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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

AN ATTEMPT TO SKETCH A PORTRAIT OF SALMAN RUSHDIE AS A MASTER OF METAPHOR

Izabela - Daniela ANTON (RADU)[1]

Abstract: *The art of writing, the gift of imagination, the splendor of creativity and the grandeur of creating…new worlds, new words, genuine characters, novel life situations…This sounds like Salman Rushdie, the writer who usually plays with…magic and language and under whose Quill pen new images are born and a new world is being created. The overall idea of a book, the message of a novel, the intention of a text, all these are important issues to take into account when talking about its value. But there is another level of analysis: the linguistic level, the level of the WORD. This type of analysis requires a lot of minuteness, the gift to grasp the subtleties and fantasies of words and, beyond words, of signs and symbols, discovering multiple meanings and even concealed senses and significances, "the sense and sensibility" of words…*

This article proposes an invitation to read or re-read one of Rushdie's famous novels from a cognitive linguistic perspective in order to highlight the important values of figurative language, mainly metaphor. Although The Ground Beneath Her Feet is certainly not the only book in which Salman Rushdie dwells upon the metaphors of self and other and the migrant condition in a multicultural world, it provides by far the best achieved representation of these concepts.

Keywords: metaphor, cognitive linguistics, self, other, migrant condition, outsider

Introduction

Why cognitive linguistics? Because it is an important movement in contemporary linguistics. Besides, it is the latest approach to the study of language and, of course, the most exciting: "Language knowledge resides in the mind…What linguists are trying to do, as linguists, is to describe what is in the mind that enables people to create and understand linguistic expression" (Taylor 2002 : 5).

Therefore, cognitive linguistics is "a relatively new school of linguistics, and one of the most innovative and exciting approaches to

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the study of language and thought that has emerged within the modern field of interdisciplinary study known as cognitive science" (Evans, Green 2006 : 5).

Cognitive linguistics has developed a lot lately as an increasing interest in this field has been recorded. A considerable number of researchers, such as linguists, psychologists, anthropologists, philosophers, computer scientists have contributed to the evolution of what has come to be known nowadays as cognitive linguistics. It is the United States where the movement was born and then it spread to Europe and to other parts of the world.

According to cognitive linguists, language is shaped and constrained by its functions and by a palette of related factors: environmental, biological, developmental, psychological, historical, socio-cultural.

"But cognitive linguists, like other linguists, study language for its own sake; they attempt to describe and account for its systematicity, its structure, the functions it serves and how these functions are realised by the language system. However, an important reason behind why cognitive linguists study language stems from the assumption that language reflects patterns of thought. Therefore, to study language from this perspective is to study patterns of conceptualisation. Language offers a window into cognitive function, providing insights into the nature, structure and organisation of thoughts and ideas. The most important way in which cognitive linguistics differs from other approaches to the study of language, then, is that language is assumed to reflect certain fundamental properties and design features of the human mind" (*Ibidem*).

The cognitive theory argues that metaphor is a fundamental aspect of how humans understand and think about the world. Therefore, metaphor is indeed a cognitive process.

Metaphor as a cognitive process

According to Gerard Steen, "in the beginning was Aristotle. Then there was the Dark Ages, which lasted until 1980. And then there was Lakoff. There was a Johnson too. But the historian who is after sweeping statements has to be selective. So first it's Aristotle, then Lakoff" (Steen 2000: 261).

In ancient times, Aristotle had written in his work called *Rhetoric* that metaphors make learning pleasant: "To learn easily is

naturally pleasant to all people, and words signify something, so whatever words create knowledge in us are the pleasantest".

George Philip Lakoff is the American cognitive linguist and philosopher, whose best known thesis argues that lives of individuals are significantly influenced by the central metaphors they use to explain complex phenomena. *Metaphors We Live By* is the masterpiece written by George Lakoff and Mark Johnson in 1980, where the conceptual metaphor thesis is stated for the first time in history. Since then, this theory has found applications in many academic disciplines. Therefore, Lakoff is best known for his reappraisal of the role that metaphors play in the socio-political life of humans.

The classical view upon metaphor considered it to be just a matter of language only, a purely linguistic construction or a new, unexpected, unusual way of using words. Unfortunately, philosophers have often preferred metaphor "strictly confined to literature, rhetoric and art, because it supposed danger to clear thinking" (Neagu 2005 : 3). For example, the English philosopher John Locke, widely regarded as one of the most influential of Enlightenment thinkers, denounced figurative language in his work *An Essay Concerning Human Understanding*, which first appeared in 1689. He argued about "the desirability of metaphorless language" and implicitly assumed "the possibility of philosophical language without metaphor". Eventually, over the last thirty years, philosophers, psychologists and linguists have begun to accept the obvious fact that "metaphor is not something that can easily be confined, but it is an indispensable basis for language and thought." (Idem, p.4)

The fundamental role of Lakoff's research has been the argument that metaphors are a primarily conceptual construction and are in fact central to the development of thought. Although metaphor has been for most people "a device of the poetic imagination and the rhetorical flourish – a matter of extraordinary rather than ordinary language" (Lakoff, Johnson 2003 : 4), the great American cognitive linguist and philosopher has found, on the contrary, that "*metaphor is pervasive in everyday life*, not just in language but in thought and action. *Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature*" (Ibidem). If "most of our ordinary conceptual system is metaphorical in nature" (Ibidem), it means that the metaphor proves its ubiquity because more or less consciously, humans are

employing metaphors all the time and these metaphors people use basically structure their thinking.

       The premise that "most people can get along perfectly well without metaphor" proves itself to be false. Far from being just a rhetorical or poetic device, metaphor becames indeed a way of thinking: "The concepts that govern our thought are not just matters of the intellect. They also govern our everyday functioning, down to the most mundane details. Our concepts structure what we perceive, how we get around in the world, and how we relate to other people. Our conceptual system thus plays a central role in defining our everyday realities. If we are right in suggesting that our conceptual system is largely metaphorical, then the way we think, what we experience, and what we do every day is very much a matter of metaphor" (Ibidem).

       In another train of thoughts, Lakoff warns us that "our conceptual system is not something we are normally aware of", because in most of the little things we do every day, "we simply think and act more or less automatically along certain lines. Just what these lines are is by no means obvious". However, it seems that one way to find out is by taking a closer look at language: "Since communication is based on the same conceptual system that we use in thinking and acting, language is an important source of evidence for what that system is like." (Ibidem).

       Primarily on the basis of linguistic evidence, Lakoff has stated that "most of our ordinary conceptual system is metaphorical in nature". He has also initiated a proceeding to identify in detail just "what the metaphors are that structure how we perceive, how we think, and what we do". (Ibidem)

Conceptualizing metaphor
The way one mental domain is conceptualized in terms of another is the essence of the metaphor as seen by the cognitive paradigm. A metaphor is a mapping, that is "a conceptual correspondence of the structure of a source model onto a target model", meaning that "mappings or conceptual correspondences follow a subconscious pattern of comparing items from different domains which have some minor but obvious characteristics" (Neagu 2005 : 5). If lives of individuals are significantly influenced by the central metaphors they use to explain complex phenomena, as stated by George Lakoff in his thesis, and if metaphor is

a way of thinking, than its importance as a basic concept within life itself is larger than anyone has ever thought before.

A convenient way of expressing the cognitive view of metaphor is the following: CONCEPTUAL DOMAIN (A) IS CONCEPTUAL DOMAIN (B). And this is what is called a **conceptual metaphor**. It consists of two conceptual domains, in which one domain is understood in terms of another. A conceptual domain can be any coherent organization of experience. A classical example is LIFE IS A JOURNEY. According to Zoltán Kövecses, the explanation is simple: humans have coherently organized knowledge about journeys that they rely on in understanding life (Kövecses 2002). Besides, life consists of a number of experiences, it is probably the sum of the choices people make and of their consequences.

The following wise quotes said by important personalities known throughout the world shed light on the ways in which the notion of life operates in our mind.

"Life is a question and how we live it is our answer", has said the American entrepreneur Gary Keller. Life is, of course, a matter of quality: "Not how long, but how well you have lived is the main thing" the Stoic philosopher Seneca had enunciated a long time ago.

"In the end, it's not the years in your life that count. It's the life in your years" are the words of the 16th president of the United States, Abraham Lincoln, who is remembered as a hero and one of the greatest presidents in American history.

"Life is either a daring adventure or nothing at all" is a truth which was uttered by Helen Adams Keller, the first deaf-blind person to earn a Bachelor of Arts degree in the world.

Another example of conceptual mapping is LIFE IS A STRUGGLE. It is obviously related to the first, because gaining experience means, in fact, struggling in order to achieve some goals and finally reaching them or, on the contrary, failing and being defeated. Any of these means, in fact, life experience and personal development throughout the path or journey of our lives.

But not only LIFE can be seen AS A JOURNEY, DEATH IS A JOURNEY as well, one into the unknown (Isabela Merilă, *A Play upon Wor(l)ds: Conceptual Metaphors and Poetry Translation*, p.44 in Mariana Neagu, *Understanding and translating metaphor*, 2005). The mistery of death is part of the enigma of life itself and understanding death in fact

means understanding life, as Edgar Allan Poe said: "The boundaries which divide Life from Death are at best shadowy and vague. Who shall say where the one ends, and where the other begins?"

Clear cases of metaphor

"Some implications of a cognitive approach to metaphors for translation theory and practice can be illustrated on the basis of authentic source and target text. What will be interesting to find out is how translators handle metaphorical expressions, and what effects this has for the text itself, and for the text reception by the addressees" (Neagu 2005 : 8).

The ground beneath her feet is by far Salman Rushdie's most ambitious and accomplished novel, sure to be welcomed as his masterpiece.

In order to emphasize why Rushdie really is a genius writer, it is time to take into account some clear cases of figurative language from *The ground beneath her feet* as they have been translated by Ms Antoaneta Ralian (*Pământul de sub tălpile ei*, the second edition, Polirom, 2011).

First of all, one should note that the translation being discussed is exceptional. Secondly, there are not too many footnotes inserted into the translation, because the text would have been overloaded too much without an important reason. Besides, Rushdie's style, which is unmistakable and unprecedented, is best illustrated with this translation then any other Romanian version of Rushdie's novels, as Ms Ralian has written in her translator's note. It is well known that the writer's style is sometimes sinuous, baroque, oriental ornamented with glaring metaphors, and sometimes hollow, phlegmatic, occidental satirical, contradictory and oxymoronic, but it is undoubtedly extraordinary and glamorous. This is the reason why Ms Ralian has chosen to avoid using many footnotes in her translation. She has succeeded in her endeavour to retain the original phrases, expressions, syntagmata in order to express best all Rushdie's magicorealism aspects, the miraculous and fabulous elements, the mythical atmosphere and the aura of magic which is a peculiar feature of this literary work.

Even from the beginning of the novel, in the first chapter, called *The keeper of bees*, Rushdie describes the protagonist Vina Apsara as beeing *the very archetype of the wild rock goddess halfway down the road to desolation and ruin.* The translator has found an appropriate version in Romanian: *Însuşi arhetipul zeiţei rock la jumătatea drumului spre dezolare şi*

ruină, even if she has preferred omitting the epithet *wild*, altogether very important in the decription.

> *She had decided to become a redhead for this tour because at the age of forty-four she was making a new start, a solo career without Him, for the first time in years she was on the road without Ormus, so it wasn't really surprising that she was disoriented and off balance most of the time. And lonely. It has to be admitted. Public life or private life, makes no difference, that's the truth: when she wasn't with him, it didn't matter who she was with, she was always alone. Disorientation: loss of the East. And of Ormus Cama, her sun.*

> *Hotărîse ca în acest turneu să apară cu părul roşu, pentru că la vârsta de patruzeci şi patru de ani o lua iar de la capăt, o carieră solo, fără El, pentru prima oară după atâţia ani, străbătea drumurile fără Ormus, astfel încât nu-i de mirare că în cea mai mare parte din timp era dezorientată, descumpănită. Şi se simţea singură. Trebuie să recunoaştem. Viaţa publică, viaţa particulară, nu are importanţă care dintre ele – ăsta-i adevărul: cînd nu era cu el, indiferent cine i-ar fi fost alături, tot singură se simţea. Dezorientare: pierderea punctului cardinal: Răsăritul. Şi a lui Ormus Cama, soarele ei.*

The translation accomplished by Ms Antoaneta Ralian emphasizes the loneliness, the desillusion and the disappoinment that overwhelms the main character precisely because of his lover absence from her life. The climax of the paragraph describing Vina's state of mind is exceptional: *Disorientation: loss of the East. And of Ormus Cama, her sun.* The version in Romanian is also outstanding: *Dezorientare: pierderea punctului cardinal: Răsăritul. Şi a lui Ormus Cama, soarele ei.*

It is clear that her *disorientation* means more bewilderment, confusion, dilemma, perplexity, quandary than words are able to express. Vina's mood seems to forecast the coming misfortune and tragedy ending her life:

> *But I believe there was only me. And the last time she called for help, I couldn't give it, and she died. She ended in the middle of the story of her life, she was an unfinished song abandoned at the bridge, deprived of the right to follow her life's verses to their final, fulfilling rhyme.*

> *Dar nu eram decît eu singur. Şi, ultima data cînd mi-a cerut ajutorul, nu i l-am putut oferi şi a murit. Sfîrşitul a venit la mijlocul poveştii vieţii ei, a fost un cîntec neterminat, abandonat la refren: a fost frustrată de dreptul de a-şi duce versurile vieţii ei la rima finală, plenară.*

The last paragraph from the second chapter *Melodies and silences* is nothing more than a sad conclusion including a final remark and a far-too-late-uttered piece of advice:

Vina Apsara, the beautiful, the dead. Her very name, too good for this world. Vina, the Indian lyre. Apsara, from apsaras, a swanlike water nymph. (In Western terms, a naiad, not a dryad.) Look out, Vina. Nymph, watch your step. Beware the ground beneath your feet.

Being asked during an interview about the deep sense of home which humans seem to have, Salman Rushdie acknowledged the existence of a paradox, the fact that inside all of us probably there are two desires. There is the desire to belong, to put down roots, to have a home and a feeling of continuity, but there is also the need to leave home because it is natural to do so when the time comes. "It's a need in us to go away and find ourselves by departing from home when we grow up". The writer thinks that the need to depart may actually be as profound a human need as it is indeed a contradiction, because human societies are about being settled and forming ties, attachments and roots. And yet, people always talk about "the outsiders", about those people "who do not belong, who get uprooted, who are not settled, who wonder, who are voyagers, people who do not have roots and, in a certain way, do not have a need for." (https://freshairarchive.org/segmen/archives-salman-rushdie-discusses-his-new-life-and-book)

The writer, considering himself an *outsider* of some sort, creates characters who share his opinions about the migrant condition and about being different as well:

"But what about outsideness? What about all that which is beyond the pale, above the fray, beneath notice? What about outcastes, lepers, pariahs, exiles, enemies, spooks, paradoxes? What about those who are remote?

But Sir Darius Xerxes Cama wasn't listening. He was standing at the great window of the library, staring out at the Arabian Sea. "The only people who see the whole picture," he murmured, "are the ones who step out of the frame."

A certain sensibility is required in order to fully appreciate Rushdie's texts and of course, the subliminal messages beyond words:

We find ground on which to make our stand. In India, that place obsessed by place, belonging-to-your-place, knowing-your-place, we are mostly given that territory, and that's that, no arguments, get on with it. But Ormus and Vina and I, we couldn't accept that, we came loose. Among the great struggles of man — good/evil, reason/unreason, etc. — there is also this mighty conflict between the fantasy of Home and the fantasy of Away, the dream of roots and the mirage of the journey. And if you are Ormus Cama, if you are

Vina Apsara, whose songs could cross all frontiers, even the frontiers of people's hearts, then perhaps you believed all ground could be skipped over, all frontiers would crumble before the sorcery of the tune. Off you'd go, off your turf, beyond family and clan and nation and race, flying untouchably over the minefields of taboo, until you stood at last at the last gateway, the most forbidden of all doors. Where your blood sings in your ears, Don't even think about it. And you think about it, you cross that final frontier, and perhaps, perhaps – we'll see how the tale works out – you have finally gone too far, and are destroyed.

The main characters from the novel, Ormus, Vina and Rai, dared to free themselves from any tie and finally *came loose.* This is how they solved *this mighty conflict between the fantasy of Home and the fantasy of Away, the dream of roots and the mirage of the journey.*

But the journey is life itself or...death itself, because if *you cross that final frontier,* as a daring act, you became an *outsider*, even if you *step out of the frame* just to *see the whole picture.* And *perhaps, perhaps – we'll see how the tale works out – you have finally gone too far, and are destroyed.* Maybe. Maybe we shall never know...

Concluding remarks

As stated before, Lakoff and Johnson greatly contributed to establishing the importance of conceptual metaphor as a framework for thinking in language, leading scholars to investigate the original ways in which writers used novel metaphors and question the fundamental frameworks of thinking in conceptual metaphors.

Since reality is mediated by the language we use to describe it, the metaphors we use shape the world and our interactions to it. This idea is wonderfully expressed in the case of Rushdie's novels and it is probably represented best in *The Ground Beneath Her Feet,* which is "a sprawling, epic novel spanning three continents and several generations. It is an ambitious examination of modern society, mythology and love. Rushdie's novel is a fascinating perspective on fame, mythmaking and the toll it takes on the mind and spirit.… Rushdie is a master storyteller, effortlessly weaving popular music (real and imagined) with history (real and imagined), religion, culture, nature and the vagaries of human nature. *The Ground Beneath Her Feet* is proof of his vision and power as a master storyteller." (*The St. John's Telegram*)

I cannot end this article without writing this piece of advice: "*The Ground Beneath Her Feet* is an exceptional, sweeping novel by one of the most gifted writers of our time.…Those who have never read Rushdie

should begin with this new novel; the immensity of Rushdie's vision, his hilarious wordplay, his commentary on love and living, may just shake the very ground beneath your feet." (*The Calgary Straight)*

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FRENCH WOMEN AS *THE OTHER* IN SOME VICTORIAN NOVELS

Andreea BĂLAN[1]

Abstract: *Far from having been invented by the Victorians, but having taken shape in the eighteenth century, the novel became a means of portraying life and defining the women's roles. In this paper we discuss the nature of some foreign female characters, the French, being concerned primarily with the different reception of **the other** regarding these women in Victorian England. The postcolonial approaches employ the term otherness to refer to 'difference' in close relation to race, women, natives, minorities and multiculturalism. The process of defining **the other** has also been employed to identify differences and to distance the Self from the Other which may cause exclusion or marginalization from the group. The foreign women presence also deals with the other in Victorian literature from different perspectives: cultural, social, and political. In this way, we analyze some forms of otherness, including the portrayals of the French women, making reference to literary works of writers such as Charles Dickens, J. Sheridan Le Fanu, and Charlotte Brontë. In Charles Dickens' Bleak House, we look upon Mademoiselle Hortense, the French-born maid of Lady Dedlock, a minor character with a significant role, and in Sheridan Le Fanu's Gothic novel, Uncle Silas, we also explore a French character, Madam de la Rougierre, the grotesque representation of an "evil" governess. As the female individuals of the nineteenth century occupied a position of duality within the Victorian culture, being either pure or ruined, familiar or foreign, Charlotte Brontë engenders some French women in her Jane Eyre such as AdèleVarens - the illegitimate child of the French opera dancer Céline Varens, and her maid Sophie. Jane Eyre describes her French teacher as "harsh and grotesque".*

Keywords: Victorian fiction, foreign women, otherness

Introduction

Victorian literature was produced in the age of Queen Victoria, who bestowed her name on the epoch, "an era of extraordinary complexity, change, enormous economic development", also marked by the outstanding "instances of experimentation in the flexibility of prose writing". The authors noticed that their writings could be the ideal manner in which they could convey their opinions "on a society in full

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swing" (Olaru 2016:7), and some of them chose to stereotype the foreign women, especially the French ones, in a variety of different ways from educated to mad, criminal and fallen.

During the Victorian era, the women's treatment was discriminatory and their rights were limited since they were not allowed to vote or to own property. They were stereotyped as belonging to the domestic sphere where dominated the concept of "pater familias". The writers of the 19th century depicted the women's status in their literary works:

> Women are supposed to be very calm generally: but women feel just as men feel; they need exercise for their faculties, and a field for their efforts as much as their brothers do; they suffer from too rigid a restraint, too absolute a stagnation, precisely as men would suffer; and it is narrow-minded in their more privileged fellow-creatures to say that they ought to confine themselves to making puddings and knitting stockings, to playing on the piano and embroidering bags. (Ch. Brontë 2001:109)

Using these words, Charlotte Brontë outlines the variety of tasks that represented the domestic life of the Victorian woman. However, the author created her young protagonist as a means of displaying her firm conviction on gender equality that questioned the Victorian prejudices against women. Thus, the character of Jane is considered to give voice to Ch. Brontë's thoughts regarding gender, class and religion, and, in this way, the author used her protagonist in order to present herself against the rules and conventions of this patriarchal society. Charlotte Brontë's heroine is portrayed as a strong woman who follows her own desires and intuition, being completely opposite to the "typical" Victorian woman because she longs for gender equality and acts accordingly.

1. **Otherness and Foreign Women in the Victorian Novel**
The origin of the word 'otherness' (and its ambiguous use) appears to date back from the beginning of the nineteenth century, when it was introduced by the German philosopher Georg Wilhelm Friedrich Hegel. He put an accent on the separateness between self and (an) *Other*, the alienation created between the two. *Otherness* is associated with excluded or marginalized persons, who are rejected or isolated because of a variety of political, cultural and religious differences. The post-colonial theory and the concentration on the Other can be noticed in

various works of significant critics such as Simone de Beauvoir, Michel de Montaigne, Jacques Lacan, Emmanuel Lévinas and Jean Baudrillard. While Lévinas (2006:177) spoke of "uniqueness" in order to represent the other, Simone de Beauvoir (1998: 161) mentioned that the Other is not the opposite of the Self, but it can be seen as what composes the Self.

The postcolonial approaches employ the term *otherness* to refer to 'difference' in close relation to race, women, natives, minorities and multiculturalism. The process of othering has also been employed to identify differences and to distance the Self from the Other which may cause exclusion or marginalization from the group. The result may be a creation of stereotypical images, or multi-generational hatred and violence. The foreign women presence also deals with the Other in Victorian literature from different perspectives: cultural, social, political.

According to Davidoff in his book *Class and Gender in Victorian England* (1983: 21), the Victorian women were regarded as being either good or bad, fallen or pure, foreign or familiar, and beastly or civilized. This opposition is also highlighted in the depiction of the French women in *Jane Eyre, Bleak House* and *Uncle Silas* as illustrating 'the other'. The characters analysed by us might be portrayed as being situated outside the parameters of English dignity and virtue and, as a result, "judged for their lack of Englishness" (Barnhill, 2005: 49). In this way, they are not judged for their deeds, but for their French origin.

The French's depiction in a negative manner in Victorian writings is predictable because enmity is the word to describe the French's relations with the British since the Norman Conquest when "French language, law and customs first became influential […] in England" (Richardson 44). Moreover, the conflicts between these two nations were obvious in different areas such as cultural, political, religious and economic. In addition to them, the British treated French philosophy with mistrust and saw Voltaire as "the chief of infidel philosophy" (Newman, 1975: 390). Besides this, Richard Altick asserted in his "Studies in Scarlet" that the British expressed doubts about Catholics:

"Between the French nation and the Roman church […] there was not much to choose; the British nation as a whole was never more confident of its own righteousness, and consequently never more convinced of the malign cunning of Roman Catholics and the sheer immorality of Frenchmen. (1991: 179)"

Not only that the French were looked upon with disbelief and hatred, but also they were portrayed as "poor, starving and pathetic creatures" on the one hand (Richardson 45) and on the other hand, as "over-refined, effeminate fop…whose fashions betrayed intellectual and moral bankruptcy" (Richardson 2004: 45). The British perspective on the French remained the same across time, characterizing them as "pathetic and malevolent" (Richardson 2004:45), and even throughout the 19th century they "remained irritating, arrogant, and scheming in many British eyes" (Richardson 2004: 46). The attitude against the French was exhibited as well in novels where the characters of this lineage were negatively portrayed. For instance, Brontë's Blanche Ingram remembers and criticizes her French governess, especially for her "raging passions" (Ch. Brontë 2001: 151). Moreover, Jane Eyre considers her French teacher as being "harsh and grotesque" (Ch. Brontë 2001: 39) and disparages Adèle when she declares: "there was something ludicrous as well as painful in the little Parisienne's earnest and innate devotion to matters of dress" (Ch. Brontë 2001: 145).

By taking into consideration Mr. Snagsby's declaration in *Bleak House* that he "never had idea of a foreign female except as being connected with a bunch of brooms […] or with a tambourine" (Dickens 1996: 663), we can understand that the foreign women is viewed as "other" and linked to the image of gypsy and the concept of sorcery. Concerning Dickens' *Bleak House* and LeFanu's *Uncle Silas*, the French female characters are also stereotyped as dangerous, being judged for their act of crime.

2. Adèle and Celine Varens, 'the other' women of Ch. Brontë's *Jane Eyre*
Informed by the postcolonial theory, many scholars have scrutinized Anglocentrism and the conflicts between English/ French identities in Brontë's literary works. In her *Jane Eyre*, the female writer depicts the English-French duality through the differences between the protagonist-Jane, Adèle and Celine Varens, as well as through the opposition between Adela/ Adèle and Miss/Mademoiselle. When Jane receives the answer to her advertisement for being employed as a governess, she has no idea that her pupil is French. Later, she arrives at Thornfield, but the girl's identity remains unknown. The initial mentions of the little girl are made by the writer who refers to her as "Miss" or "Adela". Curious about the girl, Jane refers to her as "Miss Fairfax", but Mrs. Fairfax

immediately rectifies by saying "Miss Varens" (Ch. Brontë 2001: 116). With her first appearance in the novel, the child is greeted as "Miss Adela" by Mrs. Fairfax, and Jane recognizes her French lineage, addressing her as "Mademoiselle Adela". This first example emphasizes Adele's movement between these two cultural identities. Apart from this scene, for the rest of the writing, Brontë makes reference to the girl by using her birth name in order to strengthen the French origin. Moreover, with Mrs. Fairfax's explanation that Sophie, the French nurse, is "a foreigner, and Adela was born on the continent", it is made a differentiation between these two French characters. Therefore, according to Judith E. Pike, Sophie, in contrast to Adèle, is totally French and "resistant to assimilation" (Ch. Brontë 2001: 121).

Even if many critics declared that Jane appears to be displeased with Adèle, we believe that Jane truly loves and looks after the girl. Taking into consideration that both Adele and Jane are orphaned (Adèle's mother abandoned her and his father is gone almost always), have artistic skills and are seen as "foreigners", we can assume that there is a clear resemblance between them. Thus, similarities represent the basis for building friendships as in the case of Adèle and Jane, whose cordial closeness traces the path for Jane and Rochester's friendship-turned-romance.

Furthermore, we presume that Ch. Brontë's views regarding the French women reflect Hannah More's ideas since Juliet Barker assumes that Bronte's father had a copy of More's *Moral Sketches of Prevailing Opinions and Manners* (1819) that was seemed to be "required reading in literate households" (Barker 145-6). In the chapter "English Opinion of French Society" of her treatise, Hannah presents her perspectives on French women existence and behaviour, describing them as corrupt "for [s]obriety, chastity, the conjugal and maternal virtues, are not thought necessary" (More 1814:53). This vision is mirrored in Ch. Brontë's description of Adèle's mother, Celine Varens, whose life as an opera dancer "marks her want of sobriety; her multiple lovers mark her want of chastity; her illegitimate child marks her lack of conjugal bond, and her abandonment of Adele, so she could flee with her lover to Italy, violates maternal virtue" (Judith E. Pike 170).

So, the danger of vice and sinfulness is remarked not only here, but also in Adèle's personality, especially in her longing for presents as well as her pride and focus on clothes ("her pink silk frock"). Being

pictured as a "miniature of Celine Varens" for "coquetry runs in her blood, blends with her brain" (Ch. Brontë 171), Adèle "demands a 'cadeau'" whenever she meets Rochester. However, regarding Adèle's luxurious wishes we can also assume that it is only an innocent, naïve and immature child's play. Besides the little girl who confessed to Jane that his father was accustomed to offer her "pretty dresses and toys" (Ch. Brontë 124), Rochester relates that he was extremely generous with Celine in terms of giving her lavish presents of "servants, a carriage, cashmers, diamonds, dentelles, &c"(Ch. Brontë 173). As stated by Hannah More, the great attention to toilettes and coquetry might be visible evidence of French manners kept even in a English society. The writer also asserts and fears that "French habits, French principles may be imported" (Ch. Brontë 10) when the English, who lived for a while in France, return to Britain. Additionally, the English obsession for what is foreign results in their fascination for "French articles of dress and decoration" (Ch. Brontë 13). Therefore, Adèle's dress "of rose-coloured satin" is another proof of the incursion of French custom and the importation of French fashion.

Besides the portrayal of the French women, Hannah More also highlights the opposition between France and England, stating that the French capital city represents the peak of its society's "unbounded extravagance, elegant profligacy, and tolerated debauchery" (1814: 46). This view is shared by Brontë's Rochester because he characterizes Adèle's birthplace as "the slime and mud of Paris" unlike the "wholesome soil" of England (Ch. Brontë 2001:178).

3. Challenging figures: Mademoiselle Hortense and Madam de la Rougierre as 'other' French women

In Charles Dickens' *Bleak House,* Mademoiselle Hortense, Lady Dedlock's maid, is a minor character with a significant role, who decides to revenge herself on Lady Dedlock, the person that dismisses Hortense from her service as a maid. Mademoiselle Hortense undeniably represents the conception of passion and danger connected to her French ethnicity. This is highlighted by the fact that "the dominant trait of her character is a general quickness of speech and temper" (Briard 26). Esther exhibits an innate fear of Hortense when they first meet: '"I drew back, almost afraid of [Hortense].'" (Dickens 1996: 368). Hortense links her own passion to her French birth: '"I come from the South country,

where we are quick, and where we like and dislike very strong.'" (Dickens 368).

Hortense's intense and obsessive hatred of her lady ("I hate my Lady, [with] all my heart [… I detest her" {666}), pride and arrogance are also exhibited when she is seen walking shoelessly through wet grass after she is removed from her position. Noticing her behaviour, Mr.Jarndyce believes that Hortense acts like this because she desires to get sick or possibly die in order to punish her mistress. Hortense, "a Frenchwoman of two-and-thirty, from somewhere in the Southern country about Avignon and Marseilles- a large-eyed brown woman with black hair" (Dickens 144) is not only characterized by having a "feline mouth" and being "a very neat She-Wolf imperfectly tamed" (Dickens 209), but also she is depicted by Tulkinghorn as being a "vixen" (Dickens 643) and by the narrator as "panting, tigress-like"(Dickens 794).

Moreover,   besides   her   different   nationality/   otherness, Hortense's violent and unfamiliar traits are revealed several times throughout the novel, but the most specific deed that renders her rebellious and dangerous image is when she murders Tulkinghorn, and attempts to frame Lady Dedlock. Possibly, Charles Dickens can picture such a crime in his 9th novel since Hortense is of French origin, and thus different or 'Other' both in terms of gender and race. Her strange character and violent nature is also noticed by Esther who asserts that "there is a lowering energy in her face" (Dickens 292).

