motivation is enhanced;
- translation may be used as a tool for assessing the role of the affective in making translation decisions;
- texts written in L2 may be decoded for underlying interpretations of history and identity in L1;
- the prompts and the instructor's questions to spark critical thinking and critical reading are important even when they seem trivial;
- general knowledge may be reassessed through extra reading lists.

Corpus and methodology

In the present study, the researchers hypothesized that the texts containing the affective component would require more time for the in-class translation task to be completed. The hypothesis was tested by means of two sets of texts that were translated by three groups of participants.

The first set of excerpts (set 1) comprised two excerpts of a proximal readability score and word count (Alexandar Hemon's *War Dogs* (48.9, word count: 81—Text 1) and Holbrooke's *Biking a path of war, intrigue, and tragedy in Bosnia* (50.1, word count: 80—Text 2, 'affective'). The second set (set 2) comprised two excerpts of different readability scores and proximal word count (Holbrooke's *Biking a path of war, intrigue, and tragedy in Bosnia* (41.7, word count: 106—Text 3, 'affective') and Alexandar Hemon's *War Dogs* (67.8, word count: 107—Text 4). The readability scores were calculated utilizing *Readable*, an application for texts written in the English language, taking into consideration sentence length and word familiarity (see Appendix).

The first data sample was collected at the University of Sarajevo (English Department) from 22 student-translators who were divided into two groups (n_1= 11; n_2=11). For the purposes of obtaining a more varied sample, additional data was collected at the International University of Sarajevo (English Language and Literature Programme; n_3=5).

The students participating in the study did the translation tasks in the course of two weeks during one hour of translation practicals and dictionaries were not used. Group 1 was given the first set of excerpts (Text 1 and Text 2) to be translated into Ss' L1 (Bosnian). Group 2 did the same task with Text 3 and Text 4. These tasks were followed by an optional TAP. Group 3 translated all the four texts into Ss' L1 (Bosnian).

The time needed to complete the translation tasks was measured for each participant. The average time for each group was calculated and the differences in the times needed for the completion of the translation task for each text was assessed by means of Wilcoxon signed-ranked test.

Results and discussion

The hypothesis that more time is required for translating texts with the affective component has been confirmed. As for the results of the first translation task completed by the students in Group 1, it can be concluded from the results presented in Table 1 that Text 2 (the 'affective' text) required more time for the translation task to be completed regardless of the readability scores being proximal for Text 1 and Text 2.

GROUP 1 **TEXT SET 1**	**TEXT 1** **READING EASE 48.9**	**TEXT 2** **READING EASE 50.1**
PARTICIPANT 1	4	5
PARTICIPANT 2	6.19	7
PARTICIPANT 3	4.14	6.15
PARTICIPANT 4	7.27	10.24
PARTICIPANT 5	8	8.07
PARTICIPANT 6	5	8.45
PARTICIPANT 7	5.39	7.11
PARTICIPANT 8	12.07	13.22
PARTICIPANT 9	5.41	7.25
PARTICIPANT 10	5.23	6.5
PARTICIPANT 11	4.54	5.57
AVG (')	**6.15**	**7.50**
WILCOXON SIGNED-RANK TEST ; Z**= -2.93 (**p**<0.01)**		

Table 1. Group 1 translation tasks of proximal readability scores

After the translation process, the participants were also given a guided TAP, i.e. an adapted think-aloud [talk-aloud] as a research method in which participants wrote down comments on the texts as they completed the task (see Charters 2010). The guided TAP was given to students as, in the contemporary translation classroom, the think-aloud method is still a popular procedure for assessing future translators' decisions in the process of rendering one language into another and, according to Wilss (1998: 60), plays an important role for internalizing the decision-making processes. In the case of the present study, the students wrote their comments after they completed the task. In the case of the first set of texts, only six responses were given in the comments section, five of which were written in students' L1. Four students responded that Text 2 was more difficult to translate and the following arguments were given: 'the second text was more difficult because of the peculiar choice of words', 'the second text requires a more insightful translation', 'the second text is more serious' and 'I had difficulties with the second text when it comes to war-related vocabulary and vocabulary describing movement'. It is interesting that only four responses were collected on the second text, which is why it may be proposed that often disregarded, emotions, feelings and attitudes have an influence on how information is encoded/decoded which may have

an impact on actual translation decisions (Hansen 2005: 516) or "not-choosing behaviour" (Corbin 1980: 49).

As for the results of the second translation task completed by the students in Group 2, it can be concluded that Text 3 (the 'affective' text) required more time for the translation task to be completed (Table 2) regardless of the readability scores being different (i.e. Text 3 scored 41.7 for the readability ease and Text 4 scored 67.8 for the readability ease). Despite being 'easier to comprehend' according to the readability score, Text 3 required more time. This implies that the affective elements of text generate a delay in the completion of the translation task. The delay is not necessarily a hindrance as it may allow the student-translator to search for a more proximal equivalence. This search may motivate the student-translator to expand general knowledge and knowledge of both L2 and L1, which corresponds to Popham's variables (2011).

GROUP 2 **TEXT SET 2**	**TEXT 3** **READING EASE 41.7**	**TEXT 4** **READING EASE 67.8**
PARTICIPANT 12	12	7
PARTICIPANT 13	12.27	6.59
PARTICIPANT 14	10	6
PARTICIPANT 15	6.24	4.15
PARTICIPANT 16	7.15	5.59
PARTICIPANT 17	9.26	6.05
PARTICIPANT 18	7.21	7.01
PARTICIPANT 19	8.17	5.46
PARTICIPANT 20	6.58	6.53
PARTICIPANT 21	15	6
PARTICIPANT 22	11.18	7
AVG (')	**9.40**	**6.16**
WILCOXON SIGNED-RANK TEST; **Z= -2.93 (p<0.01)**		

Table 2. Group 2 translation tasks of different readability scores

After the translation task, the participants in Group 2 were also given a guided TAP task. In the case of the second set of texts, only five responses were given in the comments section, four of which were written in students' L1. All students responded that Text 3 was more difficult to translate and the following arguments were given: 'Text 3 was more difficult because of the vocabulary', 'Text 4 was a lot easier to translate because of the topic', 'Text 3 was more difficult because I had

to come up with the meaning of the words from the context', 'Text 3 was more difficult because I had to read it several times' and 'Text 4 had an easier flow of the story'.

Since the participants in Groups 1 and 2 were the students of the same undergraduate programme, the researchers replicated the study in another English studies setting. It was examined whether the differences in the training programme would generate different results. However, it appears that the results did not change. The texts with the affective component (Texts 2 and 3) required more time (Table 3).

GROUP 3	**TEXT 1**	**TEXT 2**	**TEXT 3**	**TEXT4**
	SET 1		**SET2**	
PARTICIPANT 23	6.31	8.5	9.59	7.38
PARTICIPANT 24	6.5	6.1	10.28	7.3
PARTICIPANT 25	4.59	7.34	9.35	7.15
PARTICIPANT 26	5.16	5.45	5.14	6.03
PARTICIPANT 27	7.11	7.27	9.03	6.22
AVG (')	**6.09**	**7.09**	**8.51**	**6.57**

Table 3. Group 3 translation tasks for Texts 1-4

In addition, the overall test revealed statistically significant differences in the time needed for translating the texts containing the affective component as can be seen from Table 4, which shows the results obtained after the times necessary to complete the translation tasks were compared.

Overall Test	**TEXT 1**	**TEXT 2**	**TEXT 3**	**TEXT4**
	GROUP 1 and **3** (n_{1+3}=16)		**GROUP 2** and **3** (n_{2+3}=16)	
WILCOXON SIGNED-RANK TEST	***Z*= -3.30 (*p*<0.01)**		**Z= -3.36 (p<0.01)**	

Table 4. Wilcoxon signed-ranked test —results of the overall test

The results reveal that the affective elements in text may have the potential to slow down the student-translators' decision-making when looking for equivalent units in L1. Therefore, it may be assumed that these elements trigger translating dilemmas the solutions of which require delayed consolidations of linguistic and general knowledge.

Conclusion

For linguists and translators alike, the result of the translation process matters as much as the very process. One of the challenges a translation instructor, for instance, may come across is which texts to choose for the in-class collaborative translation process. Texts are usually chosen for their topic and it is not very often the case that the readability score is compared against the complexity certain lexical items may present, not only because it is difficult to find a translation equivalent, but also because the readers may perceive the text differently due to an interpersonal meaning of text in a given context or the tendency of language to express subjective judgments and opinions (Halliday 1978). At the same time, the complex task of rendering a text into or from one's L1 involves utilization of both receptive and productive processes.

The results of the present study indicate that translating texts which contain affective elements, regardless of the genre or readability scores, may require more time. Due to a limited scope of the present research in terms of the number of participants involved in the completion of the translation tasks, further research on this topic is encouraged to assess how the affective component may affect the decoding process in genres other than literary texts and travelogues.

However, drawing on the findings that show that emotional aspects play the role of 'mortar' in memory formations (Zull 2002), it may still be assumed that the texts which contain high affective load may indeed help student-translators better accumulate their translating knowledge. Such training experiences provide benefits of implicit learning that are not merely limited to the cognitive but are enhanced by emotional aspects of the translating experience.

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Readability scores tool

Readable (2019) [online], Available at: https://app.readable.com/text/?demo [Accessed October 9th 2019].

Appendix

TEXT 1

In a small city like Sarajevo, where people are tightly interconnected and no one can live in isolation, all experiences end up shared. Just as Mek joined our family, my best friend Veba, who lived across the street from us, acquired a dog himself, a German shepherd named Don. Čika-Vlado, Veba's father, a low-ranking officer of the Yugoslav People's Army, was working at a military warehouse near Sarajevo where a guard dog gave birth to a litter of puppies.

Readability Scores	
Flesch Reading Ease	48.9
Text Statistics	
Word Count	81

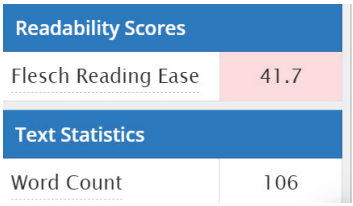
TEXT 2

On a perfect July day in Bosnia and Herzegovina, I pedal out of Sarajevo, passing buildings pockmarked by gunfire and shells two decades earlier. These physical reminders of the war are ugly, but something even more disturbing lurks inside so many people here—their memories. As Roger Cohen of the New York Times wrote: "To go to Bosnia was to become familiar with ghosts." If such ghosts exist, they likely reside on Mount Igman, which looms over this capital city.

Readability Scores	
Flesch Reading Ease	50.1
Text Statistics	
Word Count	80

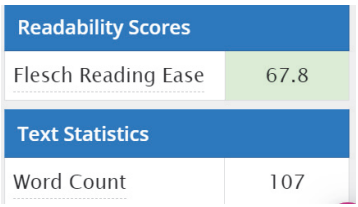
TEXT 3

I ride up Mount Igman and steadily gain elevation on the steep climb to get a vantage point of Sarajevo. I see the distinctive red roofs that are so prevalent in Europe, but the other color that stands out is the white that marks the numerous and expansive graveyards needed for the tens of thousands of civilians killed in Sarajevo alone from 1992 to 1995, during a siege that would become the longest in history. Victims included innocent Sarajevans, such as the 68 people killed by a shell at a fruit market or the 35 third-graders and their teacher who were obliterated when a mortar screamed into their classroom.



TEXT 4

The magic injection worked and Mek lived, recovering after a few days. But then it was my mother's turn to get sick. Her gall bladder was infected, as it was full of stones—back in Sarajevo, she'd been advised to undergo surgery to remove them, but she'd kept postponing her decision. Her brother, my uncle Milisav, drove down from Subotica, and took her back with him for urgent surgical treatment. My father had to wait for his friend to come and get Mek and him. While my father was preparing his beehives for his long absence, Mek would lie nearby, stretched in the grass, keeping him company.



ON SOME ENGLISH *ENVIRONMENT* COLLOCATIONS AND THEIR TRANSLATION INTO ROMANIAN

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Abstract
Starting from a brief presentation of some theoretical aspects regarding English collocations, the present paper aims at providing an inventory of the most common lexical and grammatical collocations including the noun environment with a view to highlight the importance of correctly using these collocations in both general and specialized contexts. Special attention will be devoted to the ways in which the polysemantic character of the noun under discussion, as illustrated by a series of dictionary definitions, influences its distribution in some of the Romanian equivalent collocations.

Keywords: collocations, general contexts, specialized contexts, terms, words

Introduction

In an ever changing society, greatly influenced and affected by the gradual economic and industrial development, environment has become a sensitive topic, approached by people who work in various domains of activity. This might explain why the noun *environment* is commonly used nowadays in numerous types of discourse (green speeches, sciences, newspapers and magazines, scientific articles, ecology textbooks, English vocabulary books, English textbooks, etc.), each of which operating with one or more of its dictionary meanings.

Since *environment* is a polysemantic lexical unit which may be used both as a *word* and as a term, its general and specialized meaning, respectively, will be identifiable only in relation with the specific 'nodes' and 'collocates' with which this noun combines. To put it differently, the

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use of the noun *environment* as a word or as a term will be made explicit when combined with other lexical units in a series of corresponding general and domain-specific/specialized collocations.

Although used in both lexical and grammatical collocations, the noun *environment* is most commonly found in the former category, its combination with prepositions being hardly, if ever problematic. As regards its use in lexical collocations, the formal and semantic restrictions are more obvious when translating *environment* collocations from English into Romanian, the speakers' collocational and domain-specific competences being essential for choosing the contextually appropriate equivalents. To be more specific, the correct semantic decoding of the noun *environment* is particularly important when translating certain English collocations because the Romanian equivalent of this noun slightly varies in the corresponding general and specialized/domain-specific collocations.

Essentials on collocations

The complex and multifaceted nature of collocations and their frequent use in a wide range of general and domain-specific contexts are essential aspects which have encouraged numerous specialists in the field to show special attention to such fixed word combinations. Hence, the numerous definitions suggested, from general and accessible ones such as: expressions consisting of two or more words that correspond to some conventional way of saying things, *the company that words keep* (Firth 1957), *habitual or expected co-occurrence of words as opposed to free combinations* (Veisbergs, in Delabastita 1997: 161) or *skeleton examples* (Palmer 1936, in Cowie 2002: 74), to more specialized, domain–specific ones such as: *minimal syntagmatic units* (Quenada 1968: 507, in Cowie 2002: 74), *a hyponym of the more commonly known one and, thus, more specific* (Cop, in Magay and Zigany 1990: 35), *the systematic co-occurrence patterns that a target word has with other words* (Biber et al. 1998: 6, Jantunen 2004: 105), *groups of words which students will not expect to find together* (Woolard, in Lewis 2000: 29), *lexical associations of nodes* (Sinclair 1991: 170, Jantunen 2004: 105, or *an illustration of the* ***idiom principle*** (Sinclair 2004), among others.

The criteria used in classifying collocations are equally numerous and various, ranging from formal to functional ones (e.g. morpho-syntactic, semantic, stylistic, pragmatic, etc.). Nevertheless, the morphologic distinction lexical - grammatical collocations proves to be

the most accessible, practical and productive one. If the patterns in the former category, i.e. lexical collocations, consist of nouns, adjectives, verbs, and adverbs and do not normally contain prepositions, infinitives, gerunds or clauses (e.g. *to commit murder, a crushing defeat, bombs explode, a pack of wolves, sound asleep, appreciate sincerely*, etc.), grammatical collocations combine a dominant word, which can be a noun, an adjective, or a verb, with a preposition or a grammatical structure such as an infinitive, a gerund or a clause (e.g. *to think about smth., to like + v-ing, interest in, worried about,* etc.)

Irrespective of the definition(s) and classification criteria taken into consideration, collocations may be distinguished from other types of fixed lexical patterns by means of their characteristics:

- **Non-compositionality** → collocations are not fully compositional in that there is usually an element of meaning added to the combination that cannot be predicted from the parts (e.g. *white wine, white hair*, *white woman* - refer to slightly different colours)
- **Non-substitutability** → near- synonyms cannot substitute the component elements of a collocation (e.g. *yellow* cannot be used instead of *white* even if they are contextual synonyms)
- **Non-modifiability** → collocations cannot be freely modified either by introducing additional lexical units or by making grammatical transformations (e.g. *to make a decision* – not ****taking*** a *decision*).

The constitutive elements of a lexical collocation, i.e. the 'node'/ 'base' and the 'collocate'/ 'collocator' also prove useful in contrasting collocations to other types of (fixed) lexical combinations (e.g. free word combinations, binominals, idioms, etc.). These elements are constant in lexical collocations and fulfil each a specific function, the 'node'/ 'base' being the studied word which preserves the meaning it would have in a free word combination and the 'collocate'/ 'collocator' (Firth 1968, Sinclair 2004) being the word which occurs in the specified environment of a 'node' and which does not preserve its semantic independence, having a specific non-free meaning when combined with the 'base'.

The characteristics and constitutive elements of collocations and the lexical – grammatical collocations distinction will be points of reference in the present approach to translating English *environment* collocations used in general and specialized contexts.

Words vs. terms

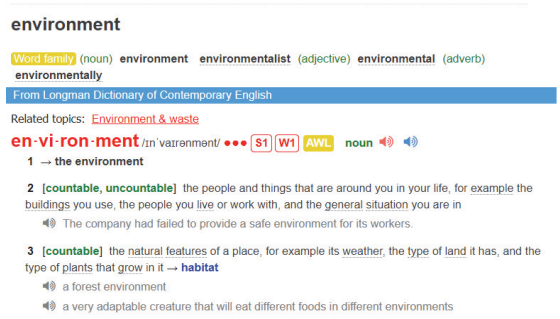
Although people are generally agreed to communicate by using word combinations rather than isolated words, special attention should be paid to the word–term distinction. Each of these two lexical units has specific characteristics which need to be taken into account, especially when approaching their use in general and specialized/domain-specific contexts.