Rife with images of the mysterious and the supernatural, Sheridan Le Fanu's Gothic novel, *Uncle Silas,* limns a French woman at the heart of intrigue. Like Dickens' Hortense, Madam de la Rougierre, the grotesque representation of an "evil" governess, "is French, itself a kind of shorthand for immoral, overly passionate, and mercurial behavior" (Kalikoff, *Murder and Moral Decay* 115). This woman of French lineage, a weird governess, is hired by Maud Ruthyn to teach his daughter, but what the woman does is to threaten and terrorize the young girl. In the character of Madam de la Rougierre, Le Fanu mingles the distrust of the French with the Victorian suspicion of the governess. The profession of governessing was practiced in Victorian era by women " immediately above the laboring class" with a high level of education but without sufficient financial resources. It was a difficult and ambiguous occupation for the governesses because they had not only to teach and train the children, but also to have a close knowledge of

family affairs, being sometimes considered a danger for the family's safety. Moreover, the French governesses were seen as a threat and they gained a disgraceful reputation during the Victorian era. This idea is strengthened by the words of Maud's maid: "I hate them Frenchwomen; they're not natural […] I wonder why honest English girls won't answer the gentry for governesses, instead of them gaping, scheming, wicked furriners?" (LeFanu 26-27).

So, being of French origin, Madame de la Rougierre possesses the same evil and threatening characteristics, and embraces all traits of a dangerous unnatural foreigner, being described as "duplicitous, grotesque, alcoholic, foreign and gender-ambivalent" (Mangum 1997:214). Madame de la Rougierre's embodiment is certainly ambiguous. Even though we do not witness Madame de la Rougierre's act of crime, we suppose she is a criminal because she is portrayed in excessively negative words. Her dangerous and suspicious presence made Maud connect her with the snake from the Garden of Eden:

> *[Madame de la Rougierre's] great mouth was open, and her eyes absolutely goggled with eagerness. She was devouring all that was passing there. I drew back into the shadow with a kind of disgust and horror. She was transformed into a great gaping reptile.*
> (LeFanu 32)

This characterization reinforces the evil nature of our French governess who is both a threat for the English family and a "spoiler of paradise" (Barnhill 2005:69). Furthermore, Madame de la Rougierre, the representation of evil and grotesque, states that she enjoys being "near to dead people" (LeFanu 35) and she declares herself to be "Madame de la Morgue- Mrs. Deadhouse".

Conclusions

To sum up, we attempted to exhibit some ideas on the Victorians' fascination with the foreign female characters, whose *otherness* currently remains a major discussion topic. Novels such as Ch. Brontë's *Jane Eyre*, Sheridan LeFanu's *Uncle Silas a*nd Charles Dickens' *Bleak House* are considered extraordinary works that employ the French woman figure as an instrument to challenge the Victorian limitations and marginalized ideas.

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PHONEME ICONICITY MAKES TRANSLATION UNNECESSARY: 'THE RAVEN' – A PHONAESTHETIC ANALYSIS

Bianca BOSOIU[1]

Abstract: *Phonaesthesia is an extension of sound symbolism which, in addition to searching for meaningful associations between phonetic and semantic forms, also measures the emotional impact of these associations, by studying the degree of pleasantness of the sounds of certain words. Therefore, phonaesthetic sound-meaning mappings relate to the aesthetic quality of the sound, its emotional and cognitive implications. Language and emotion rely on each other to convey meaning which has an universal reach as the degree of likability of certain sounds is associated with the physical gestures of the vocal tract during articulation. The phonaesthetic relationships between phonemes and sensorial attributes is analysed in the last two stanzas of Edgar Alle Poe's poem 'The Raven' where sound symbolism is said to find its ideal phonetic fitness.*

Keywords: phonaesthesia, sound symbolism, iconism, euphony

> **Motto:** 'I am the utterance of my name'
> (Thunder – The Nag Hammadi Library)

Introduction
Psychological mappings between certain phonemes and semantic meaning have been referred to in psycholinguistic studies and sound symbolic experiments and it has been demonstrated that speech sounds entail feelings of happiness and sadness, serenity or anxiety and many other affective states. The relationship between speech sounds and senses or emotions is not language related and Edgar Allen Poe's deliberately euphonic phonetic choices in his poem prove that phonaesthesia, especially in the literary language, can address a universal target, making translation unnecessary.

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The phonaesthetic investigation takes place at phoneme level, observing how vowels and consonants can infer emotional meaning according to their articulatory classifications and how the individual iconic resonance of the phonemes is transferred to the words they belong to.

It is generally acknowledged that the language of literature is the best place to observe phonaesthetic manifestations by virtue of its embellished style and suited language conscientiousness. Fitting the sound to the meaning was a constant pursuit for many writers as they considered that, alongside stylistic devices, the sonority and musicality of the words would create a more intimate and emotional relationship with their readers.

The Raven – A Phonaesthetic Analysis
This analysis is an attempt of demonstrating that phoneme-meaning mappings are copiously present in literature and that these associations prevailingly relate to phonaesthetic phenomena in which sounds enchain emotional reactions.

One of the most assiduously preoccupied writers with the emotional quality of the sounds was the American Edgar Allan Poe. The present study investigates the sound aesthetic occurrences, at phoneme level, in the last two stanzas of the poem 'The Raven' written by the aforementioned author.

When Poe wrote his poem in 1845 sound symbolism was not an established branch of linguistic, in fact, it did not exist. However, Poe's writing technique is the proof that he intuitively felt that poetry should address a universal audience without the need of translating it. One of Poe's concerns before writing the poem was "the choice of an impression, or effect, to be conveyed: and here I may as well observe that, throughout the construction, I kept steadily in view the design of rendering the work *universally* appreciable." (Poe, 1846: 164)

Poe delivered through this poem a consciously crafted sound symbolic writing as he astutely believed that the readers' enjoyment of the poem was based on its sound euphony and, therefore, engaged in a purposeful manipulation of the phonetic devices which helped him obtain the emotional effect: "no one point in its composition is referrible either to accident or intuition — [that] the work proceeded, step by step,

to its completion with the precision and rigid consequence of a mathematical problem." (163)

The following is an analysis of the imagic iconicity in the stanzas and is thus based on phoneme-meaning correspondences that influence the overall imagery but it should be mentioned that diagrammatic iconicity, present through the frequent use of internal rhyme or of the trochaic octameter, together with metaphorical iconicity, also concur in lending musicality and sensibility to the poem.

> "Be that word our sign of parting, bird or fiend!" I shrieked, upstarting—
> "Get thee back into the tempest and the Night's Plutonian shore!
> |gɛt ði bæk ˈɪntu ðə ˈtɛmpəst ænd ðə naɪts pluˈtoʊniən ʃɔr|
> Leave no black plume as a token of that lie thy soul hath spoken!
> |ˈliːv ˈnoʊ blæk ˈpluːm əz ə ˈtoʊkən əv ðæt laɪ ˈðaɪ ˈsoʊl ˈhæθ ˈspoʊkən|
> Leave my loneliness unbroken!—quit the bust above my door!
> |ˈliːv maɪ ˈloʊnlinəs ˌʌnˈbroʊkən - ˈkwɪt ðə ˈbʌst əˌbʌv maɪ ˈdɔːr|
> Take thy beak from out my heart, and take thy form from off my door!"
> |ˈteɪk ˈðaɪ ˈbiːk frəm ˈoʊt maɪ ˈhɑːrt ənd ˈteɪk ˈðaɪ ˈfɔːrm frəm ɔːf maɪ ˈdɔːr|
> Quoth the Raven "Nevermore."
> |kwoʊθ ðə ˈreɪvn̩ ˈnevər ˌmɔːr|
> And the Raven, never flitting, still is sitting, *still is sitting*
> |ənd ðə ˈreɪvn̩ ˈnevər ˈflɪtɪŋ ˈstɪl ɪz ˈsɪtɪŋ ˈstɪl ɪz ˈsɪtɪŋ|
> On the pallid bust of Pallas just above my chamber door;
> |ˈɑːn ðə ˈpæləd ˈbʌst əv ˈpæləs dʒəst əˌbʌv maɪ ˈtʃeɪmbər ˈdɔːr|
> And his eyes have all the seeming of a demon's that is dreaming,
> |ənd hɪz ˈaɪz həv ɔːl ðə ˈsiːmɪŋ əv ə diːmən's ðæt s ˈdriːmɪŋ|
> And the lamp-light o'er him streaming throws his shadow on the floor;
> |ənd ðə ˈlæmp ˈlaɪt ˈor hɪm ˈstriːmɪŋ ˈθroʊz ɪz ʃædoʊ ˈɑn ðə ˈflɔːr|
> And my soul from out that shadow that lies floating on the floor
> |ənd maɪ ˈsoʊl frəm ˈoʊt ðæt ʃædoʊ ðæt ˈlaɪz ˈfloʊtɪŋ ˈɑn ðə ˈflɔːr|
> Shall be lifted—nevermore!
> |ʃəl bi ˈlɪftəd ˈnevər ˌmɔːr|

The phonosemantic inquiry is an attempt to demonstrate that the sounds match the overall sad tone of the poem and, furthermore, to show that the writer's phonetic choices enhance the melancholic beauty of each line.

Between the two last stanzas there is a difference of tonality and sonority that can easily be sensed by the reader. Thus, the penultimate stanza is a climax of anger and the general feeling is that the narrator,

through direct speech, almost desperately shouts at the ominous bird to leave the chamber, whereas the last stanza signals calm resignation and final curtain decrease of intensity. This change of tone is observable at phonosemantic level and contrasts anger to melancholy . Therefore, the plosives /b/ and /p/ are used fourteen times in the penultimate stanza to suggest the outburst of anger: 'be', 'parting', 'bird', 'back', 'black plume', 'bust', etc. The stop bilabial phonemes protrude the explosion of the air stream and, as a consequence, give force and energy to the narrator's words. His speech is constantly interrupted by the intervention of the two plosives and this discontinuance enhances the infuriated poetic voice; the iconic sound imagery makes the reader almost hear the furiously uttered elocution. In addition to their explosive characteristic, the two bilabials, especially /b/, magnify the narrator's ire as if the speech were not only directed at the small bird only but at the entire audience. Comparing the differences between the two plosives, Magnus observed that, unlike /b/ which in verbs is mostly refers to violent physical contact, its voiceless counterpart /p/ is not a blunt sound but, on the contrary, it is more pointed and it can "pierce the surface." (Magnus, 2001: 89) Therefore, the phonetic symbolism, owing to the interplay of the bilabial sounds, is crafted so that the seemingly dull acoustic of /b/ swiftly switches to the sharpness of /p/.

The stop alveolar /t/ is used seventeen times and, according to Fonagy (2001), this sound creates a certain dissonance when used in lyric writings because of its unmelodious non-linearity. Although generally perceived as harsh and unpleasant, /t/ also has a certain energy that lends rhythm to the verse through its constant 'tapping' attribute; the obstructed /t/ speeds the rhythm and sets the plosive sounds in motion.

The exhalation in the stanza is also emphasized by the velar /k/ which adds up to the group of stop phonemes listed above. The sound /k/, used eleven times in the stanza, is, alongside its voiced counterpart /g/, considered the phoneme of anger due to its place and manner of articulation; it is both harsh and unpleasant: '*Sounds that are produced towards the back of the throat (including /k/ and /g/) share some of the muscular responses characteristic of the negative and active emotions of disgust and anger*' (Whissell, cited in Elsen, 2017: 493). The sound contributes to the rough cadence of the stanza and intensifies the sound of fury. Whereas the other stops, /b/, /p/ and /t/, trigger loudness and energy, /k/ fills the

acoustic imagery with anger. Furthermore, the numerous uses of the velar sound help the author ingeniously create the acoustic imagery which mirrors the sounds of the bird. Thus, the iconicity of the sound is rendered by its onomatopoeic quality. The presence of the ominous bird that the author addresses in the stanza, and only directly interrupts the narrative in the refrain, is indirectly felt throughout all the lines as the /k/ sound is non-arbitrarily used to suggest the croaking of the raven. The husky interventions of the velar sound generate an auditory image which also suggest that, although silent until the refrain, the raven is not entirely muted. The voiced fricative /ð/ has eleven occurrences and it is among the most frequent sounds in the stanza. The fricative was placed at the end of Crystal's list of phonaesthetic consonants because, as Crystal observed, it had no single use in the beautifully sounding words he investigated (1995). Its frequent presence in the stanza suggests the hoarse augmentation of the lyric intensity and, at the same time, provides a certain background roughness which blends with the stop sounds.

The pleasant sounding phonemes /l/, /m/ and /v/ appear less frequently and their use is mainly meant to soften the poetic discourse and to interrupt the harshness of the lines with short glimpses of gentleness: '*Leave m*y *l*one*l*iness unbroken'.

Cynthia Whissell analysed the relationship between sounds and emotions in poetry and identified that phonemes mainly group in two categories: "[t]he category of Harsh sounds includes r, which requires a rigid tongue posture, and many plosive consonants (t, d, p, k, g—so named because of the minor explosion of breath involved in their enunciation), while the category of Gentle sounds includes many vowels (ay, long e, soft e, ai, and soft a) but no plosive consonant." (Whissell, 2017: 3) The liquid /r/ is the most frequently used consonant in the stanza and seems to confirm the sound symbolism attached to its meaning, but, it is also worth considering that the rhotic sound is also one of the most common sounds in English language. The phonetic transcription for the two stanzas follows the American English standards due to the fact that Poe composed it following the sonority rules of his native dialect, one in which the /r/ is pronounced unlike the non-rhotic /r/ in British English. Poe explained that, when he created the poem, he planned a matching between sounds and emotions and therefore thought that the best way to emphasize melancholy was to use

a refrain after each stanza which had to provide an unforgettable auditory resonance:

> *'The question now arose as to the character of the word. Having made up my mind to a refrain, the division of the poem into stanzas was, of course, a corollary: the refrain forming the close to each stanza. That such a close, to have force, must be sonorous and susceptible of protracted emphasis, admitted no doubt: and these considerations inevitably led me to the long o as the most sonorous vowel, in connection with r as the most producible consonant.'*
> (Poe, 1846: 165)

The way Poe meant the last word of the recurrent refrain contained the rhotic /r/, owing to the fact that, as sound symbolic studies confirm, /r/ is sonorous and adds more energy to the lexeme it belongs to; it is often said that /r/ puts the word in motion: 'Quoth the raven, "Nevermore"'. The final /r/ in the melancholically beautiful 'nevermore', apart from creating a dynamical liaison with each next stanza, also has a high vibration which amplifies the sonority of the preceding vowel /o/. The sonorous musicality of the word is not altered by the dialectal differences as, even if the /r/ is silent in British English, the long final vowel is not deprived of its ethereal quality; the non-rhotic /r/ is not totally absent considering the fact that it helps the round vowel /o/ resonate more powerfully: *Amer.* |ˌnevərˈmɔːr| vs. *Brit.* |nɛvəˈmɔː|

If we analyse the obvious connection between sound form and meaning, it might seem that Poe invented a sentiment lexicon, and the final word of each stanza is certainly one of the best lexical instances of perfect match between the melodious melancholy of the sound and the beautifully painful resonance of the semantic meaning. Poe describes this procedure in one of his essays '*[t]he sound of the refrain being thus determined, it became necessary to select a word embodying this sound, and at the same time in the fullest possible keeping with that melancholy which I had predetermined as the tone of the poem.*' (Poe, 165)

Roman Jakobson, one of the linguists who early understood the power of these non-arbitrary connections between sound and emotion, especially in poetic language, observed the phonic beauty of the refrain and suggested that sound can be shaped in the form of the inherent emotion:

> *Poe himself tells us that it was the potential onomatopoeic quality of the sounds of the word nevermore which suggested to him its association with the croaking of a raven, and which was even the inspiration for the whole poem. Also, although the poet has no wish to weaken the sameness, the monotony, of the refrain, and while he repeatedly introduces it in the same way ('Quoth the raven, "Nevermore" ') it is nevertheless certain that variation of its phonic qualities, such as modulation of tone, stress and cadence, the detailed articulation of the sounds and of the groups of sounds, that such variations allow the emotive value of the word to be quantitatively and qualitatively varied in all kinds of ways.* (Jakobson, 1978:2)

The degree of sound emotionality obtained through the lines is also dependent on the vocalic phonemes and, although they mostly serve the purpose of the consonants they are next to, some of them do more than that. Such is the case of the /oʊ/ diphthong which is used nine times in the stanza. The diphthong contains two round back sounds which, when used together mainly suggests magnitude due to the place of articulation and also due to the physical processes of phonation (form of the lips). The diphthong helps in amplifying the dramatic dimension of the narrator's dialogue.

Although the penultimate stanza conveys more elements of roughness than euphonic resonance, the overall impression in that of unpleasantness, in the last stanza the poet intentionally uses more gentle phonemes to match his poetic creed:

> '[r]regarding, then, Beauty as my province, my next question referred to the tone of its highest manifestation − and all experience has shown that this tone is one of sadness. Beauty of whatever kind, in its supreme development, invariably excites the sensitive soul to tears. Melancholy is thus the most legitimate of all the poetical tones.' (Poe, 1846: 164)

It is this very melancholy that tunes the final stanza. In the last stanza of the poem the reader experiences an abrupt change of the emotional tone. The prevalent emotion is no longer anger being replaced with sorrowful resignation. It is both the most silent and the most

sensitive stanza of the poem. The climax, previously reached through the dialogued outburst of the narrator, turns into melancholic stillness.

The stop consonants and the harsh fricatives are no longer the most frequent. Poe tunes himself to melancholy by using more gentle phonemes. Thus, the alveolar fricative /s/ is used eleven times in the stanza to emphasize the silent serenity. Crystal listed /s/ as the third more pleasant consonant, together with /l/ and /m/. The voiceless sibilant does not require too much physical involvement when it is articulated as the lips barely move without involving the vocal cords. This sound has a specific softness and sonority, it is pleasant but also sad. Tsur believes that the sibilant /s/ has a "hushing" quality and it is can "be expressive of a quiet mode", especially in poetry. (Tsur, 1993: 21) Poe uses it for this purpose exactly and it achieves in expressing both sorrow and stillness from the very first line of the stanza: 'And the Raven, never flitting, still is sitting, *still* is sitting' to the extent that it can be said that /s/ is the tone switcher. The occurrence of the sonorants /l/ and /ŋ/ in the same first line contributes to the melodious silencing as they add a feeling of conciliation.

Moreover, the friendly vowel /ɪ/ is used eleven time in the first verse which adds to the quiet peacefulness and to the intimacy of the scene. The front vowel, sound symbolically associated with brightness, also makes the transition from darkness to light creating thus a type of synaesthetic experience, where sound, colour and emotion influence each other.

The sonorant liquid /l/ is the most frequent consonant in the stanza appearing fifteen times. It is its high frequency that has the most important contribution in the change of the tone and in the peaceful musicality of the stanza. The periodic /l/ is the most phonaesthetic consonant in Crystal's list whereas Whissell's phonoemotional profiling adds passivity and sadness as its other attributes. It seems that it is the most appropriate consonantal sound to suggest the saddened poetic voice and to render the flowability of the lines. In the second line of the stanza the poet uses 'the *pall*id bust of *Pall*as' assonance in which he connects the liquid with the initial plosive /p/ by placing the /æ/ diphthong between them. The plosive sounds are more rarely used in this stanza and, in this example, the burst of the air stream following the first sound is toned down by the pleasant sounding phonemes placed after. The writer himself confesses that in this phrase he uses, once

again, auditory and visual imagery at the same time. Therefore, the bright vs. dark contrast symbolism is simultaneously implied by the phonic form and by the optical contraposition between the bird and the marble: 'I made the bird alight on the bust of Pallas, also for the effect of contrast between the marble and the plumage — it being understood that the bust was absolutely *suggested* by the bird — the bust of *Pallas* being chosen, first, as most in keeping with the scholarship of the lover, and, secondly, for the sonorousness of the word, Pallas, itself.' (Poe, 1846: 166)

The interplay between the acoustic and visual dimensions is further observed in the fourth line, in which 'the lamp-light' is contrasted with the raven's 'shadow'. Whereas the visual imagery is obvious, the phonetic effects are also sound symbolical; the liquid lateral /l/ is used twice to emphasize the idea of the luminous surrounding which is immediately contrasted with the darker and gloomier sounds in the word shadow /ʃædoʊ/.

Poe is one of the writers who intuitively knew how to awake all human senses. It is both hearing and seeing that are aesthetically invited in this poem and phonaesthesia does not seem to need any further demonstration as Poe made it evident by offering visual proof of sound iconicity in his lines.

The voiceless labiodental /f/ is also present in the stanza, being one of the fricatives that is pleasantly sounding. The consonant mostly appears together with the aforementioned liquid /l/: 'flitting', 'floating', 'floor' and 'lifted' and the two phonemes both confer fluidity to the word so that /f/ also enhances the general tone of the last stanza. The 'floating on the floor' phrase in the fifth line illustrates the use of the fl-consonant cluster that, when used in initial position in the English lexicon, mostly relates to quick and light movement. The cluster is used to reiterate the fluttering of the raven and to make the reader continuously feel its presence, but it also suggests alleviation as the narrator' burden seems to lighten.

The final refrain differs from the previous in the way the sonorous 'nevermore' is introduced: 'Quoth the raven, "Nevermore"' versus 'Shall be lifted—nevermore!' The word 'quoth' (|kwoʊθ|) is a better match for the enraged tone of the dialogue as it also emphasizes the sounds made by the ominous bird while the final refrain is softer and more melodious due to the use of liquids and voiceless fricatives.

The nasal sounds are also commonplace in the phonetic arrangement of the stanza as /m/ and /n/, are each used eleven times. The two sonorant sounds, among the most beautifully sounding consonants, have their own contribution in nourishing the harmonic mournfulness of the final stanza. The bilabial /m/ has a passivity which suits the narrator's resignation while the alveolar /n/ carries inherent sadness which equally replenishes the lyrical tone. The two sounds are also part of the refrain word 'nevermore' which is generally considered as one of the most expressive phonetic words in the English lexicon.

The other repetition of a plosive consonant in closely situated words, except the voiceless /p/ assonance, is observed in the third line, in which the voiced alveolar /d/ is used twice together with the voiced fricative /ð/: 'And his eyes have all *th*e seeming of a *d*emon's *th*at is *d*reaming' . This verse seems to contain a final outburst of irritation, though more tempered than in the previous stanza, and the rhythm seems to behave in a more staccato fashion, in contrast with the linearity of the other lines. The four voiced phonemes causing the soft disruption in cadence lack their disturbing force due to the neutralizing effect of the nasals which also render the inner rhyme through the nasal velar /ŋ/.

This contrastive analysis of the two final stanzas demonstrates that phonaesthetic connections between sound and meaning are more present in poetry than elsewhere and that the American writer's poetry is probably one of the most prosperous places for sound symbolism. Poe is one of the writers who profoundly understood the importance of phonetic imagery in rendering poetic meaning. Jakobson thought that Poe can demonstrate, probably better than any other poet, how 'a sequence of sounds can function as the vehicle for the meaning.' (Jakobson, 1978:2) and this demonstration can be measured in the way he used his phonetic craft. By lyrically combining words containing stop phonemes, to suggest the inner tension in the penultimate stanza with the liquids and nasals which generate melancholic sadness in the last stanza, Poe shows that he is in deep understanding of the fact that sounds and emotions must have an inherent connection and that poetry, at its best, has a phonetic ubiquity which makes translation redundant.

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ON TRANSLATION AS RECREATION IN THE ROMANIAN VERSIONS OF "THE NAMING OF CATS" BY T.S.ELIOT

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Abstract: *Poetry translation poses multiple challenges, due to its multifold stylistic intricacies, prosodic constraints, and last but not least cultural dimensions. Taking into account all these issues, the translator is sometimes bound to re-create the source text, and the target text obtained is a new original text rather than a translation per se. In T.S.Eliot's famous poem "The Naming of Cats", the culture-bound element is mostly salient in the names assigned to the "characters", and the manner of their translation becomes a matter of outmost importance. These "charactonyms" are treated differently in the "official" Romanian translation by Roşca and Ştefănescu, and the newer version by Bican, thus allowing for a comparative analysis specifically targeted at translation vs. recreation.*

Keywords: name translation, recreation, stylistic function, source text, target text

Preliminary remarks

It has commonly been stated that the translation of poetry is virtually impossible, as no translator can be perfectly equal to the original author in point of intent, meaning and form, so that the challenges the former faces are almost insurmountable. Since form is as important as meaning, it is no rare occurrence that poetry is considered as lost in translation, and the result of the translator's work is just a glimpse of the original, seen through the translator's emotional and interpretive filter.

Thus, it goes without saying that this type of translation should be adaptive, communicative, culture-bound and stylistically-marked; it is impossible to resort to literal equivalence, and the focus lies on similarity of effect, in an effort to achieve the same results as the original in relation to the target audience.

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Corpus

The present analysis focuses on the two Romanian versions of the well-known poem by T.S. Eliot, *The Naming of Cats*, the opening piece in his whimsical volume *Old Possum's Book of Practical Cats*, published by Humanitas in 2009 (in the translation of Cristian Tudor Roşca and Viorel Ştefănescu) and in 2015 (in the "rather peculiar" translation of Florin Bican). The original text is further designated by Source Text (ST), and the translated versions as TT1 and TT2, in the chronological order of their publication.

Method of analysis

Since the corpus is quite restricted, the selected method of investigation was predictably direct comparison and contrast, applied at all the significant levels pertaining to verse analysis, i.e. the semantic, syntactic, stylistic, and prosodic level. If the prosodic constraints are not very significant in the economy of the poem, it is however quite obvious that the focus of the investigation should be placed on the extremely different treatment applied to the translation of proper names and other culture-bound elements which are abundant in the ST. As a result, the present article will predominantly deal with the completely different manner of rendering these points of difficulty into Romanian, as it allows for the discovery of the intricate mechanisms of translation turning into recreation, transcreation, transculturation, whereby the translator accedes to a quasi-equal status to the initial author, and the final product of its endeavours manages to achieve similarity of effect on the audience, appropriating a literary work and making it part of the accessible shared global culture.

Conceptual delimitations

In order to manage an appropriate analysis, it is necessary to clarify certain key terms that will prove helpful in the present situation. As it is immediately salient that TT2 cannot qualify as a "typical", run-of-the-mill translation, but rather as a recreation of the ST which operates multiple changes at various levels, it is not devoid of interest to define concepts like recreation, transcreation and transculturation in relation to poetry translation, and further explore their possible application to the case under study.

Translation and recreation, transcreation, transculturation

In the words of Haroldo de Campos (2009: 243 passim), a literary creator himself, the translation of poetry is an arduous task which does not center on the reconstitution of the referential message, but on the `transcreation` of several levels of semiotic processes, in sort of a problem-solving task in which the initial state is the ST and the end state is the TT. In his opinion, translating poetry is on equal footing with writing poetry, and it may well be said that there is productive interdependence between writing poetry and translating, since both activities involve rewriting and recreation. The translation of poetry is, above all, an interior experience of the world and of the technique of the translated text. It may be equated to disassembling and then reassembling the machine of creation, that apparently intangible and most fragile beauty that has so much difficulty in transgressing linguistic and cultural barriers.

However, poets are in the advantage when translating poetry because their aesthetic language repertoire is superior to that of non-poets, and they possess what is called linguistic sensitivity or sense of the poetic language, which allows them to better grasp the intentions and stylistic peculiarities of the ST and render them appropriately in the TT. It is as if the translator assumes the identity of the initial author: "[I see] translation as transgressive appropriation and hybridism (or cross-breeding), as the dialogical practice of expressing the other and expressing oneself through the other, under the sign of difference" (de Campos, 2009: 239).

Going much further beyond literal translation, recreation is seen as comprising supplementary aesthetic, autonomous information in addition to the signified of the ST, i.e. the `colour` and `flavour` that surrounds poetry and makes it so elusive in translation. When dealing with recreation there is no boundary between form and content, and the semantic parameter only sets the limit of the recreating endeavour; in poetry, form and content cannot be separated without losing aesthetic information, translation should be a transcreation of the poetic text. This transcreation may also be considered a privileged form of critical reading, promoting the deconstructivist approach of translation, as well as an act of "usurpation," an appropriation of the historicity of the source text, imposed by the current need to create thus reinventing tradition. In this

sense, transcreation is an act of transculturation because culture, the extra-text, is transtextualized in different literary times and places.

Proper names in translation

The issue of how to deal with proper names in translation poses quite a problem to the translator, and many researchers have tried to provide suitable approaches and explanations. The most pertinent one seems to be the one authored by Leppihalme, who was concerned with the larger sphere of cultural allusions and other culture-bound elements, and their effect on the target text; these are the strategies he proposes for translating proper name allusions (1997:79):

- •Retention of the name:
- –using the name as such;
- –using the name, adding some guidance;
- –using the name, adding a detailed explanation, for instance, a footnote.
- •Replacement of the name by another:
- –replacing the name by another SL name;
- –replacing the name by a TL name.
- •Omission of the name:
- –omitting the name, but transferring the sense by other means, for instance by a common noun;
- –omitting the name and the allusion together.

It is obvious that these strategies oscillate between minimum change, overlooking the connotative or contextual meaning, supplementary allusive guidance added in the text, and recreation, i.e. the use of a mixture of techniques, stimulating internal marking, evincing connotations or other special effects of this type. Normally, the extreme cases, like no change/ transcription of the proper name, and omission of the name and allusion altogether are a rarer occurrence in poetry translation, owing to the charactonymic function of such elements in the poetic text.

In this respect, Hervey and Higgins (1986:29 passim) believe that there exist two strategies for translating proper names, viz. "either the name can be taken over unchanged from the ST to the TT, or it can be adopted to conform to the phonic/graphic conventions of the TL". They refer to the former as exotism, which "is tantamount to literal translation, and involves no cultural transposition", and to the latter as transliteration. In addition,

they propose another procedure or alternative, namely cultural transplantation. Being considered as "the extreme degree of cultural transposition", cultural transplantation is deemed to be a procedure in which "SL names are replaced by indigenous TL names that are not their literal equivalents, but have similar cultural connotations".

Comparative analysis

The corpus consisting of the two translations of T.S. Eliot's poem seem to illustrate precisely the two manners of dealing with translation poetry, as they verge towards the two poles of the spectrum described above, i.e. literalness (TT1) and recreation (TT2). When considering the two Romanian versions, attention is instantly drawn on the diametrically opposed manner in which the translators solve the difficult issues facing them, namely proper names, and the other salient stylistic peculiarities of the ST, like coinages and repetitions.

        The first translation difficulty to tackle is rendering the multitude of proper names inserted in the ST with the precise intention of providing a kaleidoscopic image of London a decade before mid-20th century through the odd mixture of feline patronymics. Given they are fairly significant to the ST, the strategy of omission is out of the question, so that the translators selected widely different manners of solving this specific problem.

ST	TT1	TT2
Peter, Augustus, Alonzo or James	Peter, Augustus, Alonso	Miţo, Mişule, Tomiţe,
Victor or Jonathan, George or Bill Bailey	Victor sau Jonathan, George sau Bill Bailey	Aurele, Geto, Fane, Bombonico, Marian
Plato, Admetus, Electra, Demeter	Platon, Electra, Demeter, Ahmet	Cleopatra, Leonora, Aristide, Calistrat
Munkustrap, Quaxo or Coricopat	Munkustrap, Quajo sau Coricopat	De exemplu Marcel, Dominic, Arpagic,
Bombalurina, or else Jellylorum	Jellylorum sau Bombalurina	Dana, Felix, Terente şi, desigur, Musette

Table 1. Proper names and their Romanian translation in the corpus under study

        From the very beginning it is evident that TT1 resorts to preserving the names in the ST almost intact, thus leaning towards the

exoticist trend, while TT2 is undoubtedly a recreation, heavily relying on cultural transplantation.

The initial enumeration, supposed to consist of "everyday names" is preserved in TT1, which however adapts the spelling of Alonzo and completely omits James, possibly due to resenting it as too distant from the Romanian readership, or too "unpoetic" for the context at hand. The same is valid for the next enumeration, TT1 keeping all the names unchanged, despite the obvious foreign form of "Jonathan" or "Bill Bailey". The translation is a perfect illustration of literalness, the names being maintained without any phonetic adaptation. On the other hand, in both cases TT2 adopts the vocative form of strikingly ordinary Romanian names, significantly increasing familiarity and internal marking, and evincing the transculturation of the ST. What TT2 manages to achieve is the similarity of effect specific to the recreation type of translation.

The next case takes up names with overt mythological allusions, highlighting the cultural intertext, which are mostly preserved in TT1; there is however an adaptation for "Admetus" into the more familiar "Ahmet", the name of the philosopher Plato is domesticated into the consecrated Platon, and the order is slightly changed, undoubtedly due to prosodic constraints. On the contrary, TT2 chooses to recreate the cultural allusions by replacing the names with tamer variants reminiscent of the Latin-Greek antiquity, thus achieving sort of a "domestication" with slightly ridiculous and jocular undertones. It may well be said that the great mythological and academic figures in the ST have been downgraded to the Fanariot-sounding posh names that were popular among the interbellum nobility in Romanian society, like Aristide or Calistrat.

The same gap is seen in the polarised treatment of the downright exotic names "Munkustrap, Quaxo or Coricopat", transcribed almost unchanged in TT1, and jocularly replaced by the more-down-to-earth "Marcel, Dominic, Arpagic" (the final one carrying the intertextual allusion of the well-known feline character in Ana Blandiana's poetry).

The final line in the table bring translation differences to a climax, as completely whimsical names like "Jellylorum" or "Bombalurina", preserved as such in TT1, are substituted by a string of equally whimsical names like Dana, Felix, Terente, Musette. Transculturation operates at the level of recreating the original

`oddness` and `singularity` in Romanian by resorting to stylistically marked names or exotic, [+CAT] charactonyms, combined with the cultural allusion linked to Terente, the name of a well-known Romanian outlaw.

In regard to the other aspects that may be regarded as problematic in point of translation, a series of specific phrases, coinages and repetitions were identified; these salient difficulties were included in the following table:

ST	TT1	TT2
When you notice a cat **in profound meditation**, The reason, I tell you, is always the same: **His mind is engaged in a rapt contemplation Of the thought, of the thought, of the thought of his name**: His ineffable effable **Effanineffable** Deep and inscrutable singular Name.	Când zăriţi vreo pisică **pierdută în meditaţie** Să ştiţi că motivul e acelaşi mereu şi anume: **Mintea sa e cufundată-n sacra contemplaţie A gândului la gândul la gândul la propriu-i nume**: Inefabilul efabil **Efaninefabil** Adâncul, de necercetat, singularul său nume.	Deci când vezi o pisică **prăvălită-n visare**, Lucru' asta se-ntâmplă taman atunci când **Se gândeşte de-a-n proasta** la numele care E ascuns **într-un gând dintr-un gând dintr-un gând:** La nume-prenumele — Gata cu glumele — **Inefabil** şi unic, insondabil, profund.

Table 2. Problematic translation loci in the corpus under study

The phrase "in profound meditation", although apparently not difficult to render in Romanian and prone to literal translation, occasions different translation choices which highlight TT2's propensity for recreation; both TT1 and TT2 prefer to replace the determiner "profound" subordinated to the head "meditation" in the original collocation by the more poetic adjectival participle "pierdută" and "prăvălită", respectively. TT2 can be considered as more distant from the ST, as it also replaces the head noun with "visare", thus departing from the initial text. In this latter instance it may well be said that the poetic effect is increased in comparison to the ST, the recreation upgrading the text from a standard set phrase to a powerfully evocative image.

The next point of interest, i.e. the sentence "His mind is engaged in a rapt contemplation" is an even more striking example of recreation in TT2: while TT1 opts for the rather literal "Mintea sa e cufundată-n sacra contemplaţie", TT2 resorts to adaptation, in a rather shocking

change of register - "Se gândeşte de-a-n proasta". Domestication occurs by the unexpected shift to the vernacular, thus bringing to the surface structure the jocular tones that are only suggested in the ST. It is quite interesting to see how the initial intentions of the author (viz. to exaggerate the humanlike characteristics of the feline characters and poke good natured fun at them) are best served not by the literal translation in a formal register in TT1, but by the reverse use of the vernacular in TT2.

The prepositional phrase containing the repetition of the noun "thought", although slightly different in translation, is preserved as such in both versions, undoubtedly owing to its importance in the stylistic dimension of the ST.

Last but not least, the final part of the poem, centered around the coinage "effanineffable", provides the perfect occasion for the recreation strategy pervasive in TT2. Although it completely omits the coinage, replacing it with an unexpected incidental construction ("Gata cu glumele") of its own invention, the whimsical repetition "ineffable effable" is still achieved by the nominal structure "nume-prenumele", which manages to achieve similarity of effect despite the multiple substitutions operated at form level. The cluster of epithets ("deep", "inscrutable", "singular") determining the head noun "Name" are rendered by "profund", "insondabil", "unic", also completed by the mutated "inefabil" from the previous lines; they are given end-focus, and their effect is increased even more by the change of register, which reverts from the previous vernacular to the formal language of the ST. This register "twist" may well be considered as sort of a final "punchline", restoring the register balance and finishing the detour taken by the TT2 recreation by a semi-literal translation at the very end. When placed side-by-side with TT1, which closely follows the original in point of coinages, word order and epithet equivalents, TT2 strongly asserts its status of recreation of the ST.

Conclusions

To sum up, it can be easily noticed that the two versions studied are perfect illustrations of two different approaches to literary translation, i.e. "faithful", linear translation (TT1) vs. a genuine recreation of the original, departing from the ST in more ways than one in order to facilitate transculturation and dynamic equivalence (TT2). Thus, TT1

appears as more linear, literal and form-based, closely preserving the structure of ST, while TT2 is a case in point for recreation/ transcreation, aimed at similarity of effect, mainly using adaptation and domestication of the culture-bound elements.

In regard to the significant issue of the proper names that are abundant in the ST, TT1 resorts mainly to retention and slight adaptation, while TT2 opts for replacement/recreation, in an attempt to increase familiarity, internal marking, suggestive power, and to create dynamic equivalence. The other problematic loci in the ST are treated in the same manner, TT1 following the original, and TT2 recreating it. So, it may be stated that the semantic content is preserved, and the translation differences mainly occur at stylistic level.

It is also worth noticing that unlike TT1, TT2 takes the liberty of switching the formal tone of the ST into the vernacular and then back again, in a brilliant attempt at transcreation and transculturation, managing to turn T.S. Eliot's London of the 1940s into a contemporary Bucharest, accessible for, and relatable to, its intended readers. Last but not least, the underlying jocular tones in the source poem are enhanced in TT2, thus making them more overt at surface level, and bringing them closer to the author's initial intentions. Therefore, translation as recreation may well be considered as a more than suitable approach for the arduous task of translating poetry.

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Appendix

ST - The Naming of Cats (original poem by T.S.Eliot, 1939)
The Naming of Cats is a difficult matter,
It isn't just one of your holiday games;
You may think at first I'm as mad as a hatter
When I tell you, a cat must have THREE DIFFERENT NAMES.
First of all, there's the name that the family use daily,
Such as Peter, Augustus, Alonzo or James,
Such as Victor or Jonathan, George or Bill Bailey—
All of them sensible everyday names.
There are fancier names if you think they sound sweeter,
Some for the gentlemen, some for the dames:
Such as Plato, Admetus, Electra, Demeter—
But all of them sensible everyday names.
But I tell you, a cat needs a name that's particular,
A name that's peculiar, and more dignified,

Else how can he keep up his tail perpendicular,
Or spread out his whiskers, or cherish his pride?
Of names of this kind, I can give you a quorum,
Such as Munkustrap, Quaxo, or Coricopat,
Such as Bombalurina, or else Jellylorum-
Names that never belong to more than one cat.
But above and beyond there's still one name left over,
And that is the name that you never will guess;
The name that no human research can discover—
But THE CAT HIMSELF KNOWS, and will never confess.
When you notice a cat in profound meditation,
The reason, I tell you, is always the same:
His mind is engaged in a rapt contemplation
Of the thought, of the thought, of the thought of his name:
His ineffable effable
Effanineffable
Deep and inscrutable singular Name.

TT1 - Numele pisicilor ("official" translation by C.T. Roșca and V. Ștefănescu, 2009)

Botezarea pisicilor e o afacere dificilă,
Nu-i doar, așa, în vacanță, una din glume;
Mă veți crede dintâi, desigur, smintită,
De-aș spune că pisicii îi trebuie DIFERITE TREI NUME.
Primul, pentru uzul familiei, potrivit rânduielii,
Precum Peter, Augustus, Alonso sau cum e
Victor sau Jonathan, George sau Bill Bailey -
Toți și-ar dori - de purtat - așa nume.
Sunt și nume un pic mai bizare, cu son de șerbet,
De bărbați și de dame de lume:
Precum Platon, Electra, Demeter, Ahmet -
Căci toți și-ar dori - de purtat - așa nume.
Dar, vă spun, pisicii îi trebuie un nume particular,
Dintre cele ciudate și fine,
Altfel cum și-ar mai ține coada perpendicular,
Și-ar înfoia mustața și ar fi mândră de sine?
Ei, nume dintr-astea pot să vă dau cu duzina,
Ca Munkustrap, Quajo sau Coricopat,
Precum Jellylorum sau Bombalurina -
Nume ce rar vreun cotoi le-a purtat.
Dar peste toate-i un nume lăsat la urmă taman,
Iar numele acela în veci nu-l veți ghici;
Un nume pe care nu-l află nici un studiu uman,

Doar MOTANUL SINGUR ÎL ŞTIE şi nu-l va dezvălui.
Când zăriţi vreo pisică pierdută în meditaţie
Să ştiţi că motivul e acelaşi mereu şi anume:
Mintea sa e cufundată-n sacra contemplaţie
A gândului la gândul la gândul la propriu-i nume:
Inefabilul efabil
Efaninefabil
Adâncul, de necercetat, singularul său nume.

TT2 - Cum pui nume la pisică (recent "translation" by F. Bican, 2015)
Să-i pui nume la pisică, băi nenică, e un chin,
Nu-i, cum crede unii oameni, fo distracţie, fun bal;
O să ziceţi că-s cu capu', că sunt dus — da' stai puţin:
Pisica care-i pisică are TREI NUME-N TOTAL.
Mai întâi are un nume pentru uz cotidian,
Ca s-o strige toţi ai casei: Miţo, Mişule, Tomiţe,
Aurele, Geto, Fane, Bombonico, Marian —
Nume pentru toată ziua, practice şi fără fiţe.
Sunt şi nume mai fudule, care sună mai stilat,
Unele pentru băieţi, altele pentru fetiţe —
Cleopatra, Leonora, Aristide, Calistrat —
Nume pentru toată ziua, practice şi fără fiţe.
Da-n afară de astea, va spui eu că se cade
Ca pisica să aibă şi-un nume de cod,
Ca să umble cu coada la nooj' de grade
Şi musteţile-n vânt când se dă jos din pod.
Ştiu la nume dintr-astea, vă spui drept, berechet…
De exemplu Marcel, Dominic, Arpagic,
Dana, Felix, Terente şi, desigur, Musette —
Nume care le poartă decât un pisic.
Da' pisica mai are înc-un nume-n dotare
Şi nu i-l ghiceşti nici în ghioc, nici în cărţi.
Nu-l găseşti nicăieri, nici măcar în dosare….
Doar PISICA ÎL ŞTIE şi ţi-l spune din părţi.
Deci când vezi o pisică prăvălită-n visare,
Lucru' asta se-ntâmplă taman atunci când
Se gândeşte de-a-n proasta la numele care
E ascuns într-un gând dintr-un gând dintr-un gând:
La nume-prenumele —
Gata cu glumele —
Inefabil şi unic, insondabil, profund.

PROVERBIAL DISCOURSE TRANSLATION
A STUDY OF PERSIAN LANGUAGE AND CULTURE

Sajjad KIANBAKHT[1]

Abstract: *Through the symbolic stories derived from Persian folklore, some of the actual anthropological environmental domains in Iran are conceptualized culturally and reflected in Persian animal-related proverbs. Translating these rich cultural conceptualisations underlying proverbs from the Persian world to the Western world, where the cultural and linguistic gaps between these two worlds are conspicuous, necessitates applying a coherent multidisciplinary approach. An approach that reconciles two fields, language and culture, which have, paradoxically, been antagonistic in Translation Studies (Koskinen, 2004, 2010, 2014), as an intertwined, interdependent and inseparable approach. Adopting such a cutting-edge approach to translation, namely Cultural Linguistics (Sharifian, 2017b) approach, for the first time in translation history, and through a careful analysis of numerous examples from Persian, we demonstrate that in current translation approaches, cultural conceptualisations underlying the wit and wisdom of the proverbial discourse are lost. Hence, we question current translation approaches through different systems of cultural conceptualisations (cf. Sharifian, 2018) that each particular speech community draws upon in intercultural communication. Moreover, we argue that translation is not "only" a problem of language, but also, more importantly, a problem of systems of cultural conceptualisations underlying language and language use.*

Keywords: Anthropology, Cultural Linguistics, Persian Language and Culture, Proverbial Discourse, Literary Translation.

Introduction

The Persian language also known as Farsi, as Karimi-Hakkak in the *Encyclopedia of Translation Studies* (2009) explains, is an Indo-European language, a direct descendant of Old and Middle Persian (Karimi-Hakkak, 2009, p. 493). It was the lingua franca in the Indian subcontinent until 1835, according to the *World Atlas of Translation* (Gambier & Stecconi, 2019). Today it is spoken in Iran, Tajikistan, Afghanistan and parts of Central Asia (Karimi-Hakkak, 2009, p. 493). It is also the language of diaspora communities and heritage speakers,

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which is offered as an academic course at university programs in Middle Eastern Studies, Persian Studies, Comparative Literature, and Area Studies all around the world (Azadibougar & Haddadian-Moghaddam, 2019, p. 151).

For more than a millennium, Persian language not only has been the language of science, art and literature, but also the primary means of daily discourse on the Iranian plateau (Karimi-Hakkak, 2009, p. 493). Karimi-Hakkak in the *Encyclopedia of Translation Studies* (2009) further explicates that at several periods of times in history, Persian has been the language of literature in parts of the Caucasus and the Ottoman courts. Also, before colonial rule, it was the language of diplomacy, jurisprudence and culture in the Indian subcontinent (Karimi-Hakkak, 2009, p. 493). Therefore, it is not surprising that translation from/into Persian, has a long, complicated, multifarious history, and it has played an essential role in the evolution of Persian civilisations all over Western Asia and beyond (Karimi-Hakkak, 2009, p. 493).

Since the middle of the nineteenth century, both in Iran and in the Persian-speaking regions outside of it, translation from European languages has been a central part of a number of modernisation projects (Karimi-Hakkak, 2009, p. 498). The developments of these projects gave rise to a renaissance of translation activity in Iran in the late nineteenth century (Karimi-Hakkak, 2009, p. 498). Among all the nineteenth-century translations, one translation stands out from all others: Mirza Habib Esfahani's translation of James Morier's *The Adventures of Haji Baba of Esfahan* in 1872. The novel was bitterly critical of Iranian society, and Esfahani's translation of it was unique in many different aspects. It was the first translation in modern-day Iran, which attempted to indigenise the work by following the norms and conventions of Persian discourse traditions and a variety of techniques: colloquialism and the use of a heavy dose of proverbs (Karimi-Hakkak, 2009, p. 499).

In general, the Persian language follows norms and conventions of discourse traditions and set phraseology, especially in literary works and translations, and it is frequently replete with proverbs peculiar to its culture (Baker & Saldanha, 2009, p. 303). Mieder in his seminal work, *Behold the Proverbs of a People: Proverbial Wisdom in Culture, Literature, and Politics* (2014) explains that proverbs are concise, short statements of a truth which is common among the people of a particular culture. They came about because people, especially in times when there was no

writing, observed themes and realised that these themes seem to be recurring all the time (Mieder, 2004). And in order to transmit that experienced wisdom, people couched them into metaphors and short sayings, with some forms such as alliteration, rhyme and parallelism (Mieder, 2004), that could be kept and handed down from generation to generation, past and present.

Proverbs, as Sadraee, an anthropologist from the University of Kansas, USA (2011, 2017) further explicates, are symbols of a nation's behaviours, traditions, customs and culture that indicate people's lifestyle throughout history, past and present (Sadraee, 2011, 2017). They reflect the ways in which a particular group of people think, imagine, act or believe. They are an important aspect of a nation's culture that they face every day, which are different from one language to another (Sadraee, 2011, 2017). These different *cultural conceptualisations* (see section 2.1) are instantiated in language features such as proverbs. Hence, an in-depth analysis of proverb translation leads to a better understanding of different systems of *cultural conceptualisations* that each particular speech community draws upon (cf. Sharifian, 2018). With the benefit of insights from Cultural Linguistics, Translation Functionalism, and careful analysis of numerous examples of Persian proverbs in translation into English, we demonstrate that these cultural conceptualisations underlying proverbs are lost in translation (see section 5). Therefore, we argue that for successful intercultural communication, cultural conceptualisations underlying language and language use should be incorporated into translation approaches. This way, translators will be able to produce efficient functional translations of underlying cultural conceptualisations across the source language to the target language, for successful intercultural communication (cf. Wilson et al., 2019).

1. A Brief Literature Review

The present research is a Descriptive Translation Study (DTS) investigating the translation of Persian proverbial discourse into English, focusing on unpacking cultural conceptualisations underlying it in literary translation. Therefore, in the following sections, we provide a review of the most recent studies of proverb relevant to this research, which are especially important for the analysis of data in this study.

Luckert (2019) in *The Proverbial Discourse Tradition in the History of English: A Usage-based View,* explored the representation of proverbs in

mind and demonstrated that the mental representation of proverbs is shaped by the norms and conventions of discourse traditions, which vary across one language and culture to another (Luckert, 2019). The aims and objectives of the study were to generate a lexical profile of proverbs and to show the representation of proverbs in mind with the aid of a corpus-based analysis (Luckert, 2019). It was an empirical study in the form of a comparative analysis of medieval and modern English proverbs. The research methodology was a modified version of Sprenger's (2006) model of idiom representation (Sprenger et al., 2006) within the framework of cognitive linguistics. The analysis of the findings indicated that the discourse conventions (a) shape the mental representation of linguistic features such as proverbs in mind, and (b) determine what mental frames these linguistic features activate in the mind of the audience, which vary across one language and culture to another (Luckert, 2019). Although this book does not look into translation issues, it is relevant to the present research, since we maintain that the norms and conventions of discourse, characteristic of proverbs in the source text are important. This is important, as there are certain discourse norms and conventions that are used in the source text in order that the source text audience draws correct cultural-conceptual-inferences (see section 3.3.2). The question raised here by this is that whether the translators conform to these norms and conventions in order that the target text audience draws the same cultural-conceptual-inferences as the source text audience (Venuti, 2017), or produce foreignised translations for the target audience at the expense of the loss of the correct cultural-conceptual-inferences (Venuti, 2017). This becomes more important when the intended function of the source text as Nord (2018) argues, is to introduce the source culture and cultural heritage of the source language, by using proverbs as stylistic devices in the source text, which is the case in the present research's dataset.

Pourhossein (2016), in a doctoral dissertation, explored the Turkish and Persian proverbial discourse containing animal-related metaphors. The study's aims and objectives were to find out the differences and similarities of Turkish and Persian proverbs in terms of their type, frequency and makeup of the use of animal names (Pourhossein, 2016). The research design was predominantly source-domain-oriented research, and the methodology of the study was based on Conceptual Metaphor Theory (Lakoff & Turner, 1989, 2009). The results of the study's contrastive analysis indicated that different folks

conceptualise human experiences differently based on the specific environment they live in (Pourhossein, 2016). The results also indicated notable points of culture-specificity across two languages at a conceptual level (Pourhossein, 2016). The findings of this doctoral dissertation are relevant to our research since we argue that conceptual differences underlying language and language use across the source language to the target language should be taken into consideration during the translation process between languages that come from cultures as distant and different as Anglo-American and Persian cultures.

Gorjian (2008), in a book *Translating English Proverbs into Persian*, comprehensively reviewed, analysed and built upon the existing translation theories in order to pave the way to deal with the challenges that may arise in translating proverbial discourse from English into Persian. The study's aims and objectives were to provide translation approaches that facilitate the translation of English proverbs into the target language with the minimum loss in the connotative meaning of them (Gorjian, 2008). The research design was a contrastive analysis of English proverbs and their target language equivalents. The methodology of the study was based on several translation theories and contrastive discourse analysis (CDA) model (Gorjian, 2008). The outcome of the study was a classification of translation equivalents into three overarching categories as the following. (1) *Adaptive equivalent*: when the source language proverb does not have an equivalent in the target language, the translator interprets the sense of the proverb in the source language, and reconstructs that sense into a 'plain statement' in the target language. (2) *Close equivalent*: when the source language proverb has a partial equivalent in the target language, the translator uses 'another proverb' in the target language which is as close as possible to the sense of the original. (3) *Exact equivalent*: when the source language proverb has an exact equivalent proverb in the target language, the translator uses that exact equivalent proverb in the target text (Gorjian, 2008). The study concludes that using the proposed translation approaches based on *adaptive*, *close* and *exact* types of equivalents, the degree of misinterpretation in proverb translation reduces to the minimum (Gorjian, 2008). However, we contend that *cultural conceptualisations* underlying proverbs are conspicuous by their absence from these approaches, and in that respect, linguistic-based translation approaches are no exception. Hence, we argue that cultural

conceptualisations underlying proverbs should be incorporated into translation approaches from the beginning, for the target audiences correct cultural-conceptual-inferences (see section 4). This is especially important in cases where the source text's intended function (Nord, 2018) is to convey the source culture and cultural heritage of the source language, as is the case in the present research's dataset.

Overall, despite previous studies about proverb translation, the cultural conceptualisations underlying proverbial discourse have remained, to date, unexplored. The cultural conceptualisations that are, however, crucial for translators' daily task. Moreover, the dearth of serious work on the translation of proverbial discourse from non-dominant languages such as Persian into dominant languages such as English further motivates this research. On the grounds of these considerations, the present research explores the proverbial discourse translation from Persian into English and moves beyond to apply a cutting-edge field of enquiry, Cultural Linguistics (Sharifian, 2017b), for the first time, to the translation of proverbial discourse, in order to demonstrate the contributions of this newly developed framework to the translation of proverbs.

2. Theoretical Framework
2.1. Cultural Linguistics and the Translation of Proverbs

Cultural Linguistics is a current multidisciplinary field of research developed by an anthropological linguistics professor from Monash University, Melbourne (Sharifian, 2017a, 2017b), that explores the relationship between language and cultural conceptualisations (see also Sharifian, 2003, 2011, 2012, 2015). "Cultural conceptualisations are the tools Cultural Linguistics uses to study aspects of cultural cognition and its instantiation in language" (Peeters, 2016, p. 1). Sharifian explains that Cultural Linguistics (a) assumes that features of human languages communicate and embody conceptualisations, and (b) focuses on the analysis of conceptualisations that are culturally constructed (2011, 2012, 2017a, 2017b). This is highly relevant to this research since culturally-constructed elements such as proverbs are subject to significant influence from cultural contexts in which they are used. Sharifian (2011) further maintains that the advent of this multidisciplinary area of research "has shifted focus from the relationship of individual cognition and language as highlighted in the cognitive approaches to language, to

the relationship between language, cultural conceptualisation and cognition" (Sharifian, 2011, p. 3).

For Cultural Linguistics "language is a cultural form, and that conceptualisations underlying language and language use are largely formed by cultural systems" (Yu, 2007, p. 65). Cultural conceptualisation as a central concept here in the present research is used to indicate "patterns of distributed knowledge across the cultural group" (Sharifian, 2011, p. 3), which also covers Strauss and Quinn's (1997) schematisation and schemas (see section 3.1.3.), and Lakoff's (1987) categories and metaphors (see sections 3.1.1. & 3.1.2.), which are of particular importance for the analysis of the translation of culturally-constructed elements such as proverbs. By moving beyond the current cognitive and linguistic theories and with the aim of analysing the relationship between language and cultural conceptualisations for describing embodied and culturally-embedded phenomena such as proverbs, Cultural Linguistics provides coherent multidisciplinary analytical tools in the form of conceptual, analytical units such as cultural categories, cultural metaphors and cultural schemas, which are collectively called cultural conceptualisations, that we have applied to the proverbial discourse translation, for the first time in the translation academic history.

Cultural conceptualisations capture all aspects of human life such as the conceptualisations of life and death, to conceptualisations of emotion, body, religion, gender, marriage, etc. (Sharifian, 2017a, 2017b) encoded and communicated through language features (Slavova & Borysenko, 2018; Wilson et al., 2019). These language features are of particular importance for translators, i.e. proverbs which may not have equivalence in the target language, semantic and pragmatic meanings of proverbs, morpho-syntactic features of them, which may pose significant challenges in translation between languages that come from cultures distant and different. Proverbs are generally known to be deeply rooted in culture in which they are produced and consequently, for understanding them, different types of cultural presuppositions are required (cf. Stankic, 2017). For this reason, in order to translate a particular proverb, translators need to be aware of and unpack both the language and the cultural context of the source text to which that particular proverb refers, so that both the language and the culture can be deconstructed into the new linguistic reality of the target text (cf. Munoz Basols, 2012; Stankic, 2017).

What is of particular importance here is that (a) this cultural context is shared by members of a linguistic community collectively and that (b) within a specific linguistic community, there are conventional and acceptable ways of saying things (Kecskes, 2015, p. 114). Therefore, understanding proverbs and translating them depends deeply on their cultural specificity, in the sense of what is functional and acceptable inside a specific culture (Antonopoulou, 2004, p. 224). The explanation for this is connected to the fact that as Sharifian (2011, p. 5) maintains language is deeply rooted in a group-level cognition that emerges from the interactions between members of a cultural group. Since language and culture are inseparable, intertwined and closely related, it is evident that language is one of the tools for storing and conveying cultural conceptualisations that emerge from the group-level cognition across time and space.

Internationally published websites for a global audience, are produced for different target groups of audiences, that may not essentially fit into a same linguistic and/or cultural community (Dabbagh, 2017; Sharifian, 2017b; Stankic, 2017), as is the case in the present research's dataset, which is created for a global audience. Hence, the authors of this kind of discourse for absorbing a broader audience not only should have in mind the perception of their content by the individual audience, but also the audience as a group (cf. Dabbagh, 2017; Stankic, 2017). Cultural Linguistics plays a crucial role and accounts for this collective conceptualisation (Sharifian, 2017a, 2017b). Human conceptualisation as Sharifian (2017a, pp. 2-4) argues moves beyond the level of the individual mind, and therefore is collective at the level of a cultural group, and these collective cultural conceptualisations form cultural cognition. This collective characteristic of cultural conceptualisations is highly relevant to research on the translation of proverbs which is often overlooked in current linguistic and cognitive approaches, which tend to focus merely on the individual level of conceptualisations (Dabbagh, 2017; Sharifian, 2017a; Stankic, 2017). That is to say, for instance, in order to account for different types of proverbs, e.g. animal-related proverbs and their translation, it is essential to take into account not only the individual level of conceptualisations but also the level that is common to a cultural group (Dabbagh, 2017; Sharifian, 2017b; Stankic, 2017).

As mentioned earlier, since the present study compares two languages and cultures through the prism of translation studies, it seems necessary at this point to describe what is the *tertium comparationis* in this comparative analysis. Leuven-Zwart (1989, 1990) maintains that in the comparative analysis, the basic textual units entering into comparison are called *transemes*. These are units of a relational nature which do not exist a *priori* since they are only valid for the compared texts (Santoyo, 1986; Santoyo & Rabadan, 1991; see also Rojo Lopez, 2002, 2015). As Rojo Lopez (2002, p. 312) argues "the fact that these translation units are established a 'posteriori' does not mean that we cannot previously formulate a general hypothesis that serves as 'tertium comparationis' in the analysis" (see also Hermans, 2019). Hence, bearing in mind that the present research deals with the translation of proverbs as culturally-constructed elements, the hypothesis that serves as tertium comparationis between the source text and the target text is the notion of cultural conceptualisations (see section 5.1.2.). Cultural conceptualisations, as previously discussed, are conceptual, analytical structures such as cultural categories, cultural metaphors and cultural schemas, which not only exist at the individual level of cognition but also at the level of cultural group cognition that are negotiated across time and space within a cultural group (Sharifian, 2017a, 2017b). These conceptual, analytical tools of the Cultural Linguistics will be explicated in the following sections before moving to set out the method of data analysis.

2.1.1. Cultural Categories

Cultural categories are a class of cultural conceptualisations, grounded in cultural cognition. They are culturally-constructed conceptual categories that are reflected in the lexicon of human languages (Sharifian, 2017a, 2017b). Cultural categories are rooted in people's cultural experiences gained from their situatedness in a particular culture (Xu & Sharifian, 2017). They mirror the structure of attributes perceived in the world which inevitably shape people's thoughts (Polzenhagen & Xia, 2014), such as emotion categories, event categories, colour categories, age categories, food categories, or kinship categories (Sharifian, 2017a; 2017b; see section 5 for the examples of these conceptual, analytical structures).

2.1.2. Cultural Metaphors

Cultural metaphors are "cognitive structures that allow us to understand one conceptual domain in terms of another" (Sharifian, 2013a, p. 1591; cf. Lakoff & Johnson, 1980, p. 5). Cultural metaphors shape the way people think and act in intra-and-intercultural communication, and are categorised as fundamental to human thought and action (Sharifian, 2015, 2017a, 2017b). For example, in the Persian language and culture, the cultural metaphor '*sefid-bakht*' [literal translation: 'white-fate'] refers to marriage (Sharifian & Bagheri, 2019). The underlying cultural conceptualisation is 'HAPPY MARRIED LIFE AS HAVING A WHITE FATE' (Sharifian & Bagheri, 2019) so that mentioning that in Persian cultural conceptualisations happy married life is conceptualised as having a white fate, which has got its roots in old Persian worldview of Zoroastrianism (Sharifian & Bagheri, 2019).

2.1.3. Cultural Schemas

The notion of the *schema* has a very high explanatory power to effectively explain its subject matter (Sharifian, 2001, 2017a, 2017b; Strauss & Quinn, 1997). In particular, schemas are "building blocks of cognition that help organise, interpret, and communicate information" (Sharifian, 2016, p. 507). Cultural schemas are a subclass of schemas that are shaped by culture and function as a foundation for communicating and interpreting cultural meanings (Sharifian, 2015, 2017a, 2017b; Strauss & Quinn, 1997). They include event schemas, role schemas, image schemas, proposition schemas, or emotion schemas entrenched in cultural knowledge and experience, which can be explained as the following:

1.   *Event schemas* are "abstracted from our experience of certain events" (Sharifian, 2011, p. 8), such as the event schema of Persian New Year Celebration.

2.   *Role schemas* are "knowledge about social roles which denote sets of behaviours that are expected of people in particular social positions" (Sharifian, 2011, p. 9), such as the role schema of a university professor.

3.   *Image schemas* are "intermediate abstractions between mental images and abstract propositions that are readily imagined, perhaps as

iconic images, and clearly related to physical or social experiences" (Sharifian, 2011, p. 10), for example in the idiom 'he has gone off the rails' we are drawing on the image schema of the 'path' to capture the conceptualisation of the domain of 'thinking.' The 'path' image schema in this idiom shows the application of this image schema to the domain of 'thinking' (cf. Sharifian, 2011).