If words, as the fundamental units of lexicology, are non-conventional forms used by people in every-day general contexts, terms are the "fundamental units of terminology" (Bidu-Vrânceanu 2007: 29) particularly used in domain-specific contexts which ensure the accuracy of specialized communication and the correct interlingual correspondences. Different from words, terms are generally agreed to be highly conventional forms which are relevant to the system or to the set of terms used in a particular science, discipline or art. Since terms are predominantly used in special works dealing with the notions of some branch of science, they are considered to belong to the language of science and to be directly connected with the concept they denote. In other words, terms have the role to direct the speakers' mind to the essential quality of a thing, phenomenon or action as seen by scientists in the light of their own conceptualization.

The aspects mentioned above are relevant in the case of numerous lexical units such as *environment,* for instance, which may be function, as words and **terms**, respectively, in different contexts.

A lexico-semantic approach to *environment*

Considering available dictionary definitions, the noun *environment* is a polysemantic word which allows for both general and domain-specific semantic interpretations.


environment

Word family (noun) environment environmentalist (adjective) environmental (adverb) environmentally

From Longman Dictionary of Contemporary English

Related topics: Environment & waste

en·vi·ron·ment /ɪnˈvaɪrənmənt/ ●●● S1 W1 AWL noun

1 → the environment

2 [countable, uncountable] the people and things that are around you in your life, for example the buildings you use, the people you live or work with, and the general situation you are in

The company had failed to provide a safe environment for its workers.

3 [countable] the natural features of a place, for example its weather, the type of land it has, and the type of plants that grow in it → habitat

a forest environment

a very adaptable creature that will eat different foods in different environments

The online version of *Longman Dictionary of Contemporary English* (LDOCE https://www.ldoceonline.com), for instance, provides 3 definitions of the noun *environment* without making a clear distinction

between the cases when it is used as a word and as a term. The reference to *habitat* in use **3.** may be regarded as an indication of its specialized meaning, but the semantic content of *environment* becomes more accessible when considering the collocations corresponding to each of the 3 meanings provided and the THESAURUS section. (see **Appendix 1**)

Interestingly enough, the noun *environment* is provided 3 slightly different definitions in *Longman Business Dictionary* (LBD), which favour a changed distribution of this noun in the class of words and terms, respectively. Thus, the first meaning which makes reference to the "habitat" of people, animals and plants (see meaning 3 in LDOCE) is illustrative for the use of *environment* as a term associated with domains such as biology, geography and ecology, the second meaning, i.e. "the general conditions that influence something" is contextually linked to business English (see the examples above) explaining the use of *environment* as a term, as well, and the third meaning, i.e. "the kind of operating system used by a computer" is also illustrative for its use as a term in English for computers (computer programming).

From Longman Business Dictionary

en·vi·ron·ment /ɪnˈvaɪərənmənt-ˈvaɪr-/ **noun [countable]**

1 the environment the air, water, and land in which people, animals, and plants live
Since these chemicals were banned, pesticide levels in the environment have been declining.

2 the general conditions that influence something
Moving forward in a changing environment is never easy.
In the new global ***business environment*** the exchange of information is the key to success.
The new company will be operating in a ***competitive environment***.
The results were in line with what we expected, in spite of the difficult ***economic environment***.
Despite the poor ***retail environment***, the company is doing well.

3 the kind of OPERATING SYSTEM used by a computer
the Windows environment

Origin **environment** (1600-1700) environ "to surround" ((14-21 centuries)), from Old French environer, from environ "around", from viron "circle"

Similarly to LDOCE, the online version of Oxford Learners' Dictionaries (OLDs https://www.oxfordlearnersdictionaries.com/) provides 3 meanings for the noun *environment* which combine its *general* use (**1.**) with two *specialized* meanings (**2.** and **3.**): **1.** the conditions that affect the behaviour and development of somebody/something; the physical conditions that somebody/something exists in, **2.** the natural world in which people, animals and plants live and **3.** the complete structure within which a user, computer or program operates. Dictionary users also have access to a series of specific lexical and grammatical collocations, but the number of examples available is significantly smaller. (see **Appendix 2**)

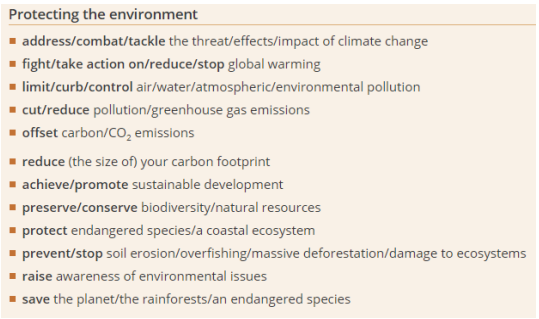

The environment

Environmental damage

- **cause/contribute to** climate change/global warming
- **produce** pollution/CO_2/greenhouse (gas) emissions
- **damage/destroy** the environment/a marine ecosystem/the ozone layer/coral reefs
- **degrade** ecosystems/habitats/the environment
- **harm** the environment/wildlife/marine life
- **threaten** natural habitats/coastal ecosystems/a species with extinction
- **deplete** natural resources/the ozone layer
- **pollute** rivers and lakes/waterways/the air/the atmosphere/the environment/oceans
- **contaminate** groundwater/the soil/food/crops
- **log** forests/rainforests/trees

An interesting aspect in OLDs is the semantic approach to a series of *environment* collocations from the perspective of two common topics nowadays, namely environmental damage and environment protection. This section tackles the topic energy and resources, as well, exemplified by a series of environment-related collocations which exclude the noun *environment*.

(https://www.oxfordlearnersdictionaries.com/definition/english/environment?q=environment)


Protecting the environment

- **address/combat/tackle** the threat/effects/impact of climate change
- **fight/take action on/reduce/stop** global warming
- **limit/curb/control** air/water/atmospheric/environmental pollution
- **cut/reduce** pollution/greenhouse gas emissions
- **offset** carbon/CO_2 emissions
- **reduce** (the size of) your carbon footprint
- **achieve/promote** sustainable development
- **preserve/conserve** biodiversity/natural resources
- **protect** endangered species/a coastal ecosystem
- **prevent/stop** soil erosion/overfishing/massive deforestation/damage to ecosystems
- **raise** awareness of environmental issues
- **save** the planet/the rainforests/an endangered species

Considering the lexico-semantic representation of *environment* in *Oxford Collocations Dictionary for Students of English* (OCDSE), reference is made to only two of its possible meanings, i.e. **1.** conditions of the place where you are and **2.** the environment the natural world and the corresponding collocational patterns (see **Appendix 3**), but the collection of examples is well represented and structured. Jimmie Hill and Michael Lewis used the same approach their *LTP Dictionary of Selected Collocations* (LTPDSC) (2002) which provides a wide range of common lexical collocations including the noun *environment* for each of the two meanings envisaged. (see **Appendix 4**)

Environment and *environment* collocations in translation

Considering the polysemantic character of the noun *environment* as illustrated in the previous section of this paper, the fact may be logically assumed that its general and specialized meanings, and its uses as a word and term, implicitly, become obvious only in translation.

The lexical equivalent commonly used when translating the noun *environment* into Romanian is 'mediu' or 'mediu înconjurător' but,

depending on the 'nodes' and 'collocates' this noun combines with, the two equivalents may be alternated with 'spaţiu', 'zonă', 'regiune' and 'meleaguri', among others (Frătilă 2006: 46). Although all these Romanian equivalents have the semantic feature [+ spatial], their distribution changes depending on the company the noun *environment* keeps.

As regards *environment* collocations, they may be translated into Romanian by using various techniques. Word–for-word translation is the technique most commonly used (e.g. *biotic/ changing/ global/ hostile/ human/ inhospitable/ input/ marine/ natural/ output/ rural/ social/ specialized/ terrestrial/ unpredictable/ urban* ***environment*** → **mediu** biotic/ instabil or schimbător/ înconjurător/ostil/ uman/ tintă/ marin/ sursă/ rural/ social/ specializat/ terestru/ instabil or schimbător/ urban; *biophysical/ community/ immediate/ open/ personal/ physical/ shared* ***environment*** → **spatiu** biofizic/ al comunitătii/ proxim or apropiat/deschis/ personal/ fizic/ comun), but **transposition** is also selected in numerous cases (e.g. *coastal* ***environment*** → **zonă** litorală/de coastă; ; (high) *light* ***environment*** → **zonă**/**spatiu** foarte luminoasă/ luminos; *wildlife* ***environment*** **zonă**/**mediu** sălbatic(ă). (Frătilă 2006: 47)

Even though the noun *environment* used in collocations is predominantly translated by selecting a unique equivalent in Romanian, e.g. 'mediu' 'spatiu' or 'zonă', there are examples of *environment* collocations which allow for the use of two synonymous equivalents in Romanian (e.g. **zonă** and **'spatiu':** *enclosed* ***environment*** → '**zonă** delimitată'/ '**spatiu** delimitat' or '**mediu'** and **'zonă'**: *semiarid* ***environment*** → **'mediu** semiarid'/ '**zonă** semiaridă'). When collocational variation is not possible, the translators' lexical, semantic and collocational competences are of utmost importance for selecting the appropriate equivalent. Choices are not easier when the noun *environment* has two collocational equivalents, in such cases translators needing very solid terminological and collocational competences in the target language.

Conclusions

Since collocations are part and parcel of our everyday life, such fixed lexical patterns should be used correctly in all contexts, irrespective of the language or languages taken into consideration. Moreover, when collocations include *words* and *terms* which may be used interchangeably

in general and domain-specific contexts, the translator's awareness regarding their general and domain-specific meaning(s) is essential for the appropriate translation of the corresponding collocations.

As illustrated in the present paper, dictionaries prove very useful when translators need to check the word/term status of a lexical unit and its corresponding collocational series, but a comprehensive inventory of its specific collocations can only be made by combining the information from general, specialized (collocation) and domain specific dictionaries with examples selected from texts which are relevant for the uses of the lexical unit envisaged as both a word and term.

APPENDIX 1. *ENVIRONMENT* IN LDOCE

1. the air, water, and land on Earth, which is affected by man's activities

- **V + environment** → *protect/ conserve (formal)/ harm/ damage/ pollute /clean up*
- **ADJ. + environment** → *natural /marine environment* (= the sea and the creatures that live in it)
- **PHRASES** → *be good/bad for / be harmful to / protection of / conservation of /damage/ harm to/ the destruction of / pollution of / the effect/ impact on*

THESAURUS

the environment - *the air, water, and land on Earth, which is affected by man's activities;* ***ecosystem*** technical *all the animals and plants that exist in a place, considered as a single system with parts that depend on each other;* ***habitat*** *the natural home of an animal or plant* ***the biosphere*** *technical the Earth's surface and atmosphere where animals and plants can live;* ***ecology*** *the scientific study of the way in which the animals, plants, and natural features of a place affect and depend on each other;* ***green (adj.) [only before noun]*** *relating to the environment or to protecting the environment;* ***eco- prefix*** *relating to the environment and protecting the environment eco-friendly products (=which do not harm the environment) eco-tourism (=which does not harm the environment)eco-warrior (=someone who protests to try to save the environment) eco-sensitive land (=where the environment is easily damaged)*

2. the people and things that are around you in your life, for example the buildings you use, the people you live or work with, abend the general situation you are in

- **ADJ. /N + environment:** *physical* (=the place where you live or work, including buildings, furniture etc.); *immediate* (=the building in which you live or work, and the area very close to it); *safe/ stable* (=without any big changes); *friendly/pleasant; clean/dirty; competitive; working/learning; home/domestic/family; economic; business/ political/ cultural/ social*

3. the natural features of a place, for example its weather, the type of land it has, and the type of plants that grow in it

- **ADJ. + environment:** ***coastal/ desert/ mountain; inhospitable/ harsh*** (=one where the conditions make life difficult)*;* ***hostile*** (=with many difficulties and dangers) ***fragile environment*** (=easily damaged or destroyed)

Source: https://www.ldoceonline.com/Environment%20&%20waste-topic-full/

APPENDIX 2. ***ENVIRONMENT*** **IN OLDs**

1. the conditions that affect the behaviour and development of somebody/something; the physical conditions that somebody/something exists in (*home/new/ (un)familiar/working*)

- **ADJ + environment**: *immediate/external/alien …*
- **V + environment**: *create/ foster/ provide …*
- **PREP. +environment**: *in an/the, for/of …*
- **PHRASES:** *an environment conducive to something/today's environment*

2. the natural world in which people, animals and plants live (*the Department of the Environment, measures to protect the environment, pollution of the environment, damage to the environment*)

- **ADJ + environment**: *natural /global/ world …*
- **VERB + THE + environment:** *preserve/ protect/ safeguard …*
- **environment + N:** *agency/ committee/ department …*
- **PREP + environment**: *in the*
- **PHRASES:** *conservation of the/ protection of the /damage to the …*

3. the complete structure within which a user, computer or program operates. *(a desktop development environment)*

Source: https://www.oxfordlearnersdictionaries.com/definition/english/environment?= environment

APPENDIX 3. ***ENVIRONMENT*** **IN OCDSE**

environment (n.) 1. conditions of the place where you are

- **ADJ**. + **environment** → *immediate/ alien, new, unfamiliar /changing /protected, safe, secure, stable/ friendly/ pleasant/ clean, healthy/ stimulating/ favourable/ uncertain, unstable/ dangerous/ noisy/ competitive/ hostile/ extreme, harsh/ fragile/ rural, urban/ arid, cold, warm/ aquatic, coastal, forest, mountain /domestic, family, home/ physical/ cultural, emotional, social /office, work,*

working, workplace classroom, educational, learning, school, teaching, training/ economic, financial /political/ business, commercial, corporate/ professional

- **VERB + environment** → *create, provide /adapt to /improve /explore*
- **PREP + environment** → *in an/the*

2. the environment the natural world

- **ADJ**. + **environment** → *natural/ global, world / local*
- **VERB + environment** → *preserve, protect, safeguard /clean up, improve / have an impact on / damage, harm, pollute*
- **environment + NOUN** → *agency, committee, department, group, ministry / minister, official, spokesman, spokeswoman /policy /conference / protection / issues*
- **PREP**. + **environment** → *in the/*
- **PHRASES** → *conservation/protection of, damage to / harmful to / pollution of*

(OCDSE 2008: 263-264)

APPENDIX 4. *ENVIRONMENT* IN LTPDSC

environment (natural, scientific)

V: *adapt to, affect, alter, belong to, change, clan up, control, create, damage, improve, influence, live in, master, modify, pollute, preserve, protect, provide, ravage, save, soil ~*

V: *~ has deteriorated, has an effect/influence on…, is improving*

A: *clean, controlled, (un)favourable, flourishing, harmful, harsh, healthy, hostile, ideal, immediate, natural, optimum, perfect, polluted sterile, suitable ~*

P: *protection of the ~*

environment (social)

V: *adapt to, adjust to, be affected by, be at odds with, belong to, come from, control, create, fit in with get out of, improve ~*

A: *adverse, attractive, caring, chosen, competitive, congenial, demoralizing, deprived, difficult, familiar, favourable, (un)happy, harmful, immediate, narrow, perfect, (un)pleasant, poor, restrictive, rich, safe, (un)satisfactory, (un)stable, stifling, stimulating, stultifying, suitable, superior, working ~*

(LTPDSC 2002: 82-83)

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FIGURATIVE LANGUAGE IN THE LITERARY DISCOURSE: A COGNITIVE LINGUISTIC PERSPECTIVE

Mariana NEAGU [1]

Abstract
This article looks at the literary text as a valuable source of figurative language and analyses basic tropes such as metaphor and metonymy and specific tropes like hyperbole, understatement, irony and oxymoron from a cognitive linguistic perspective, by discussing their functions and the cognitive operations underlying them. The remarkable laboratory where figurative meanings are created is explored with the aim to understand how witty, brilliant prose can emerge through the use of figurative structures.

Keywords: metaphor, metonymy, hyperbole, understatement, irony, oxymoron

Introduction

Studies in cognitive linguistics on metaphor (Semino and Demjén 2017), metonymy (Littlemore 2015), hyperbole (Cano Mora 2011) and irony (Athanasiadou and Colston 2017) show that figurative language usages appear to be pervasive in all languages and the explanation seems to be that they reflect patterns of human cognition. The main advantage of figurative structures is provided by their functions that otherwise may be difficult to perform literally (e.g. to express hostility, disapproval, criticism or condemnation in a socially acceptable way). The present paper follows this approach, namely that figurative language accomplishes functions to a greater extent and more successfully than the literal one.

In recent years literary data have scarcely been included in studies of figurative language from the perspective of cognitive linguistics. However, the contributions to the volume *Cognitive Stylistics: Language and Cognition in Text Analysis* edited by Semino and Culpeper (2002)

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provide orientational approaches for the analysis of narrative texts. Based on the widely held view in cognitive linguistics that language is not an autonomous cognitive faculty and that it reflects cognitive structure, cognitive stylistics explicitly relates linguistic choices to cognitive phenomena. What is still needed in the field, Dancygier and Sweetser (2014: 12) observe, in their Introduction to *Figurative Language* is the use of wider ranges of data, including literary data. This is why the main aim of this paper is to analyse figurative processes (metaphor, metonymy, hyperbole, understatement, irony, and oxymoron), their functions and interactions using literary data from the novel *Nutshell* by Ian Mc Ewan (2016). A secondary aim is to throw light on figurative meaning construction and interpretation by pointing to the cognitive processes involved, and bringing linguistic evidence in support of this hypothesis. We will start by discussing this in the next section.