4.   *Proposition schemas* are "abstractions which act as models of thought and behaviour and specify concepts and the relations which hold among them" such as Persian *cultural conceptualisation* of '*khoshbakhti*/happiness' as pre-destined fate (Sharifian, 2011, p. 10; see also Sharifian & Bagheri, 2019).

5.   *Emotion schemas* pave our way to "define, explain and understand emotions primarily by reference to the events and situations in which they occur" (Sharifian, 2011, p. 11), such as Persian *cultural emotion schema* of '*khejālat'* which is multilayered and overlaps with three different *cultural emotion schemas* in English namely embarrassment, shyness and shame (Sharifian, 2017a; Sharifian & Bagheri, 2019; see also section 4 for the application of these conceptual, analytical structures to the study's method of data analysis).

3. Corpus
The corpus of the study was collected from an online publically available website called *My Persian Corner* accessed via https://www.mypersiancorner.com. It is an autobiography of an author born and raised in America from Persian Parents, depicting Persian cultural heritage and language for a global audience. The intended function of the corpus as stated on the website is to convey the Persian culture and cultural heritage of the Persian language. The English translations of the analysed Persian proverbs have been provided on the same website by Ponita Fallahi (2018, 2019).

4. Methodology
4.1. Method of Data Analysis
4.1.1. Functional Equivalence
Before proceeding to explain the procedure of data analysis, it is necessary to discuss functional equivalence in translation, which is

highly relevant to the method of analysis proposed in this study. Shuttleworth and Cowie in the *Dictionary of Translation Studies* (1997, p. 64) argue that functional equivalence is the kind of equivalence reflected in a target text which aims to adapt the function of the original source text in order to suit the specific context for which it has been produced (see also Nord, 2018).

In general, when translators find an instance of a culturally-constructed element such a proverb in the source text, they assign a function to that instance within an overall skopos of the translation task (Reiss & Vermeer, 2014) and use this function to find solutions they consider adequate (Rojo Lopez, 2002, 2015). Such solutions may or may not be acceptable to the target readers of the translated text. Hence, here we are not dealing with a total equivalence, but with a correspondence that may or may not be acceptable to the readers of the target text. From this perspective, the important issue is not to ask whether the semantic import of the target language instances is or is not a total equivalent of that of the source language instances, but whether their textual function as activators of *cultural conceptualisations* is or is not equivalent to that of the source text instances (Rojo Lopez, 2002, 2015).

In this way, based on Nord's Functionalism in translation (2010, p. 186), the instances of the target text are considered as functional equivalents of that of the source text if these instances comply with the textual function involved and if there is a high degree of correspondence between the semantic-pragmatic and stylistic information of the conceptual structures, e.g. cultural categories, cultural metaphors and cultural schemas they activate (see also Nord, 2018, pp. 219-230). Based on this assumption (Rojo Lopez, 2002, p. 316) that the translation of culturally-constructed elements such as proverbs should be compared to the 'conceptual profile' of the source text's elements; that is, to the cultural conceptualisations they activate, then the important step here is to analyse the function carried out by source text's elements within the source culture (cf. Rojo Lopez, 2002). This way, the source text element's 'conceptual profile' forms a norm which serves as a framework to decide the adequacy of the target text's element based on the cultural conceptualisations it activates within the target culture (see also Rojo Lopez, 2002; 2015; Wilson et al., 2019).

4.1.2. Cultural Conceptualisations as Tertium Comparationis

Susan Bassnett in *The Oxford Handbook of Translation Studies* discusses that the Functionalist approach is broadly also said to be a cultural approach, which has been applied by translators, as cross-cultural mediators, to a wide range of texts such as autobiographies and the like (Bassnett, 2011). According to the Functionalist approach, as Nord (2010) argues: "In order to make their texts work, text producers will try to provide them with (linguistic or non-linguistic) markers indicating the function the text is intended for, such as [a] particular format, specific syntactic structures or stylistic devices" (Nord, 2010, p. 186).

This means that as Katharina Reiss and Hans Vermeer in *Towards A General Theory of Translational Action: Skopos Theory Explained* (2014) discuss, based on the Functionalist approach, the intended function (skopos) of the source text element should be the main focus of the translator as a cross-cultural mediator. The function is transferred to the target readers by the target text translated element, which creates conceptual structures, cultural conceptualisations in the mind of readers to enable them to receive the target text element in the same way as it was intended for the source text readers (see also Nord, 2018).

Therefore, the basic translator task is to mediate the cultural conceptualisations of source text senders and target text receptors in the translation task (see also Neubert & Shreve, 1992; Rojo Lopez, 2002, 2015). The aim of this translation task as a purposeful activity (Nord, 2018), is to achieve a 'cultural-conceptual equivalence' in translation, in order to transfer concepts across the source language to the target language, which consequently balances two important notions in translation: the linguistic expressions and the cultural conceptualisations they invoke. This viewpoint is supported by several other scholars such as Wilson and colleagues (2019), and it is in line with the current shift towards conceptual transfer in translation, language and cultural studies (Brekhus & Ignatow, 2019; Sharifian et al., 2019; Wilson et al., 2019; Strandell, 2019).

This translation task, as discussed before, requires the translator to be aware of not only the language but also, more importantly, the culture in the source text. They need to break down cultures and analyse their components in the source text so that both the language and the culture can be reconstructed into the new linguistic reality of the target text (cf. Munoz Basols, 2012). In other words, the translator needs to be

aware of not only the differences between the source text audience cultural conceptualisations and the target text audience cultural conceptualisations but also of how textual and linguistic processes are linked to 'cultural conceptualisation-based-knowledge,' that is the link between the linguistic expressions and the cultural conceptualisations they invoke.

Overall, by proposing Cultural Linguistics as an analysis framework in the translation of proverbs, the present research intends to facilitate the translator's task by using a model based on the interaction between the text (textual, linguistic knowledge) and the cultural conceptualisations (extra-linguistic knowledge) of the text interpreter. The translator's task in this model, is to mediate their analysis to the comprehension process, considering that their task is to project the source language cultural conceptualisations (e.g. cultural schemas, cultural categories, and cultural metaphors) onto the target language linguistic elements that invoke a cultural conceptualisation which should be, as much as possible, semantically, pragmatically and stylistically equivalent to that activated by the source text elements (see also Sharifian, 2014, 2017a). The model as discussed earlier proposes that cultural conceptualisations are the tertium comparationis in the translation of culturally-constructed elements such as proverbs; and only if the target text linguistic elements activate the relevant cultural conceptualisations for the interpretation of the text in the mind of the readers, will then target audience be able to draw the correct cultural-conceptual-inferences on the basis of their system of cultural conceptualisations (cf. Sharifian, 2018). From this perspective, the translator becomes a kind of 'cultural linguistics mediator' between two different systems of cultural conceptualisations that each linguistic community has. This way, the translator will be able to provide efficient functional translations, both culturally and linguistically, for effective/successful intercultural communication in this globalized world society (cf. Sharifian, 2018).

4.1.3. Data Analysis Procedure

For operationalizing the method of data analysis, the analysis procedure has been conducted in multiple essential phases.

In the first phase, the source text Persian proverb has been presented using English transliteration, along with its back-translation.

At the end of this section, we indicated the name of the source where the example has been collected, and the number of the paragraph where the example was found.

In the second phase, we presented the target text English translations. In this section, the source is also indicated and the paragraph number where the translation was found.

The third phase is the analysis phase, which entails the context-specific information about the events, objects and persons of the dialogues of the texts and other relevant features of the context (the surrounding objects and events). This section also offers a comparative textual and para-textual analysis of the proverbs detected in the source text implementing the proposed model, and their translation counterparts in the target text applying the analytical framework of Cultural Linguistics which focuses on cultural categories, cultural metaphors and cultural schemas activated in the mind of the audience. We discussed which cultural categories, cultural metaphors or cultural schemas these proverbs invoke in the mind of the audience, whether they are the same or not, and what their similarities and differences denote in terms of the cultural values that are upheld in each particular language and culture. This led to patterns and cultural conceptualisations underlying the translation of proverbs and allowed the researchers to describe how translators dealt with the challenges these cultural conceptualisations imposed and what translations methods they adopted in confronting these challenges.

5. Data Analysis

The data analysis conducted both quantitatively and qualitatively, yet for the purpose of this paper, we focused, first and foremost, on the findings obtained from the qualitative analysis. Sixty-four proverbs were identified and analysed in this research. Due to the space limitations of this paper, only three examples have been presented implementing the proposed model, for illustration purposes. Those interested in this research may contact the authors for the full version of the research.

Example 1.
Persian Source Text: '*Posht-e cheshm nāzowk kardan*' (My Persian Corner, 2018, p. 1).

Back-of eye thin to do.

English Target Text: Pretend not to see (Fallahi, 2018, p. 1).

Analysis: In the source text, at the author-audience level, the author exploits the *cultural emotion schema*, 'TO LOOK AT SOMEONE WITH A FURIOUS, MENACING EXPRESSION' (see below), as in when a man starts to compliment the beauty of another woman, and his wife looks daggers at him, alluding to Persian female jealously reaction in their culture. In Persian language and culture, the body-part '*cheshm*' [eye] is used very frequently in conceptualisations of emotions (Sharifian, 2012, p. 4). It is a conceptual base for profiling a large number of *cultural conceptualisations* for Persian audiences (Sharifian, 2008, 2012). It is very closely linked to '*del*' [heart-stomach], which is usually conceptualised as the seat of emotions such as love in Persian (Sharifian, 2012, p. 4). As Sharifian discuses (2012, p. 6), another feeling that is associated with the eye in the Persian language and culture is jealousy (Sharifian, 2012). For example, in this case, in the source text, at the author-audience level, the author conceptualises '*cheshm*' as a container of jealousy, a conceptual mapping implying that the emotions reside in the '*cheshm*' (Sharifian, 2008, 2012), which conjures up the cultural role schema of 'PERSIAN JEALOUS WIVES' in the minds of Persian language-and-culture-audiences (Behzādi, 1994; Rahimieh, 2015). It invokes the cultural metaphor, '*CHESHM*/EYE AS THE SEAT OF JEALOUSLY' likening 'a female unspoken furious, menacing expression' to 'thinning the back of eyes of Persian cats,' as in when a man starts to compliment the beauty of another woman, and his wife looks daggers at him (Rahimieh, 2015). It activates the cultural conceptualisation, 'TO LOOK DAGGERS AT SOMEONE' for Persian language-and-culture-audiences (Behzādi, 1994; Rahimieh, 2015). However, in the target text, at the translator-audience level, the translator adopts the paraphrase translation method, "pretend not to see" (Fallahi, 2018, p. 1), which not only, is not capable of recreating the same cultural conceptualisation, 'TO LOOK DAGGERS AT SOMEONE' in the target text, in order to activate the same impact of the original source text, for the target audiences correct cultural-conceptual-inferences, but also impairs the intended function of the original.

Example 2.
Persian Source Text: '*Kīne-ye showtor-ī dāshtan*' (My Persian Corner, 2018, p. 3).

Grudge-of camel-like to have.

English Target Text: To have a camel grudge (Fallahi, 2018, p. 3).
Analysis: This Persian proverb conjures up the cultural role schema of 'A PERSON WHO NOT ONLY HOLDS A GRUDGE BUT ALSO SEEKS REVENGE' in the minds of Persian language-and-culture-audiences. In this example, in the source text, at the author-audience level, the author exploits the Persian cultural role schema, 'kīne-ye showtor-ī dāshtan,' and the reference to that Persian cultural schema is explicit. However, in the target text, at the translator-audience level, the translator adopts the literal translation method, "to have a camel grudge" (Fallahi, 2018, p. 3), which is not capable of recreating the same cultural conceptualisation, 'TO NOT ONLY HOLD A GRUDGE BUT ALSO SEEK REVENGE' in the target text, in order to activate the same impact of the original source text, for the target audiences correct cultural-conceptual-inferences, which consequently impairs the intended function of the original.

Example 3.
Persian Source Text: '*Fīl-esh yāde hendūstān kardeh*' (My Persian Corner, 2018, p. 4).

Elephant-his/her remember India does.

English Target Text: His/her elephant remembers India (Fallahi, 2018, p. 4).
Analysis: This Persian proverb conjures up the *cultural emotion schema* of 'A NOSTALGIC FEELING ABOUT FAVOURITE PAST-TIME OR SOMEONE OR SOMETHING, AND A DESIRE TO RETURN TO IT' in the minds of Persian language-and-culture-audiences. In this example, in the source text, at the author-audience level, the author exploits the Persian cultural emotion schema, '*fīl-esh yāde hendūstān kardeh*,' and the reference to that Persian cultural schema is explicit. In the target text, at the translator-audience level, the translator adopts the literal translation procedure, "his/her elephant remembers India" (Fallahi, 2018, p. 4), which, besides not being capable of recreating the same cultural conceptualisation, 'A FEELING OF NOSTALGIA,' in the target text in order to activate the same impact of the original source text, for the

target audiences correct cultural-conceptual-inferences, also distorts the intended function of the original.

Discussion and Conclusion

We discussed that from ancient Persia to modern-day Iran, translation has been consistently significant and has remained a lively activity in Iran due to its geographical location – placing the territory at the crossroads of many different languages and cultures throughout history, according to the *World Atlas of Translation* (Gambier & Stecconi, 2019, p. 151). Persia was an important part of the Silk Road trade route (cf. Azadibougar & Haddadian-Moghaddam, 2019) which necessitated the translation from Persian into different languages and cultures. These different languages and cultures, and their cultural and ecological environments – play a significant role in people's conceptualisations of the world instantiated in proverbs and proverbial discourse (cf. Fill & Penz, 2017; Huang, 2019). The translation of proverbial discourse from one language and culture into another, as Wolfgang Mieder (2019), a professor of Paremiology from the University of Vermont, USA, maintains, continues to remain an important aspect of proverb studies to date (Mieder, 2019).

The results of the study revealed the significant impact of cultural-conceptual contexts on how people across different cultural groups conceptualise various aspects of life and their experiences differently. These include people's view of the world, thoughts, feelings and other domains of experience. The analysed Persian proverbs and the extracted source, and target domains of animal-related proverbs in the study demonstrated that in Persian, animal names are mainly exploited to conceptualise several target domains such as (a) people, and (b) people's behaviour, as such are the cultural conceptualisations of 'PEOPLE WHO HOLD GRUDGES AS CAMELS' and 'PEOPLE'S NOSTALGIC FEELINGS AS ELEPHANTS.'

Further analysis of the data revealed that the translators had adopted various translation manners in the target text for translation of the proverbs. However, applying a cutting-edge approach to translation revealed that in current translation approaches, the cultural conceptualisations underlying the wit and wisdom of the proverbial discourse are lost. Hence, we questioned current translation approaches through different systems of cultural conceptualisations that each

particular speech community draws upon in intercultural communication that vary across the source language to the target language. Moreover, we argued that translation is not "only" a problem of language, but also, more importantly, a problem of systems of cultural conceptualisations underlying language and language use, which are conspicuous by their absence from existing translation approaches.

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TRANSLATION STRATEGIES OF IDIOMATIC EXPRESSIONS FROM PERSIAN INTO ENGLISH. A CASE STUDY - SADEGH HEDAYAT'S "THE STRAY DOG"

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Abstract: *Translation from one language into another has many challenges especially when a culture has particular importance and a very rich literature. Persian literature, which has many creative writers and poets, has always been drawing the translator's attention since long ago; hence, many translators have translated Persian literature. Cultural differences lead to a complex of traditions and habits of idiomatic writings. The current study investigates the strategies selected to translate Sadegh Hedayat's "The Stray Dog" from Persian into English. To this end, the framework outlined by Mona Baker (1992) has been borrowed. Four main strategies have been pinpointed and a number of one hundred idiomatic expressions have been extracted from Hedayat's story. The findings were also tabulated in terms of the frequency of the usage of each strategy type. The analysis revealed that while "translation by paraphrasing" was mostly used, while both Iranian and foreign translators did not largely prefer to "translate by omission". These findings can pave the way for future translators to find the most practical and functional strategies in their works.*

Keywords: translation strategies, translation studies, idiomatic expressions

Introduction

In her article, "Jazz up your English with French and Lively idioms", Linda Corelli (2006) writes: "What is especially interesting about idioms is that they can be defined in different ways, depending on the functions they fulfilled" (p. 8). An idiom is "a string of words whose meaning is different than the meaning conveyed by the individual words" (Larson, 1984, p. 20). Baker (1992) states that idioms are "at the extreme end of the scale from collocations in one or both of the areas: flexibility of patterning and transparency of meaning" (p. 63). Yagihashi (2003) defines idioms as a "group of words whose meaning cannot be predicted from the meaning

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of its constituent parts" (p. 13). Newmark (1981) confirms that idioms are word-groups whose meaning cannot be understood from the separate word's meaning. The total meaning of each word that constitutes an idiom cannot be regarded as the overall meaning of the idiom. Therefore, an idiom should not be translated literally. For example, to say that someone is *bull headed* means that he/she is stubborn, where the meaning has little to do with *bull* or *headed.*

Corelli (2006) asserts that English is a language with a huge idiomatic basis. American English has about 4,000 idioms derived from the culture of the nation and from everyday life. She also believes that "Idiomatic expressions pervade English with a peculiar flavor and give it astounding variety, bright character and color. They help language learner understand English culture, penetrate into customs and lifestyle of English people, and make a deeper insight into English history" (p. 4).

Baker (1992) asserts that the main problem posed by idiomatic and fixed expressions for translators relate to two principal areas: "The ability to recognize and interpret an idiom correctly; and the difficulties involved in rendering the various aspects of meaning that an idiom or a fixed expression conveys into the target language." (p. 65). She also mentions that "The first difficulty that a translator comes across is being able to recognize that she is dealing with an idiomatic expression." (ibidem).

Sadegh Hedayat's writings also include numerous pieces of literary criticism, studies in Persian folklore, and many translations from Middle Persian and French. He is credited with having brought Persian language and literature into the mainstream of international contemporary writing. There is no doubt that Hedayat was the most modern of all modern writers in Iran. Yet, for Hedayat, modernity was not just a question of scientific rationality or a pure imitation of European values. During his short literary life span, Hedayat published a substantial number of short stories and novelettes, two historical dramas, a play, a travelogue, and a collection of satirical parodies and sketches. The English poet John Heath-Stubbs published an elegy, "A Cassida for Sadegh Hedayat", in *A Charm against the Toothache* in 1954.

The current research study aims at discovering and determining the strategies used in translations of "The Stray Dog", one by Siavash Danesh, a Persian native, and the other by Brian Spooner, a non-native translator.

Research questions

Considering the topic and the purpose of the study, the following questions raise:

      1. What strategies have been used in translating idiomatic expressions in Hedayat's "The Stray Dog" into English by Siavash Danesh and Brian Spooner?

      2. Which strategy has been used most frequently in Siavash Danesh's translation and Brian Spooner's? Why?

Strategies for translating idioms

Baker (1992, pp. 72-78) suggests the following strategies for translating idioms, which the researcher uses as the theoretical framework for the research:

A. The first strategy for translating idioms is trying to create idioms that have the same meaning and form as the one in SL. For example, the English idiom *to be all ears* can be translated as "سر تا پا گوش بودن", or the idiom *a wolf in a ship's clothing* can be rendered as "میش لباس در گرگی", which are its exact correspondents in Persian. This is the best way of rendering all aspects of the idiom's semantic structure. As Kommissarov (1985, p. 210) states, by this method the translator uses an idiom in the TL "which has the identical figurative meaning derived from the same literal meaning, i.e. containing the same image as in the source language idioms, and which preserves the same emotive, stylistic and national characteristics". Although this strategy sounds to be an ideal solution, Baker (1992) mentions that it depends on the style, register and rhetorical effect of the source and target language text. Thus, whenever possible the translator should translate a SL idiom into its TL identical one. By using this strategy, the translator can preserve the impact of the English idiom since, as Abu-Ssaydeh (2004, p.118) explains that "the translation retains not only the lexical constituency, the semantic content and the brevity of the SL idiom but also the effect it may have on the text receiver".

B. Finding an idiom which has the same meaning but a different form or "different lexical items" from that of the source idiom is the second way for translating idioms (p. 74). Baker (1992) cites the English idiom *to carry coals to Newcastle*, which is culturally specific. One cannot understand the significance of this idiom without realizing that the residents of Newcastle

do not need to carry coal to Newcastle since they apparently produce it in vast quantities. This idiom has the parallel idiom "زیره به کرمان بردن" in Persian. In cases of such partial correspondence, an English idiom can be translated by substitution, i.e. finding an idiom in the TL which is semantically equivalent to the English idiom (but different in lexical form as well as cultural dimensions) and create the same impact on the receiver of the translated text.

C. The third way, according to Baker (1992), is translation by paraphrasing, i.e. giving the meaning of the idiom in the TL. This is the most common way of translating idioms and will be used in cases where the translator cannot find a similar idiom in the TL or he/she believes using an idiom is inappropriate because of the stylistic differences of the two languages. In this strategy, the meaning would not be an exact equivalent of the TL idiom. In addition, the TL idiom will lose its original impact as well as any cultural significance associated with it. Whenever the two languages are very different, paraphrasing seems to be the safest and the most commonly used strategy.

D. Omission, as Baker sees it, is the last resort for translating idioms and believes that omission may occur in cases where the previously mentioned methods cannot be used.

Methodology
Design
This research is a descriptive, comparative corpus based study focusing on comparing original idioms and idiomatic expressions in Sadegh Hedayat's "The Stray Dog" with their corresponding translations by Siavosh Danesh and David Spooner.

Materials

The materials used in this study consisted of the original Persian text of Hedayat's "The Stray Dog" and its two translations, one by Siavosh Danesh and the other by Brian Spooner both from Persian into English. As mentioned previously, Hedayat's style of writing is almost entirely informal and full of idiomatic expressions. Dealing with the large number of these idioms was really time consuming, therefore, a sample of 100 idiomatic expressions were selected from the original reference,

"The Stray Dog", and from their corresponding translations, Danesh and Spooner's, for data collection. These idiomatic expressions were selected in terms of their idiomatic use in Persian literature.

Procedure

To collect the data, the original text was carefully read by the researcher line-by-line and sentence-by-sentence. One hundred idioms which carried more of cultural taste were identified, then their corresponding renderings in both translations were found, underlined and extracted for data collection. A chart was drawn to demonstrate the data based on Mona Baker's framework of translation strategies used in translation of idioms.

The idiomatic expressions along with their corresponding English translations and the strategy choice of each translator can be found in the Appendix. For more convenience the researchers assigned letters A, B, C, and D to the four strategies defined by Baker (1992) as the main translation strategy types, namely A for "*Using an idiom of similar meaning and form*", B for "*Using an idiom of similar meaning but dissimilar form*", C for "*Translation by paraphrasing*", and D for "*Translation by omission*". In addition, the two translations were digitized as (1) for Danesh's translation and (2) for Spponer's in order to make the table more comprehensible.

Findings and analysis

Frequency of strategy choice by both Iranian and English translators

The figure below illustrates the frequency of strategy choices made by the two translators when translating idiomatic expressions extracted from the story "The Stray Dog". According to the information presented below, the strategy "Translation by paraphrasing" was mostly picked and the two translators tended to paraphrase the text into the target language more often. "Using an idiom of similar meaning and form" stands in the next rank; however, there is a meaningful gap between the first three mostly picked up strategy choices.
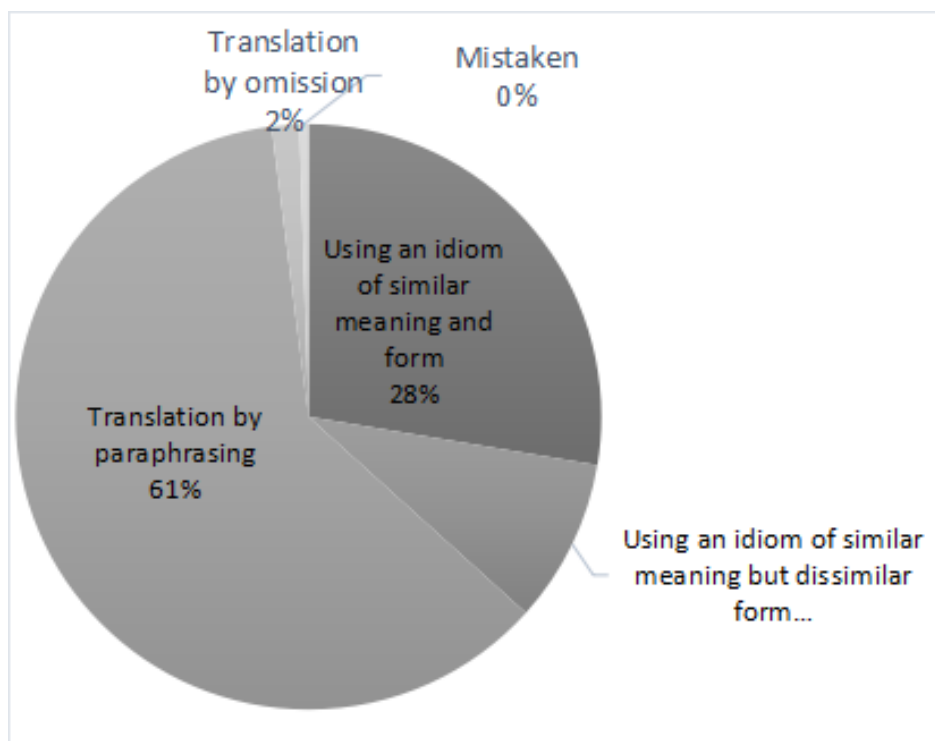
Figure 1. Frequency of Strategy choice by both Iranian and English translators

Analysis of different strategy choices by Iranian and English translators

Translation by paraphrasing

Based on our findings, the most often used strategy was "translation by paraphrasing". An inspection also reveals that this strategy was preferred by the Iranian translator. Here are some examples applied by the translators and in the following section the logic behind their preference towards this strategy is elaborated.

    a) "نیم سوخته" was rendered "nearly grilled" by Siavosh Danesh and "burnt away" by Brian Spooner.

    b) "نیم بریان شده" was translated "almost roasted" by Brian Spooner.

    c) "شتک" was rendered "caught the mange" by Brian Spooner.

d) "بلبله گوشهای" was rendered 'hanging ears' by Siavosh Danesh and "his ears were large and floppy" by Brian Spooner.

e) "چشم نی نی پشت" was translated "behind his pupil" by both translators Siavosh Danesh and Brian Spooner.

f) "حالت نیم خواب و نیم بیداری" was rendered "dreaming watched" by Siavosh Danesh.

De Beaugrande and Dressler (1981) define paraphrases as "approximate conceptual equivalence among outwardly different material" (p. 50). With this regard, Hirst (2003) defines paraphrases as "talk(ing) about the same situation in a different way". Munday (2012) declared that "equivalence is particularly useful in translating idioms and proverbs" (p. 89). For instance, if the English idiom *like a bear with a sore head* is rendered into Persian as (*mesle borje zahremar*), meaning *like a tower of snake venom*, the strategy of equivalence has been applied. According to Leonardi (2000), "Equivalence can be said to be the central issue in translation". In this regard, House (1977) believes that "a translation text should not only match its source text in function, but employ equivalent situational-dimensional means to achieve that function" (p. 49). Baker, who shares this approach, states that equivalence is used "for the sake of convenience—because most translators are used to it rather than because it has any theoretical status" (Kenny, 1998, p. 77).

Despite different attitudes to the concept of equivalence, most specialists pay much attention to its meaning in the theory of translation. Translation is a form of communication and that is the reason why it is so important to establish equivalence between the source text and the target text. Although Vinay and Darbelnet (1958/2000) believe that equivalence is used in a different sense than in modern translation theory, it is evident that equivalence is one of the basic concepts of translation which cannot be neglected. Consequently, based on the abovementioned studies using paraphrasing in translation stands as the core concept in the process of translation and still most of the translators cling to it for producing a more comprehensible and explicable texts.

Using an idiom of similar meaning and form

As mentioned earlier, this strategy type stands second among the different strategy types and a close scrutiny reveals that the Iranian translator took advantage of this strategy more than his English colleague. Following are some examples selected from the table for more elaboration:

a) "نیم بریان شده" was translated "half broiled" by Siavosh Danesh.
b) "شتک" was translated "splashed" by Siavosh Danesh.
c) "بد مسب صاحاب" was rendered "untouchable cur" by Siavosh Danesh.
d) "جوع سد" was rendered as "demands of hunger" by Brian Spooner.
e) "قهار خورشید" was rendered "All-powerful sun" by Siavosh Danesh and "omnipotent sun" by Brian Spooner.
f) "موذی و اب زیرکاه" was rendered "in an underhanded and sly way" by Siavosh Danesh.
g) "محض رضای خدا" was translated by both translators. "Please almighty God" by Siavosh Danesh and "to please God" by Brian Spooner.

In the context of oblique translation, as Płońska (2014) notes, translators enumerate four procedures: transposition, modulation, equivalence and adaptation and when it comes to giving a definition for the term Equivalence, Vinay and Darbelnet (1958/2000) propose that it consists in rendering "the same situation … by two texts using completely different stylistic and structural methods", and when it comes to translating idiomatic expressions like "*Il pleut à seaux*" it can be translated as "It is raining cats and dogs" using the idiom of similar form and meaning in the target language (p. 90).

As Baker (1992) states, this strategy involves using an idiom in the TL which conveys roughly the same meaning as that of the source language idiom and, in addition, consists of equivalent lexical items. The salient point is that this kind of match can only occasionally be achieved which means it cannot be picked up more often by translators. Accordingly, both translators mentioned in the current study had quite a slim chance of using this strategy type.

1.1.1. Using an idiom of similar meaning but dissimilar form

This strategy falls in the third rate in both translations under analysis, more often picked up by the English translator. Here are instances of occurrence of this translation strategy in the corpus:

a) "زمین تا اسمان فرق داشت" was translated "a whole world apart" by Siavosh Danesh and "to be a world of difference" by Brian Spooner.

b) "بیاه ...بیاه " was rendered "here … here" by Brian Spooner.

c) "دلش ضعف میرفت" was translated "he was about pass out" by Brian Spooner.

d) "هفتا جان دارد" was rendered "to possess seventy lives" by Siavosh Danesh and "had seventy lives" by Brian Spooner.

Newmark (1988b) mentions the difference between translation methods and translation procedures. He writes that, "[w]hile translation methods relate to whole texts, translation procedures are used for sentences and the smaller units of language" (p. 81). Idiomatic translation in his definition reproduces the 'message' of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original which can lead to using an idiom of similar meaning but dissimilar form. Besides, it is often possible to find an idiom or fixed expression in the target language which has a meaning similar to that of the source idiom or expression, but which consists of different lexical items (Baker, 1992). Therefore, chances are translators discover idiomatic expressions in the target language with different form than in the source language. In the current study, the translators approached this strategy merely for 9% of the total times which means the frequency of Iranian and English idioms with the same meaning and different forms is not considerably high.

1.1.2. Translation by omission

This strategy is the least picked by both two translators in their translations, more precisely, only three times. This can be a significant sign that this strategy couldn't serve the translators well and were not of much preference to them.

The examples are as follows:

a) "سد جوع" was deleted by Siavosh Danesh.

b) "بد مسب صاحاب" was omitted by Brian Spooner.

c) "فاصله به فاصله" was taken out by Siavosh Danesh.

According to Baker (1992), as with single words, an idiom may sometimes be omitted altogether in the TT. This may be because it has no close match in the TL, its meaning cannot be easily paraphrased, or for stylistic reasons. Since this strategy was used only in 2% of the cases, it can be deduced that there were matches between Persian and English literature for those specific cases or they could be paraphrased. Nonetheless, there are still a few number of cases which are left out of the text.

1.1.3. Mistaken translation
Both translators had made mistakes in translating the following ones:
- "سر سنگین" was translated "heavy" by both two translators Siavosh Danesh and Brian Spooner, however the English equivalence does not correspond acceptably with the Persian term.

With regard to mistakes in translation, Hansen (2010) proposes that they can be made because of misunderstandings, by not rendering the meaning of the ST accurately, terminological flaws, and by different kinds of interferences. Accordingly, the mistake in the case of this study has happened because of misunderstanding of the situation and the pragmatics.

1.2.   Comparison between translators' strategy choices
The findings show different approaches in the treatment of idioms by both Iranian and English translators. Their priority is paraphrasing and using an idiom of similar meaning and form stands in the next rank.
The detailed data analysis of the strategy choices by both translators are illustrated in the following tables and figures.

Translation strategies / Translators	Using an idiom of similar meaning and form	Using an idiom of similar meaning and dissimilar form	Translation by paraphrasing	Translation by omission
Siavosh Danesh	30	5	62	2

Brian Spooner	25	13	60	1
Table 1. Comparison between translators' strategy choices				

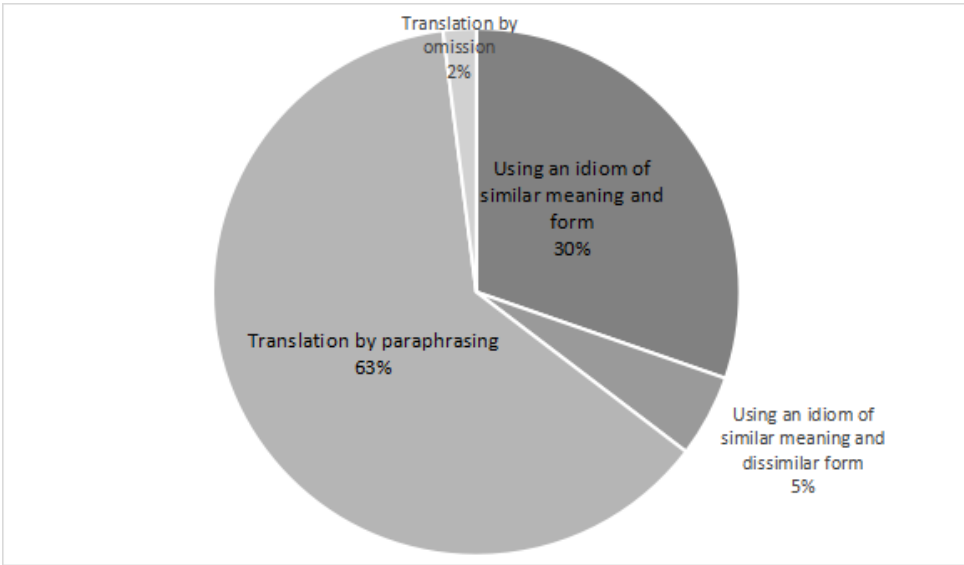## 4.4. Strategies picked by the Iranian translator

Figure 2. Iranian translator's strategies

The figure above clearly illustrates the types of translation strategies that the Iranian translator chose in translating the idiomatic expressions in the story "The Stray Dog". According to Figure 4.3., Danesh mostly used translation by paraphrasing whereas using idioms of similar meaning and form was half as frequent and using an idiom of similar meaning and dissimilar form had a small portion, only 5%, in his strategy choice. Although the elaboration on translators' strategy choice was done in the previous sections, the reason behind all these skewed statistics can lie in the translator's personal approach to translation. With this regard, Wong and Shen (1999) believe that "anyone engaged in translating has to

adopt a certain strategic stance in response to the strategic orientation" (p. 98).

They also note that

> *Attitudinal factors involve the individual translator's subjective orientations within a certain historical and cultural context. Even with the same personal competence, two translators with different attitudinal orientations, whether aesthetic, communicative, strategic, political, ethical, or professional, will produce very different translations.* (p. 97)

1.3. *Strategies selected by the English translator*
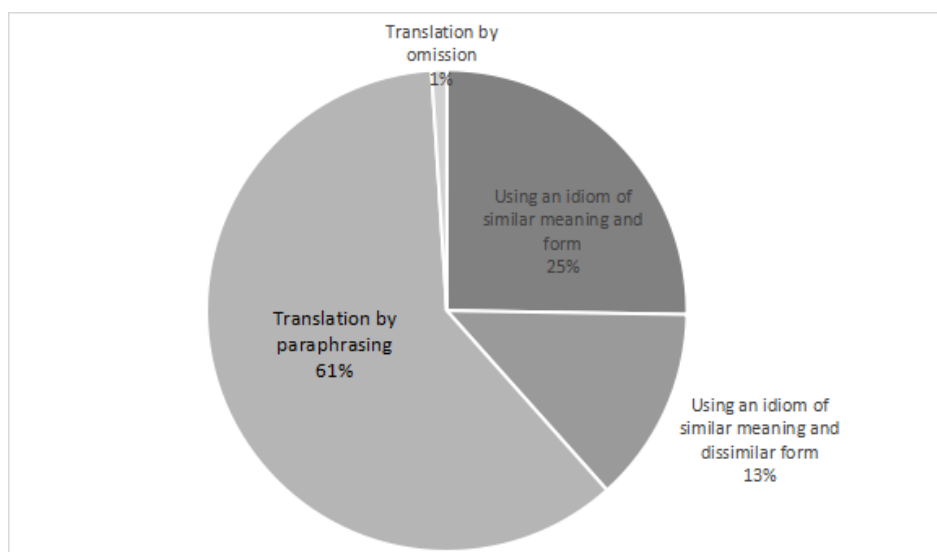
Figure 3. English translator's strategies

Unlike the Iranian translator, Brian Spooner used idioms of similar meaning and dissimilar form more often while the use of idioms of similar meaning and form decreased from 30% to 25%.

One strategy that Spooner used in his translation is called translation using a loan word or loan word plus explanation (Baker, 1992). Using the loan word with an explanation is very useful when a word is repeated several times in the text. The first time the word is mentioned in the explanation and the next times the word can be used by its own. In the story "The Stray Dog" Spooner took advantage of this

strategy translating the word "جوی آب" to "jub" with this explanation at the footnote: water channel. Taking advantage of various translation strategies, according to Wong and Shen (1999), shows how competent the translator is and his good awareness of the source linguistic and cultural elements. As the figure shows, there is more harmony in Spooner's strategy choice than Danesh's.

Concluding remarks

Mandelblit (1995) believes that idioms with a different cognitive mapping in the target language would be more difficult to translate. This challenge led the researcher to study different strategies picked by Iranian and English translators translating idiomatic expressions of the story "The Stray Dog" into English. The researcher attempted to explain the methods without judging them. After conducting the study and analyzing data, the results revealed that, among the four translation strategies defined by Baker (1992), "translation by paraphrasing" was mostly used. Equivalences are usually used translating idiomatic expressions from one language to another (Vinay & Darbelnet, 1958/2000). Accordingly, the two translators approached this strategy more than others, as they considered that there was no significant advantage in relying on the secondly chosen strategy, the use of idioms with similar meaning and form. Both translators used this strategy in 25% to 30% of instances, while the number of cases when they applied "use of idioms with similar meaning but dissimilar form" deviated meaningfully. As stated in the previous chapter, this can be attributed to their personal attitudes and professionalism (Wong & Shen, 1999). As they believe "a translator has to be competent in SL interpretation and TL representation, and has to have special knowledge and experience in the field concerned" (p. 95). However, as stated earlier, this study does not intend to make a comparison between the two translations. The languages did not provide many examples on the idioms with similar meaning but dissimilar forms which, as Baker (1992) stated clearly, might happen "occasionally" leading translators to ignore this strategy more often than taking advantage of it.

Finally, the least preferred strategy was "translation by omission", which was used only three times in the current study by the two translators. Based on Baker's (1992) definition, the fact that usually corresponding idiomatic expressions do exist in the two languages,

Persian and English, and also the high chance to use equivalences have led to such low usage of this strategy.

1.4. Pedagogical implications

Translators are agents of translation and their knowledge of translation strategies makes them more able to manage the translation. Many people can benefit from the results of this study. At first, these results are very useful for the beginner translators who can adopt more suitable approaches for translating idioms and idiomatic phrases. In fact, strategies used by experienced translators could guide them in translating Persian texts into English. A successful translation, in which the translator has not skimped on any subtlety, is of salient importance to novice translators who seek for perfection in the realm of translation.

Secondly, the findings of this study can be beneficial for other researchers in the field of translation. The question "Which strategy should be applied in this context?" can always be of interest to researchers. As the context changes, the strategy choice varies, therefore analysing the reason lies behind this and trying to figure out a pattern is inevitable. The findings of the current study can enlighten translation researchers on their very projects on translation strategies.

Finally, both groups of English language editors and teachers can cling to these findings in their own field of study. For editors, the findings can be useful for revisions and can lead them to a more precise reviewing. Furthermore, the outcome of this research can play some roles in teaching English. Studying the findings of this research, English language teachers have great examples of paraphrased expressions and sentences that can serve them efficiently in their classes. Since one positive technique in reading and writing classes is restating or paraphrasing then these examples can play the role of some models to observe how the text of a native language user might be different from an Iranian one's. The learners can also compare their produced language with the translations. Moreover, they can check their understanding with the original reference story as well.

Suggestions for further research

The vast field of study and the large number of cases that can be investigated make it difficult for the researcher to conduct a comprehensive study which can cover various parts in one field such as

translation. With regard to the scope and limits of this study, the researchers merely focused on the comparison of the two translations in terms of the strategies applied in each and did not make great attempts in assessing the translators' competence and/or the quality of the translations, which can be of interest for another research in this field.

The focus of the current study was on the various strategies used by the Iranian and the English translators when translating Hedayat's "The Stray Dog". Further research will be dedicated to their translations of other works by Sadegh Hedayat. Additionally, other works of Danesh and Spooner can undergo a scrutinized investigation. In another research, the translators can be evaluated based on their personal competence and attitude. The researcher can and will go further to evaluate the translators' aesthetic, political, ethical, and professional attitudes as well as their attitude toward the recipients' response, as all these aspects were not of interest in the current study.

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Appendix
Translated idioms based on the corpus ("The Stray Dog")

No	Original idiom	English translation (Danesh) (1)	English Translation (Spooner) (2)	Translation Strategies			
				A	B	C	D
1	سد جوع	-	Demands of hunger	(2)			(1)
2	خورشید قهار	All-powerful sun	Omnipotent Sun	(1)(2)			
3	نیم سوخته	Nearly grilled	Burnt away			(1)(2)	
4	نیم بریان شده	Half broiled	Almost roasted	(1)		(2)	
5	کج و کوله نقرسی	Misshapen Rheumatic	Gnarled and twisted			(1)(2)	
6	شتک	splashed	Caught the mange	(1)		(2)	
7	گوشهای بلبله	Hanging ears	His ears were large and floppy			(1)(2)	
8	پادو او را کتک می زد	Errand boy of the bakery beat him up	The errand boy hit him			(1)(2)	

9	بد مسب صاحاب	untouchable cur	-	(1)			(2)
10	موذی و آب زیرکاه	In an underhanded And sly way	slyly	(1)		(2)	
11	محض رضای خدا	Please almighty God	To please God	(1) (2)			
12	سگ نجس	Untouchable dog	unclean			(1)(2)	
13	نفرین کرده	Set a curse	cursed	(1)(2)			
14	هفتا جان دارد	To possess seventy lives	Had seventy lives		(1)(2)		
15	بچزانند	torture	humiliating			(1)(2)	
16	پاپی او شد	Chastised him	Tormented him	(1)(2)			
17	حالت نیم خواب و نیم بیداری	Dreaming watched	Half-awake, half asleep	(2)		(1)	
18	اعصابش درد میکرد	His nerves ached	His limbs ached	(1)		(2)	
19	بیخ گوشش	In the damp-laden air	Inside his ear			(1) (2)	
20	بتاراند	To drive out	To chase	(1)(2)			

21	از روی زبیل	Rummaging the garbage pile	In the dung			(1)(2)	
22	تو سری خورشده بود	Become a yellow timid scape-goat	Had become abject		(1)	(2)	
23	جهنم دره	Hell of a place	Distant hell	(1)(2)			
24	یک شکم سیرغذا نخورده بود	He had not eaten a full stomach	He had not eaten a single bellyful of food	(1) (2)			
25	زمین تا اسمان فرق داشت	A whole world apart	To be a world of difference		(1)(2)		
26	با آنها محشور بود	People he knew before	The people whom he had been with before	(2)		(1)	
27	گرمای سیال در تمام رگ و پی او میدوید	Liquid warmth ran through his veins and arteries	His body had felt warm and comfort	(1)		(2)	
28	سرسنگین	heavy	heavily	-	-	-	-
29	همه اینها پر ازکیف و نوازش بود	All these were treasured	Those were all full of joy and tenderness	(2)		(1)	
30	یک لقمه مهر و محبت	A morsel	A piece of meat, a token of her affection for him			(1)(2)	

#							
31	گوش سنگین و کند شده	He had turned deaf	His ears had become sluggish and dull	(2)		(1)	
32	ویلان و سرگردان	Went through several alleys	Prowled up and down			(1)(2)	
33	بیاه.....بیاه	Come…come	Here…here	(1)	(2)		
34	از گردن برداشتند	Lifted off his neck	Were being lifted from him		(1)	(2)	
35	دستش را کر داد	Dipped his hands in the gutter water	Washed his hands carefully in the jub			(1)(2)	
36	قلبه سنگ	stone	stone	(1)(2)			
37	ضرب چماق	Taste of the club	beating	(1)		(2)	
38	چیزی عایدش نشد	He had not received anything	Pat earned nothing	(1)(2)			
39	دشمن خونی	Sworn enemy	Ancestral enemies		(1)(2)		
40	نه آنجا را از خودش میدانست	Which was not his	Which he had no place			(1)(2)	
41	با زندگی جدیدش سازش کرده بود	He had come to a truce with his new mode of life	He soon fitted himself into his new way of life	(1)(2)			

42	یک نوع تسلیت	Sort of refuge	Consolation	(1) (2)			
43	گدایی میکردند	begged	begged	(1)(2)			
44	حاضر بود جان خودش را بدهد	He was prepared to give up his life	He was ready to give his life	(1)(2)			
45	دست روی سرش بکشد	Caress his head	A stroke on the head	(1)(2)			
46	گرسنگی غداری	Great hunger	Violent hunger	(1)(2)			
47	له له میزد	His tongue was out	He panted a long	(2)		(1)	
48	شلنگ برمیداشت	Leaps and bounds	bounded			(1)(2)	
49	دلش ضعف میرفت	He felt a strange weakness at the pit of stomach	He was about pass out		(2)	(1)	
50	نه راه پس داشت و نه راه پیش	He could neither go ahead nor back	He had no way back and no way forward			(1)(2)	
51	له له می زد	Short of breath	Panting	(1)		(2)	
52	جلو چشمهایش تاریک شده بود	His eyes had darkened	Everything went dark before his eyes			(1)(2)	

53	در چشمهایش روشنایی ناخوشی می درخشید	A sick light glowed in his eyes	The light of sickness glimmered in his eyes			(1)(2)
54	در یک جوی کنار کشتزار	Near a ditch on the edge of a field	At a *jub* at the side of a field			(1)(2)
55	دو چشم میشی پات	His greenish blue eyes	Pat's two big brown eyes			(1)(2)
56	از کار و جنبش افتاده بودند	Were exhausted	No longer worked, no longer moved			(1)(2)
57	هوای گرمی روی سر آنها سنگینی می کرد	A sultry heat burdened over their heads	The stifling heat weighed down on their shoulders	(2)		(1)
58	غبار نرمی جلو آسمان لاجوردی موج میزد	A soft dust waved in the azure blue sky	The fine dust gently swirled against the bright blue background of the sky			(1)(2)
59	میان تنه اش پوک و ریخته بود	Whose innards had rotted away	The inside of its trunk had rotted and fallen away	(1)		(2)
60	شاخه های کج و کوله نقرسی	Misshapen rheumatic branches	Gnarled and twisted branches			(1)(2)
61	آواز رسا	Loud cries	Shouted their wares	(1)		(2)

62	آب گل آلود غلیظی از میان جوی جلو قهوه خانه، بزحمت خودش را می کشاند و رد میشد.	A dense miry water laboriously pushed its way through the gutter in front of the tea house.	In front of the cafes thick muddy water pushed its way slowly along the *jub*!			(1)(2)	
63	فاصله به فاصله	---------	Time to time		(2)		(1)
64	گنجشکهایی که ... از شدت گرما خاموش بودند و چرت می زدند	The sparrows … they were silent and slumbered because of the intense heat	Sparrows … they were quiet, dozing, because of the intense heat.			(1)(2)	
65	دم براغ	Pointed tail	His tail caught the light		(2)	(1)	
66	موهای تابدار چرک	Wavy fur but dirty	His coat was wavy and dirty		(2)	(1)	
67	دو چشم باهوش آدمی در پوزه ی پشمآلود او می درخشید	Two intelligent human eyes shone in his shaggy snout	Above his shaggy snout sparkled two eyes which betrayed a very human intelligence		(2)	(1)	
68	چشمش به دست قصاب دوخته شده بود	His eyes were fixed to the hands of the butcher	His eyes glued to the shop owner's hands	(2)		(1)	
69	در ته چشم های او یک روح انسانی دیده میشد	In the depth of his eyes a human spirit was discernible	Two eyes … the suggestion of a human soul			(1)(2)	

70	پشت نی نی چشم او گیر کرده بود	It had been trapped just behind his pupils	Caught just behind his pupils			(1)(2)	
71	لگد سنگین کفش میخ دار شوفر از او پذیرایی می کرد	The driver was sure to entertain him with a rough kick with his spiked boots	The driver came and kicked him with his heavy stunned boot to amuse himself			(1)(2)	
72	لذت مخصوصی از شکنجه او می برد	Take special pleasure in torturing him	Took particular pleasure in tormenting him further	(1)(2)			
73	خودش را با شکم گرسنه به زحمت کشید	He pulled himself with difficulty on an empty stomach	With difficulty he dragged along his empty stomach			(1)(2)	
74	در هوای نمناک راه آب آسایش مخصوصی سر تا پایش را فرا گرفت	In the damp-laden air of the closed water channel a certain unnamable feeling of well-being pervaded his whole being.	In the dark air of the *jub* a special feeling of repose filled him from head to foot.		(2)	(1)	
75	سبزه های نیمه جان	The dead and the living grass	Dying vegetation			(1)(2)	
76	یک لنگه کفش کهنه نم کشیده	An old damp shoe	An old shoe rotting in the stream	(1)		(2)	

77	یادگاری های درهم و دوری را زنده کرد	Resuscitated in his muzzle, a confusion of faraway memories	Awakened confused and distant memories in him			(1)(2)
78	با اشخاص دیده شناخته	The known	With acquaintances			(1)(2)
79	چه جور تا کند	How to behave	To behave properly			(1)(2)
80	تمام این قید ها از گردنش برداشته شده بود	All these checks were removed	All those obligation had been lifted from his shoulders		(2)	(1)
81	به کثافت و زبیل خو گرفته بود	He had got used to dirt and refuse	He had become quite accustomed to the filth and dung			(1)(2)
82	یک خواب راحت نکرده بود	…nor slept a happy comfortable sleep	…nor known a peaceful sleep			(1)(2)
83	شهوتش و احساسش خفه شده بود	His passions and feelings were strangled	His passions and emotions had been stifled			(1)(2)
84	یک حالت کرختی به او دست داد	He went numb	He felt overwhelmed by a sudden sensation of numbness	(1)		(2)
85	بوی تند و سنگین مادرش و شیر او در بینی اش	The poignant and the heavy smell of his mother	The sharp, heavy smell of his mother and her milk		(2)	(1)

	جان گرفت	and her milk revived in his nostrils	returned to him			
86	خواب عمیق	Deep slumber	Deep sleep			(1)(2)
87	لرزه های مکیفی	Sensual sensation	Intoxicating tremors			(1)(2)
88	گوش های بلبله او	The tip of his brother's ears	His brother's floppy ears			(1)(2)
89	مست شدن پات باعث بدبختی او شد	All Pat's troubles started when his rut came on	A full stomach was to become the cause of Pat's bad luck		(2)	(1)
90	تاثیر غریبی	Strange effect	Strange effect			(1)(2)
91	تمام عضلاتش، تمام تن و حواسش از اطلاعت او خارج شده بود	His nerves, his muscles and sense were no longer at his command	All his muscles, his whole body and senses had ceased to obey him.	(1)		(2)
92	با چوب و دسته بیل	Clubs and spade handles	Stick and spade handles			(1)(2)
93	به هوار او آمدند	Assailed him	Drove him			(1)(2)
94	گیج و منگ و خسته	Confused and tried	Giddy and tired			(1)(2)
95	بوی رقیقی از او مانده بود	He could smell thin traces of his	A faint scent still remained			(1)(2)

		Master's scent					
96	همه را سرکشی کرد	He inspected elaborately	He visited them all			(1)(2)	
97	احساس اضطراب و وحشت گوارایی کرد.	He felt a sensational anxiety mixed with fear.	A cautionary fear passed through him.	(2)		(1)	
98	چند دور دیگر در آبادی زد	He rounded up the village a few more times	He made a few more rounds of the town			(1)(2)	
99	بوی خوراکی های جور بجور	The smell various foods	The smells one sort of food after another			(1)(2)	
100	او را بتاراند	Drive him out	Chase away			(1)(2)	

STYLISTIC DEVICES AND THEIR POLITICAL IMPLICATIONS

Iuliana LUNGU[1]

Abstract: *The paper analyses the role and significance of some major stylistic devices in political discourse, constituting a powerful tool for shaping political attitude and the premises upon which decisions are made. Indeed, politicians and authorities use more and less stylistic devices to mitigate people's reactions. It does not matter that political metaphorical expressions or other style figures distort reality or prevent the crystallization of a concrete perspective, focusing on certain aspects, while hiding other aspects, it is important that they operate conceptually and emotionally or that intensify or blur perceptions. This analysis focuses on the use of metaphor in politics in terms of the three major functions of political metaphor, namely, the heuristic function, which allows the delimitation and naming of new areas of knowledge, operating with concepts, ideas and political theories specific to political thinking; the persuasive function with a fundamental role in the formation of political attitudes and constraints, and the didactic function specific to the metaphor of political theory with the role of illustration and explanation of political concepts and ideological values in the name of political science. Moreover, metonymy and synecdoche also reconcile well with metaphor in political discourse, therefore I have sought to exemplify this by quotes from prestigious political speakers such as Winston Churchill, Hitler, and Ronald Reagan. I have also shown that metonymy has been and is the basis of terrorist attacks, in fact, of the terrorist thinking and action that it legitimizes in this way.*

Keywords: political metaphor, metonymy, synecdoche, conceptual structure, pragmatic function

Introduction

Shortly after the end of the last world war, Orwell (2002) made a bitter remark: "Political language (…) has the mission of making a lie a truth, a crime a respectable deed, to give the transition the appearance of stability." Thus, politicians try, through metaphor, to create opinions and attitudes that favor the reality of their own political goals. As Hulban (2003) remarks: "Power, under all its forms, is a permanent source of metaphors, as the metaphor can be used as a means of

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justification, falsification, intimidation and domination." Indeed, political metaphor can be a powerful tool, with great potential for persuasion and manipulation in political discourse, which is based on a good knowledge of the psychology of the individual and the masses, especially when the political context is large and with implications, deep socio-economic.

From the point of view of linguistics and discourse analysis, we have to admit that political language, political discourse, and political text are somehow vague terms. In linguistic literature, *political language* has been used to denote the use of language in the context of politics, i.e. a specific language used with the purpose of achieving a specific, politically motivated function, or it has been used to denote the specific political vocabulary, i.e. words and phrases that refer to extralinguistic phenomena in the domain of politics. Indeed, the linguistic study of political discourse is first a linguistic study of discourse, and thus it requires a basic knowledge of domains such as pragmatics, text linguistics and discourse analysis.

Research in cognitive semantics has repeatedly indicated that physical experience appears time and time again as the metaphorical basis of key aspects of meaning, in particular of polysemy and idiomatic expressions; they are more explicitly presented as metaphors and can be understood as systematic transfers of meaning from the source domains arising in the peculiar physical and social experiences of individuals.

It is possible to distinguish the traditional sense of metaphor (which we can refer to as *rhetorical metaphor*) from metaphor as understood in cognitive linguistics. Rhetorical metaphors are usually consciously deployed rhetorical flourishes: "changing policy is like *turning round an oil tanker*". Traditionally, this example would actually be called a simile, because of the explicit comparison implied in the word 'like', but from a cognitive point of view the crucial point is the transfer between domains of experience. In fact, work carried out in cognitive linguistics has found metaphor to be a much more complex and pervasive phenomena in everyday language and conceptualisation than has usually been recognised (which we can refer to as *cognitive metaphor*).

During the postwar period politicians created a host of metaphors to make the tensions between the United States and the Soviet Union understandable. The "iron curtain" emerged as a striking

metaphor that divided the world into two hostile camps, the outer limits of the USSR's sphere of control, behind which secrecy often made difficult for the West to obtain reliable information, and it is attributed to Winston Churchill, the British wartime prime minister, but was in fact used as early as 1920 by the Nazi Joseph Goebbels, to describe the Soviet dominance over Eastern and South-Eastern Europe.

A variety of other metaphors were used to orient people to the view of dangers in the world and the proper policies to confront them. The "cold war", of course, was the most prominent and pervasive metaphor of the entire period, one that became an overall description of the "way things actually are" between the United States and communist countries. The cold war started, at the latest, in 1947 with the Berlin Blockade, and remained intense until the middle 1960, with incidents such as the building of the Berlin Wall. Some commentators talk of a second cold war beginning with the election of President Reagan in 1980; certainly for a few years in the 1980s arms races took on more energy, defence budgets increased, and diplomatic conflict between superpowers in many areas of the world intensified.

Aim of analysis

The primary aim of the paper is to examine political metaphors according to the richness of the conceptual structure, explore their different communicative potential in terms of their pragmatic function, and to make explicit the presence of metaphor in political discourse by providing a number of examples in which the role of metaphors is well-defined.

Methods of analysis

The basis for the presentation is a corpus of texts compiled from different sources mentioned above (campaign, congress or parliamentary speeches, press conferences, political analyses, commentaries in newspapers, TV broadcasts, specialised dictionaries, etc.). Of course, a selection of empirical data allowed a more detailed identification and analysis of metaphor and of other related stylistic forms distribution with regard to particular source domains and politically differences in the way metaphor source domains are used in particular discourse communities. Moreover, I have tried to go beyond these illustrations of cognitive hypothesis in order to find out that these empirical findings reveal a wide variety of

possible entailments of each individual source domain, which offer scope for political debate and controversy.

Data analysis and findings

Metaphor has taken a prominent position within the literature as representing all forms of figurative language. This is because the formal definition of metaphor is the most general of the specific figurative language terms and other terms can be considered special cases of this general definition. Thus, although the differences between metaphor and other tropes may have appeared small, these differences have become obscured /dim / blurred by metaphor's preeminence. For instance, metaphor, though it is as common a persuasive device in speech and writing. If metaphor is an implied comparison between two unlike images, metonymy is often defined as a substitution of a term closely associated with the literal term (Hulban 2001:127-146). However, metonymy seems to have a subordinate status as a species of metaphor. Jakobson (1956:239-259) posits that these two tropes engage different cognitive processes and are, perhaps, generated by two opposing principles of linguistic comprehension. The most familiar form of metonymy, synecdoche involves a literal-to-figurative association of part-to-while, or whole-to-part. Consider the colloquialism "hit the hay" which is commonly understood as "go to bed". Most people, when asked to guess whether "hay" is metaphor or metonymy, might automatically choose metaphor as their answer. The phrase, however, probably originated as a synecdoche at a time when beds used to be literally stuffed with hay. Because modern beds no longer use this substance, the figure of speech has lost its functional meaning, i.e. the bed, except through metaphorical comparisons with the contents of modern mattresses.

Similarly, a metonymy in one area of discourse can be metaphorically applied to another area of discourse. According to J. Scott Mio (1996:173) our common understanding of the metaphoric phrase "bootlegging" including its application to the illegal copying of computer software, began as a humble synecdoche during America's Prohibition era when "bootleggers" concealed illegal alcohol in the leggy portion of their boots.

The reason that metonymy is often subordinated under metaphor have something to do with the former's inevitable loss in the

battle against linguistic evolution. However, it is also that "every successful metaphor argues for a slice of similarity in its comparison between a synechdochic part of the topic to the synechdochic part of the vehicle" (Mio:158).

As a rhetorical device, metonymy serves many functions not always open to metaphor's context. When a particular orator chooses metonymy, we might ask how the pragmatic function of rhetorics, i.e. persuasion. A well-known professor of Rhetoric, offers one explanation:

> *The challenge for the average citizen today, then, is to personalize large and complex issues in ways that make them understandable, without distorting those issues so much that good decisions cannot be made. We personalize issues when we translate vast and impersonal problems in smaller, more manageable images, stories, and texts. Personalization, in other words, is a strategy of textualization or narrative. We understand the problem of the Middle East by seeing them compressed into stories about specific hostages who have been kidnapped, or by making certain leaders the embodiment of good or evil (depending on our politics). The kind of textual strategy that is used in personalization is called metonymy, or metonymizaton. Metonymy occurs when something complex is reduced to a more manageable sign of that complex thing, as when the complexities of British government are reduced into the public figures of the Prime Ministre, or of the reigning monarch* (Brummett 1994:158).

As a rhetorical strategy, metonymy offers the public speaker an opportunity to "personalize" complicated issues for those members of an audience who suffer from either too little or too much information, or, from political disaffection. Additionally, Edelman (1971:67-69) claims that the use of metonymy allows speakers to reduce the inherent ambiguity of complex issues by defining them according to their more simple characteristics or parts.

A psychological study by Graesser, Mio, and Millis (1989:178) discovered that metonymic imagery in political debates was significantly more persuasive than other figurative tropes. It must be noted, however, that this study did not identify these persuasive examples as metonymic; instead, they were labeled "personification metaphors". The authors offered a post-hoc explanation for why "personification metaphors" might be more persuasive than "other

metaphors" by speculating that the former may suggest more powerful or authoritative message sources (i.e., "The White House is trying to avoid another political scandal." as opposed to the literal "The White House staff is trying to avoid another political scandal"). All of the listed examples in the research category of "personification metaphors" can be accurately identified as whole-to-part, or synecdochic, incidents of metonymy. These results suggest, albeit unintentionally, that metonymy may be more persuasive than metaphor in political debates.

British Prime Minister Winston Churchill provided history with one of the most memorable examples of numerical synecdoche from this century, one which has both stylistic and argumentative appeal. This figure occurred in the peroration, the concluding passages of a speech to the House of Commons on June 18, 1940 compared the recent fall of France to the grim outlook for Britain against German military might. The Prime Minister cautioned and encouraged his audience with his closing words:

> (…) the Battle of France is over. I expect that the battle of Britain is about to begin. Upon this battle depends the survival of Christian civilization… Hitler knows that he will have to break us in this island or lose the war. If we can stand up to him, all Europe may be free and the life of the world may move forward into broad, sunlit uplands. But if we fail, then the whole world… will sink into the abyss of a new Dark Age made more sinister… by the lights of perverted science. Let us therefore brace ourselves to our duties, and so bear ourselves that, if the British Empire and its commonwealth last for a thousand yeas, men will still say, This was their finest hour (Churchill 1941:314).