Figurative processes and their underlying cognitive operations

In psychology, cognitive operation is defined as the performance of some cognitive activity (e.g. concept-construction, memory encoding/retrieval, etc.). In Cognitive Linguistics, cognitive operation is (a) a conceptual structure creation process (e.g. metaphoric and metonymic mapping, blending) (Lakoff, 1987, 1993) and (b) a mental mechanism whose purpose is to derive a semantic representation out of a linguistic expression in order to make it meaningful in the context in which it is to be interpreted (Ruiz de Mendoza, 2011). Regarding the relationship between cognitive operations and rhetorical figures, Ruiz de Mendoza and Galera Masegosa (2014: 38-59) propose the following classes of figurative processes operations:

1. Metaphor-related operations: correlation and resemblance
2. Metonymy-related operations: domain expansion and domain reduction
3. Hyperbole-related operation: strengthening
4. Understatement-related operation: mitigation
5. Irony-related operations: echoing and contrast
6. Paradox and oxymoron-related operation: reframing

In the first group, referring to **metaphor**, the cognitive mapping (correspondence) is carried out across two discrete (non-continuous) conceptual domains. **Correlational metaphors** (Grady, 1999) involve a

correlation between different but naturally co-occurring dimensions of experience:

(1) HAPPY IS UP: *She was on cloud nine*.
(2) SAD IS DOWN: *She's really low these days*.
(3) AFFECTION IS WARMTH: *She gave me a warm embrace.*
(4) MORE IS UP: *My income rose last year*.

Resemblance metaphors take place when source and target have comparable attributes, for example aggressiveness:

(5) *He is a shark.*

In the second group, in **metonymy**, the mapping is defined by a domain-subdomain relationship, i.e. it is internal to one domain. **Domain expansion** is the case where a subdomain maps onto the domain it belongs to and this domain development gives rise to an expanded conceptual domain:

(6) *I saw a whining dog; the poor animal was gravely injured.*

Domain reduction, where a domain is mapped onto one of its subdomains, indicates that the role of this mapping is to bring into focus that part that is relevant for interpretation. Hence, the concept of "domain highlighting":

(7) *Something has happened.*
(8) *Her daughter has a temperature.*
(9) *My father drinks.*

In the third group, **hyperbole**, the underlying cognitive operation is **strengthening,** defined by Herrero Ruiz (2011: 177) as "a maximization by the linguistic expression of the extent to which a scalar concept applies in reality". For example, in a sentence like *This backpack weighs a ton*, the weight of a real backpack is maximized intentionally; this means that the figurative process is characterized by a reinforcement operation on the part of the speaker. Sometimes hyperbole can be accomplished **via metonymy**:

(10) *I'm so hungry I could eat the entire cow.*
(11) *The whole city of Galați was in the street.*

In the fourth group, **understatement** is based on **mitigation**, a cognitive operation consisting in the minimization of the impact of a real situation by the speaker:

(12) *It's just a scratch. (scratch* refers to a sizeable wound*)*
(13) *There seems to be a bit of a queue* ("there is a long queue")

In the fifth group, **irony**, defined in Relevance Theory as an echoing use of language, is achieved through the cognitive operations of **echoing and contrast. Echoing** refers to "the interpretation of a thought of someone other than the speaker or of the speaker in the past". It is a second degree interpretation. (Sperber and Wilson, 1986: 238):

(14) *Nice day today*! (uttered on a cloudy, rainy day)

The echoing expression denotes the unreal, belief-based situation:

(15) *Fine friend*!

The speaker is echoing the remark one would make in a situation in which a friend truly behaves as such, pretending to believe that this has been the actual situation.

The contrast is set between two different events: (1) one supplied by the real referent, based on fact, the actual situation and (2) the expected event, one that echoes a previous thought or belief.

Irony and understatement perform similar pragmatic functions as they both make use of a potential contrast between experienced and expected situations. This makes these two figurative processes funnier, more criticizing and apparently more protective of the speaker than the literal remarks. Compare, for instance, example (13) with the literal statement in (16):

(16) This queue is very long.

Nevertheless, the difference between irony and understatement is that verbal irony creates a stronger contrast effect than understatement. Colston and O'Brien (2000) rightly believe that the funny and criticizing functions are stronger in the case of irony, while the protective function is stronger in the case of understatement.

From the sixth group of figurative processes, **oxymoron** is achieved through the cognitive operation of reframing, which calls attention to the multiple meanings of experience, to the dual nature of an object, concept, etc. Oxymoron involves two terms that generate two mental spaces (i.e. parts of conceptual domains that are used in meaning construction) that stand in opposition:

(17) *sweet sorrow* (the mental space generated by *sweet* and the one generated by *sorrow* stand in opposition)

In order to follow the main aim of this study, the ensuing analysis will address these research questions:

a) Which rhetorical figures are predominant in the literary work under focus?

b) How are they realized syntactically?
c) Which communicative goals are achieved by the author in the literary text in question?

2. Data analysis and findings

The primary data we have used for our bottom-up analysis consist of 58 texts selected from Mc Ewan Ian's novel, *Nutshell*, published by Jonathan Cape, London, in 2016.

The book's title, *Nutshell*, comes from a speech in Shakespeare's *Hamlet*:

(18) "Oh God, I could be bounded in a nutshell and count myself a king of infinite space - were it not that I have bad dreams."

This speech, used as an epigraph by Ian Mc Ewan, metaphorically conveys the idea of both confinement and free space where the yet unborn baby can sneak into other's lives easily. By combining the premises of Shakespeare's "Hamlet" and Amy Heckerling's 1989 movie, *Look Who's Talking*, Ian McEwan has created a smart, funny and captivating novel.

The story is told by a fetus and is based on the impressions of what he hears and feels. The unborn baby is a kind of Hamlet in uterus — "a baby-to-be (or not-to-be, as the case may be)" as the author himself claims. This 1st person narrator, who is just two weeks before being born, witnesses an affair between his mother, Trudy (corresponding to Shakespeare' Gertrude), and his uncle, Claude (the modern version of Shakespeare's Claudius), who are plotting to kill the baby's father, John. The narrator is burdened with the responsibility of how to avenge his father's death.

2.1 Sea and confinement metaphors

As a discussion of all metaphors in the novel would go beyond the scope of our analysis, we will concentrate only on two relevant groups (sea metaphors and confinement metaphors) that seem to be quite frequent and belong to the class of resemblance metaphors, mentioned in the previous section. Resemblance-based metaphors are metaphors where the perceived resemblance relates to attributes of the source and the target domains.

Sea-related metaphors

In the case of sea metaphors, the attributes shared by the metaphorical source (the sea, the ocean) and the metaphorical target (identity) relate to the idea of fluidity, birth, rebirth, and transformation.

(19) *I once drifted in my translucent body bag, floated dreamily in the bubble of my thoughts through* ***my private ocean*** *in slow-motion somersaults, colliding gently against the transparent bounds of my confinement … That was in my careless youth.'* (Ch. 1, p.1)

(20) *But oh, a joyous, blushful Pinot Noir, or a gooseberried Sauvignon, sets me turning and tumbling across* ***my secret sea,*** *reeling off the walls of my castle, the bouncy castle that is my home.* (Ch. 1, p.7)

Freud's use of water imagery to refer to phantasies of intra-uterine life, of existence in the womb is revitalized through novel metaphoric phrases:

(21) *A prolonged tropical dusk dully illuminated* ***my inland sea****.* (Ch.4. p. 31)

(22) *I'm still* ***a creature of the sea****, not a human like the others.* (Ch. 10, p.100)

In order to understand the image-metaphorical mapping we have to think of the sea as a metaphor for the vast unknown, for the idea of living dangerously. Actually, danger may arise when traditional modes of morality are abandoned.

The next fragment reinforces the idea of LIFE AS A JOURNEY (AT SEA), where the perpetrators (Trudy and Claude) embark on a journey into uncharted, immoral waters:

(23) *We can't help siding with the perpetrators and their schemes, we wave from* ***the quayside*** *as* ***their little ship of bad intent*** *departs […]. On board, things will go wrong, someone will trip on an uncoiled rope,* ***the vessel will drift*** *too far west of south. Hard work, and* ***all at sea.*** (Ch. 10, p.95)

Actions that may be deemed morally questionable or reprehensible can unfold in the liminal space on the open sea. The idea of morality as liminal on the sea reminds of Hamlet's dilemma and his soliloquy:

(24) *To be, or not to be, that is the question*
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune
Or to take arms against ***a sea of troubles***
And by opposing end them; to die, to sleep
No more; (Hamlet, III, 2)

Syntactically, sea-related metaphors often have this structure**:** NounPhrase1 of NounPhrase2 **(**N1 of N2): N1 is the Vehicle term (V-term) which refers to the source domain of real world knowledge, directly experienced; it confers qualities on an abstract concept; N2 is the Topic term (T-term) which relates to the metaphoric target domain and designates the subject to which the attributes are applied (e.g. forgiveness and love in example 25):

(25) *I'm instantly high, thrown forwards by a* ***surfer's perfect breaking wave of forgiveness and love*** (Ch.12, p.114)

Confinement metaphors

The very title of the novel, *Nutshell*, points to a confining space, but the narrator's thoughts are not confined. He is "able to think a lot, but trapped." Actually, there is a possibility that he will go from one confinement (his mother's womb) to another (prison). In the former case CONFINEMENT metaphors seem to have positive meaning as they are based on the similarity of function provided by the idea of protection:

(26) *I count myself a free spirit, despite my* ***meagre living room.*** (Ch. 1, p.2)
(27) ***The bouncy castle*** *that is* ***my home*** (Ch.1, p. 7)

Later in the novel, confinement metaphors acquire negative meanings:

(28) *But* ***my own prison wall*** *of death is too high. I've fallen back, into the exercise yard of dumb existence*. (Ch.13, p. 128)

This may explain why the narrator's final choice is for liberty:

> (29) *I'll risk material comfort and take my chances in the wider world. I've been **confined** too long. My vote's for liberty.* (Ch.18, p. 167)

Unlike the previous examples that illustrated nominal metaphors, the last one contains a metaphorically used verb from the source domain of confinement to express the narrator's ultimate desire and the writer's world view.

2.2. Metonymy

The metonymies identified in the novel illustrate the domain-subdomain relationship that is definitional of this trope, as stated in section 1. Thus, the case of **domain expansion,** when a subdomain (the source) is mapped onto the domain it belongs to (the target) occurs in the following examples where the proper names refer to a type of person (a metonymic prototype, a paragon) than an actual person and stand for a whole category.

> (30) *Ruthless mother! This will be an undoing, my fall, for only in fairy tales are unwanted babies orphaned upwards. **The Duchess of Cambridge** will not be taking me on. (Ch. 5, p. 43)*
>
> (31) *Teenagers phone in with problems that would stump **a Plato** or **a Kant**. (Ch.8, p.77)*

In (30) the bearer of a property (e.g. *The Duchess of Cambridge*) stands for characteristic property (e.g. caring love for children) of a category of people and in (31) the paragonic use of the names (*a Plato or a Kant*) points to the category of elite philosophers. These examples and many others in the novel clearly show that metonymy is an important tool in creating and understanding **irony.**

The case of **domain reduction**, when a domain is mapped onto one of its subdomains, bringing into focus (highlighting) that part which is relevant for interpretation can be observed in fragments where a salient property serves to identify the whole.

The narrator has little respect for his uncle, Claude, a banal, cliché-spouting, unpoetic person, and metonymically refers to him as *a man of riffs*, *a dribbling cliché* who strongly contrasts with his father, John, a man who loves literature and writes poems:

(32) I *hate her and her remorse. How did she step from John to Claude,* ***from poetry to dribbling cliché?*** (Ch. 12, p.117)

(33) *For Claude is a man who prefers to repeat himself. A* ***man of riffs*** **(**Ch. 1, p. 5)

Another character in the novel, Elodie, a pretty young thing who writes poems about owls and a hypothetical lover of John, is referred to by the narrator as *untrustworthy dactyl*, an instance of metonymy which brings further evidence for the idea of domain highlighting involved by the referential use of metonymy (De Mendoza and Perez in Panther and Thornburg, 2003: 46):

(34) Elodie, scanning poet, ***untrustworthy dactyl.*** (Ch.17, p.158)

The same character, Elodie, is rejected by the narrator on these humorous grounds:

(35) ***Pale beauty*** *and* ***an assured duck's voice*** *are not my allies. But there may be nothing between them, and I like her.* (Ch. 7, p.65)

Actually, besides its creative function, metonymy has a playful function as evidenced below by an excerpt from the beginning of the novel where the narrator reveals that he enjoys everything that his mother enjoys. He has a degree of hedonism and becomes quite a connoisseur of good wine, too:

(36) *I like to share a glass with my mother. […] a good* ***burgundy*** *(her favourite) or a good* ***Sancerre*** *(also her favourite) decanted through a healthy placenta. Even before the wine arrives - tonight, a* ***Jean-Max Roger Sancerre*** *[…] - But oh, ... a joyous, blushful* ***Pinot Noir****, or a gooseberried* ***Sauvignon****…* (Ch.1, p.6-7)

Some of the expensive, high-quality products, prestige items enumerated above are instances of the PLACE FOR PRODUCT metonymy: *Burgundy, Sancerre*.

Appealing to emotions and involving attitude, metonymy is also used with an evaluative function:

(37) *Who is this Claude,* ***this fraud****, who's wormed in between my family and my hopes?* (Ch. 3, p.20)

The type of metonymy illustrated above is AGENT FOR ACTION, a significant detail when looking for equivalents in a target language (Romanian *impostor*).

2.3 Hyperbole

Hyperbole has been defined in the literature as an exaggeration, a form of extremity or excess; it can contain exaggerated quantitative information (hyperbole of quantity) or exaggerated qualitative information (hyperbole of quality). In the fragments analysed, the cognitive operation on which hyperbole is based (strengthening or reinforcement) is meant to emphasize a point and to evoke strong feelings. For example, the unborn baby tries to impartially recall old happiness which stands in damning contrast with the present:

(38) *Trudy and I tumbled into love, into ecstasy and trust, joy and peace,* ***without horizon, without time, beyond words***. (Ch. 7, p. 68)

(39) W*e gave and received and permitted everything. We were heroic, We believed we stood on a summit* ***no one else not in life, not in all poetry,*** *had ever climbed.* (Ch. 7, p. 68)

(40) *Our love was so fine and grand, it seemed to us* ***a universal principle.*** *(Ch. 7, p. 68)*

Parallel constructions such as ***without horizon, without time, beyond words*** in (38) and ***no one else not in life, not in all poetry*** in (39) seem to be a preferred syntactic pattern for the realization of hyperbole in the novel where intertextuality is also common, as in (41) which alludes to a famous poem by William Blake (mentioned in 42):

(41) *To be bound in a nutshell, see the world* ***in two inches of ivory, in a grain of sand.*** *Why not, when all of literature, all of art, of human endeavour, is just a speck in the universe of possible things. And even this universe may be a speck in a multitude of actual and possible universes*.(Ch.7, p.62)

(42) *To see a World* ***in a Grain of Sand***
And a Heaven in a Wild Flower
Hold Infinity in the palm of your hand
And Eternity in an hour (William Blake, Auguries of Innocence)

In fact, the phrase *see the world in two inches of ivory, in a grain of sand* refers to a miniature world that contains some sort of greater cosmic truth if you look at it with enough energy and imagination. It is an instance of hyperbole where more than one lexical unit is used to create a hyperbolic image, used in combination with metaphor, where SEEING IS UNDERSTANDING. In other places, like (43) hyperbole is accomplished via metonymy (metonymic hyperbole) where the narrator, worried by the prospect of his father's murder, imagines that

(43) ***London, north to east****, will point a finger across the corpse*. (ch.8, p.80)

A subtype of hyperbole, meiosis, which "downscales in excess some relatively moderate state of affairs in the real world" (Cano Mora, 2011: 35) is used for humorous reasons, in combination with simile (hyperbolic simile):

(44) *Now I'm too big.* ***I wear my mother like a tight fitting cap.*** (Ch.16, p.156)

The ostentatious exaggeration in (43) is meant to create a strong impression on the reader through the unexpected perspective of the narrator.

2.4 Understatement

A restrained, refined, subtle form of humour typical of the British culture and genuinely explored by the novelist is **understatement, "**a trope that upscales or downscales some relatively extreme situation in the real world to a moderate one." (Cano Mora, 2011: 35). While hyperbole serves to intensify or emphasize, understatement is used to moderate or mitigate; hence the name of "mitigation" for the cognitive operation which lies at its basis. However, both hyperbole and understatement can be viewed as violations of Grice's conversational maxims, with hyperbole violating the maxim of Quality (say what you believe to be true) and understatement violating the maxim of Quantity (contribute as much to the conversation as is required)

A particular kind of understatement is litotes, in which, according the Gibbs (1994: 391) "the speaker uses a negative expression where a positive one would have been more forceful and direct.":

(45) *My father is genial and stern.* ***Not remotely appropriate.*** (Ch.7, p.71)

(46) *Add the prospect of prison, of crazed boredom and the hell of other people, and* ***not the best people***. (Ch.6, p. 53)

(47) *I know them by their footfalls. First down the open stairs to the kitchen comes Claude, then my father, followed by his newly signed-up friend, in high heels, boots perhaps,* ***not ideal for stalking through woodland habitats***. (Ch.6, p. 59)

Understatement can have a wide variety of functions; it can be used for politeness effects (45), for lightening the effects of a serious topic as in (46) and generally, for comic (47) and ironic effects (48):

(48) *Instead I'll inherit* ***a less than United Kingdom*** *ruled by an esteemed elderly queen […] where a businessman prince […] waits restively for his crown. This will be my home and it will do.* (Ch.1, p.3)

The structure *a less than United Kingdom* in (48) expresses an ironic attitude (also conveyed by the absence of the capitals U and K) regarding the stated proposition. For a more accurate picture of the complexity of irony let us consider this figurative process in the ensuing section.