In fact, Churchill's use of the word "hour" served several rhetorical functions well-suited to a numerical synecdoche. This was an appeal to the British people to do it for their own sakes, their own honor. All the more powerful, Churchill offered a glory denied the British in their past, during the "old" Dark Ages. He extended to his audience a chance to seek a unique glory, regardless of the past or the future; it was, ultimately, a "carpe diem" appeal.

When Churchill said "hour", he did not mean the literal hour, though he relied on that association to energize the more abstract image of an indefinite and unknown period of time. The haunting question on every British mind, "When will the invasion come?" was ultimately,

though he often juxtaposed the unknown against a very hopeful vision of brevity: "The story is not yet finished, but it will not be so long." (Churchill 1941:402). The final five words are themselves a synechdoche as they represent the entire solemn text of an orator engaged in the united effort he promoted.

The rhetorical, perhaps even military, advantage to owning one's hours is best exemplified by the contrast Adolf Hitler provided as he gasped desperately on the brink of defeat:

> *We have anticipated this hour… In this hour, the whole German nation has its eye on you, my warriors in the East, and only hopes that-through your resolution and fanaticism, through your weapons and under your leadership – the Bolshevik assault will be drowned in a bath of blood.* (Drăgulescu 2003:203).

We do not hear in Hitler's appeal the personal pronouns of "our" and "their", but rather we confront the impersonal "this hour". The effect is to discount identification with the time span, particularly reinforced by the notion that "this hour" was only anticipated and not owned by the "whole German nation".

Within Churchill's (1941: 276) first speech to the House of Commons as the nation's Prime Minister, he declared that he had "nothing to offer but blood, toil, tears and sweat." In those synecdoches he summed up a very human offering, a condensed version of his promise to give to the effort all that he was. Note that Churchill's reference to "blood", in contrast to Hitler's, is benignly representative of human vigor, perhaps because it is the speaker's – and not the enemy's – blood. Later, when writing his memoirs on the historic moments of his rise to power, he would claim that "all my past life had been but a preparation for this hour and for this trial". This same "hour", of course, was shared by the entire nation of which Churchill was a significant, synecdochic, and representative.

Thus, while it may be true that metonymy "marginalizes" what is left out of the representation, it has the capacity to condense what it represents to its fundamentals, its essence. By highlighting his human essence in "blood, toil, tears, and sweat", and by focusing on "our duties", Churchill is made essentially human, at once united with his audience. Together, they face their "hour" of glory in a very human trial. More unifying than isolating, Churchill argued that his "part" – his

history, his humanity, and his destiny – was an inseparable and fundamental representative of the whole. In addition to connecting an audience to the topic, metonymy has the persuasive power to connect an audience to the speaker.

Routine political discourse consistently uses metaphors to capture an otherwise elusive reality. A contemporary master of effective political synecdoche, Ronald Reagan used the personal anecdote, the "*walfare queen buying vodka with food stamps*", referring to the general fear that many people on welfare were not really needy and honest but cheats who were putting one over on the taxpayers; the "*police officer wounded in a shoot with drug lords*", symbolizing both the humanity of law enforcement and the paramilitary nature of the "war on drugs"; the "*dying World War II bomber pilot*", depicting the hero who refused to bail out and leave several wounded members of his crew behind and instead guided the craft to a crash landing, which tragically had no survivors and was meant to represent the self-sacrifice of World War II.

There are two interactional possibilities: one, in which a metaphorical mapping provides the source for a metonymy, and another in which a metonymic mapping provides the source for a metaphor. In both cases, the metonymy works either inside the source or the target of the metaphoric mapping but with different purposes. This account simplifies the one given by Ruiz de Mendoza (1999:243) in which this author distinguishes in fact three interaction types, metaphor from metonymy, metonymy within metaphor, metaphor within metonymy. However, since the metaphor is capable of providing a much richer conceptual framework than metonymy, in terms of the number of correspondences which it may exploit, metonymy simply acts either within the metaphoric source or within its target by developing it or by highlighting and giving the relevant interpretation of one aspect of metaphorical mapping. This process is also called *conceptual integration* or *blending or mental binding*. Consider the following example: "*If Clinton were the Titanic, the iceberg would sink*" (Turner and G. Fauconnier) is a striking conceptual blend that circulated inside the Washington, D. C. Beltway during February, 1998, when the film "Titanic" was popular and President Clinton seemed to be surviving political damage triggered by the sexual scandal. The blend involves a metaphorical mapping, with the Titanic scenario as source and the Clinton scenario as target, on the one hand, and the scandal scenario which is the counterpart of the

iceberg. There is a "blended space" in which Clinton is the Titanic and the scandal is the iceberg and we can project inferences from the source. Thus, we can infer that Clinton must have lost the presidency. But the contrary inference is the one that is constructed: Clinton will overcome any political difficulty. In this blend the Titanic is unsinkable and it is also possible for ice to sink, not only to be submerged.

Conclusions

All in all, we understand political events through a variety of metaphors and other stylistic devices, and they impact the listener or reader a certain way of thinking, having the role of simplifying the perception of reality and even distorting it. As a result, political metaphors can be easily exploited for reasons of persuasion and weighed very carefully out of the desire to sublimate politicians' actions. For instance, *fighting* and *warfare* metaphors can be used by politicians to call for extra-sacrifices on the part of their electors.

The implication of this is that stylistic devices offer solutions to political problems or events. They offer a course of action, and politicians hope their metaphors persuade the public to follow the prescription suggested by the metaphors. Moreover, a new metaphor, or new use of metaphor, can break up the rigid conceptual frames of an existing political order, introducing new options and stimulating political thought and imagination. Once a significant new metaphor, e.g. *the iron curtain*, *the Common European house*, has captured public attention, politicians begin to seek control and interpret it. Quite the reverse, when a particular metaphor may lose its force and be reduced to a conventional one, the political thinking can be likewise influenced. For example, the end of the hey-day of the European house metaphor came with the fall of the Berlin Wall and the new realities no longer fitted certain conceptualisations of the house.

Metaphors and the related stylistic forms are necessary to political discourse as they simplify and reify abstract, intangible concepts and create a sense of commonality. Moreover, the political reality is created by images (metaphors) conveyed by political rhetoric. This is because average citizens do not know enough about the complexities of most political events to participate fully or even render an opinion. Metaphors are useful in simplifying such events to make them understandable to the general audience.

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REMARKS ON ESP CURRICULUM DESIGN AND TEACHING METHODOLOGY IN VOCATIONAL HIGH SCHOOLS IN ROMANIA

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Abstract: *English has become the main language of communication around the globe in the last 100 years. As Latin used to be lingua franca in the Middle Age, English is now used widely as a second language. There are numerous reasons for the popularity of English, many of them being historical, but there are also include economic, cultural or geographical factors which play an important role in the spread and popularity of the language. Alongside English for General Purposes (EGP), English for Specific Purposes (ESP) has become an important part of the curricula, especially for students of vocational studies. A lot of research and needs analysis have been conducted over the last 30 years, but the majority investigated ESP in higher education. Our research aims at investigating secondary education, more precisely vocational education, from the perspective of English language teaching, interests and needs analysis also taking into account Romania's educational policies. This research is part of a doctoral thesis and only focuses on designing the research methodology.*

Keywords*: ESP, curriculum design, vocational school, teaching methodology*

Introduction

English for Specific Purposes has known an increasing interest among scholars and teachers in the last couple of decades. Since Hutchinson's and Waters' *English for Specific Purposes- A learning-centred approach* published in 1987, a series of needs analysis assessments have been developed based on questionnaire data obtained from students and teachers. But the interest for ESP teaching and learning has risen tremendously since the job market turned into a global one and companies started crossiing their national borders frequently in need for highly qualified employees who can keep up to date with the latest in their field of expertise and can work and use currently and promptly well-adjusted language. The result is that distances have been shortened

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not only by the new communication technology, but also by ESP skills which turned English into a must for a good performance of the job.

Our research opens to ESP training which proves to be an urgent need not only for highly qualified professionals, but also for younger new comers, i.e. the graduates of professional high school and dual professional training. The teaching experience and the permanent contact with the specific job market shows that a good command of English applied to specific domains adds value to the general English skills making the graduates more appealing to the employers.

Most of the studies in the domain have been conducted in universities and have dealt with the students' needs for the highly qualified job market. Researchers have not shown interest in early vocational training, and we are conferring to vocational high schools where there is some sparse information and relatively little investigation. One can easily see the growing interest of linguists (Brumfit, 1986; Negrea, 2003) for ESP in Romania, but the scarce concern for the vocational English taught in high schools makes the educational system deficiencies providing schooling discontinuities and mismatches the growing specific job market.

Literature review

ESP has established itself as a new branch of Applied Linguistics from the beginning of the 60's due to the fact that most learners needed to be up to date with the latest developments in their field of work or to be able to use their newly acquired pieces of equipment and needed instructions to use them. All this was supported by the emergence of English as a world language and by its vitality.

Various definitions have been given to ESP by different scholars and apparent variations in the interpretation of ESP definitions can be observed.

Some people described ESP as simply being the teaching of English for any purpose that could be specified. Others, however, were more precise describing it as the teaching of English used in academic studies or the teaching of English for vocational or professional purposes (Anthony, 1997: 9-10). "ESP is generally used to refer to the teaching of English for a clearly utilitarian purpose" Mackay and Mountford (1978: 2). That is to say that English should be taught to achieve specific language skills using real situations, in a manner which

allows them to use English in their future profession, or to comprehend English discourse related to their area of speciality. Some consider that students study English "not because they are interested in the English Language or English culture as such, but because they need English for study or work purposes" (Robinson, 1991: 2). In ESP, "language is learnt not for its own sake or for the sake of gaining a general education, but to smooth the path to entry or greater linguistic efficiency in academic, professional or workplace environments" Basturkmen (2006: 18). This shows that, the role of ESP is to help language learners to build up the needed abilities in order to use them in a specific field of inquiry, occupation, or workplace. In his approach to ESP Basturkmen (2006: 133) states that there exist five broad ESP learning-teaching objectives:

- to reveal subject-specific language use;
- to develop target performance competencies;
- to teach underlying knowledge;
- to develop strategic competence;
- to foster critical awareness.

The objective according to which researchers should examine these objectives and reveal subject-specific language use aims to demonstrate to the learners how language is used in a given target setting.

As regards the objective according to which researchers should develop target performance competencies, it is concerned with what learners do with language and the needed skills to be competent. "This orientation can be categorized as a proficiency objective, according to Stern's classification (1992)" (Basturkmen, 2006: 135).

Research goals

Little research has been made on ESP courses for secondary vocational education in Romania because of the widespread idea that specific language purpose does not suit secondary level learners considering their young age, which in Romania ranges from 14 to 19. As an English language teacher, one of my main concerns has always been to identify the students' needs and preferences for their future occupation to enable and direct them appropriately in language learning for professional success and satisfaction. The various profiles of the school where I teach English – economics, mechanics, electronics or environmental protection – open great professional expectations for the students.

The local scale research presented in the article highlights the students' motivation for ESP learning to their successful employability, as a result of ESP curriculum/teaching-learning process, and their employment and/or tertiary education expectations.
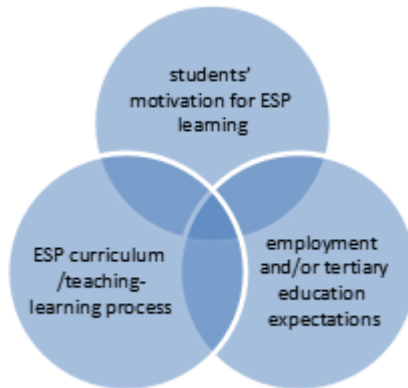
The three components are considered in a quantitative and qualitative relationship merging to the development of specific language skills enabling graduates for a successful integration into a specialized job market or for further academic education. The specialized education and training challenges and approaches are multiple: the vocational high schools are dedicated to the specialized job market, which does not mean that their graduates would not go to further for academic studies. In both situations, it results that English for General Purposes (EGP) is not what employers and further specialization need from the graduates and the language curriculum they attend. The questions raised by our investigation refers to ways and means of improvement: Is it necessary that the vocational language curriculum and teaching methodology be accommodated to the students' learning needs, or to the updated job market demands? Does the vocational language curriculum match the students' language needs, labour markets requirements and society expectations? What makes students learning motivation improve? The local job market promising requirements? The indirect impact of the specific job market abroad? The language teachers' dedication and professionalism? Do language education policies represent a hidden factor for the students' language improvement? Which one comes first? Here are the factors taken into consideration by our research, aiming at the establishment of their current influence on and relationship with the improvement of vocational ESP education in Romania.

- Economic and social exigencies
- Local/out of the country promising job market requirements
- ESP vocational curriculum

Research methodology and instruments

Our investigation takes into consideration the students' position for the development of a specific ESP curriculum and teaching methodology as a starting point for scaling the students' language learning needs according to the job market demands. The questionnaire developed for this purpose provides information on potential learning motivations of vocational students which include their view on the local job market demands and the encouraging similar job market out of the country. The study aims at discovering students' motivation with reference to the learning materials which should include updated specific contents to make them familiar with the innovations in their training domain which correspond to professional requirements. The questions also investigate the students' views on language teaching methodologies and assessment as a source for their language development applied to their professional commitment. The development of the study follows the mismatch between the present vocational language curriculum of the specialized high schools and the enactment of an improved harmonized curriculum to correspond to the new professional realities and job market. The study calls for a flexible, adaptable formative framework which makes their graduates able to deal with real life professional situations.

This case study provides empirical data about vocational high school students and teachers' language learning needs and problems, but it also takes an insight into the labour market needs and demands from the students' point of view. The findings aim at the development of an appropriate language curriculum for vocational high schools for services profile, more precisely gastronomy.

The ultimate goal of the research is to provide a new curriculum for vocational high school students taking into consideration their choices, using this questionnaire as a method of consultation and inquiry which can further lead to the students' motivation to learn English and to raise their self-esteem. Changing methodology, setting a new direction where students become involved in the decision making, and most importantly proposing changes which affect their educational journey, all bearing in mind their needs, can have a powerful impact on their future learning.

The questionnaire is used as the main method of enquiry to investigate the English language needs of Technical High school students. The option for this research method was based on the data collection and analysis advantages. The questions are dedicated to students' perceptions, opinions and attitudes on their training needs which is adopted from Midoul's (2013) questionnaire.

Research questionnaire

The present study aims at investigating the way ESP is perceived by the students of the Technical High School in Buzău. It attempts to answer the following questions:

1. How important is learning English for your future employability?

Very important

Important

Quite important

Not at all important

2. How useful is the information received during the English class for your future employability?

Very useful

Useful

Little useful

Not useful at all

3. Which activity do you like best during English class?

a. Group discussions with teacher as facilitator.

b. Listening to tapes, watching movies/documentaries.

c. Students' presentation.

d. Group or pair work.

e. Individual work.

f. Students doing practical work/projects out of the class.

4. Which skill do you think is the most important for you in your future career?

a. Reading comprehension

b. Listening comprehension

c. Speaking

d. Writing

5. Grade yourself at the following skills:

	I am very good.	I am good at.	I can manage.	I need to practice
Speaking				
Listening				
Reading comprehension				
Writing comprehension				

6. How often do you practice these skills during the English class:

	Always	Often	Sometimes	Rarely	Never
Speaking					
Listening					
Reading comprehension					
Writing comprehension					

7. Why do you want to learn English?
a. To pass exams, and prepare for school
b. To find an appropriate job after graduation
c. To interact with different people from different cultural backgrounds.
d. To be better prepared in my field of expertise (read relevant articles in English related to my specialization)
e. Because I like it and I am good at it.

8. Grade the following statements, according to their relevance for you, and your level of English:

	Very important	Important	Somehow important	Unimportant
Developing speaking skills				
Developing listening skills				
Developing reading skills				
Developing writing skills				

The questionnaire was applied to a focus group of 20 students specialising in gastronomy, a group relevant to our study. They were students aged between 14 and 19 from all the grades (9th, 10th, 11th, 12th).

Figure 1. Students' conception about the importance of learning English for their future career.
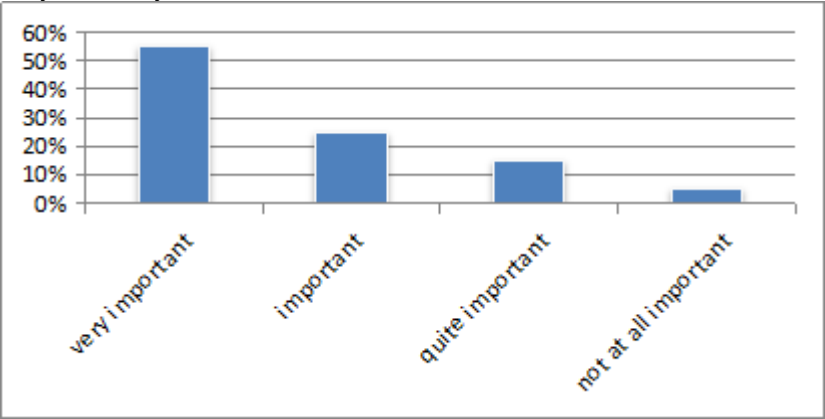
As it can be seen in the chart, students consider learning English very important for their future occupation. The answer which dismisses the role of English in building their future career adds to 5%, which translates that only one student answered in this manner.

Figure 2. Students' perception on English for General Purposes taught in class.
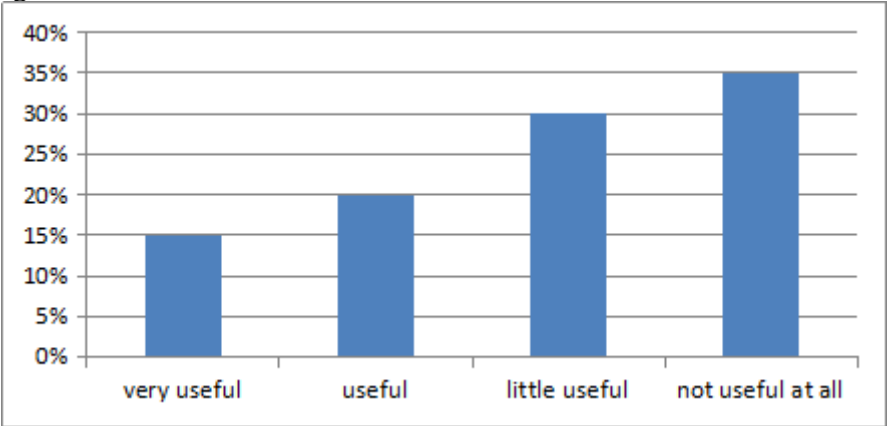
This question tries to identify the relationship between the materials presented in class and their relevance to the domain, the applicability for the respondents' future work place, the perception of the teaching materials usefulness in meeting the students' needs. The content taught according to the Romanian curriculum does not satisfy 35% of students, only 20% considering it useful. This finding supports our claim for a new syllabus for vocational and professional education since the majority of the respondents (75%) find the present curriculum of little or no usefulness.

Figure 3. Students' favourite activities which encourage learning
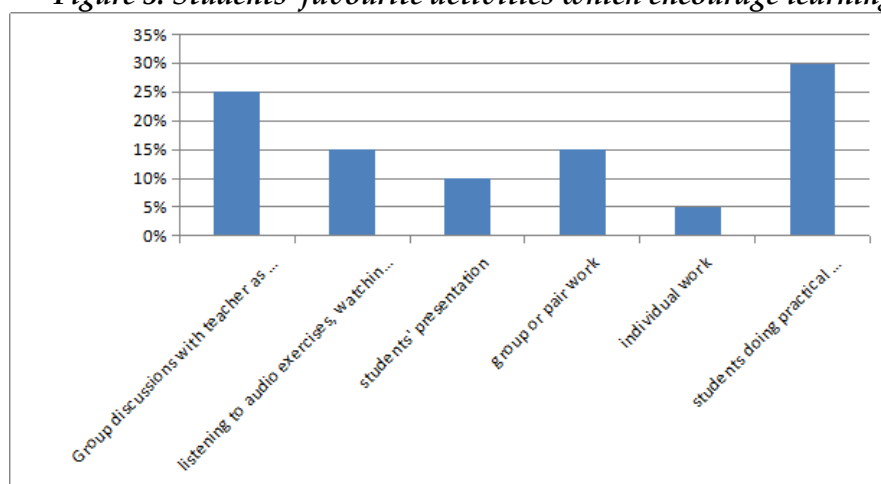
The purpose of this question is to identify the students' favourite activities and their preferences according to language learning. Considering the answers provided, students prefer doing practical work or projects and group discussions with the teacher as a facilitator, which has to be taken into consideration when writing a new syllabus for their specific interests and needs.

Figure 4. Students' perception on English language skills
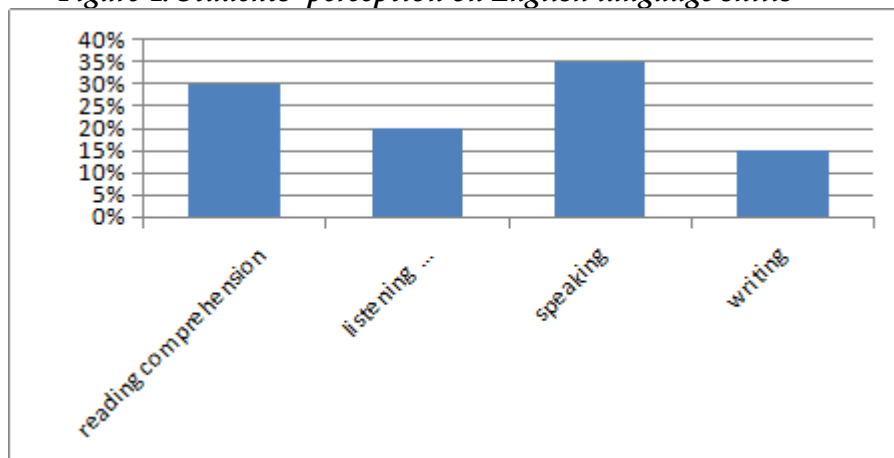
When the students were asked to choose the most important skill for their future career, speaking and reading ranked higher than the others. According to their response, the fact may be concluded that these are the two most important skills which students use in their future career.

Figure 5. Students' self-evaluation of their level of English.
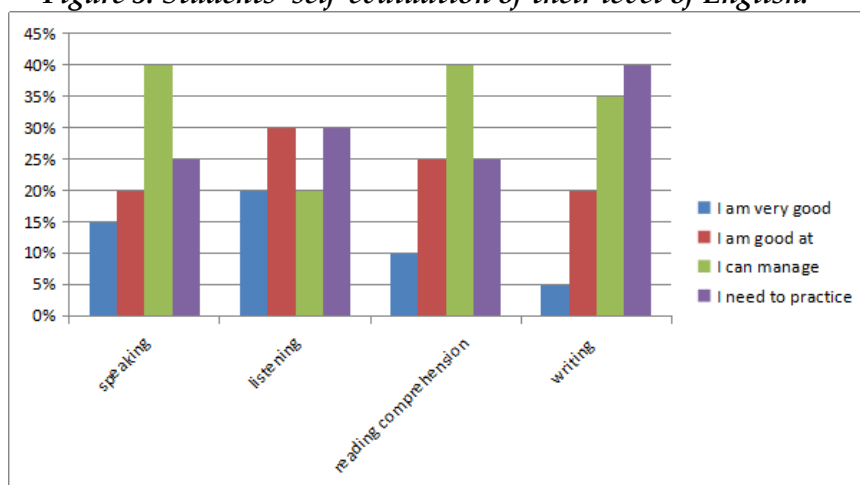
The purpose of this question was to determine the students' level of English, so they were asked to self-evaluate themselves. As illustrated in the chart above, students need to improve their writing and listening skills.

Figure 6. The frequency of skills used in classes
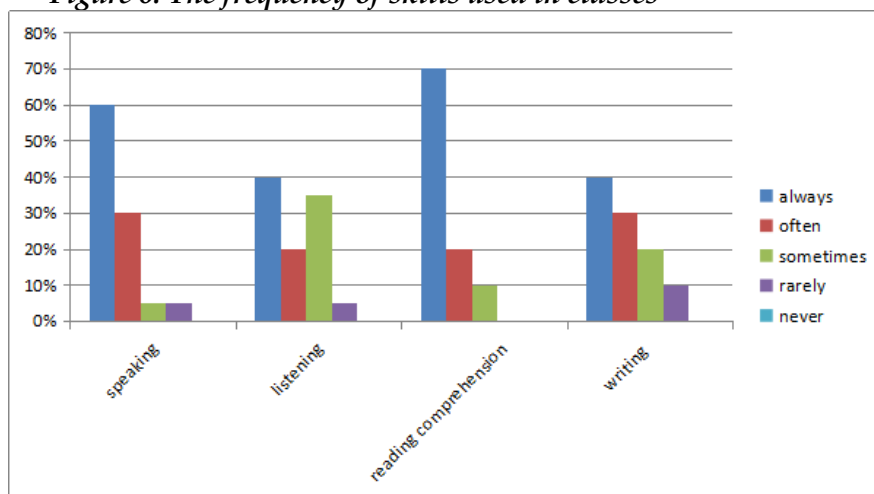
From the respondents' answers it may be stated that teachers place a high emphasis on the speaking and reading skills during classes, without entirely neglecting the other skills. Most common practices in ESL classes leave writing as an individual task, which may have lead to this response.

Figure 7. Students' purpose for learning English
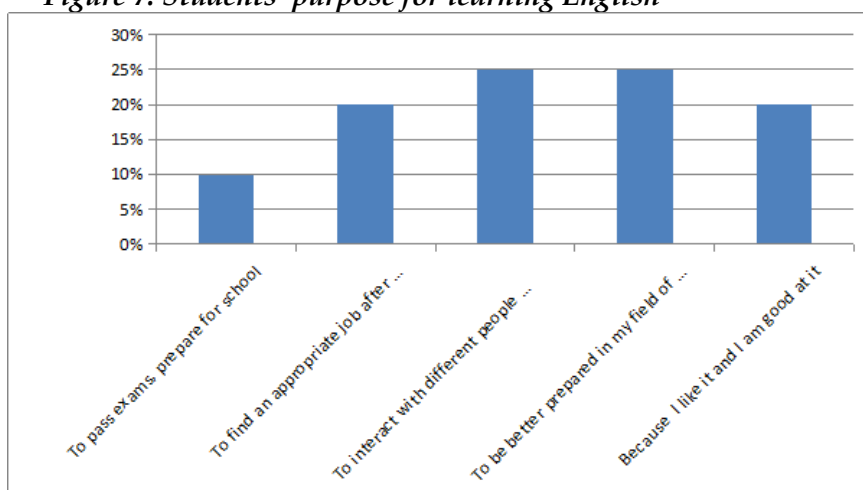
The aim for introducing this question was mainly to discover the students' purpose for learning English. The findings were very interesting, 45% of the students connected the purpose of their learning English to the future job requirements (*To find appropriate job after graduation-20%/ To be better prepared in my field of expertise 25%*). The surprising aspect was that the students' personal motivation was equally important for them (*To interact with people from different backgrounds 25% / Because I like it and I am good at it 20%).* Based on their answers, one can conclude that students consider English important both in their personal and professional life. Since the students' motivation for learning English is high, it needs to be taken into consideration when elaborating the new curriculum, thus emphasizing the necessity to correlate the students' motivation to the content of the courses.

Figure 8. Students' needs in improving English
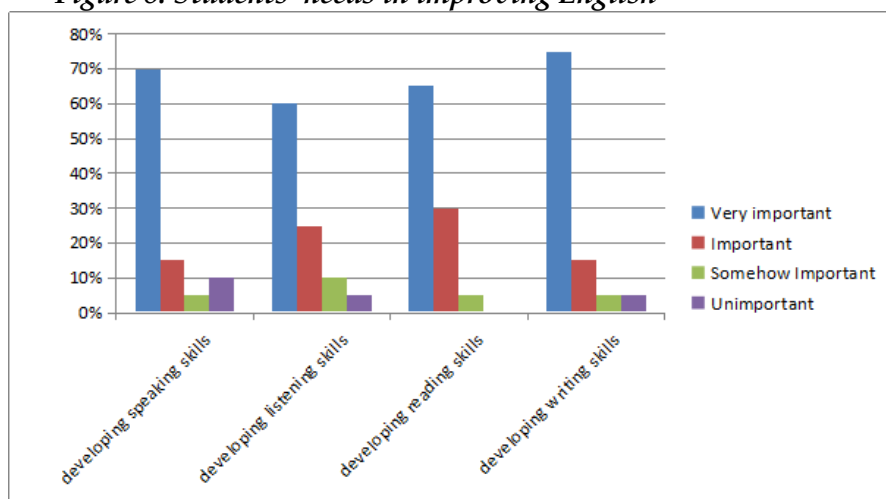
Analysing Figure 8, the fact may be noticed that the students need to improve their writing and speaking skills, which means that they do not consider proficient in their productive skills and that they need to practice more in the future. On the basis of what has been stated, more productive skills activities need to be introduced in the new curriculum, such a change supporting the students' awareness regarding the importance of communication in their future career.

Conclusions

The findings of the present research can be translated into a number of implications, especially for teachers, learners, curriculum development and materials design. The main conclusions which could be drawn from the questionnaire are:

- The questionnaire emphasized students' interest in learning ESP;
- The content of the present curriculum is not always relevant for VET students;
- Students want to focus more on speaking and reading skills;
- Students prefer practical and group tasks.

Bearing in mind the aspects above, the present paper suggests extending the research to national scale in order to uncover VET students' needs regarding ESP for their successful employability.

The ultimate goal is to develop a new English Language Curriculum for Secondary Education for professional high schools and dual professional training in Romania. In order to succeed in our endeavour the research should be scaled up and should involve all decisional actors which play an important role in the educational process – students, teachers, parents, companies, the community.

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THE INCREASING ROLE OF ON-LINE TRANSLATION INSTRUCTION

Violeta NEGREA[1]

Abstract: *On-line translation instruction has the potential to improve the applied linguistic and professional competencies of the academic learners through a process of linguistic management of knowledge. Our research brings forward the newly forced didactic reality of on-line learning which was brought in by COVID 19. Didactic translation is rehabilitated in terms of on-line instruction as an effective support to linguistic management of knowledge and self-learning capacity of the students. The suggested research focuses on the profitability of on-line didactic translation compared to the classical face-to-face instruction in terms of internet language resources and analysis, cognition process and self-learning capacities. The financial English case study spotlights the unmatched applied English and Romanian vocabulary.*

Keywords*:* on-line pedagogical translation; applied English; linguistic management of knowledge; language analysis, self learning capacity

Theoretical insights

The effectiveness of specific language teaching and learning plays an important role in the development of the academia language skills and cognition capacity aiming at explicit education for professional and social goals. The new culture of teaching and learning (Brown, 2011:1-4) has been recently prompted by the COVID 19 forced reclusion and social distance rules, which have locked up students and teachers in a virtual academic environment for a new type of knowledge collection, self-learning capacity through on-line didactic translation. The harsh experience of the pandemic made the third wave of institutional technology develop overwhelmingly rapid and defeat the reluctance to change. The applications of the on-line learning make teaching/learning strategies respond to institutional and individual development.

The opinion that the modern-day communication technology made and will make the act of education develop in a highly technical way is derived from the expected continuation of the sanitary crisis and the openness of the new generation to the on-line instruction facilities

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which bring new profitable opportunities in terms of self learning through linguistic management of knowledge.
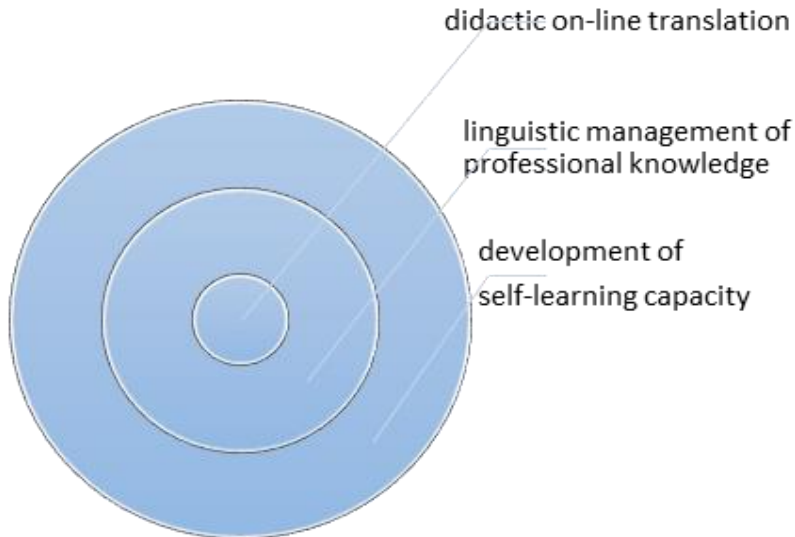
Figure 3. From on-line translation instruction to the professional knowledge development and self-learning capacity

Recent class experience brings forward our on-line case-study research which corresponds to the inherent language teaching/learning approach suggested by recent literature in the domain. (Dede, 2009) The implications go well beyond the surface conclusion: institutions of higher education and their students are powerfully committed to the new literacy styles emerging from upcoming conditions and needs which lead to brand-new knowledge creation, sharing, and mastery. (*ibidem*)

The results of our specific pedagogical investigation promote on-line translation instruction as a tool for critically explicit comprehension and interpretation of professional knowledge aiming at raising students' language acquisition capacity, proper meaning comprehension, knowledge transfer and employment, and development of self instruction abilities, even at advanced levels. (Lewis, 2002; Young-Davy, 2014)

Our on-line learning translation class research is limited to the experience of applied English for economics at academic level and it supports the vitality and relevance of technology in language teaching.

Linguistic management of professional knowledge through didactic on-line translation

The interaction of the management of knowledge with the on-line language class experience has demonstrated that second language text comprehension and the autonomous collection of derived professional knowledge is inherently correlated to native language use which makes translation an inevitable component of teaching/learning strategies (Thiery&Wu, 2007; D'Amore, 2015).

Our research caters for on-line pedagogical translation instruction as an appropriate tool for knowledge management and development process, ensuring for a proper dissemination and use (Sivasubramanian, 2016[2]) and for the improvement of self-instruction progress. We define knowledge in terms of the exploration and absorption knowledge capacity which can be diversified, exploited and transformed into an applied added value. (Pena, 2002)
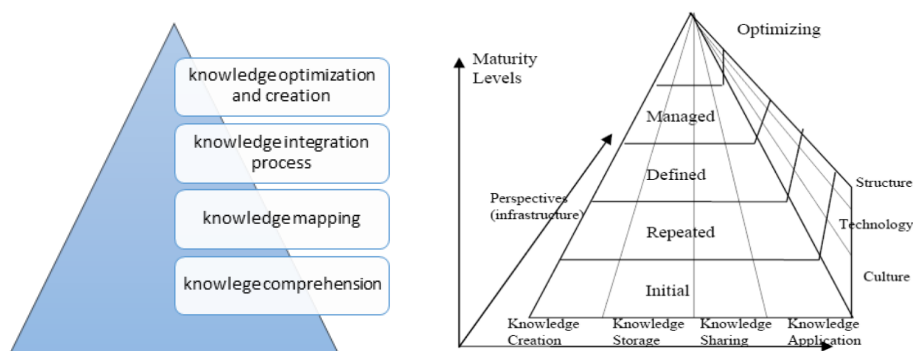
Figure 4, 3: The process of knowledge creation and optimization; adapted from (Hung and Chow: 2005)

Our research brings together the process of knowledge development and linguistic management of knowledge through the didactic on-line translation and its rehabilitation (Cook, 2010; Niamh&Bruen: 2014) in terms of effective language acquisition, receptive comprehension fluency and productive verbal, written and analytical skills. Our case study supports the effectiveness of bilingual teaching through vocabulary analysis and translation text-based communicative lessons

[2]https://lti.cs.cmu.edu/sites/default/files/Process%20Model%20for%20Knowledge%20Management.pdf, retrieved on August 31, 2020

(Laufer & Girsai: 2008) assisted by on-line instruction. The comparison outcome between the traditional face-to-face instruction (Stacey and Mackey, 2009) and the complex on-line translation outlines the beneficial outcome in terms of students' capacity to transfer, create and optimize knowledge actively, and turn it into a professional value added asset.

The students' ability to transfer knowledge already learnt in their native Romanian into English, makes professional concepts, and even general vocabulary, work for their efficient professional development and training. The chain process of comprehension, meaning mapping, integration, optimization and creation knowledge transfer is added critical thinking. The following translation case study shows the contribution of on-line language training for the development of professional knowledge accumulation of students in economics.

On-line didactic translation: a case-study

It is the out-put of the language faculty which plays the role of conjoining information so that professional knowledge can be associated with the students' domain of applied language which can produce knowledge input followed by further conceptual language out-put. Language, by virtue of its role in producing cycles of new knowledge through flexibility and adaptability, provides research sources for the relationship between the development of the applied vocabulary and the students' professional skills. Our focus study on the students applied language is dedicated to the improvement of language instruction through on-line translation aiming at the enrichment of students' appropriate understanding, learning and use of new concepts, ideas, cognitive mechanisms, processes and effective communication in native and second languages. Students' specific language knowledge and understanding is strongly linked to their professional and social accomplishment expectations. If students do not adequately and steadily grow their knowledge through native and foreign language acquisition, their qualified professional cognition competency will be dramatically affected. (Chall & Jacobs, 2003) The study proves that the applied language development is a *sine guenon* prerequisite for the acquisition of the students' professional critical skills.

The following diagram shows synthetically our approach on the correspondence between the on-line pedagogical translation, the

development of the students' professional skills and their further self learning instruction capacity.
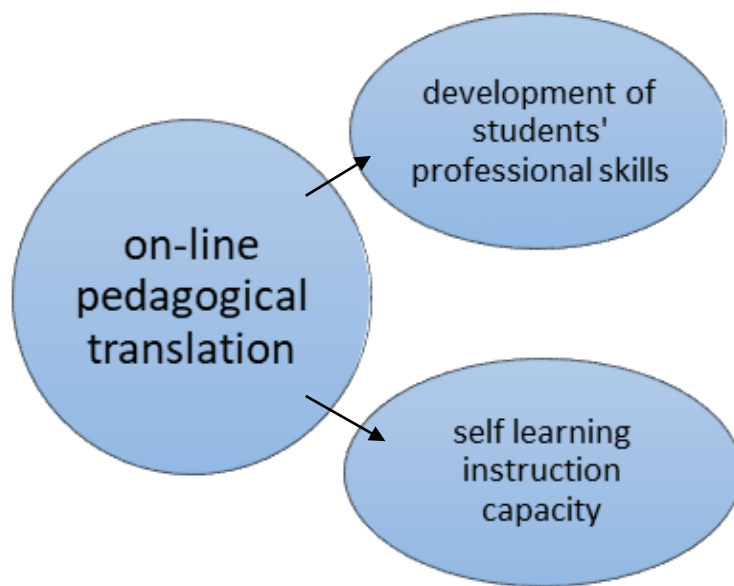
Figure 5. The impact of on-line pedagogical translation on the development of students' language and professional skills and self learning capacity

Their relationship aims at the development of:

- specific terminology comprehension and production
- accurate knowledge transfer
- creative/critical improvement of professional cognition
- self learning instruction capacity

The following Romanian case study-text is dedicated to the applied English class of the students in Insurance, finance, banking and stock exchange faculty in the Academy for Economic Studies, Bucharest.

The Romanian student needs to understand the detailed meaning of applied vocabulary raised from the business culture differences making translation a linguistic management of their professional knowledge. This process consists in accommodating professional terminology to their cultural differentiated meanings making comprehension and learning

complex, systematic and adaptive. On-line pedagogical translation brings forward the freedom of complex self-learning based on the internet dictionaries and language analysis sites which make language learning culturally approached and drive the development of cognition.

The pedagogical translation makes the students 'mother tongue (Ivy Panda: 2019) improve by thousands of complex culturally imbedded vocabulary from the second applied language (Willimgham, 2007:278-99) and make it an efficient professional training strategy. It proves to be the groundwork for the development of specific vocabulary, but also applied knowledge dedicated to flexible and easy-going understanding of the students' learning domain.

> *In a capitalist economic system, people, or in economic terms, households, own privately the factors of production as opposed to being owned by the state in a command system. That is why, a capitalist system, a market system is organized from the bottom up, as the consumer gives the orders. They are transmitted to retailers, dealers, and so on. By an elaborate division of labor, economic activity is carried on with no plan or no committee giving orders but by a system of market competition ordered by the consumer's choice itself. Consequently, private enterprise is characterized by decisions that are taken in the market place, as opposed to the state planned and owned economic system.*

The pedagogical translation approach encourages a two step strategic directions of the text study:
- comprehension monitoring
- graphic and semantic language organizing

The focus is limited to the highly specific vocabulary items that currently create confusion in terms of parallel comprehension and knowledge transfer for the Romanian students. It is the case of "*households*" in the text that provides distinct explicit cultural information when analyzed. The case study suggests that students can work for a better comprehension and use of the vocabulary when they carry their search individually on the internet dictionaries and sites. This proves to be much more useful and stimulating than the one-way teacher-student information delivery. The free on-line access to language analysis sources proves to be exceptionally useful for the students' comprehension,

language development and use by the provision of culturally embedded developments of the specific meanings and contents.

We suggest that the critical linguistic analysis of the *household* words will consider comprehension monitoring in terms of word content historical evolution and contextual occurrence that enable students comprehend and use them appropriately in further different professional contexts and concept vocabulary combinations.   The synergic terminology analysis suggested combines the study of:

- etymological, historical and cultural context meaning
- word family developments
- terminological combinations leading to new concepts comprehension and use the different and comprehensive meanings of the term are provided comprehensively by on-line dictionaries, as the following:

The needed synonimity contextualization will make the term comply with the differences between the two cultural languages evolution in terms of historical and cultural background, as it follows:

The additional sentence developments will provide further understanding of the specific *household* vocabulary item culturally embedded in the text to study.

It is the internet that makes possible the study of *household* family in terms of the students understanding which brings far more comprehensive explanations than the one that can be achieved in a face-to-face English class.
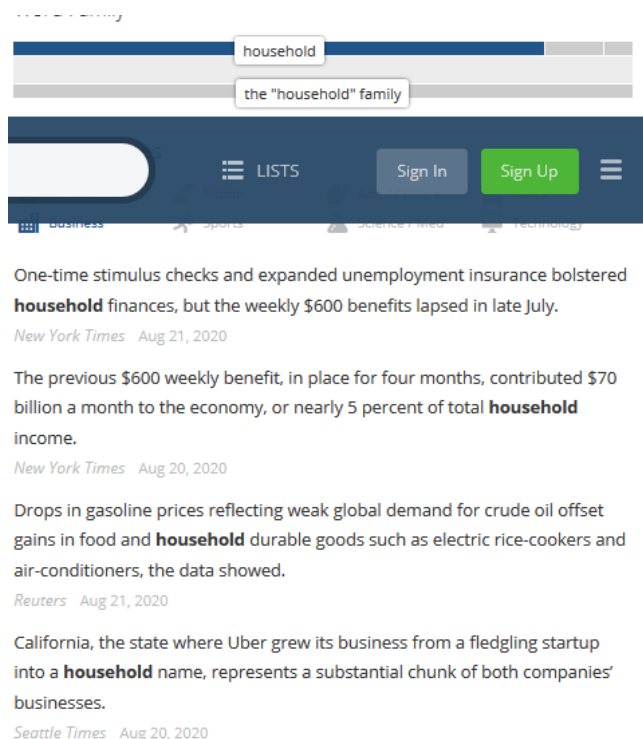
The development of specific language comprehension and appropriate professional use can be improved and adjusted efficiently due to the complex language exposure on the internet which has turned into an enormous language source.

The possibility of systematic language analysis is facilitated by the various on-line dictionaries dealing with different perspectives. The *free thesaurus* site[3] provides meaningful information for the students in their learning domain which equip them with the needed professional language comprehension and use especially for those language units that do not correspond to the ones in their native tongue.

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[3] https://www.freethesaurus.com/the+Household
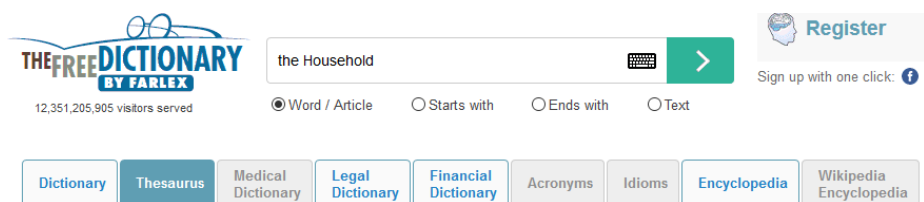
For instance, when selecting the financial dictionary, the students in finance will find specific cultural professional details which are useful for their comprehension adding the comparison of the English content terminology to their native language one[4]:

household a group of individuals whose economic decision-making is interrelated. In economic theory, households perform two roles. On the one hand, they enter the market place as buyers or CONSUMERS of goods and services produced by firms; on the other hand, they provide FACTOR INPUTS to firms in order to produce those goods and services. The term 'households' is used primarily in macro- (national income) analysis, while the term 'consumers' is used in micro- (supply and demand) analysis. See CIRCULAR FLOW OF NATIONAL INCOME MODEL, PERSONAL SECTOR.

The extension of the the specific language comprehension brings about the students' language and cognition process development, and stimulates their ability and openness to their self-learning instruction capacity.

Students in economics can add further contextualized information to their knowledge and understanding from literary texts[5]:

References in classic literature

On the household side, chambers of presence and ordinary entertainments, with some bed-chambers; and let all three sides be a double house, without thorough lights on the sides, that you may have rooms from the sun, both for forenoon and afternoon.

View in context

During the day she painted her pictures and attended to the cares of the household; then, when night came, she colored the engravings.

View in context

The FRB/US model takes into account decisions in three sectors: (1) the household sector, where households make choices about spending, saving, and entering or leaving the workforce; (2) the private business sector, where firms make investment, employment, pricing, production, and financial plans; and (3) the public sector, where local, state, and federal governments (including the Federal Reserve) set monetary and fiscal policies.(10) FRB/US models the behavior of these sectors in the aggregate, but some equations do allow for differences among households or among firms.

The role of expectations in the FRB/US macroeconomic model

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[4] Collins Dictionary of Economics, 4th ed. © C. Pass, B. Lowes, L. Davies 2005
[5] https://financial-dictionary.thefreedictionary.com/the+Household

The students' grasp of the contextualized meaning will widen their professional understanding, their applied vocabulary use and specific cognition.

Translation tasks and practice will make students search for tracking terms they need to understand and learn. The online visual diagrams, worksheets, and graphic organizers will raise their language and specific knowledge awareness. The historical development of meaning relationship can be grasped by the students from the simplified language graphics which make understanding and specific cultural use easier and facilitates their acquisition of new vocabulary and contextualized meanings.
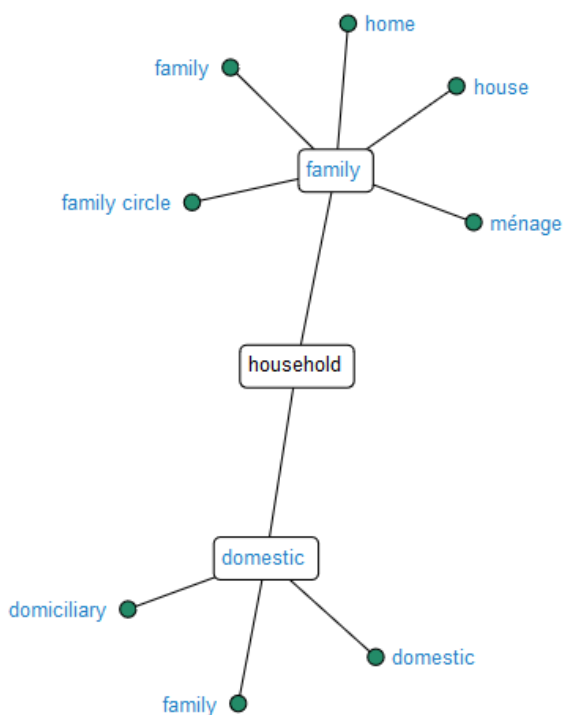

Figure 6 Students raise their language and specific knowledge awareness based on the schematic language analysis on the internet.
https://www.freethesaurus.com/the+Household

Students can also find clear cut meaning dictionaries that they can use elementarily:
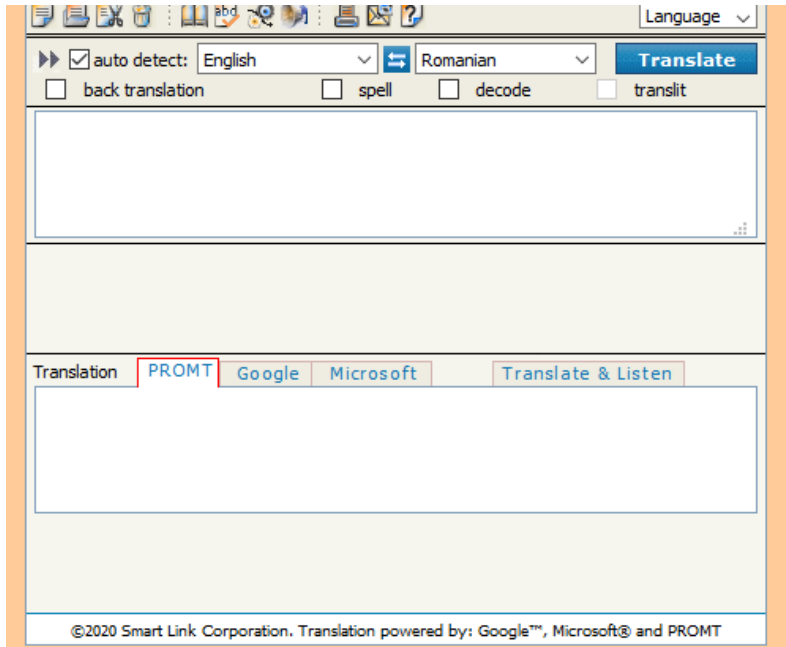
Figure 7. The students have the possibility to find translation of terms in their native language: https://translation.imtranslator.net/

On-line pedagogical instruction can make language acquisition systematic and consistent to improve the students' capacity to develop language skills and critical thinking in both their native and secondary language. It is the teacher responsibility to find ways to make them work intensively on their language proficiency in terms of their professional application domain. Translation tasks support the students in improving their knowledge of the foreign language through language analysis, and written texts consideration. (D'Amore, 2015)

The exuberant language resources on the internet call for comprehensive language teaching tasks that have the capacity to improve the students' specific language acquisition and professional knowledge.

Conclusions

On-line translation aims at the development of the students' language development and comprehension capacity and at knowledge transfer from Romanian into English and back. The class experience in the time of COVID 19 pandemic has demonstrated the effectiveness of pedagogical translation for students in finance as a means to improve specific language skills, knowledge transfer and development and the improvement of self-learning capacity based on internet sources. Individual work is stimulated by the collection of internet sites providing dictionaries, language analysis, classic literature references, schematic and systematic analysis of the specific terminological developments, especially for the English language items that do not have a perfect match in the students' native Romanian language.

The growing challenges of the nowadays extensive on-line learning makes English language teaching reconsider "natural" methods and admit on-line didactic 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.

The face-to-face language didactics is ready to combine immersive flexible learning experiences which can make students centrally focused in language learning process. Teaching ability is called to a higher commitment in moderating on-line translation options to customize and adapt to the students language development needs.

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THE TRANSLATION MACHINERY IN THE EUROPEAN UNION[1]

Delia Denis STĂNESCU[2]

Abstract*: Translation is a key linguistic instrument in a political states grouping, such as the European Union, where the governing multilingualism principle requires implementation of the produced legislation deemed to lead to similar results in all the Member States composing it. In an environment where rule of law is a core-value, the relevance of such an aspect is increased in respect of the documents with legal power. Our research demonstrates the strength and effectiveness of translation in bringing the EU institutions and bodies together in terms of technical support of the ruling multilingualism principle for the legal written outputs of the Union. The article infers its active operation from the rule of law, labour market, labour force mobility, socio-economic integration, immigration, enterprises competitiveness and economic growth in general, and everyday life of the EU citizens.Our research provides factual support of translation which make multilingualism a visible and functional political asset of the European Union.*

Keywords*: European Union, multilingualism, translation tool, translation institutional infrastructure, rule of law*

The outlook shades light on the relationship between the consistency and coherence of the EU formal communication and the act of institutional translation, which is the instrument of efficient and perfect match of documents with legal force for all the Member States. A coherent overview on the EU institutional capacity to apply the multilingualism principles is reported by the study of:

- The multicultural environment and multilingual[3] communication

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[1] All the data used in this article stand true for 3 July 2020, but the situation described is dynamic, especially the statistics.

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[3] The author opted for the use of the term **multilingual** as defined by the European Commission „ the ability of societies, institutions, groups and individuals to engage, on a regular basis, with more than one language in their day-to-day lives" in its Final Report: High Level group on multilingualism (2007) http://www.språkförsvaret.se/sf/fileadmin/

- Translation management of the EU institutions and bodies
- The impact of multilingualism and translation on the rule of law and the daily life of the EU citizens.

The challenges of the multicultural environment and multilingual communication in EU

It is demonstrated that the systematic and smooth working of the EU multicultural and multilingual environment, which was decided as a ruling political principle in European Union, counts on the development of its Members States' capacity and their citizens to face and adapt to social and professional alterity. The research brings to life the challenges of multicultural environment and multilingual communication which are suggested to be the result of the synergy developed by knowledge, attitude and behaviour (Negrea, 2011: 651-60) through translation. The understanding and the development of specific concepts, policies, methods, and instruments have made the unavoidable globalization process smooth. The intercultural communication adaptability (Kim, 2002: 237-245), the effective cross-culture communication (Byram, 1997:7-22), the inter-cultural communication competence (Kim, 1991:269-75; Gudykunst, 1998:15-34) have become common concepts in dealing with the variable geometry4 of multilingualism principle applied by the EU institutions and bodies.

The starting point in approaching this subject matter is laid down in Article 342 of the Treaty on the Functioning of the European Union, whereby the language regime in the institutions of the European Union needs unanimity for its establishment and further modifications, without prejudice to the provisions contained in the Statute of the Court of Justice of the European Union (which enjoys a peculiar language regime of its own, prevailing French for its proceedings).

PDF/High_Level_Group_Multilingualism.pdf (retrieved on 8/25/2020) to make the difference to **plurilingual** communication which is defined by the **Council of Europe** as a focus on the individual as the agent in the interaction of languages, in Council of Europe, PLURILINGUAL AND PLURICULTURAL COMPETENCE, 2009 retrieved on 8/25/2020.

[4] 'Variable-geometry' in the European Union refers to the differentiated integration in the European Union and also to a differentiated regime that some of the Member States may benefit of in respect to specific policy areas in the European Union (see the case of Ireland, Denmark in the Justice and Home Affairs area).

In applying the rules on each EU institution's autonomy in establishing its own working languages[5], the Council of the European Union decision to work in English, French and German only applies to the documents submitted to the Council, not to the interpretation regime.

Multilingualism as overarching value and the need for translation in the European Union

In an area "where [in 2012] there [were] 23 officially recognised languages[6] and more than 60 indigenous regional and minority languages, and many non-indigenous languages spoken by migrant communities"[7], and where historical ties and wounds are cross-cutting the political construction, the European Union makes it a point of honour in promoting multilingualism as a matter of identity mark. This is critical both inside and outside the EU, in legal and in political terms both inside and outside EU.

In reality, language in the European Union is somewhere half-way between "language policy" and "language politics", embedding sociological, political science, linguistics and economic aspects. It is also a tool for shaping the European identity, as „like other facets of culture, language can be used as a resource in defining who you are personally and collectively [while] many people's linguistic profile includes several languages, which allows them to draw on a plurality of resources not only for communication, but also for identity building and for the development of representations of the individual and collective self." (Grin et al. 2014: 9)

In legal terms, according to Art. 3.3 of the Treaty on the European Union, the Union […] *shall respect its rich cultural and linguistic diversity, and shall ensure that Europe's cultural heritage is safeguarded and enhanced*.

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[5] Article 6 of Regulation 1/1958 states that „The institutions of the Community may stipulate, in their rules of procedure, which of the languages are to be used in specific cases."

[6] EUROBAROMETER 386 „Europeans and Their Languages", page 2. Note that at the date of the survey (2012) Croatian was not an official language of the EU yet.

[7] EUROBAROMETER 386„Europeans and Their Languages", page 1

To date, the European Union has 24 official languages[8] deemed to equal footing by virtue of the multilingualism principle, stated in the EU's Charter of Fundamental Rights. This is perceived in a *sine qua non* relation between EU citizens and their governing bodies, as a fundamental expression of democracy whereby direct connection between citizen and the governance should be facilitated by availability of the EU legislation in all languages.

In concrete terms, ensuring translation from any official language to any other official language would mean 552 possible combinations for the 24 languages. While such an approach is mandatory for Treaty-level and other important documents, in the daily work a more practical solution is in place, called a „relay system". This means that whenever a document cannot be directly translated from its original language, a translation from an accessible language is being resorted to. Currently, the „relay languages" are the working languages of the EU, namely English, French and German. This is an element adding to the critical importance of the quality of the documents issued or translated in/to these three languages.

According to Koskinen's estimation, "taken together, the European Union's institutions are by far the biggest player in today's field of institutional translation, employing some 4000 translators as well as a large number of freelancers (Koskinen, 2014: 69)". Particularly, the European Parliament is the most multi-lingual Parliament in the world after the Indian Parliament.

What is at stake about the EU official documents and their translation is their legal power as it must be ensured that the same word has the same meaning in all the Member States' languages. Politically sensitive texts, priority documents and the bulk of the translation workload is performed by the official translators (administrators/EU staff) and cleared for publication. Indicatively, the EU permanent staff in the field of translation is around 4300 persons. In limited cases, non-essential documents may be entrusted for translation to external contractors.

The most recent report on the public consultation on the use of languages in the EU institutions, bodies, offices and agencies (the 'EU

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[8] Currently, the 24 EU official languages are: Bulgarian,Croatian, Czech, Danish, Dutch, English, Estonian, Finnish, French, German, Greek, Hungarian, Irish, Italian, Latvian, Lithuanian, Maltese, Polish, Portuguese, Romanian, Slovak, Slovene, Spanish and Swedish.

bodies') performed by the Ombudsman[9]) revealed a large support for multilingualism, at the same time showing flexibility under certain conditions (such as translation on request, summaries in key issues in several if not all EU official languages, surveys in all EU official languages insofar possible and EU official websites in as many languages as possible).

In economic terms, the translation and interpretation costs altogether in all EU institutions require up to 1% of the EU budget, which breaks down to around 2€ annually / EU citizen[10].

EU institutional translation infrastructure[11]
The European Union operates with several key concepts in regard to its languages:

- "Treaty language": designating the languages into which the Treaties of the European Union are translated. All the official languages of the European Union are also Treaty language.
- "official language of the European Union": the languages designated as such by every Member State prior to its accession to the European Union. Currently the European Union has 24 official languages.
- "procedural languages" or "working languages": the languages designated as such by the European Commission[12].

As for the institutional capacity for ensuring translation of the documents produced by the EU, the following institutions provide dedicated services:

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[9] *Multilingualism in the EU institutions* - Report on public consultation by the Ombudsman, published on 15 February 2019 available at https://www.ombudsman.europa.eu/en/ report/en/110044

[10] https://ec.europa.eu/info/strategy/eu-budget/how-it-works/fact-check_en

[11] The data in this chapter relies on the public information available at the latest on 3 July 2020 on the official websites of the respective institutions, the personal knowledge of the author and, where applicable, the institutional replies to the tailor-made questionnaires addressed for this purpose to the European Commission, the European Economic and Social Committee, the European Parliament, the European Court of Auditors.

[12] by virtue of the Art. 1 of the Council Regulation 1/1958 allowing "the institutions of the Community [to] stipulate in their rules of procedure which of the languages are to be used in specific cases".

The **European Commission** is at the starting point of the legislative process in the EU and has the right to produce secondary legislation (legislation below the treaty level) with legally binding force.

Out of the total number of staff (around 2200 persons, including translators and support staff (management, secretarial and clerical, communication, information technology, training, etc. as of June 2020), the staff for the working languages departments (English, German, French) is around 390. In order to meet its target, DGT has a long standing tradition in using freelancer contractors.

In addition, DGT has an antenna office in Bucharest within the Representation of the European Commission in a number of Member States[13] aiming at enabling the European Commission to provide information to the Union's citizens, in their own language/-s, on the EU's main decisions and on questions of interest to the European public and to tailor such information to the national or local context.

In 2019, the DGT's total output was 1.9 million translated pages. Out of this total output, the figures for English, French and German are considerably higher than for other EU official languages, since many texts are translated into one or more of these three languages for the Commission's internal use. Even though constantly dragging beyond the estimated needs, the translation resources of the European Commission register a positive track-record, resulting into an estimated annual cost of translation in DGT around 343 million Euros.

The **Council of the European Union (The Council of Ministers)** is the institution where Member States of the Union are represented, more precisely their Governments/the executive power. The outcomes of its works are both of political nature and legally binding.

During a semester – which is the duration of each Member State holding a mandate of a Presidency in a pre-determined order – the Council manages an average of 20.000 documents. Out of these, more than a half are formal documents which eventually become available for the general public. For its own works, the Council follows specific language arrangements stipulated in its Rules of Procedure[14].

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[13] Bulgaria, Czech Republic, Denmark, Germany, Estonia, Ireland, Greece, Spain, France, Croatia, Italy, Cyprus, Latvia, Lithuania, Hungary, Malta, Netherlands, Austria, Poland, Portugal, Romania, Slovenia, Slovakia, Finland, Sweden.

[14] Council's Rules of Procedure European Council's and Council's Rules of Procedure, 2016.

The involvement of the Council of the European Union in the translation of the official documents is two-folded:

I.   Via the General Secretariat of the Council, mainly for the specific needs of the rotating Presidencies of the Council of the EU.

II.   Via the Council Legal Service / Quality of Legislation Department In relation to ensuring the drafting quality of the legislative acts adopted by the Council.

In support of the democratic principle and as a testimony of its legitimacy, the **European Parliament (EP)** offers equal footing to all 24 EU official languages supported by around 630 translators and around 110 external contractors. Among the EU institutions, the European Parliament is the most prominent catering for an equal treatment of all the EU official languages, with more emphasis on the national languages than the rest of the EU institutions. Such an approach results into it being the most multilingual Parliament world-wide after the Indian Parliament and the biggest employer of interpreters in the world.

Along the official languages, citizens may also address the European Parliament in regional languages such as Basque, Catalan and Galician[15]. The European Parliament is very fond of being the greater supporter of the multilingualism, and treats it as a label-mark for its ″most democratic″ origin among the EU institutions.