2.5 Irony

Irony, as a mode of thought, arises from the awareness of the incongruity between expectation and reality, even though, in some cases, other participants in the situation do not realize what is really happening. This is why Gibbs (1994: 365) views irony "not merely a matter of rhetoric or of language but as a fundamental figure in the poetics of the mind". Indeed, people conceptualize events, experiences, and even themselves as ironic, and language often reflects this figurative mode of thinking, as in the following:

(49) *My uncle – a quarter of my genome, of my father's half, but* ***no more like my father than I to Virgil or Montaigne.*** (Ch.4, p.33)

Irony may depend on the support and the contribution by other figures, like simile. The cognitive operation of contrast is between the entity (entities) involved in the simile and the property ascribed to such entity.

In the case of ironic simile, the speaker echoes the opposite of people's stereotypical beliefs. Example (49) evidences the idea that when the similes in like-constructions prompt from metonymy, the contribution of these two tropes makes the irony even more intense.

Irony seems to be a reasonable way for people to conceive of the disparities in their lives. By demystifying life, irony helps to convey to others the impression that we have somehow risen above its absurdity as the narrator has in the next fragment, illustrating both situational irony (a type of irony that reveals worldly events that are ironic by nature) and verbal irony:

> (50) *The restaurant where the waiter was slow to light the candle. She loved it then, and **I loved it even more**. Now, the withdrawn cork, the chink of glasses - **I hope they're clean** - and Claude is pouring. **I can't say no.*** (Ch. 5, p. 49)

The discourse goal of irony is to be jocular, by evoking amusement and affiliation (*I loved it even more*) and even bitter and caustic (*I hope they're clean*) in (50).

The sarcastic note of the narrator's voice may be dominant sometimes and irony surfaces as viewpoint expressions:

> (51) *But the lovers are locked in, as only lovers can be. Being busy about the kitchen keeps them steady. They clear from the table last night's debris, sweep up or sweep aside food scraps on the floor, then down **more painkillers with a slug of coffee. That's all the breakfast I'm getting.*** (Ch. 8, p.81)

However, when the sarcastic note ends up in a jocular tone, the aesthetic value of irony is not diminished as more interest and balance are added to the text:

> (52) *But **let's be generous**. […] Even so. The woman who's coldly scheming to… in tears over…. Let's **not spell it out.** […] We wait until she's cried herself dry. Then, **time for a refill. Why not**?* (Ch. 5, p.50)

To conclude, irony is a composite act formed of both sarcastic language that is bitter and caustic (as in *let's be generous*, *let's not spell it out*) and jocular statements that are playful and invite or affirm social relationship (as in *time for a refill. Why not?*)

2.6. Oxymoron

The last figure to be analyzed that provides part of the figurative foundation for everyday thought and occurs in two of the excerpts in the corpus under investigation, is the oxymoron, defined by the presence of two terms that generate two mental spaces in opposition:

> *(53) What of the **commonplace miracles** that would make a manual labourer the envy of Caesar Augustus: pain-free dentistry, electric light, instant contact with people we love […}? We're bloated with privileges and delights […].* (Ch.3, p.28)

Example (53) sounds like an invitation to experience the true joy that life is, as the noun *miracles* evokes God who is brought down to earth. The space of the Here and Now is open to the most extraordinary possibilities where there are "privileges" and "delights" that people nowadays currently neglect or take for granted.

The criticizing function of irony seems to be shared by oxymoron, in an apparently contradictory juxtaposition of terms (*negative altruism*). When Trudy tells Claude she's not selling John's decrepit, multimillion dollar London house just so he can get rich, he replies by "a nicely put threat":

> *(54) "No, no. We'll be rich together. Or, if you like, poor in separate prisons". It's nicely put as a threat. Can she believe him, that he'd take them both down? **Negative altruism**. Cutting off your nose to spite another's face.* (Ch.13, p.123)

Understanding oxymora creates novel semantic features that are not associated with either the adjective or noun terms in the structures *common place miracles* and *negative altruism.* Nevertheless, contradictory phrases like these can be interpreted because of our cognitive ability to understand incongruent events and experiences.

Concluding remarks

The analysis has revealed textual cues that evoke a number of metaphoric vehicle (source domain) terms that appear in *Hamlet* but are explored for pointing to different target domains, thus awakening and revitalizing Shakespearean metaphors. The sea-related metaphors and

the confinement metaphor discussed in section 2 can be related to *the sea of troubles* metaphor and *I could be bounded in a nutshell metaphor* from Shakespeare's famous play. The confinement metaphor which is in consonance with the title of the novel (*Nutshell*), structures the development of the text and contributes to its cohesion; it also alludes to the recurrent prison metaphor in "Enduring Love" (Neagu 2017: 106) by the same novelist. Regarding the grammatical structure of metaphor we have noted the novelist's preference for the pattern N1of N2: *the spectre of old happiness, the feast of failure and desolation, that headwind of forgetfulness, my little candle of truth, their little ship of bad intent, a surfer's perfect breaking wave of forgiveness and love, the exercise yard of dumb existence,*

In the case of metonymy, we discussed its creative, playful and evaluative functions. The novelist uses his creative potential to connect domains and subdomains either by domain expansion (*a Plato, a Kant*) or domain reduction (*a man of riffs*). Metonymy is based on cultural background knowledge (*the Duchess of Cambridge*), an idea explored in more detail in "The Role of Cultural Background in Understanding Metonymic Target Meanings" (Neagu, 2019), being used playfully (*a joyous blushful Pinot Noir*) and with an evaluative function (*Claude… this fraud*).

Ian Mc Ewan's preference for cultural allusions and intertextuality is also noticeable in his use of hyperbole, syntactically realized in the form of parallel constructions (*in two inches of ivory, in a grain of sand*). Strong feelings such as love, ecstasy, joy are evoked through hyperbole, as in example (38).

Generally used for humorous reasons and ironic purposes, understatement instances (*less than united kingdom*, *not ideal for stalking*, *not the best people*) contribute to the making of the most overly comic of novel of Ian Mac Ewan's.

Equally important for conveying meaning and message in a humorous, creative manner is irony, a figurative process based on the contrast between the literal, propositional reading of a statement and its intended evaluation (*But let's be generous*). An important tool in creating and understanding irony is metonymy (*the Duchess of Cambridge, a Plato, a Kant*).

Our analysis also disclosed combinations of specific tropes (hyperbole, understatement, irony, oxymoron) with basic tropes

(metonymy and metaphor): metonymic hyperbole (*London, north to east*), metaphoric hyperbole (*Trudy's anger is oceanic*), hyperbolic metaphor (*my private ocean*), metaphoric oxymoron (*commonplace miracles*), etc., which further enhance the expressive power of the literary text.

All these contribute to the stylistic density of the text, creating rhetorical heights and moments of great emotional power, proving once more Ian Mc Ewan's superb use of language.

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TRANSLATION AS PART OF EXPLICIT VOCABULARY INSTRUCTION

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Abstract
It has been recently assumed that vocabulary instruction needs more focused attention for passive and active knowledge development. Our spot class research grinds the part that translation plays in the language teaching process for the progress of students' vocabulary skills, as part of passive and active knowledge development. The article explores and suggests a practical four-stage vocabulary teaching and learning framework: selection, definition, complex translation and exposure/use as a technology asset to cognition development. The qualitative analysis of the applied vocabulary acquisition through translation aims at adding value to specific language instruction and it vows, explicitly, for the improvement of the capacity of the Romanian students in economics to transfer knowledge passively and produce it actively.

Keywords: translation, explicit vocabulary teaching and learning, language skills, professional training

Introduction

The effectiveness of general and specific vocabulary teaching and learning plays an important role in the development of the student language skills and cognition capacity aiming at his educational, professional and social goals. We refer to the language class experience with the students in economics and we focus on specific vocabulary translation teaching strategies aiming at developing self-learning ability even at advanced levels (Lewis, 1993; Young-Davy, 2014)

Our research reveals that the linguistic competence indicators (reading and listening comprehension, speaking and writing) are inherently developed through translation capacity that makes learners use their second language appropriately in a growing multilingual world. Class experience brings forward our research on pedagogical translation

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which corresponds to the inherent language teaching/learning approach suggested by recent literature. (Cook, 2000; Buzkamm&Caldwell: 2009)

The results of our specific class pedagogical investigation makes us promote translation as a critical explicit and extended vocabulary teaching/learning strategy which aims at raising students' language acquisition capacity, proper meaning comprehension and employment. (Young-Davy, 2014) The receptive and productive steps of the language instruction and learning process are detailed explicitly through the didactic translation approach as a comprehensive strategy to enhance effective language learning and use. The nature of our endeavor is primarily a qualitative approach one, since it goes for the analysis of context-dependent factors which are subject to interpretation.

Our language teaching needs derive from the language policies mentioned in the Action Plan for Promoting Language Learning and Linguistic Diversity in European Union[2], which promotes language skills as a prerequisite for the full participation in the professional and personal opportunities for the Europe' citizens. Our class research is limited to the experience of applied English for economics at academic level and it supports the vitality and relevance of translation in language teaching as a means to improve specific comprehension and productive language skills. Our case-study investigation and application is based on Roman Jacobson approach to interlingual translation or translation proper, with reference to the interpretation of verbal signs by means of other language (Jakobson, 1959:232-9) which goes further to the semiotic transformation of the information, trough the replacement of the signs encoding the message by signs of another language code representing a distinct system of reference. (Ludskanov: 1975, 5-8)

Translation as a didactic strategy

Translation is not a separate activity from language learning, but an intrinsic part of it. The didactic environment for our research is given by the EU Translation and Language learning documents issued by the Directorate General for Translation of the European Union[3] in 2013 which refers to translation as an inherent part of language skills development.

[2] http://www.saaic.sk/eu-label/doc/2004-06_en.pdf

[3] https://est-translationstudies.org/research/2012_DGT/tll.html

The history of the pro and against arguments for translation activities in the language classroom has been largely influenced by the language pedagogy and applied linguistics movements. The late urgent need to develop approaches to teaching modern languages favored "natural" methods and dismissed translation as a teaching instrument. The class experience and the applied linguistic research has demonstrated that second language comprehension and independent use is inherently correlated to native language use which makes translation an inevitable component of teaching/learning strategies. (Thiery&Wu, 2007; D'Amore, 2015)

The results of our research bring forward the actuality of translation in language teaching and its rehabilitation (Cook, 2010; Niamh&Bruen: 2014) considering that language learning is, in fact, translation. They support the return to bilingual teaching for its effectiveness in new vocabulary acquisition through contrastive analysis and translation activities in text-based communicative lessons. (Laufer & Girsai: 2008:694-716).

The specific process that we focus on is the systematically and graphically adapted from Eugen Nida model (1964):

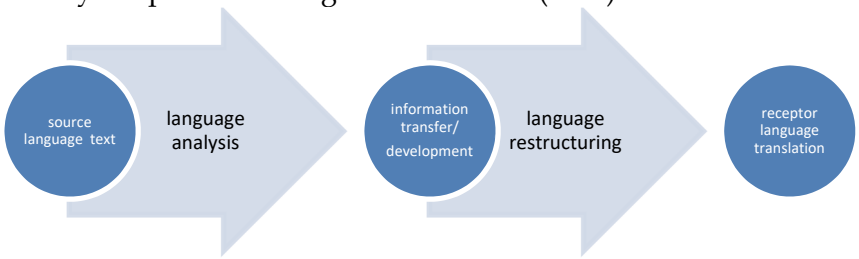

Figure 1. The process of information transfer and development through language comprehension and acquisition

The students' occasional inability to transfer knowledge already learnt in their native Romanian into English, makes professional concepts, and even general vocabulary, work for their inefficient professional training. The chain process of understanding, knowledge transfer and critical thinking is closely confined to the students' ability to find the appropriate Romanian equivalent into English. The following vocabulary translation case study shows the importance of language training for the students in economics.

Bilingual teaching vocabulary case-study

It is the out-put of the language faculty which plays the role of conjoining information so that professional cognition development can be associated with expressions and sentences to generate input for further conceptual language out-put. Language, by virtue of its role in producing cycles of new thought-contents is the main source of cognitive flexibility and adaptability which makes our species so distinctive. Our class experience provides research source for the development of the applied vocabulary comprehension as an essential component of the professional skills. It is to mention that applied language skills help students understand and express professional ideas, communicate effectively, and facilitate learning new concepts. Students' specific vocabulary knowledge and understanding is strongly linked to their professional and social accomplishment expectations. If students do not adequately and steadily grow their vocabulary through native and foreign language acquisition, their qualified professional cognition competency will be dramatically affected (Chall & Jacobs, 2003) as language development is a *sine guenon* condition for the acquisition of their professional skills. The following diagram shows synthetically the process of specific vocabulary development and its role to the learners' professional skills development through language learning. We chose to make this possible through explicit vocabulary teaching and learning which makes use of translation as a pedagogical instrument.

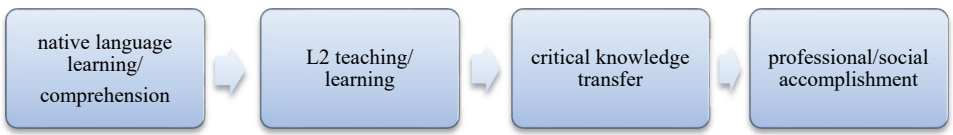

Figure 2. The direct relationship between native language knowledge, critical knowledge transfer between native language and second language which results into professional performance

Our local-sized research focuses on the functional vocabulary phenomenon associated to the first year students in finance and banking in the Academy of Economic Studies in Bucharest. The investigation is limited to the assessment of both English and Romanian language experiences and their consequences in terms of reading comprehension, knowledge transfer and critical thinking training based on translation, as

a student-centered language instruction activity. Our translation task aims at:

- developing reading comprehension
- vocabulary knowledge and conception
- accurate knowledge transfer
- improvement of cognition creatively
- speaking and writing competence

The following Romanian sentence is selected from unit I, Market Economy, which is dedicated to the students' class and their homework activity.

Romanian	English
Aceste avuții **nu conteneau** să fie sporite atât prin munca sclavilor cât și prin **împrumuturi purtătoare** de dobânzi mari, condițiile tranzacțiilor fiind stabilite prin înscrisuri	These possessions **did not cease to grow** from slaves work but also from **high interest loans** made known in specific writings.

The critical analysis of the dictionary meaning of the two Romanian words

- *conteni/contenire* and
- purta/purtare/*purtător* (we limit our analysis to the last derivative meaning)

shows the need of translation exercise for the students comprehension and their meaning transfer capacity from Romanian into English.
The DEX-on line entries explain:

> ***conteni*** [At: COD. VOR. 34/6 / V: (înv) **~*tin*~, *cun*~** / Pzi: ~*nesc* / E: ml ***continere***] **1-2** *vi* (D. flinte; construit cu prepoziția *din*) A întrerupe o mișcare sau o acțiune începută. **3** *vt* A opri. **4** *vi* (D. ploaie, vânt, plâns, durere etc.) A se domoli. **5** *vi* (Pex) A se opri. **6** *vt* A porunci cuiva să înceteze. **7** *vi* A lua sfârșit Si: *a înceta.* **8** *vi* (îe) **A ~ din viață** A muri. **9** *vi* (îe) **A ~ din gură** A tăcea. **10** *vt* A potoli pe cineva. **11** *vr* A se stăpâni. **12** *vt* (Cu o complinire introdusă prin pp *din, de la, ca să*) A împiedica. **13** *vi* (Înv) A interzice. **14** *vt* (Înv) A opri.

> ***purtător, -*** *oare, purtători,* adj., s. m. și f. (persoană) care poartă, care duce sau aduce ceva cu sine. ◊ *Purtător de cuvânt* = **a)** persoană care ia cuvântul în numele altora într-un grup, într-o adunare etc.; persoană care reprezintă interesele altora; **b)** *spec.* persoană fizică sau juridică

împuternicită să difuzeze în țară și în străinătate știri și textele documentelor oficiale sau ale unor organizații, instituții etc. *Undă purtătoare* = undă electromagnetică de înaltă frecvență, care, fiind modulată de un semnal de mesaj, servește la transmiterea acestuia. (Fin.) *Obligație la purtător* = obligație care nu poartă numele proprietarului. *Purtător de germeni* = organism uman sau animal care adăpostește microbi patogeni, de obicei într-una din cavitățile naturale ale corpului, constituind, în același timp, o sursă permanentă de infecție. – **Purta** + suf. *-ător.*

sursa: DEX '09 (2009)

The following diagram shows the relationship established by the students between the various two meanings of the Romanian word "*a conteni*" and "*purtătoare* "they imagined, and their resulting English miss-translation:

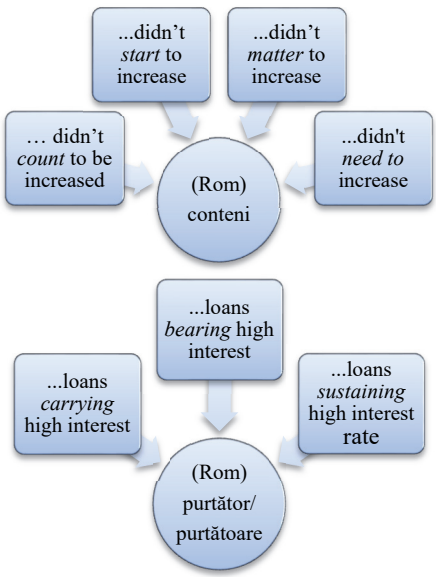

Figure 3. The comparative study of the Romanian word "conteni/contenire" and "purtător" and their corresponding translation variants, reveals the students' capacity to think creatively in terms of their imagination, not of their comprehension capacity. It proves that translation exercise is needed for an appropriate knowledge transfer process and its training capacity.

Conclusion

The growing challenges of the English language teaching need to reconsider "natural" methods and admit translation as an effective and necessary teaching instrument. The class experience and the applied linguistic research has demonstrated that second language comprehension and independent use is inherently correlated to native language use which makes translation an inevitable component of teaching/learning strategies. Our small sized class research has grown from the need to find updated teaching solutions for the reconsideration of bilingual teaching as a strategy to improve foreign language acquisition effectively and make possible its controlled use.

Our language instruction focus on systematic and consistent translation approach proves to facilitate the development of language skills and critical thinking in both native and secondary language. It is the teacher responsibility to work intensively on the students' language proficiency construction in terms of their professional application domain. Translation tasks assist the students in improving their knowledge of the foreign language through reading comprehension exercises, contrastive analysis, and reflection on written texts. (D'Amore, 2015)

The evaluation of the student performance in problem-solving tasks at the Academy of Economic Studies in Bucharest through explicit vocabulary instruction demonstrated the validity of pedagogical translation in applied English for finance as a means to improve reading skills and knowledge transfer from L1 to L2 and back and consolidate productive language skills.

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AFFECTIVE MEANING AFFECTED – THE BREACH OF POLITENESS PRINCIPLES IN PHILIP ROTH'S *PORTNOY'S COMPLAINT*

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Abstract
The present paper deals with the affective meaning in the utterances of characters in Philip Roth novel, Portnoy's Complaint. By analyzing the dialogues in this novel, what comes to the fore is a constant breach of (what Leech called) politeness principles and maxims.
The speech acts that make up the communication between the main character (the 'frustrated' teenager) and his parents (especially his mother) or other women in his life are replete with elements that reveal multiple instances of 'warped' affective meaning that emphasize the character's attitude and / or feelings towards another character.
The important feature that is emphasized at both the pragmatic and semantic level is the abovementioned breach of politeness principles that also highlights the very theme of the novel – a mother-son relationship causing disorder in which ethical and extreme sexual impulses are usually overlapping and warring.

Keywords: affective meaning, utterance, speech acts, politeness principles, taboo

Semantics and Pragmatics – relevance and application

The expressive power of language, a recurrent feature of literary texts, is based on the form-meaning relationship, where linguistic units (ranging from morphemes to texts) and intonation contours can bear or be associated with meanings.

The meanings borne by linguistic forms are said to fall into two categories – conceptual and affective meanings. Conceptual meanings

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(further classified into various semantic domains, including thematic roles, tense/aspect, quantification, kinship terms, color terms, weather terms) are closely related to traditional notions of semantics (propositional content, modality, and reference). Differently, affective meanings are known to refer to states such as tension, happiness, passion and others (Gil in Brown 2006: 413).

The ways these states are rendered or described in literary texts are also particularly important to stylistics. Similarly, the pragmatic dimension referring to speech acts (and thus to feelings and attitudes expressed in speech acts) is quite important when it comes to analyzing the speaker's attitude rendered through affective meanings that can be either *softened* or *boosted* (emphasized) by means of certain pragmatic devices.

For instance, pragmatic markers (like affective, interpersonal hedges) could interfere or contribute to building affective meanings by toning down the force of an assertion that includes vulgar terms or that is face threatening for the speaker (Margerie in Horn and Kecskes, 290). Some interpersonal hedges can, in fact, contribute to the realization of politeness strategies. Thus, pragmatics and the expressive dimension of language are closely related.

Some scholars (see Green 2004) have reached the conclusion that pragmatic information does not depend on linguistic forms, but on their use that is a result of their uttering. If this view were to be prioritized, the context-induced interpretation could elucidate the possible meanings of a linguistic unit and the effects of utterances. Hence, if "pragmatics approaches language as a form of behavior" and considering the necessity of a "pragmatic way of looking at any aspect of language at any level of structure" (Verschueren cited in Neagu and Pisoschi, 2015: 85), meaning (and thus, the semantic level) could be highly relevant. Consequently, it can be agreed that both semantics and pragmatics become salient in a study like the present one.

Affective meaning and politeness principles

Literary texts are expected to achieve certain effects on the audience and they do not consist in descriptions only. In describing the features and effects of expressive and descriptive meaning, Cruse (2000: 59) states that "the difference between descriptive and expressive meaning is a matter not of semantic quality (area of semantic space), but of mode of

signification". Two sentences can have the same semantic quality (the message conveyed is the same) but the way the message is conveyed can vary in terms of expressivity. Therefore, words and sentences chosen by writers to convey characters' attitude or mood are valuable elements in achieving the degree of expressivity and the effect the author aims at. Both types of meaning can be often identified in speech acts, but instances of expressive meaning are more highly recurrent.

Some literary texts contain questions or directly address the readers. Thus, the text itself could be a speech act in which the "hearer" is the reader. In addition, speech acts that take place between characters are also relevant. Pragmatics is a subfield of linguistics that is concerned with the language in use and thus, it has become very important in literary theory and the analysis of literary texts. For instance, the importance of speech acts – one of the essential pragmatic sections – has been put forth by scholars in the field by acknowledging that "[a]ssessing a text's linguistic identity is for speech-act criticism one of the several steps toward understanding how literature functions within the social environment where it is inevitably experienced." In this sense, the Austinian analysis of literature, based on speech act analysis and the idea "of language as an interactive constituent of collective existence in history" is a valuable theoretical element.

When arguing for the importance of speech acts, these cannot be taken into consideration as isolated elements. They become important as part of what scholars called "contextualized speech" (Leech cited in Black 2006: 17) where they are interpreted by means of association with the following two factors that contribute to the speech act production-*context of utterance* and the *paralinguistic features* that might add up. The former refers to the situation, the participants and verbal or physical interactions that occurred before the discourse. The latter adds to the meaning of the communicative situation features that are not conveyed by means of words or grammar, but by pitch, the prosody (if the case) and other elements like pauses, laughter, comments on inaudible or incomprehensible segments, noises etc. (Brown 2006: 228).

Thus, it is obvious that, for each speech act there is a customized "set of preconditions and interactional goals which have to be addressed in the realization patterns that can act as the materialization of the speech act" (Cohen in Gass and New 1996: 22).

Another important feature of speech acts is that those who produce utterances participate in three important acts – locutionary, illocutionary and perlocutionary. It is usually very difficult to make assumptions on the authors' intentions and thus on the perlocutionary aim of most literary works. In fact, it has been argued that most works of fiction do not have a perlocutionary aim in any obvious sense (Black 2006: 17-18). However, attention can be turned to the characters' perlocutionary aims within the fictional discourse the present paper refers to.

It is also common knowledge that *emotion* and / or *affect* have become key elements in linguistics. For instance, in formal linguistics, the emotive function of communication (also known as expressive function) is an important factor to be considered when looking into the stylistic patterns in literary texts. Jakobson's speech event and the function of communication that, despite being concerned more with the production and not the reception (and its effect on the addressee), provided some important tools for the analysis of the texts where words can evoke certain effects in addressees (readers or listeners). Furthermore, the importance of these communicative concepts can also be acknowledged in discourse analysis that views the expression of feeling and attitudes as "a significant component in both verbal and written communication, especially within a framework of subjectivity and interpersonal discourse functions" (Burke in Brown: 127).

As regards feelings and attitude (especially when referring to fictional discourse) *affective meaning* is one of the semantic dimensions that provides insights into the depth or intensity of the relationships between characters and quite often into the causes of the conflict (and its resolution). Within the ampler category of associative meaning ("meaning attached to the word because of its use"), affective meaning, only "indirectly related to the conceptual representation", refers to the speaker's personal attitude or feelings in general as well as towards the target of the utterance (Neagu and Pisoschi 2015: 37).

Thus, the context determines the affective meanings in the fictional discourse (especially in the protagonist's utterances) and it can be agreed that the Jewish boy / man (the protagonist of the novel), with an obsessively caring mother is another Rothian character that hazards (like all the Jewish characters of the "American" writer) "theories about the meaning of their own identities and then subject these theories to

intense criticism, or risk, through the experience they enact" (Parrish in Parrish 2007: 128). Most of Alexander's experiences refer to sexual longings and most of his utterances (to be analysed in the section below) reveal frustrations or revolt against his mother, father or partners and this is reflected in the characters' language where effective meaning is distorted. In fictional discourse lexical choices depend very much on the intention of the writer / speaker, hence the relevance of the locutionary, illocutionary and perlocutionary aims of a literary text or of the fictional discourse.

The criteria mentioned by Neagu (Neagu and Pisoschi 2015: 46-47) – language level and language function- used to identify types of meanings are used in the present paper in order to link observations related to the semantic dimensions and the pragmatics-related features of the literary text. Therefore, as regards the first criteria - language level – we will look into the **utterance meaning** and, as regards the language function level, the **associative (affective) meaning**.

Since relations between linguistic forms and pragmatics (more precisely between semantic meaning and pragmatics) are analysed in the context of a novel displaying a plethora of utterances marked by the breach of politeness principles, another important theoretical element to be taken into consideration in the present study is Leech's principles of politeness (and their conversational maxims).

Politeness is often associated with formality especially when considering the 'second-order politeness', a theoretical element that regards speech styles. It is, in fact, a concept born of the 'first-order politeness'- a social phenomenon within the frame of community social values. However, it can be generally accepted that politeness regulates the communicative behavior in a certain cultural space by means of a set of principles (Neagu and Pisoschi 2015: 183).

Brown and Levinson (1987) and Leech (1983) put forth the major politeness theories. The latter focused more on the Politeness Principle as related to the reasons why people convey indirect meanings. As part of interaction, utterances carry social meaning. Leech's *principle of politeness* and its principles have been considered here for an analysis of how characters perform speech acts and, therefore, to make assumptions about how they perceive interpersonal relationships, their goals and how they manage the social context. The breach of one or more of its component maxims (Tact, Generosity, Approbation, Modesty,

Agreement and Sympathy) would clearly show the deviance from its two main submaxims – "minimizing the expression of impolite beliefs" and "maximizing the expression of polite beliefs" (see Neagu and Pisoschi 2015: 185 and Brown 2006: 680).

It has been argued that "characters consistently employing politeness strategies to maintain social harmony do not make for a very exciting plot or dynamic characterization" and that "[l]ack of politeness, or even impolite behavior, often appears as a symptom or a cause of social disharmony, and where there are tensions between characters we are more likely to see developments in character and plot" (Brown 2006: 782). Indeed, one can acknowledge that these instances of lack of politeness account for the success of the novel Portnoy's Complaint in the American society of the time (caused by both likes and dislikes from the part of the audiences).

The 'Jewish meaning' and the American taboo – linguistic issues

Philip Roth's activity as a writer is said to be a remarkable one in American letters of the twentieth century. Unlike most major twentieth century American novelists whose later works mark a falling off from their prime, Roth wrote most of his major novels in the later decades of his career. He has published eleven books, nine novels, and five distinguished works (Posnock 2006: 3). However, the writer himself described his career as a "deliberate zig-zag" by admitting that belonged to none of the two categories of American writers that Philip Rahv (1939) had posited – *paleface* and *redskin*. He was neither a *paleface* (an East coast, refined, educated figure like T. S. Eliot and Henry James interested in moral concerns) nor an "energetic, emotional, vernacular, energetic writer who reflected the new world's vitality and the explorer's spirit of curiosity" (Gooblar 2011: 1) like the *redskin* Mark Twain. The "redface" Roth, who claimed to be in disagreement with both types of "worlds" and not a combination of the two typologies, wrote books that were very different from one another, reflecting the alternation between opposing modes and uncertainty as to what the right way would be. This led him to creating works whose variety and creativity is acknowledged by modern audiences.

However, the author of the novel under scrutiny was also a highly controversial writer because of his credo that the modern writer should redefine the permissible, a representative of the age of Jewish

Freak that replaced the aged of Jewish Moralist (Posnock 2006: 41). Thus, some of his novels and stories caused him to be publically chastised by the Defamation League for betraying "his" people and for being a shame for the Jews, hence he was excluded from the Jewish establishment in 1962. Even the word he used to describe his exclusion – "excommunicated" (a term used to refer to Christians excluded from the Christian Church) – shows his constant and bold disobedience to his community.

Many critics disliked Portnoy's vulgarity and it even caused a conflagration in 1969. After the novel was translated into German it was described as something badly wished by the anti Semites that left "an indelible human stain upon the official plot of sublimation that organizes bourgeois American family life, especially its Jewish version (2006: 84-85).

As regards his American / Jewish sides, in comparing him with other American-Jewish writers, Bloom states that

> Roth indeed is a Jewish writer in the sense that Saul Bellow and Bernard Malamud are not, and do not care to be. Bellow and Malamud, in their fiction, strive to be North American Jewish only as Tolstoi was Russian, or Faulkner was American Southern. Roth is certainly Jewish in his fiction, because his absolute concern never ceases to be the pain of the relations between children and parents, and between husband and wife, and in him this pain invariably results from the incommensurability between a rigorously moral normative tradition whose expectations rarely can be satisfied, and the reality of the way we live now." (Bloom 2003: 3).

Differently, other scholars agree that he is what we could call a multifaceted type of writer who has shown many facets to his readers

> At one time or another, Roth has been seen as the sharp-eyed chronicler of the affluent Jewish-American suburbs; the bestselling celebrity author of sexual transgression; the keeper of the flame of Jewish humor; the self-hating Jewish writer, eager to drag his people in the mud to sell a few more copies of his books; the politically incisive satirist in the tradition of Swift and Orwell; the self-obsessed teller of psychoanalytic tales of the self; the champion of the work

> and traditions of Eastern European writers behind the Iron Curtain; the playful postmodernist, blurring the lines between fiction and fact; the nostalgic bard of Newark, New Jersey; and the unabashed Great American Novelist, writing works that condense and comment upon whole decades of American experience (Gooblar 2011: 2).

The conclusions drawn by critics are a consequence of his literary approach to reality materialized in his writing style, subject-matters, characters etc.

For example, *Portnoy's Complaint* has been described by Roth himself as a result of the demythologizing decade context when his generation – one of the most propagandized in American history – roused and created so-called flagrant art and literature. The "novel in the guise of a confession," meant to display a concept very important to the author (the "art of impersonation") was read as a "confession in the guise of a novel" (in Posnock 2006: 12-19) because of a recurrent subject in his novels – the confusion of life and art.

The fact that the audience perceived the novel as Roth's confession is evidence of how the skilled author did what (according to him) an American writer should - address the American reality by understanding, describing and making it more credible (Gooblar 2011: 7). In this novel he did this by using psychoanalysis, a fact that clearly shows his fascination with this, hence the confessional monologue that reveals both the pleasures and the frustrations that a Jewish teenager (and later, man) experienced in the American society where his ethnicity implied certain rules (or better said constraints) that were difficult to obey while faced with all the American temptations.

The language used in the novel is a clear mark of how frustrations related to ethnicity, religion and the afore-mentioned elements manifest themselves in Portnoy the teenager and Portnoy the adult who, at first sight, is depicted as a an individual obsessed with sex. This obsession seems to be the consequence of the mother-son relationship hence the novel begins with a scientific-like entry called "Portnoy's Complaint" that refers to the clash between morality, sexual impulses /longings and frustrations born of shame and lack of sexual gratification. The technical way of presenting the disorder reveals, to a certain extent, the subject-matter and prepares the reader for the

"signature sexual rawness" and "raw immaturity" that made Roth famous, a very "culture hero to the young" (Posnock 2006: 259, xiv). However, the most important part of the present study refers to characters' utterances that best illustrate the so-called "immaturity of *Portnoy's Complaint*—exorbitant, raw, regressive" (Posnock 2006: 3).

In *Cross-Cultural Pragmatics*, Wierzbicka proposes an analysis of the "human interaction carried out by means of language". The tools used are "simple meanings such as 'you did something bad/good' or 'I did something bad/good', 'I want something' or 'I don't want this', and so on; but meanings of this kind are obscured, not clarified, when human interaction is discussed in terms of 'negative' or 'positive face', 'indirectness' " and other concepts put forth by other scholars in the field of Pragmatics (2003: 454).

The section focusing on Jewish culture in the chapter referring to attitudes towards emotions deals with the "the Jewish style of emotional expressiveness" and emphasizes, by referring to other studies in the field, the way mothers curse their children as one of the most difficult to explain. However, she agrees with Matisoff, who describes this way of expressing emotions as having a therapeutic function. She analyzes Jewish curses in terms of what the two participants in the speech act think about each other, what one thinks that the other did (obviously something bad), how one of the participants feels because of what the other did, what the 'harmed' participant wants to say because of that, and what the 'harmed' one wants to happen to the other one (2003: 122-123).

As a matter of fact, in the long monologue (six sections) that the novel consists in, Alexander Portnoy, apparently addressing to his psychoanalyst (Dr. Spielvogel) recalls events from his childhood, adolescence and provides his mature reflections on these events. Therefore, many things seem to be rendered as they actually happened. Characters' utterances are often shocking. For instance, first two sections of the book ("The Most Unforgettable Character I've Ever Met," and "Whacking Off", that refer to the patient's memories of childhood and adolescence and his relationships with his apparently autocratic mother and a subdued father are marked by what seems to be dialogue but is, in fact, Alexander not using indirect speech to recall the events when confessing to the psychoanalyst:

> I don't love you any more, not a little boy who behaves like you do. I'll live alone here with Daddy and Hannah, says my mother (a master really at phrasing things just the right way to kill you)...
> "I hate you!" I holler, kicking a galosh at the door; "you stink!" To this filth, to this heresy booming through the corridors of the apartment building where she is vying with twenty other Jewish women to be the patron saint of self-sacrifice, my mother has no choice but to throw the double-lock on our door (Roth 1986 : 10).