The costs of translation in the EU (European Parliament, Commission and Council altogether) in 2005 were estimated by the very critical Stubb report[16] at more than half a billion euros (511M Euros). Despite the approval of the Stubb report, the European Parliament makes a political point out of the promotion of the principle of multilingualism. In concrete terms, the European Parliament proposes an official site with full linguistic coverage[17], it has its own translation service using permanent EU staff having successfully passed a recruitment procedure for translator or lawyer-linguists. Their main task is translating in all EU official languages the documents (hard copy or electronic communication) produced by the European Parliament.

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[15]https://web.archive.org/web/20070927003800/http://www.ciemen.org/mercator/n otidetail.cfm?IDA=897&lg=gb

[16]https://web.archive.org/web/20070825004114/http://www.epp-ed.eu/Press/showpr.asp?PRControlDocTypeID=1&PRControlID=6265&PRContentID=11083&PRContentLG=en

[17]https://www.europarl.europa.eu/portal/en

The translations needs of the European Parliament are fulfilled by the Directorate-General for Translation of the European Parliament (DG TRAD) which is located in Luxembourg. Its general policy is not to prioritise any of the EU official languages. However, due to their frequent consideration as working languages, French and German were the most solicited in 2019, constituting 5.3% and 5.2% of the total of translated pages, respectively. All the remaining EU official languages fall under a similar range of translation frequency (between 3.9% and 5%), except for English and Gaelic, which made up for 1.6% and 1.4% of all translations in 2019.In the case of English, this can be easily explained by the vast amount of documents (74.8%) whose source language was English (and thus no translation into English was required).

In addition to the „relay system" which is preferred for the daily work, translation of the documents by the European Parliament benefits, like in the case of all the other EU institutions, from automated support in some cases which is meant to speed up the translation process and to ensure coherence for the agreed language, by enjoying the access to legal/documentary (EurLex[18]) and terminological (IATE[19]) databases.

It is considered of the essence of EU for its supreme legal authority to deliver justice for its citizens accessible to all, in other words in their native language. This is the reason for which the **European Court of Justice (ECJ)** delivers in all the official languages. The peculiarity of the procedure in the European Court of Justice is that, by custom, deliberates and drafts its judgements and orders in French, not in English.

In addition to the Directorate for Interpretation, the Directorate-General for Multilingualism (DGM) - which is the largest in the ECJ's organigram - comprises two directorates dedicated to the translation issues (Directorates A and B for Legal Translation), organised in 24 language units covering the respective 24 EU official languages. DGM is responsible for the translation, from and into any of the EU languages, of the documents required for the participation in the proceedings brought before the Court of the European Union.

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[18] https://eur-lex.europa.eu/
[19] https://iate.europa.eu/home

According to the latest available activity report[20], in 2019 the some 600 lawyer-linguists have produced 1.245.000 pages (compared to 1.215.000 translated pages in 2018) starting from some 1.265.000 pages (compared to 1.285.000 pages to be translated in 2018). This was the result of applicable economy measures amounting to 580.000 pages, compared to 565.000 pages in 2018 and 140.000 pages in 2017.

Even the press releases are being translated in several languages so as to support the journalists' work. In 2019 the 165 ECJ press releases benefitted of 1953 language versions (compared to 2259 language versions for the 207 press releases in 2018).

Of all the EU institutions, the European Court of Justice made a powerful political statement in favour of multilingualism, by adopting in 2018 a "Multilingualism Strategy". This new approach was an anniversary mark with the occasion of 60 years since the Regulation 1/1958[21] entered into force and was aiming at providing support to the initiatives raising awareness about multilingualism in legal matters in the EU.

The European Court of Auditors (ECA) is one of the 7 EU institutions and performs as European Union's external auditor. These reports eventually become public documents. The ECA's translation work involves full linguistic coverage of its reports and the correspondence with Member State authorities in their national language.

Out of its overall 900 staff in audit, translation and administration, as of February 2020 the European Court of Auditors was using for translation purposes 134 staff and 10 contractuals. When internal capacity is saturated, ECA resorts to outsourcing, therefore as of February 2020 some 152 freelancers were supporting the European Court of Auditors' activity in respect to its translation tasks.

According to the ECA's 2019 activity report, a sensible decrease in the translation activity is registered in the translation activity: 223000 pages compared to 241000 pages in 2018, including outsourcing. By contrast, 2018 marked over 18% rate of increase compared to the previous year in translation and revision activity, including a higher rate of outsourcing. As the European Court of Auditors does not make appeal to quality officers like other EU institutions, it ensures however, translation-related permanent professional training for the respective

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[20] https://curia.europa.eu/jcms/upload/docs/application/pdf/2020-05/ra_pan_2019_interieur_en_final.pdf

[21] Determining the languages to be used by the EU institutions

staff. In addition to that, the Translation, Language Services and Publication Directorate[22] facilitates for the translation teams to use harmonised working methods.

English, French, German are more requested than the other languages which are all evenly solicited and the same three languages are used for the relay system when need be. Even in the context of BREXIT, English remains *primus inter pares* for the relay system.

The European Investment Bank is the biggest multilateral financial institution in the world. Its output consists of projects approved in addition to the technical assistance it offers in order to cater for the success of the projects. For example, in 2019 the European Investment Bank approved 1095 projects in the areas of competence and its translation work relates with these.

From an organisational perspective, the peculiarity of the work in the European Investment Bank is the activity carried out in multidisciplinary teams.

As part of its daily work, the **European Central Bank (ECB)** adopts guidelines and takes decisions in relation with its competences: the EU's economic and monetary policy, the Euro policy.

As communication policy, the European Central Bank promotes full linguistic regime with the exception of Irish (23 languages), also applicable in respect to all its decisions. Under the authority of the Executive Board under the umbrella of the Communications Department functions the Languages Unit supporting its translation needs.

The **Committee of Regions (CoR)** is an advisory body of the European Union which serves the interests of the local communities throughout the Union. Their opinion is valued as for the impact of the EU legislation in respect to the local and regional governance in the various Member States. It is not mandatory that the opinion delivered by the Committee of Regions is considered in the final version of a piece of EU legislation.

According to its organigram of 16 February 2020[23], the Committee of Regions dedicates one of its 7 directorates to translations (Directorate T), as a joint resource service for the rest of its activity. It is placed under

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[22] An organigram is available at https://op.europa.eu/en/web/who-is-who/organization/-/ organization/ECA/ECA_ECASGESG3

[23] Available at https://cor.europa.eu/en/about/secretary-general/Documents/Secretary- General/Organigramme-en.pdf

the authority of the Secretary-General, which is an indicator of the horizontal role of such a directorate. At the level of 2018, the total number of staff was 142 persons. The work of the CoR translators is supported by technical equipment like Ariane/ArianeX application.

The annual 2018 activity report notes a 5% increase of the output in translation compared to the previous year, which led to an increased outsourcing rate (20.2%) up to the general target set, and of 27.24% for the non-pivot units. Considering this and subject to further annual monitoring exercise, it was concluded that non-pivot units should keep a minimum of 9 translators (or 10 translators for the units with a structurally higher workload).In these circumstances, 95% of the translation work was delivered on time and 95% of the pivot languages versions were delivered on time.

In terms of public interface, the Committee of Regions web page has the peculiarity of displaying a dedicated disclaimer on multilingualism awareness[24]. The official site even proposes a machine translation in order to compensate the possible lacking linguistic versions so as to have a basic idea about the information of interest on the site. Moreover, the site asks for a feedback in respect to the machine translation which is developed by the Translation Unit in the European Commission.

Based on the Treaty provisions, the activity of the three EU co-legislators (the European Parliament, the Council and the Commission) is supported by another advisory committee named the **European Economic and Social Committee (EESC)**. It represents the organised civil society in the European Union and produces opinion by request of their main beneficiaries, by own initiative or exploratory.

The EESC delivers yearly on average some 170 advisory documents and opinions which are being adopted and published in the Official Journal of the EU. In 2018 the EESC had adopted 215 opinions and reports. The works of the EESC involve all the 24 EU official languages and in terms of translation they result into some 80 000 pages annually.

The current level of permanent staffing of the EESC is around 700 persons. Some of its services, among which the translation service[25], are shared with the other consultative body of the EU – the Committee

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[24] https://cor.europa.eu/en/Pages/language-policy.aspx
[25] An organigramme of the structure of the Directorate for Translation is available athttps://www.eesc.europa.eu/sites/default/files/files/organigram_2020_v5en.pdf.

of Regions. The Directorate for Translation outsources some 20% of its translation activities, using framework contracts signed for this purpose.

As the EESC is the EU body at the origin of the Regulation 1/1958 on the languages to be used by – at the time – European Economic Community, 60 years later, in 2018, the EESC marked this benchmark by organising the roaming exhibitions named "The EU speaks your language".

Set up in 1994 in Luxembourg, **the Translation Centre for the Bodies of the EU (ECTB)** provides languages services in all the EU's official languages and in non-EU languages on demand. Its work satisfies demand in respect to translation, editing, language consultancy, terminology, subtitling, term lists, ex-post quality checks, revisions, translation of Union's trademarks, etc. According to its Strategy 2016-2020, the Centre aims at becoming into an excellence centre for the provision of language services for the EU agencies and bodies, as a key enabler of the multilingualism in the EU.

The ECTB employs both permanent staff and contractual agents. However, all the personnel involved in the work of the Centre is thoroughly assessed and part of the quality control management, including by the method in line with the four-eyes principle, pre-delivery and post-delivery quality checks applied on a random basis. Its organigram[26] provides for a Translation Department (with three units dedicated to: 1) Finno-Ugric, Baltic and Slavonic 1 Languages Section; 2) Germanic and Slavonic 2 Languages Section; 3) Romance and Mediterranean Languages Section) and a Translation Support Department in charge, among others, with the Inter-institutional IATE Group producing the IATE database.

According to its 2018 activity report, the ECTB mainly focused on language services (81.2%), provided it ensured translation for 781 839 pages, representing a 11.7% increase compared with 2017. EU trade marks remained the key product in the Centre's portfolio, amounting to about 1/3 of its general activity.

In respect to support technologies, 2018 marked an important step forward, as the ECTB designed a new translation memory strategy integrating both Euramis (the inter-institutional repository of multilingual translation memories) and the machine translation output

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[26] https://cdt.europa.eu/en/organisational-chart-en

from eTranslation (the neural machine translation system developed by the European Commission) into its workflow. In addition to this, the Centre's translators were trained on the post-editing of machine translation output. These measures contributed to the costs of the translations performed by the Centre, as the average price paid by clients in 2018 for the standard translation service was EUR 68.6 per page, whereas the list price for the standard translation service is EUR 82 per page.

The impact of multilingualism and translation on the rule of law and the daily life of the EU citizens

In addition to the political objective enshrined in the Treaty, the EU citizens themselves showed support to the principle of equal treatment of all EU languages[27], as "eight in ten Europeans (81%) agree that all languages spoken within the EU should be treated equally". On the institutional side, according to its 2018 Report on language equality in the digital age[28], the European Parliament sees it like the EU and its institutions' duty to "enhance, promote and uphold linguistic diversity in Europe" in the context of "more than 20 European languages being in danger of digital language extinction". Such a tendency appears to be supported by the increased use of IT systems and facilities which require inter-operability features, used across national administrations. Such tools are usually in English (as main language) which is also the language of the IT programming and these arguments together tend to support English as dominant language, while the others remain followers.

In time, the concept of multilingualism was broadened and put in relation with the labour market, the mobility of the labour force, socio-economic integration, immigration policy, enterprises competitiveness and economic growth in general. This is how multilingualism became visible as such in EU strategic documents and, moreover, turned into a political asset. Like Pedersen noticed, "evidence from other continental unions like the USA indicates that EU is also dealing with a basic dilemma between geographical size and democracy. Distance tends to produce disinterest. One should, however, be aware of

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[27] According to the official EU survey EUROBAROMETER 386 of 2012

[28] Report of 27.6.2018 on language equality in the digital age (2018/2028(INI)) Committee on Culture and Education, rapporteur: Jill Evans, rapporteur for the opinion: Marisa Matias, Committee on Industry, Research and Energy, page 7

a validity problem: not every definition of Europeanness requires the individual citizen to take an interest in European POLITICS." (Pedersen, 2008: 64) From this perspective, maintaining the national languages is a mean of shortening the distance between the EU citizen and the EU construction which is usually perceived as distant and unreachable.

In the same time, Koskinen highlighted that "the EU institutions are different […] in their source and target language distribution and in the political and ideological rationale behind their translation policies." (Koskinen, 2014: 69), which requires even more attention to be paid at the translation coherence of the EU documents.

According to native speakers, one might encounter occasional difficulties in recognising a standard English (even less British) in the "Brussels English". The doctrine (Neagu, Pisoschi 2018: 91) explains the emerging "strange animal" called by the local jargon "Brussels English" by the fact that "the patterns [...] imply similar cognitive processes and linguistic uses of the whole community of language users". This is to be understood like the end product of a negotiation involving minimum 27 national parties (out of which– after the United Kingdom's exit from the EU as of 31st of January 2020 – only the Irish and the Maltese are supposed to master English as mother tongue) in addition to many other parties which only seldom may be represented by English native speakers.

What is worth mentioning in this context is that the European Court of Justice is the only court worldwide for its particularly extensive application of the multilingualism, which is by law, a fundamental requirement of a fair trial. Any of the 24 official languages of the European Union may be a case language, which triggers for the Court the obligation to communicate in the same language and to publicise its case law in all the EU official languages.

This approach of the legal branch of the European Union is grounded on the legal presumption that, even if the EU law is being produced at supra-national level, it is prevailing over the nationally-produced legislation in any of the Member States and therefore EU-produced law must be accessible to the EU citizens as if it was nationally-produced legislation, language aspects included.

What is also specific to the translations performed by the European Court of Justice is the challenge of the transfer of culturally specific meanings across the cultures. This becomes even more important when one considers the melting pot of the legal systems

under the umbrella of the EU, namely both continental (like in France or Romania) and customary law systems (like in Cyprus). This entails a serious preoccupation for the legal meaning and the legal interpretation of the acquis produced by the EU so as to have it applied uniformly across all the EU Member States, irrespective of their national legal systems.

Conclusions
Multilingualism, which is a trademark of the European project, is a principle upheld both at the highest legal level by the Treaty and by the very citizens of the EU. For the European mindset this approach stands for democracy, transparency and serves every citizen's need to know about what EU is doing. Its impact is multiple-folded as making the EU's activity more accessible to all citizens through translation, fostering innovation and economic prosperity by supporting the development of language competences of the EU citizens and education in general.

However, for practical reasons, in what the institutions of the EU are concerned the bulk of translation in the EU activity relies mainly on the three procedural languages: English, French and German. Moreover, even though English is alongside French and German among the three official working/procedural languages of the European Union, in practice it remains the main language of negotiation of the EU policies and documents and the main public communication tool of the EU actors. Practitioners' estimations place it at at least ¾ of the overall used languages in the EU activity. It may even occur that some of the official websites of the EU institutions and bodies resort to disclaimers indicating that when a language version of a document is not available in the language used for browsing, the title of the publication will appear in English by default.

In such a patchwork environment, in terms of the strategic approach, various personnel policies for translations, logistical approach by the main actors in translation, the largest institutional translators' body in the world, etc., language consistency turns into a critical factor. It is influenced by a number of additional challenges, such as relevance of the context, the linguistic peculiarities of the issuing body of a document, historical evolution of common understanding of a given concept and so on.

As generous and unique as it may be, due to constraints of budgetary and practical nature, in reality the multilingualism still strives to live up to its vocation of absolute symbol of democracy in the EU and to strike the right balance between being an asset and a commitment, as formulated by the European Commission in its Communication of 2008[29].

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[29]Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions - Multilingualism: an asset for Europe and a shared commitment (COM(2008) 566 final of 18.9.2008)

Rules of Procedure of the Court of Justice of 25 September 2012 (Official Journal L 265, 29.9.2012), as amended on 18 June 2013 (Official Journal L 173, 26.6.2013, p. 65), on 19 July 2016 (Official Journal L 217, 12.8.2016, p. 69), on 9 April 2019 (Official Journal L 111, 25.4.2019, p. 73) and on 26 November 2019 (Official Journal L 316, 6.12.2019, p. 103)

Council's Rules of Procedure European Council's and Council's Rules of Procedure, 2016

Special Eurobarometer 386 on *Europeans and their Languages*, 2012, fieldwork: February - March 2012, publication: June 2012. The survey has been requested by the European Commission, Directorate-General for Education and Culture, Directorate-General for Translation and Directorate-General for Interpretation and co-ordinated by Directorate-General for Communication.

Grin François, Marácz László, Pokorn Nike K., Kraus Peter A. *Mobility and Inclusion in Multilingual Europe: A Position Paper on the MIME Project*. 2014 [Version presented at the MIME Kick-Off Conference, University of Geneva, 31st March 2014.]

European Court of Auditors 2019 Activity Report

Consolidated Activity Report of the Translation Centre 2018

   III.   **Open sources, websites:**

https://ec.europa.eu
https://www.consilium.europa.eu
https://cor.europa.eu
https://curia.europa.eu
https://www.ombudsman.europa.eu
https://eur-lex.europa.eu
https://www.eib.org
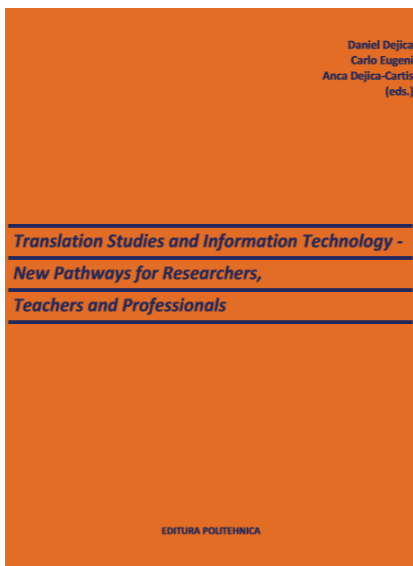https://www.ecb.europa.eu
https://cdt.europa.eu

   IV.   **Institutional replies to tailor-made questionnaires addressed for this purpose to:**

The European Commission
The European Economic and Social Committee
The European Parliament
The European Court of Auditors

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"Dunărea de Jos" University of Galaţi

Stemming from the 11th Professional Communication and Translation Studies International Conference, held in Timişoara on 4 -5 April 2019, the volume *Translation Studies and Information Technology - New Pathways for Researchers, Teachers and Professionals* includes a series of well-founded contributions which provide relevant insights into the field of Translation Studies (TS), as illustrated by the authors' professional experiences.

The three sections of the book, i.e. *Pathways for researchers, Pathways for teachers, and Pathways for professionals* bring to the fore specific approaches to TS from the perspective of the research, teaching and translation practice activities, respectively, pointing out some of the most challenging and problematic aspects that the specialists in these fields are confronted with nowadays.

Section I, *Pathways for Researchers,* including the contributions of Carlo Eugeni - *Human-Computer Interaction in Diamesic Translation. Multilingual Live Subtitling*, Alice Pagano -*Verbatim vs. Edited Live Parliamentary Subtitling*, Daniel Dejica, Anca Dejica- Carţiş - *The Multidimensional Translator. Roles and Responsibilities*, Attila Imre - *The ®Evolution of Translation Technology to the Detriment of the Professional Freelance Translator*, Mihaela Cozma - *An Approach to the Translator's Competence in the Digital Era* and Carmen Ardelean - *AI in Translation: Friend or Foe?* presents relevant aspects regarding the ever changing dimension of TS in a highly digitalized world and the ways in which the

human - computer interaction (HCI) constantly changes the process and product of translation.

Considering the intralingual and interlingual dimension of Diamesic Translation (DT), a notion "which is not particularly investigated internationally", Carlo Eugeni (Rome, Italy) "aims at providing food for thought to all stakeholders in the fields of human computer interaction and DT". In doing so, he starts from a series of relevant approaches to DT with a view "to acquire … a clear understanding of the field covered" and of the activities falling under this discipline, continues by providing an overview of HCI applied to interlingual live subtitling for understanding and explaining how much the role of technology can impact these practices in terms of accuracy and concludes by "concretely investigating the role of plain language and automatic translation in the production of interlingual live subtitles, in both qualitative and quantitative terms" (p. 19). The conclusions drawn are that the hybrid dimension of DT in the process of translation and the scope of Human-Computer Interaction in the field of DT should be devoted special attention by the TS researchers and professionals.

A similar topic is approached by Alice Pagano (Genoa, Italy) who uses real-time speech recognition (ASR) quality and accuracy as a means of reflecting on possible differences between automatic transcription edited in real time and respoken subtitles edited in real time as forms of live parliamentary subtitling. The demonstration proves very interesting and "sheds some light on the never-ending debate between *verbatim* and *sensatim* accuracy applied to the field of live subtitling" (p.8).

Considering the importance of translation in a globalized society, as stipulated in a series of EU official documents, Daniel Dejica and Anca Dejica-Carțiş (Timişoara, Romania) select relevant data regarding the image and the role of the traditional translator for presenting ten forms of media-supported audiovisual translation and detailing "the roles and responsibilities of the translators and interpreters involved in different multidimensional scenarios" (p. 8). Moreover, they explain how recent advances of science and technology and the ever-growing market demands impact translation as both a process and a product and the activities of curricula developers, researchers and professionals.

Detaching from the mainstream articles, which highlight the benefits of technology in every-day life, Attila Imre (Cluj-Napoca,

Romania) takes into account the possible drawbacks of the ®evolution of translation technology, starting from the end of World War 2. In her approach, Attila Imre questions the benefits of translation technology to "the professional freelance translator faced with technological challenges like MT, crowdsourcing, or software development for industrial scale" (p. 8) and enlarges on the evolution of a specific CAT-tool – memoQ – with the view to "offer an insight into the evolution of freelance translators" as professionals who need to "dedicate time, money and energy to upkeep their software-handling competences (p. 61)".

Translation technology is also central to Mihaela Cozma's (Timişoara, Romania) paper. Shifting attention from the linguistic the to the digital approaches to translation competence, the author uses "theory and research-based evidence to analyze how CAT tools such as translation memories, terminology and localization tools, grammar checkers, etc. may influence the traditional approaches to translation competence and improve the professionals' translation competence.

The first section of the volume is completed by Carmen Ardelean (Bucharest, Romania) who addresses, as the editors state, "the question of questions" (p. 8): i.e. Is artificial intelligence a friend or a foe?" Considering an overview of the relevant data on the topic (see section 6.3. Artificial Intelligence – from practice to theory), the author enlarges on the shift from Rule-Based to Neural Machine Translation trying to identify future directions in the HCI from the translator's point of view.

Section II, *Pathways for Teachers* includes the contributions of Najwa Hamaoui - *Training Intercultural and Technological Mediation in the Digital Era*, Titela Vîlceanu - *Bits of Translator's Power. Research-Driven and Pedagogical Perspectives*, Ioana Cornea, Andrew Tucker - *Educating Legal Translators in Virtual Environments: Unam's Online Legal Translation Certificate*, Loredana Pungă - *On the Role of Raising the Metacognitive Awareness of Born-Digital Translation Trainees*, Claudia E. Stoian, Simona Şimon - *The Language of Education in the Digital Era: Classroom Activities for Translation and Interpreting Students* and Diana Oţăt - *Access Tomorrow: Online Translation Environments* providing relevant insights into the multifaceted and complex nature of the translation teaching - learning process.

Taking into consideration the results of using the "eyetracking technology in research on training mediators and the cross-sectoral contribution of academics, professionals and end-users" (p. 8), Najwa

Hamaoui (Mons, Belgium) "proposes a modular curriculum for the training of future intercultural and technological mediators" (p. 8) aimed at meeting the multiple needs of the translation market, and likely, on the one hand, to affect directly higher education and research on Mediation and, on the other, to have a strong long-term impact on a wide spectrum of potential beneficiaries of Mediation.

As regards the paper *Bits of Translator's Power. Research-driven and Pedagogical Perspectives*, Titela Vîlceanu (Craiova, Romania) makes it explicit that the (em)powering technology used in the translation process enables "translators not only to more efficiently manage tasks, but also to focus on handling more complex semantic and pragmatic aspects" (p. 9). She starts from a brief presentation of the seven major criteria specific to successful CAT tools (simulativity, emulativity, productivity, compatibility, controllability, customizability and collaborativity – see section 8.2.1, p. 98) and an inventory of the most relevant desktop translation software and online tools (see section 8.2.2, p. 100) which may be used in teaching translation trainees to finally propose "a training pathway designed to fully exploit research-driven data into the learning and teaching environment" (p. 9) (see section 8.2.3, p. 102).

Ioana Cornea (Mexico City, Mexico) and Andrew Tucker (Kent, Ohio - USA) make a description of an online legal translation training course designed to meet the needs of the Mexican market. As the authors explain, "a range of ICTs were employed to exceed the geographical limitations of similar face-to-face options and to provide a wider student population with access to market relevant training in a context where translator education is in high demand, but there is relatively little supply" (p. 106). Starting from a brief presentation of translator education in Mexico (see section 9.2, p.106), Ioana Cornea and Andrew Tucker enlarge on the stages of their practical research: the subject matter selection (see section 9.3.1, p. 109), the correlation between the students' and market needs and the structuring of the learning outcomes and of the curriculum (see sections 9.3.2 and 9.3.3, p. 110). Special attention is also devoted to the description of the online platform (see section 9.3.4, p. 111) "designed specifically for the certificate by the university's office of distance education" (p. 111) and to the forms of assessment (diagnostic, formative, summative, peer and self-assessment) available on the online platform.

Embracing Schreve's (2009) view that metacognition is a "higher order cognitive skill" which may take, among other things, the form of "self-reflection on the purposes and processes of the translation task" (Schreve 2009: 257), which occurs "as the result of active attention to the progress of an ongoing […] task", especially when "there is a failure of some kind in that progress" (Schreve 2009: 258), Loredana Pungă (Timişoara, Romania) analyses the issue of metacognitive awareness in born-digital translation trainees with the aim of emphasizing the connection between metacognition and translation quality/error correction, on the one hand, and of highlighting the role of particular methods of recording and boosting metacognitive processes in a translation context, on the other. The research results obtained allow for both a better understanding of the mental processes translation trainees are aware of, and an interpretation of the consequences of metacognitive awareness on translation quality (p. 118).

Claudia E. Stoian and Simona Şimon (Timişoara, Romania) suggest a series of strategies (brainstorming) and research resources (dictionaries, glossaries, parallel texts, YouTube) (see section 11.2.2. pp. 131-135) to be used in teaching the language of education to translation and interpreting students. The authors structure their research in such a manner as to address the importance of documentation for effective intra- and interlingual communication and of digital resources for practicing and mastering education terminology.

Diana Oţăt (Craiova, Romania) concludes the second section of *Translation Studies and Information Technology - New Pathways for Researchers, Teachers and Professionals* with her report "on a project on online translation environments and translation management tools"(p. 9). As pointed out by the editors, by "testing the versatility of digital resources in a translation MA programme" the author aims at "enhancing her trainees' translation and technological competences and resourcefulness when faced with integrated translation memories" (p. 9).

Section III, **Pathways for Professionals** including the contributions of Pilar Orero, Mario Montagud, Jordi Mata, Enric Torres, Anna Matamala - *Audio Subtitles or Spoken Subtitles/Captions: An Ecological Media Accessibility Service*, Rocío Bernabé, Pilar Orero, Óscar García, Estella Oncins *Validation of Easy-To-Read Subtitles*, Marcela Fărcaşiu *Translation Challenges: Subtitling Denial into Romanian*, Anca Dejica-Carţiş *The Translation of Online German Economic Texts: Problems*

and Solutions Daniela Gheltofan *Romanian Electronic Corpora: Tools for Translators* approaches various challenging topics from subtitling to the translation of online (specialized) texts and the use of electronic corpora in translation.

Pilar Orero (Barcelona, Spain), Mario Montagud (Valencia, Spain), Jordi Mata, Enric Torres and Anna Matamala (Barcelona, Spain) focus their research on Easy-to-Read spoken or audio subtitles/captions (AST) showing different ways to generate the service and new avenues to deploy audio subtitling. Moreover, they warn that the replacement of audio description by audio subtitling can only do a disservice to the visual loss community and point out that audio subtitling should complement, not substitute audio description. (p. 158).

Rocío Bernabé (Munich, Germany), Pilar Orero, Óscar García and Estella Oncins (Barcelona, Spain) aim at assessing the usefulness of easy-to-read subtitles to their end users by adapting the 5-stage procedure, traditionally used for written texts, to the audiovisual format of the stimuli. The results of their pioneering study on the reception of easy-to-read subtitles show that such subtitles make a 360º opera experience more accessible to viewers with cognitive needs helping them to understand audiovisual content.

Shifting attention from the Spanish to the Romanian cultural space, Marcela Alina Fărcaşiu's paper (Timişoara, Romania) suggests a series of guidelines for subtitling films into Romanian. Starting from the analysis of the translation challenges originating in the subtitling of the film *Denial* into Romanian, the author explains that the technical constraints and the translation - subtitling strategies adopted were mainly conditioned by the context, the multimodal character of films, including non-verbal and visual elements and the diamesic transition from spoken to written language. The examples analyzed by Alina Fărcaşiu cover relevant aspects (the context, the collocations, idioms, figurative language, filler words, repeated words or ideas creating redundancy, culture specific concepts, direct speech in narratives translated by using indirect speech, measurements, profanities) (see section 15.2.2, pp. 177- 187) and give a clear indication of the complex nature of subtitling, in general, and of subtitling into Romanian, in particular.

In her attempt to suggest valid *solutions* to a series of relevant *problems* encountered when translating online economic texts from

German into Romanian Anca Dejica-Carţiş (Timişoara, Romania) draws on the results of empirical research in the field of translation, enlarges on a series of strategies to be used during the translation process and suggests a set of practical recommendations which may prove useful for students, teachers, translators, or anyone involved in the field of economic translation. Being fully aware of the terminological restrictions imposed by economic texts, the author devotes a special section of the article to presenting the characteristics of German economic language and to pointing out the essential differences between lexicology and terminology on the one hand, and between simple and complex economic terms, on the other. (see section 16.2)

Last, but not least, Daniela Gheltofan (Timişoara, Romania) provides a well-structured and detailed presentation of the Romanian electronic parallel and comparable corpora available to translation practitioners and professionals with the aim of demonstrating that these corpora, traditionally associated with language learning, may and should be used in translation. By making reference to relevant international expertise, the author offers valid solutions to the various translation challenges encountered by professionals when translating into Romanian.

Truly relevant and useful for researchers, teachers, translation professionals and, why not, translation trainees, the volume *Translation Studies and Information Technology - New Pathways for Researchers, Teachers and Professionals* edited by Daniel Dejica, Carlo Eugeni and Anca Dejica-Carţiş represents a collection of valuable contributions and a point of reference for those willing to discover and to explore some very interesting aspects regarding the influence of Information Technology on the TS theory and practice.

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VRABIE D. IRINA, "POLYSEMY IN MORPHOLOGY. THE CASE OF THE DIMINUTIVE"/„POLISEMIE ÎN MORFOLOGIE. CAZUL DIMINUTIVULUI"

OMET M. LILIANA-FLORENTINA, "TRANSLATING THE CIVIL ENGINEERING LANGUAGE"/ „TRADUCEREA LIMBAJULUI FOLOSIT ÎN INGINERIA CIVILĂ"

MARDAR IULIAN, "IDIOMS THROUGH TIME AND TECHNOLOGY. THE SIGNATURE OF A CULTURE"/ „EXPRESII IDIOMATICE PRIN TIMP ȘI PROGRES TEHNOLOGIC. SEMNĂTURA UNEI CULTURI"

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Rob Hart, *Depozitul*, Petru Iamandi (trad.), Editura Nemira, București, 2020. 430 pp. ISBN 978-606-43-0608-1.

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