The negative form of the verb "to love" is reinforced by the negative particle "not" that precedes the noun "(little) boy". However, "not" softens, to a certain extent, the breach of the affective meanings of a mother's utterance inasmuch as it summarizes in a more toned down way what is supposed to be a reprimanding assertive "I don't / can't love a little boy who behaves like you". Thus, the utterance has the same semantic quality, but the pragmatic effect is a less extreme one despite it still breaching the sympathy maxim of the politeness principle. Furthermore, in the situational context, where "father" does not seem to be a much appreciated husband he becomes "Daddy", a slightly paradoxical use of affective meaning in a context where everyone, even the usually unbearable husband, is referred to by means of diminutive word.

The dialogue looks almost symmetrical since the son's vulgar reply – especially the utterance containing the attitudinal predicate "hate" is similar to his mother's distortion of affective meaning. The breach of the sympathy maxim is even more prominent in the utterance "you stink" that definitely works at its best to maximize the antipathy between himself and the addressee (his mother) and not to minimize it. In this case, the effect of the utterance is not rendered by means of a reply but by details provided by the narrator (who is the protagonist). Thus, we are considering what Fowler calls *context of utterance* - in which characters interact and in which their utterances function. This involves also the *context of culture* – "the whole network of social and economic conventions, all the institutions and the familiar settings and relationship […] in so far as these bear on particular utterance context, and influence the structure of discourse occurring within them" – and a *context of reference* – the subject-matter of a text (Fowler 1996: 114). The context of culture is obvious in the excerpt - ... This emphasizes the taboo side of the context of the utterance – "To this filth, to this heresy

booming through the corridors of the apartment building where she is vying with twenty other Jewish women to be the patron saint of self-sacrifice". The nouns "filth" and "heresy" in contrast to the collocation "Jewish woman" are a clear mark of the narrator's intention to provide a context of culture that would point at an abnormal mother-son relationship.

Similar dialogues point at the father-son relationship or the relationship with his partner, Monkey. Both are marked by the breach of politeness principles as in the following excerpt (from the chapter Jewish Blues):

> "What did you say? Turn around, mister, I want the courtesy of a reply from your mouth."
> "I don't have a religion," I say, and obligingly turn in his direction, about a fraction of a degree.
> "You don't, eh?"
> "I can't."
> "And why not? You're something special? Look at me! You're somebody too special?"
> "I don't believe in God."
> "Get out of those dungarees, Alex, and put on some decent clothes."
> "They're not dungarees, they're Levis."
> "It's Rosh Hashanah, Alex, and to me you're wearing overalls! Get in there and put a tie on and a jacket on and a pair of trousers and a clean shirt, and come out looking like a human being. And shoes, Mister, hard shoes."
> "My shirt is clean—" "Oh, you're riding for a fall, Mr. Big. You're fourteen years old, and believe me, you don't know everything there is to know. Get out of those moccasins! What the hell are you supposed to be, some kind of Indian?"
> "Look, I don't believe in God and I don't believe in the Jewish religion—or in any religion.
> They're all lies."
> "Oh, they are, are they?"
> "I'm not going to act like these holidays mean anything when they don't! And that's all I'm saying!"
> "Maybe they don't mean anything because you don't know anything about them, Mr. Big Shot (Roth 1986: 40).

It has been agreed that "considered as acts, literary and non-literary utterances alike change in conjunction with the conventions they invoke and by which they are assessed" (Petrey 131). In this case, the conventions might consist in a parent's advice to a child. However, the impositives (the father's utterances) are not pieces of advice or recommendations but orders meant to discipline / educate the rebellious child who does not accept religious concepts and defies family and religious rules– "turn around, mister"; "It's Rosh Hashanah, Alex, [...] get in there and put a tie on and a jacket"; "come out looking like a human being". Moreover, the Tact Maxim of the politeness principle seems to ironically target the interlocutor (a teenager whose utterances are mostly assertive like "I don't believe in God" or "I don't have a religion" that contradict his family's principles and thus the Approbation Maxim), hence the marks of social deixis that the father uses ("Mister" to address a child and "Mr" collocates with words like "Big" and "Big Shot"). These could be considered discourse markers meant to diminish the imposition. Nevertheless, a question like "What the hell are you supposed to be...?" is obvious evidence of deviating affective meaning. The question containing the word "hell" has the perlocutionary aim of convincing the teenager to approach a look that fits him (as a Jewish young man). It has the form of an interrogative, but it functions as an assertive where the breach of one of the sub-maxims of politeness principle – minimizing the expression of impolite beliefs – is visible and in contrast to the context of culture (Jewish people should avoid being vulgar or having offensive behaviour). Therefore, a recurrent feature of the parents-son dialogues in the novel is, what Wierzbicka analyses as strong disapproval expressed by means of expressions of "direct rebuke (reproach, reprimand etc.) like "How many times have I told you (not) to do X!" (2003: 223).

In conclusion, the novel, whose language was so explicit to cause it to be banned from many public libraries in the States, is not just a sample of vulgar language used by an adolescent who masturbates to rebel from the suffocating family drama or by an adult who gives details about or talks to his sexual organs. In this case, it can be argued that the protagonist's theories about the meaning of his identity – as a Jewish person and as a child and then young man part of a nonconformist generation of Americans – triggers intense criticism that takes the form of dialogues where the breach of politeness principles is significantly

recurrent throughout the whole novel. It is, thus, obvious that, by analyzing the semantic and pragmatic features of the novel, the conclusion that can be drawn is that Roth's *art* consists in a complex mechanism where language and meaning should be analysed beyond the taboo dimension.

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FASCINATION AND FEAR: PHILIP AYRES' TRANSLATIONS OF SPANISH VERSE

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Abstract
Philip Ayres is among a handful of seventeenth century English poets who chose to translate Spanish verse. Like many of his countrymen, Ayres was fascinated with the culture and literature of Spain, prompting him to focus on such prominent writers as Garcilaso de la Vega and Juan Lopez de Ubeda. This fascination was tempered by fear, however, due to Spain's connection to Rome and Catholicism. This fear was so deeply ingrained in the English mindset that it often led many contemporary English writers to routinely refer to the pope as "the antichrist" in various sermons and pamphlets. This essay places Ayres' seventeenth century translations from the Spanish within that social and historical context, and argues that to fully understand Ayres' translating choices, we must consider the fascination and fear these two countries had for each other.

Keywords: Ayres, poetry, Spain, translation, popery

The sense of an author, generally speaking, is to be sacred and inviolable.
-John Dryden-

Dryden's words, taken from the Preface to his translation of Ovid's *Epistles*, encapsulate his belief that the translator must understand the characteristics of the author, comply with the verse qualities of both versions, and maintain the "spirit" of the original. In order to maintain that spirit, the translator must be fully versed in that country's language and culture. Thus, during the seventeenth century, English translators such as Thomas Stanley and Richard Fanshawe, for instance, chose to translate poetry from Spain, a country with which they were both

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intimately familiar[2]. Philip Ayres also had a deep interest in Spanish culture, and a study of his Spanish translations is particularly revealing of Anglo-Spanish poetic relations, since Ayres' life spanned seventy-four years. Ayres was born in 1638 and died in 1712. He lived through the reigns of both Charles I and Charles II, the Interregnum, the Restoration, and the Glorious Revolution, and he was still alive when is friend Dryden wrote his rules of translation in the Preface to *Ovid's Epistles*. As George Saintsbury (1921: 265) says of Ayres' long life: "he was born...under the old order of things and he did not die till...the new." During his long life, England's relationship with its Catholic nemesis was tempered only by its curiosity regarding its culture, and a study of Ayres' translations from the Spanish clearly reflects that ambivalence.

The air of discovery and innovation that marked the Renaissance is also a hallmark of the seventeenth century in England. In the areas of science and philosophy, for instance, William Harvey and Francis Bacon, respectively, changed the way people looked at the world around them[3] In the realm of government, Thomas Hobbes created a new political animal, while Robert Burton entertained readers with his discourse on the movement of the constellations[4]. Seventeenth century Englishmen were interested in all types of exploration, and the explosion of the literature of travel reflected the many journeys they undertook. The English were fascinated with many of the Continent's languages and cultures, including those of their long-standing adversary, Spain. England's fascination with Spain exhibited itself in a variety of ways. In the area of trade, for instance, this curiosity led England to form an economic alliance with Spain in 1605, and again in 1630, even though they had been fighting bitterly over trade rights during the interim. The English people, moreover, were also curious about everyday life in

[2] I have argued elsewhere (See Works Cited) that both Thomas Stanley's and Richard Fanshawe's poetic translations from the Spanish were affected by the political and social relationship between these two countries. Ayres' work also shows the simultaneous fear and fascination English translators held toward Catholic Spain.

[3] Harvey's discovery of the circulation of the blood was printed in 1628. Bacon's *Advancement of Learning*, perhaps his most comprehensive work, was published in 1605.

[4] Hobbes's venture into the arena of political thought, *Leviathan*, was issued in 1651, and Burton's *Anatomy of Melancholy* was published in 1621.

Spain. This fact is exemplified in Ann Fanshawe's (1907: 173) account in her *Memoirs*:

> I find it a received opinion that Spaine affords not food either good or plentifull...but there is not in the Christian world better wines than their midland wines are especially, besides Sherrey and Canary...They play of all kinds of instruments likewise, and dance with castelliates very well...They delight much in the feasts of bulls, and in stage plays, and take great pleasure to see their little children act before them in their own houses, which they will doe in perfection.

In addition to an interest in Spaniard's lifestyles and eating habits, English people were also curious about Spain's literary output.

Ayres was not the only seventeenth-century translator of Spanish poetry, of course, and he was certainly not the only poet of the period with an interest in Spanish verse[5]. E. M. Wilson has noted (1958: 47), for instance, that Donne, Herbert, and Crashaw probably read Spanish poetry, and James Mirollo (1963: 252-54) has made a case for Lord Herbert of Cherbury's knowledge of Lope de Vega's work. There can be no doubt that there was a strong connection between English and Spanish poetry during the period. In his groundbreaking work on Crashaw and the Spanish Golden Age, R. V. Young (1982:13) stresses this point by claiming that "the relationship between the Spanish and English literature of the baroque age is far more significant than has usually been suspected". However, translations of Spanish during the period were fewer than would be expected. This neglect, I argue, is partly the result of the animosity and fear English people had toward Catholic Spain.

Since it is difficult to generalize fear and hatred, much of the anti-Catholic sentiment in Elizabethan England was directed at a specific target: the head of the Roman Church. Although the extent of the influence Pius V exerted on the rebels of 1569 cannot be clearly established, by the 1580's many Englishmen were making a connection between the rebellion and the Papal Bull of that same year. Triggered by the events of 1588, a pamphleteer by the name of Anthony Marten (1588: B) summed up the treacherous history of the pontificate: "It was that

[5] The information in this paragraph appears in Del Rio's "Thomas Stanley's Translations of Spanish Verse."

man of sinne which caused the commotion of the North against King Henrie the eight, It was he that raised up divers Rebellion against that vertuous yong prince king Edward the sixt, and also against her Maiestie". Many examples such as this clearly indicate a hatred of the pope during the later years of Elizabeth's reign[6], but perhaps more important is the purpose this hatred served in solidifying the sense of a national identity. This sense of national identity continued to grow and flourish during the ensuing years.

By James's reign this "nation-building" predicated on the fear of popery had gained strength, and thus it was a simple matter to connect the papacy to the Gunpowder Treason. Again, contemporary literature helped shape the people's attitudes towards Rome. John Rhodes (1606: A4), for example, a minister turned balladeer, described the plotters as "careless bould and fearelesse, in the act; Popes great Pardon was their Garden, for this fact." Even years later, when investigations had failed to prove Rome's involvement in the affair, one Alexander Chapman (1610: D2V) still railed that "Babylon will never disgrace or discourage Treason". As in earlier Elizabethan cases, Stuart England in effect needed a scapegoat which would serve not only to unite the country, but to help divert the people's attention from ever-increasing internal problems.

It is in this context of fear and fascination toward Spain that we must examine Ayres' translations from that language. Ayres attended Westminster School, but unlike his friend Dryden, who also went there, he then proceeded to Oxford. He spent most of his life as tutor in the family of Montagu Garrard Drake, of Agmondesham, Bucks. He lived with them until his death in 1712. Some of his efforts in translation include Pax Redux,or the Christian Reconciler. Done out of the French published in 1670, and *Emblemata Amatoria. Emblems of Love. In Four Languages, Lat., Engl., Ital., Fr.* which appeared in 1687. His chief work, *Lyric Poems made in Imitation of the Italians. Of Which many are Translations from Other Languages,* was published in London in 1687. One of those "other languages" is Spanish, and it is there that we will focus our attention shortly.

In the title page of his *Lyric Poems*, Ayres makes it clear that these poems are "Made in Imitation of the Italians" and that "many are

[6] See, for example, D'Ewes 285 and Fielde A5v. For the most comprehensive discussion of the pope as Antichrist see Hill, and for an insightful discussion of the theological framework see Bauckham.

Translations from other Languages". In the Preface Ayres (1687: n.p.) reiterates this point, and even admits that some of the works which appear as his own are in fact taken from other sources:

> Nor can I deny, but that I have purposely omitted the names of some of the authors, not acknowledging them to be translations: either because I was not willing my own things should be distinguished from the rest; or indeed because most of those nameless pieces may more properly be said to be mine than the Authors, from whom I only took hints of them[7].

In the Preface Ayres also briefly discusses his translations from the Spanish, and gives us his reasons for having chosen the Spanish authors he did. He (1687: n.p.) claims that as far as the poetry from modern writers is concerned, "[he] has taken from the most celebrated in each language". From the Spanish, he (1687: n.p.) states, he has taken works from "Garci Lasso de la Vega, Don Francisco de Quevedo, Don Luis de Gongora, &c. It is not immediately clear why Ayres chose only two poems from the Spanish poet Garcilaso de la Vega, since as Elias Rivers (1980: 91) points out, his poetry circulated widely, and the printed edition of his works was "clearly a best-seller of the mid-sixteenth century". Perhaps Garcilaso's connection to the Spanish crown is what guided Ayres' translation choices, and not the Spanish poet's popularity. Garcilaso was born in Toledo around 1501, and was not only a poet but a soldier[8]. At age nineteen he was named a member of the Court and he fought for the king in the civil war. He was wounded in 1521 and by the following year he rejoined the king and newly elected Emperor Charles V. At Court he would meet the poet from Barcelona, Juan Boscán, and their friendship would last a lifetime. During the next several years Garcilaso was involved in several military affairs, including an

[7] We see here an example of the difference in attitude of the English toward Italy and Italian literature, on the one hand, and Spain and Spanish literature on the other. Ayres has no qualms about stating that translations are from Italian in his title. In his text he also clearly indicates the Italian sources, such as Preti, Achillini, and Guarini. He even indicates that one of the poems is translated from Fra. Abbati. As for his Spanish translations, Ayres usually does not mention the Spanish poet's name, and often he does not even identify the poem as a translation at all.

[8] The summary of events in Garcilaso's life is taken from Rivers, pp. 11-21.

expedition to rescue the knights of Rhodes, and the occupation of the frontier fortress of Fuenterrabia. Garcilaso's career, in fact, was closely associated with the rise of Spain as a dominant European power.

Ayres does not acknowledge having borrowed any poetry from Garcilaso, but the poem he calls "Leander Drowned" bears a striking resemblance to a sonnet Garcilaso (1965: 232) wrote on the popular theme:

> Pasando el mar Leandro el animoso,
> en amoroso fuego todo ardiendo,
> esforzó el viento, y fuese embraveciendo
> el agua con un impetu furioso
> Vencido del trabajo presuroso,
> contrastar a las ondas no pudiendo,
> y más del bien que allí perdía muriendo,
> que de su propia vida congojoso,
> como pudo esforzó su voz cansada,
> y á las ondas habló de esta manera,
> (mas nunca fué la voz dellas oída):
> "Ondas, pues no os escusa que yo muera,
> dejadme allá llegar, y á la tornada
> vuestro furor esecutá en mi vida."[9]

Perhaps Ayres considered this poem as one of those referred to in his Preface when he says that he has taken only "hints" from other authors. Nevertheless, a comparison with Ayres's (1687: 138.) rendition should convince us that Garcilaso was Ayres' source:

> Tho' winds and seas oppose their utmost spite,
> Join'd with the horror of a dismal night,
> To keep his word the brave Leander strove,
> Honour his Convoy, and his Pilot Love;
> He long resists the envious billows' rage,
> Whose malice would his generous flame assuage.
>
> At last, his weary limbs o'ercome with pain,
> No longer could the mighty force sustain;
> Then thoughts of losing Hero made him grieve,

[9] This and all subsequent citations from Garcilaso's works are from Tomás' edition.

Only for Hero could he wish to live.
With feeble voice, a while to respite Fate,
He with his foes would fain capitulate:

Whilst they against him still their fury bend,
Nor these his dying accents would attend:
`Since to your greater powers I must submit,
Ye Winds and Seas, at least this prayer admit;
That with my faith I may to her comply,
And at return let me your Victim die.'

Although Ayres has transformed Garcilaso's sonnet form, the similarity in language and presentation is striking. It is actually more than "hint" from Garcilaso, and it reveals that Ayres' translation method is a fairly literal one.

In both poems Leander is described as fighting against the elements; in Ayres Nature is full of "Rage" (5), and in Garcilaso it is "furioso" (furious) (4). In both poems Leander is losing the battle, and what in Garcilaso is "muriendo" (dying) (7), Ayres converts to "wish to live" (10). Even for someone unfamiliar with the Spanish language, the fact that both poems conclude with a cry from Leander (in Garcilaso enclosed in quotes) should establish that Ayres's poem was at the very least based on Garcilaso's.

The other poem that Ayres borrowed from Garcilaso is titled "On the Death of Sylvia". Like the other translation, there is no acknowledgment by Ayres that this is a borrowing at all, much less that it is from a Spanish source. The original is de la Vega's (1965: 227) Sonnet XXV:

¡Oh hado esecutivo en mis dolores,
cómo sentí tus leyes rigurosas!
Cortaste el árbol con manos dañosas,
y esparciste por tierra fruta y flores.
En poco espacio yacen mis amores
y toda la esperanza de mis cosas,
tornadas en cenizas desdeñosas,
y sordas a mis quejas y clamores.
Las lágrimas que en esta sepultura
se vierten hoy en día y se vertieron
recibe, aunque sin fruto allá te sean,

hasta que aquella etrena noche escura
me cierre aquestos ojos que te vieron,
dejándome con otros que te vean.

Ayres's (1687: n.p.) version of this sonnet shows that Garcilaso is undoubtedly his source:

OH Death! without regard to wrong or right,
All things at will thy boundless rage devours;
This tender plant thou hast cut down in spight,
And scatter'd on the ground its fruit, and flowers.

Our love's extinct that with such ardour burn'd,
And all my hope of future pleasure dies;
Nature's chief master-piece to earth's return'd,
Deaf to my passion, and my grievous cries.
Sylvia, the tears which on thy sepulchre,
Hereafter shall be shed, or those now are,
Tho' fruitless, yet I offer them to thee,

Until the coming of th' Eternal Night
Shall close these eyes, once happy with thy sight,
And give my eyes with which I thee may see.

Comparison of these poems shows that Ayres employs the same method that he did in the previous one: a literal translation. The first line of his poem even has the same punctuation mark, the exclamation, and the poem substitutes Spanish words for their English counterparts throughout: "plant" for "árbol" (3), "fruit and flowers" for "fruta y flores" (4), "eyes with which I may see" for "ojos que te vieron" (13). Establishing that these poems are translations of Garcilaso's versions does not, however, explain why Ayres chose only these particular poems to translate, or why he chose not to identify his source.

It is true that Ayres, in the true spirit of the Renaissance, shows a penchant for the classics. This fact played a role in his choosing to translate the Leander poem. But it is worth noting that of Garcilaso's thirty-seven sonnets, these are two of the few that are not occasional. This may have also influenced Ayres's decision. As to not identifying Garcilaso's poem as his source, Ayres addresses this question in his Preface. He claims that he took only from the "celebrated" authors of

each language. But if this is true, then why not emphasize the fact that this poem is from one of Spain's most "celebrated" writers? In order to answer this we must again turn to Garcilaso's life. As noted above, Garcilaso was closely associated with the Spanish Court. Like no other Spanish poet of his time, Garcilaso's life was predicated on the rise of the Spanish Empire. We should not forget the "black legend" of Spanish cruelty that was an ever-present specter in England even into the seventeenth century. In addition, Garcilaso himself led as many as 3000 Spanish troops at one point during Spain's quest for European domination. Finally, the monarch whom he served was not only the Spanish King, but also the "Holy Roman Emperor", a title that would surely evoke great fear in most seventeenth-century Englishmen. Since it seems clear that Ayres's poem is a translation of Garcilaso's, perhaps it is the Spanish poet's political connection and not Ayres' own weak explanation which caused his omission. This possibility becomes more pronounced when we find that this lack of acknowledgment occurs elsewhere.

Another one of Ayres's *Lyric Poems* is called "A Contemplation on Man's Life". In this instance Ayres admits that the sonnet is a translation, but he does not reveal who the original author is. Underneath the poem's title are the words: "Out of Spanish". Henry Thomas identifies the author of this poem as Juan López de Ubeda. Although not as well known as Garcilaso, Ubeda was a also sixteenth-century Spanish poet. His major works include *Coloquios, glosas, sonetos y romances* (1580), and *Romance de Nuestra Señora y Santiago, Patrón de España* (1602). But the poem which Ayres translated appears in de Ubeda's (1950: 54) *Cancionero general de la doctrina Cristiana*, published in (1579):

Ceniza espiritada, vil mistura,
Hombre de polvo y lágrimas formado,
A la miseria misma subjetado.
¿De qué te ensoberbeces, vil criatura?
Deshaz la rueda, abaja tu locura.
Vomita el aire de que está hinchado,
Que un poco de polvo eres, que hollado
Serás mañana en la sepultura.
Y el cuerpo delicado que regalas,
Cuantole curas mas, mas él te atiza

Y esos tus ojos que te engañan tanto,
Tus vanos pensamientos y tus galas,
Tu y ello y cuanto tienes sois ceniza,
Basura y podricion, lloro y quebranto.[10]

Much as Donne admonishes Death in "Death be not Proud," the speaker here assures man that he should not be so proud for he is weak and frail. Although the tone of the poem is somewhat reverent, its focus is on man, not on Divinity.

Ayres's (1687: n.p.) translation of this poem follows the spirit of the original, and even its title reaffirms the focus of Ubeda's poem:

"A Contemplation of Man's Life"
Vile composition, Earth inspired with Breath,
Man, that at first were made of Dust and Tears
And then by Law Divine condemned to Death;
When wilt thou check thy Lusts in their Careers?
Change all thy Mirth to Sorrow, and repent,
That thou so often didst just Heav'n offend,
Deplore thy precious Hours so vainly spent,
If thou wilt 'scape such Pains as have no end.

The gaping Grave expects thee as its right,
'Tis a straight place, but can contain with ease,
Honour, Command, Wealth, Beauty, and Delight,
And all that does our Carnal Senses please.

Only th'immortal Soul can never dye,
Therefore on that thy utmost Care employ.

It is appropriate that Ayres call this poem a translation, for it is almost a literal rendering of the original. In the first line alone, Ubeda's "vil," and his "espiritada" are Ayres' "vile" and "inspired," and the next line is almost a word for word rendering of Ubeda's: "hombre" --"man," "polvo," --"dust," "lágrimas" -- "tears." The entire translation by Ayres continues in this fashion, so that it is possible to discuss the content of Ubeda's original by referring to Ayres' version.

[10] This and all subsequent citations from Ubeda are from *Biblioteca de Autores Españoles*, vol. 35.

Although the poem contains language that betrays its concern with the sacred, such as "Divine" (3), and "Heaven" (6), its main focus is with the earthly. This is what perhaps allowed Ayres to translate a poem from Ubeda's text, a text that employs religious language. Ubeda is best known, in fact, for converting popular songs to religious use by changing their imagery. The title of the text from which Ayres takes his translation, *Cancionero General de la Doctrina Cristiana* (Songs from the Christian Doctrine), reflects its main concern. It is an anthology of sacred verse compiled by Ubeda. As such, it contains sonnets which deal with religious matters. One sonnet, for example, begins by invoking Jesus Christ (Cristo, Jesus) and proceeds to discuss His death and resurrection, as well as the Last Supper (1950: 54). In another sonnet, titled "The Altar" ("El Altar"), Ubeda compares God's altar to a safe vessel in the middle of a flood, and discusses doctrinal matters specific only to the Catholic Church, such as transubstantiation (1950: 19). The sonnet which Ayres chose to translate is the only one of its kind in this entire work. Although its tone is spiritual, its main thrust is with the affairs of humankind. Thus, Ayres is able to title it as he does. As was the case in his translations of Garcilaso, Ayres' interest in Ubeda's poetry is tempered by the realization that an exaltation of Catholicism would offend his fellow Englishmen. In effect, the ideology of fear we have been discussing compels him to omit the poem's original author, as well as the volume of sacred poems in which it appears.

As we have seen, Ayres often omitted names of sources and even implied that a translation was in fact his own work. Perhaps it is mere carelessness on Ayres's part that created this error. But the title of the original work by Fajardo, *Idea de Un Principe Politico Cristiano* (Idea of a *Christian* [my emphasis] Political Prince) may have contributed to Ayres' carelessness. That is, perhaps Ayres did not want his English readers to know that the source of his translation combined the three ingredients that caused an English audience the most discomfort about Spain: politics, royalty, and religion.

Henry Thomas somewhat dismisses Ayres' work, because it is mostly "mere translation" (1920: 255). What Thomas fails to see, and what I have tried to show, is that the reason Ayres' work is "mere translation" is because he found it impossible to translate any other way. What Thomas fails to see is that the process of translating Spanish poetry in seventeenth-century England was guided by other, more

powerful ideological forces than simply "poetic inspiration" or linguistic kinship. A translation is not produced in isolation; it is the result of author(s), text(s), and culture(s) combining to produce an entirely new product. As we have seen, for Anglo-Spanish translations in the seventeenth century, this product is the result of a relationship between two cultures characterized by both fascination and fear.

Source

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LEXICALIZATION OF WORDS CONTAINING DIMINUTIVE SUFFIXES IN ENGLISH

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Abstract
Diminutives are morphological, polysemous linguistic instruments whose purpose has always been to suggest informal attitudes, closeness, small physical dimensions, positive or negative feelings. However, their use and presence have lead in time to the assigning of specific semantic values to words containing them, through the process of lexicalization. This article will attempt to mention and classify the different instances of use of the English diminutive suffixes (such as –let, -ling, –ette, -kin) and their journey towards various linguistic semantic and morphological changes, contexts in which they coexist nowadays along with the original senses.

Keywords: English, diminutives, lexicalization, semantic functions, morphological value, linguistic coexistence.

Introduction

The aims of this paper are to explain the necessity of the lexicalization methods proper to this word-formation process and the emergence of new lexicalized words containing diminutives, to analyze the origins of the diminutive suffixes "-let", "-ette", "-ling" and "-kin" used in English.

Furthermore, another aim is to mention the original and lexicalized meanings of words containing diminutive suffixes, and illustrate them in various significant examples proceeding from The British National Corpus and the Corpus of Contemporary English and finally, to state the morphological and semantic changes that appear through the lexicalization of diminutive suffixes.

In the course of time, languages have gone through the evolution of morphological, semantic and lexical evolution, this feature showing its permanent and constant character. This process depicts the ever changing reality involving concepts, ways of life, preferences, social habits and cultural interests.

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Lexicalization can be defined as the process of adding words, set phrases or word patterns to a language, meaning adding new ites to a language's lexicon. At the beginning, words containing diminutive suffixes are viewed as neologisms, their basic function being to 'name the world,' i.e. to assign linguistic 'labels' to objects, qualities, or activities. As a result, neologisms extend the conceptual system of the language. But words are more than mere labels for qualifying and describing things from a dimensional or moral standpoint. Leech describes the creation of new words as a process of prepackaging, i.e. he views the word as 'a package into which a particular semantic content is placed, so that it can henceforward be manipulated and shunted about as an indivisible unit of meaning' (Leech: 1981: 30). In comparison with its original form which help define a certain concept or extralinguistic reality, a newly-formed word containing diminutives alter the original words' semantic and morphological charge and goes on to become a specific, independent conceptual reality in itself.

The lexicalization process illustrates the imperious need for the occurrence of terms which would define new linguistic realities, since the original word does not comprise anymore all of its meanings, more or less specialized.

The process of lexicalization illustrates the acquisition of new semantic charges by an original, autonomous member of a conceptual lexical category, or the definition of the entire category in itself. Lexicalized terms try to convey new linguistic realities, new characteristics and details of a more remote concept, whose semantic value requires an alteration, an improvement, adaptation or enrichment. Lexicalization is a perdurable process of acquiring new terms and concepts, which needs the speakers' efforts and open-mindedness in order to be propagated, in which case the historical and social implementation are important factors in the development and acceptance of changes concerning the language's expansion, enrichment and productivity.

Diminutives are nowadays more present in our everyday language than ever before, due to the high degree of informality and need of speakers to express their feelings, personal opinions and most importantly their emotions. Nevertheless, some diminutives have started to depict a specific encoded real concept or category of concepts, due to the social changes in every domain where human interaction is

needed and/or required, and have begun to redefine and replace concepts, ideas little by little, creating new alternative ones.

Diminutive suffixes, as any other morphological particle that help increase to level of lexical productivity in English, comprise a certain cognitive informational core regarding other grammatically pertinent elements and other structures they help form. Lexicalization appears when a linguistic sign has become conventional, generic and/or defines a stereotype, when the semantic configuration of a lexicalized form consists in one word, this puts forward new emerging semantic features, in some cases containing also a small part of the initial semantic charge of the term (Pinker 2013: 197).

After the emergence of new words containing diminutive suffixes and them being viewed as neologisms, through acquiring new, more specialized, most of the time different semantic charges, the words begin to suffer semantic alterations in given contexts, thus the process of lexicalization takes place. It consists in well-defined phases, starting with speakers' accustoming to the usage of the new words, and their pronunciation. It is possible that linguists debate at first over the word's semantic and morphological accuracy and etymology, speakers can try to use other loan words, paraphrases or translations in order to avoid the use of the "neologism".

In the second phase, the fate of the word is decided, whether it becomes institutionalized (formally accepted in the language) of it fades away from speakers' usage, the process is called nonce formation before this linguistic choice is made (the words are being coined especially in order to describe an event, process, fact or a quality, for which the previous semantic charges were not specialized or existent before) (Vizental 2009: 75).

Speakers begin to accept and use the new word in their vocabulary, as they have heard it and it starts to define a real, specialized entity or process, and in the course of time, it become the only morphological particle defining that given notion, unitary, which does not need to be analyzed anymore. The process of lexicalization affects almost all grammatical categories, it leads us people to perceive the word as unitary, particular for a given notion, sometimes it can be put forward in order to undergo another phase of lexicalization. Lexicalized words are further viewed as conventional, self-standing, unambiguous and descriptive of a particular reality element.

The lexicalization in itself, finalized properly takes place when the newly-formed word is accepted and formalized among all speakers, when it entirely defines a mental projection and unconsciously made association between the signified and its new morphological referent (Leech 1981: 30). At this point, the word is countable, thus it can have a plural form (when it originates from a proper noun), it can represent a category in itself (Balzac > balzacian); it can be clipped and adapted at liberty, often with grammatical errors (e.g. the English loan *sticks* becomes *sticksuri*, *chips* becomes *chipsuri*) (Vizental 2009: 78).

The speed of neologism adoption leading to lexicalization depends on the power of linguistic diffusion in the territory where that language is spoken, on the relevance and importance of the new word for the actual society and the imperious need to use it, on the level of speakers' open mindedness over its use and their social status (which helps spread the linguistic novelties).

Lexicalization can be analyzed and its principles and phases decoded through two different approaches – the synchronic and the diachronic one. The former implies the analysis of the extent to which there is a connection between the conceptual representation of members pertaining to a certain category and the syntax available in order for them to become legitimate; it refers to the coding of conceptual categories.

In contrast with the first approach, the latter follows the adoption of new morphological forms into a language's lexicon and at the same time the emergence of new terms defining conceptual categories, through a process other than a productive, well-known and formal word-formation.

The diminutive suffixes "-let", "-ette", "-kin" and "-ling" and their occurrence in the English language

Among the aims of this paper is the analysis of the diminutive suffixes mentioned above, their frequency and occurrence in English, along with examples taken from The British National Corpus and the Corpus of Contemporary English. The diachronic approach in analyzing diminutive suffixes focuses on the adoption and coexistence of new and old morphological forms into a given lexicon, the English one in this case, but also on the emergence of new terms defining conceptual categories, through lexicalization, a language enriching and equally

productive process, other than word-formation. The synchronic approach concentrates on the degree to which there is or can be a connection between the conceptual representation of members pertaining to a certain category and the syntax available in order for them to become legitimate and to be used in informal, natural contexts and communicative situations. If diminutives are seen as a morphological category and a word-formation manifestation encouraging lexical productivity, they can be analyzed in the process, along with their fluctuating productivity and evolution. If they reflect elements of language variation, they can represent linguistic components of present-day standard language. The diminutive suffix "-let", encountered also in Middle English, originates from the Old French diminutive form "-elet", which is rather known as a double diminutive, obtained from the form "-et", to which had been added the affix "-el", representing a Latin diminutive form "-ellus". (Schneider 2003: 96). It was widely used starting from the 18th century, becoming a very common suffix.

The diminutive suffix "-ette" originates from Old French "-ette", the feminine form suffix which helped expand the semantic properties of the given word. Before the 17th century, other older words borrowed from French have maintained their "-et" ending, while those taken in starting from that period have adopted the suffix "-ette". Apart from its diminutive meaning, since the 19th century, the suffix have known another semantic charge, that of "imitation, a sort of", for example words like *flannelette*, *leatherette*, *linenette*, all express an imitation of flannel (cotton), of leather or of linen. Others such as *lecturette* or *sermonette* express a less intense, =less upsetting criticism and scolding, as there are glimpses of truth in what it is being said (etymonline.com; "-ette" entry).

Another diminutive suffix, "-kin", has been encountered in proper names which has a Dutch origin, since the end of the 12th century but it did not exist in Old English, instead it was found in Middle Dutch with the function of a double diminutive. Nevertheless, in French where is also existed but it indicated a poor quality of some foodstuff, or an object, or the feeling of compassion for someone. (etymonline.com; "-kin" entry).

The last, but not least diminutive word-forming suffix, was first attested in the early 14th century Old English as a nominal suffix, but it

later became a diminutive marker It originated from Proto-Germanic *-*linga*-; considered in historical Germanic languages as a mere suffix, but thought to convey the union of two suffixes: the English suffix "-el", as in thimble, handle; and the "-*ing*" suffix, meaning "person or thing of a specific kind or origin;" in masculine nouns also "son of" (as in *farthing, atheling,* Old English *horing* "adulterer, fornicator"). On the other hand, these suffixes had only occasional diminutive value, but this was only a bit obvious in Old English *-ling* and its equivalents in Germanic languages except Norse, where it has a widespread use as a diminutive suffix, especially in words designating the young of animals (such as *gæslingr* "gosling"). As a result, it is probable that its diminutive value originated in Middle English as a semantic and morphological loan from Old Norse. (etymonline.com; "-ling" entry).

Instances of use of the above mentioned diminutive suffixes in English

I.a. A Woman's Right to Know " is an informed-consent booklet for pregnant women, mandated by a 2003 state law in Texas (**COCA**, 2016 NEWS, ref. no. 38).
"Dreptul unei femei de a şti este o broşură de consimțământ informat pentru femeile însărcinate, mandatată de o lege a statului din 2003 în Texas. "

I.b. Right, well we call it an intro leaflet because we like misleading agenda items mostly. What we actually mean is a sort of mini manifesto introduction to the Green Party booklet sixteen pages or so. Oh yeah it's gone back to being a leaflet, it was a booklet last week. Yes yeah. (**BNC**, York Green Party business meeting: local politics (Busn). Rec. on 26 Jan 1994 with 7 partics, 728 utts, 1985 – 1994).
"Bine, îl numim un manifest introductiv, deoarece ne plac cel mai mult punctele înșelătoare ale agendei. Ceea ce înțelegem de fapt este un fel de mini-manifest de introducere în broșura Partidului Ecologist cu șaisprezece pagini cam așa ceva. Oh da, a revenit la a fi un manifest, a fost o broșură săptămâna trecută. Da, da."

The word « booklet » is derived from the word "book" and the suffix "-let", the original semantic value being "a set of pages that have been fastened together inside a cover to be read or written in", while the lexicalized term suggests "a very thin book with a small number of pages and a paper cover, giving information about something" (with

synonyms such as *brochure*, *pamphlet*), in both British and Contemporary American English corpuses.

II.a. (……)It says here that this report was written by one Erliss Bolderan. " He put away the **leaflet** " It says on the register downstairs that this room is let to Erliss Bolderan. " " Ah, " said Raffalon. Nothing else occurred to him, so he let the syllable hang in the narrow space between them (**COCA**, Hughes, Matthew. Stones and Glass. 2013, Fantasy and Science Fiction).
"(……) Scrie aici că acest raport a fost scris de un Erliss Bolderan. „El a pus deoparte publicația." Se menționează în registrul de jos că această cameră este închiriată lui Erliss Bolderan. "Ah", a spus Raffalon. Nu i s-a mai întâmplat nimic, așa că a lăsat silaba să atârne în spațiul îngust dintre ei.

II.b. That, so what we've are (unclear), I've agreed with Dave (-----), the secretary, we've produced a leaflet, which is based on one of the Federations leaflet, it gives the reason to be against opting out. We just have used a simplified version of that. The one the Federation produced is very good, but a lot of reading in it, so, we wanted one we could hand out to people and the the intention is that we, we go on the market next week Thursday and Friday to hand out that leaflet, also to advertise the meeting on the tenth (….) (----) (BNC, Pensioners' and Trades Union Association meeting. Rec. on 28 Aug 1991 with 9 partics, 555 utts, 1985 – 1994).
"Asta, deci ceea ce suntem (neclar), am fost de acord cu Dave (-----), secretarul, am realizat un pamflet, care se bazează pe unul din manifestul uneia dintre federații, acesta oferă motivul a fi împotriva opțiunii de a iesi din asta. Am folosit doar o versiune simplificată. Cea pe care Federația a produs-o este foarte bună, dar citind foarte mult în ea, așa că am dorit unul pe care să-l înmânăm oamenilor, iar intenția este ca noi, să ne lansam pe piață săptămâna viitoare, joi și vineri, pentru a preda acel pliant, si de asemenea, pentru a face publicitate întrunirii pe data de zece (..)"

The lexicalized word "leaflet" appeared first in 1787 as a term in botany; but it was not until 1787 that it gained a semantic value relevant to the fields of printing and publication; it was formed by adding the diminutive suffix "let" to the nominal base "leaf". Nowadays, both terms exist but they are not semantically interconnected anymore, as the latter's sense conveys a "pamphlet, manifest, publication", being even a synonym of "booklet", mentioned above.

III.a. "The emporium was in serious financial trouble, and I'd put myself in harm's way for nothing. # I couldn't understand why, when stock was so

plentiful. We had stacks of jawbones teetering up the side of the tiny staircase and navels spilling out of alcoves, and thick knots of Sap hair hanging from the **kitchenette** ceiling like bundles of onions, and baskets overflowing with teeth assorted by incisor, canine, and molar, and a dozen reinforced spines lounging in the umbrella stand by the front door - we had enough inventory to pay Heechi ten times over" (COCA. Anderson, G.V.. I am not I, 2017).
Centrul comercial era într-o problemă financiară serioasă și m-aș pune în pericol pentru nimic. # Nu am putut înțelege de ce, când actiunile erau atât de numeroase. Aveam gramezi de maxilare care se ridicau pe marginea scării minuscule și buricele care se revărsau din firide și niște noduri groase de fire de păr, atârnate de plafonul **bucătăriei**, precum mănunchiuri de ceapă și coșuri revărsate cu dinții asortați de incisiv, canin și molar, și o duzină de pini întăriți care se întindeau în umbrelă stau lângă ușa din față - am avut suficient inventar pentru a-l plăti pe Heechi de zece ori mai mult (COCA. Anderson, GV. Nu sunt eu, 2017).

III.b. Taking her cup and saucer over to the sink in the small **kitchenette**, she began to rinse them out under the tap. Perhaps she would get the chance later to talk to him about the ledgers. Replacing the crockery in the cupboard, she walked back to the desk where she had left her bag, and stopped suddenly in her tracks, seeing Rourke's familiar figure looming ahead. Her heart gave a strange flip inside her ribcage, and she sucked in a deep breath to steady herself.' I thought you were out this morning,' (BNC, The waters of Eden. Neil, Joanna. Richmond, Surrey: Mills & Boon, 1993).
"Luându-i ceasca și farfurioara spre chiuveta din **bucătărioară**, începu să le clătească sub jetul de apă de la robinet. Poate că va avea mai târziu șansa să-i vorbească despre registru. Punand vesela inapoi in dulap, se duse înapoi la biroul unde își lăsase geanta și se opri brusc pe urmele ei, văzând figura familiară a lui Rourke mergând înainte. Inima i-a sarit brusc in toracele ei, iar ea a inspirat cu un suflu adânc pentru a se intari. Am crezut că ești plecat în dimineața asta."

The term "kitchenette" (derived from "kitchen" + the originally French dim. suffix "-ette" can be traduced in Romanian by "chicinetă, bucătărie, bucătărioară", all meaning "a small area or room used as a kitchen", "a corner in a flat used as a kitchen", while kitchen makes reference to a wider, better equipped space or more widely used and more functional. In this case, the diminutive adds a more specific, space defining value to its original concept.

IV.a. “She hadn't made a picture for ages, it was, worse than gross, it was a total bummer. At least, she could have sent the driver, instead of always bringing her daughter home herself. Someone passed her a fresh joint and she took a deep drag, feeling the smoke burn her throat. Her mother drove like a cripple. She had a few more minutes.' Is that your fairy coachman?' Ryan was pretty sensitive, he could always tell when she was upset.' Yeah, watch me turn into a pumpkin any minute now.' Forcefully, she blew two thick streams of smoke down her nose and passed on the joint.” (BNC, The prince. Brayfield, Celia. London: Chatto & Windus Ltd, 1990).

“Nu făcuse o poză de secole, era mai rău decât scarbos, era o dezamăgire totală. Cel putin, putea sa trimită şoferul, în loc să o aducă mereu pe fiica ei acasă singură. Cineva i-a oferit o țigară proaspătă şi a tras un fum adânc, simțind cum fumul îi arde gâtul. Mama ei a condus ca un olog. Mai avea câteva minute. Ăsta este antrenorul tău zână? Ryan era destul de sensibil, el îşi dădea întotdeauna seama când era supărată.

Da, urmărește-mă cum mă transform într-un dovleac în orice moment. Cu forță, a tras două fumuri groase pe nas și a dat țigara mai departe. ”

The term ”pumpkin” was first used in the 17th century, around 1640, it originates from basically from the Latin noun *pepo*, *peponem* “melon”, but it also has a parallel existence in Greek, with the form *pepon* “melon” (meaning also “originally cooked by the sun”, “ripe”, due to other semantically related forms such as *peptein* “to cook”), in French *pompon* “melon, pumpkin” (with the alternative forms *pompone*, *pumpion*). Other composed structure containing this word were recorded around the same period, such as pumpkin-head (American English colloquial denomination for "an individual with hair cut short all around his head) or pumpkin pie. There were also alternative spellings for this same term. (https://www.etymonline.com/search?q=pumpkin). The diminutive suffix “-kin” reflects a melon in smaller dimensions, but also other genre characteristics of a related, but different plant typology.

V.a. “Where's Vechey's corpse?' He looked into the small chamber near the stairs where the mannikin probably ate, lived and slept. A small baby crawled out on its hands and knees, its face covered in grime. The mannikin picked it up, shoved it back in the chamber and slammed the door behind him.' The corpse is upstairs,' he said pompously.' What do you expect? I can't keep it down here with my wife and children. The cadaver's ripe.' He indicated with his thumb.' It's on the roof. Up you come!' And, nimble as a monkey, he bounded up the stairs ahead of Cranston and Athelstan” (The Nightingale Gallery. Harding, Paul. London: Headline Book Pub. plc, 1992, pp. 75-226).

"Unde este cadavrul lui Vechey? S-a uitat în mica cameră de lângă scările în care manechinul probabil a mâncat, a trăit și a dormit. Un mic copil s-a târât pe mâini și în genunchi, cu fața acoperită de sumbru. Omulețul l-a ridicat, l-a aruncat înapoi în cameră și a trântit ușa în spatele lui. Cadavrul este la etaj, spuse el pompos. La ce te astepti? Nu-l pot ține aici cu soția și copiii mei. Cadavrul este în descompunere. A indicat cu degetul mare. E pe acoperiș. Sus cu tine!" Și, sprinten ca o maimuță, s-a grăbit pe scări, in fața lui Cranston și Athelstan. "

The term "mannikin" indicates two semantic values in this paragraph, one of them suggesting a "model of the human figure used by artists in their work", the other one being "small stature man, with not so prominent physical qualities". It originates from both Middle Dutch *manneken* - "little man", but also from French *mannequin*, used more in its second sense. (https://www.etymonline.com/search?q=manikin)

VI.a. "Over the tops of the heads Jess stared at her, hunting for help that she knew would never come.' I'd be kind to thee... see if I didn't!' The woman winked at Samson.' We all know thy kindness, Betsy!' somebody called.' Five minutes up Old Nick's Entry and th'pockets cleaned of every last farthing!' There was a burst of laughter and the woman shrieked something that was lost in the hubbub. On her lonely perch, cut off from the amiable mindless warmth of the mob, Jess shifted, taking a cautious step back towards the edge of the counter." (COCA, The first of midnight. Darke, Marjorie. London: John Murray (Pubs) Ltd, 1989, pp. 5-132).

"Deasupra capetelor, Jess o privi, căutând ajutorul pe care știa că nu-l va veni niciodată. Aș fi amabil cu tine ... să vezi dacă nu! Femeia îi făcu cu ochiul lui Samson. Știm cu toții bunătatea ta, Betsy! a sunat cineva. ' Cinci minute până la intrarea lui Old Nick și buzunarele au fost curățate până la ultimul bănuț! ' Se auzi o izbucnire de râs, iar femeia striga ceva ce se pierdea în butuc. Pe perica ei singură, tăiată din calea amabilă a minții a mulțimii, Jess se întoarse, făcând un pas prudent înapoi spre marginea tejghelei. "

The word "farthing" translated by "gologan, bănuț" has a very vivid and expressive value in the given contexts. It was formed through derivation from the Old English base-word *feorðing*, meaning "quarter of a penny; a fourth part". The same base is encountered in other Old languages, where it also meant "a fractional part of something". Another semantic value that is had, along with the diminutive suffic, was that of "specific land division, in quarter"
(https://www.etymonline.com/search?q=farthing).

Conclusions

In time, languages have known the evolution of morphological, semantic and lexical evolution, manifesting their permanent and constant character. This process depicts the ever changing reality involving concepts, ways of life, preferences, social habits and cultural interests. Lexicalization is defined as the process of adding words, set phrases or word patterns to a language, thus adding new items to a language's lexicon. At the beginning, words containing diminutive suffixes are viewed as neologisms, their basic function being to 'name the world,' i.e. to assign linguistic 'labels' to objects, qualities, or activities. As a result, neologisms extend the conceptual system of the language. But words are more than mere labels for qualifying and describing things from a dimensional or moral standpoint.

The necessity of explanation of the lexicalization methods proper to this word-formation process and the emergence of new lexicalized words containing diminutives, has led me to the analysis of the origins of some diminutive suffixes "-let", "-ette", "-ling" and "-kin" used in English.

I have tried to mention and explain the origins of some initial and lexicalized meanings of words containing diminutive suffixes, and illustrate them in various significant examples proceeding from The British National Corpus and the Corpus of Contemporary English and finally, to state some morphological and semantic changes that appear through the lexicalization of diminutive suffixes.

The lexicalization process was briefly analyzed along with its principles and phases decoded through two different approaches – the synchronic and the diachronic one. The former conveyed the analysis of the extent to which there is a connection between the conceptual representation of members pertaining to a certain category and the syntax available in order for them to become legitimate. Nevertheless, the latter follows the inclusion of new morphological forms into a language's lexicon and at the same time the emergence of new terms defining conceptual categories, through a process other than a productive, well-known and formal word-formation.

Lexicalization is a very spontaneous linguistic enrichment instrument, which has manifested in time through different logical mechanisms, which gives each day new linguistic "colours" to both

spoken and written English and continues to be a resourceful productivity marker in the fields of neologisms.

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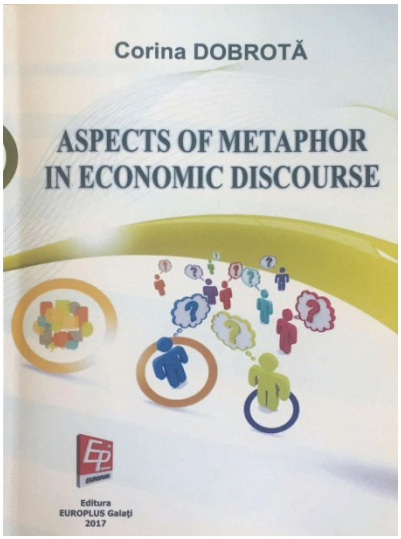

Iulia-Corina Dobrotă (2017) ***Aspects of Metaphor in Economic Discourse,*** Galați: Europlus, 2017, 202 p. ISBN 978-606-628-181-2

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Aspects of Metaphor in Economic Discourse was written by Iulia-Corina Dobrotă, a metaphor enthusiast who devoted considerable time and effort to investigate the complexity of metaphor in contrastive analyses. In comparison with her previous works on the metaphor, the present research mainly focused on metaphors found in the economic discourse. One of her first studies which investigated the metaphor in this field was *Metaphor in the Language of Economics. The Translation of Metaphoric Economic Terminology,* published in 2005 in *Understanding and Translating Metaphor*. Her initial findings paved the way for further research. Ten years later she published the result of her PhD research, which was a contrastive analysis between English and Romanian.

The revised version of this PhD research was translated into English and published in 2017. This new volume subsumes the latest findings of the terminological research conducted by Iulia-Corina Dobrotă into this area. The 202 pages follow the classical structure of a book. The *Introduction* is followed by four chapters, *General Conclusions* and a substantial bibliography.

Chapter one, *Theories of metaphor*, provides a variety of approaches (traditional and contemporary) to metaphor, introducing the operational concepts, the typical classifications and reviewing the multiple functions and impacts of metaphor within the economic discourse.

Chapter two, *Metaphor in specialised discourse* is devoted to the investigation of metaphor in the context of the economic discourse, with a strong focus on established metaphors in this type of discourse, introducing the mechanistic model of Adam Smith, the model of Alfred Marshall, the metaphoric vision of John Maynard Keynes, and the present-day metaphorical models.

In chapter three, *Contrastive analysis of the metaphoric dimension of economic texts (Romanian – English),* the author devoted considerable attention to the levels of metaphorisation of the metaphors frequently encountered in the economic discourse.

Chapter four, *Translating economic metaphor,* which starts by emphasizing that "its open-ended, ambiguous, culturally-conditioned status places metaphor on the top of the list of difficulties encountered by translators and interpreters" (p.152), brings to the foreground the main translation strategies and techniques that can be used to render metaphors form one language to another. The main critical conclusion which derives from this chapter is that the Romanian language either paraphrases the conceptual metaphors in order to accurately render the message from the source language or it relies heavily on loans which transgress boundaries with or without the original pronunciation. Numerous relevant examples were selected to illustrate how conceptual metaphors are rendered into the target language.

The most important findings of this research are summarized in the *General conclusions.* Besides highlighting the undeniable role played by the metaphor in the economic field, the author reiterates that "…Romanian cannot escape the massive influence of economic terminology of Anglo-Saxon origin; specialised language abounds in borrowings and semantic or structural calques" (p. 184). This phenomenon, which is basicaly enabled by the conceptual mappings, indisputably leads to "an ever more internationalised character of Romanian terminology"(p.184).

The *Bibliography* includes an impressive number of consulted works written by famous authors in the field and also recent publications.

All in all, the book ensures a well-articulated contour of the multifaceted aspects of the English metaphor, devoting special attention to the way it is rendered into Romanian. The book may be of some

interest to the general reader but on the whole it is of great interest to those intrigued by the metaphor.

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