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TABLE OF CONTENTS

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

ASSESSING WRITING SKILLS IN ESP: ALTERNATIVE ASSESSMENT TOOLS

Alina Buzarna-Tihenea (Gălbează)[1]

Abstract: *This paper is organized in two main sections i.e., a theoretical and an experimental one and it focuses on the benefits entailed by alternative or authentic assessment strategies and instruments in the development of ESP (English for Specialized Purposes) writing skills, in particular for the students majoring in Economic Sciences. In its turn, the theoretical section is divided into three main parts. The first part of the theoretical background briefly tackles the concept of assessment, in particular the assessment of writing skills. The second part presents several types of writing assessment tasks (mainly based on imitative, intensive, responsive and extensive writing). The third part brings into the limelight several alternative assessment strategies (i.e., self-assessment, peer-assessment, portfolios, interviews, projects, exhibitions, learning journals, concept maps) and their benefits in connection to the learning process and to the students' writing skills. The experimental section presents the design of an experiment aimed at demonstrating that alternative assessment strategies adapted to the ESP classroom contribute to the development of the students' writing skills, increase their awareness of the learning process and boost their motivation. Moreover, it is expected that the students from the experimental group get more involved in their own learning process, exhibit more autonomy and knowledge sharing.*

Keywords: assessment, alternative/authentic assessment, English for Specific Purposes (ESP), writing skills, assessment tasks

Introduction

Despite its difficulties – especially in the academic environment, where ESP teachers often work in heterogeneous environments (see Istratie-Macarov 2019: 306) – assessment is also rewarding as it provides insight, among others, into the students' achievement level and into the efficiency of the employed teaching techniques (Nadrag 2020: 412). It is well-known that when it comes to the assessment of a foreign language, besides grammar and vocabulary, there are four main skills that have to be taken into

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[1] Lecturer, PhD, Faculty of Letters, Ovidius University of Constanta, alina_buzarna84@yahoo.com

account, i.e., reading, listening, speaking and writing. Being productive skills, learners think that the writing ability is more difficult to achieve (Spratt 2005), while the speaking one constantly faces the challenges of specialized and multicultural environments (Maruntelu 2021: 392).

In addition, scholars consider the writing skill as the most challenging to teach and assess, and pinpoint the reliability of the "task-specific scoring system" that approaches the writing characteristics of each writing task, marking a shift from the analytic and holistic "a priori scoring systems" to the primary-trait and multiple-trait "a posteriori ones" (Salmani Nodoushan 2014: 137). Since it is stripped of paralanguage, writing requires a longer time period to master, being also encumbered by error correction, Navarrete Cuesta et al (2019: 182) claim that the employment of alternative or authentic tasks greatly contributes to the enhancement of the learners' writing skills, to the establishment of a more comfortable environment and to the amelioration of their mistakes.

Theoretical background
a. Assessing writing skills: overview
The assessment of writing skills involves a wide array of elements that can be evaluated (i.e. the testee's handwriting, spelling, vocabulary, grammar, sentence construction, paragraph construction, logical development of main ideas) and it also depends on other factors, such as the genres of written language or various types of writing. Brown (2003: 219) identifies three main genres of written language: academic writing (which encompasses essays, papers, theses, technical and general subject reports, short-answer test responses, etc.), job-related writing (such as messages, letters or e-mails, schedules, memos, reports, announcements), and personal writing (letters or e-mails, cards, invitations, messages, shopping lists, reminders, diaries, fiction, questionnaires, etc.).

It should be noted that fundamentally, the main objective of the assessment process is represented by student assistance and development. Additionally, pre-test results reflect the students' existing knowledge and assist teachers in customizing their study program and materials (Popescu, 2020: 459). In this regard, Salmani Nodoushan (2014: 128) pinpoints that in the academic community the term assessment is tightly connected with accountability and was engendered by the conflict between the input and output views (i.e., what teachers are required to do, on the one hand, and the students' abilities to learn and what they really learn, on the other hand).

Thus, the assessment process focused on the learners' writing skills should take into account the four categories or levels of written output mentioned by Brown (2003: 220), who highlights the unique nature of the writing skill and its tight interconnections with the listening, speaking, and reading skills:

- the imitative level – involves the perception of "the phoneme-grapheme correspondence in the English spelling system", the attempt to grasp the writing mechanics and the primary (even exclusive) focus on form;

- the intensive (controlled) level – deals with the production of adequate vocabulary items in context, the use of appropriate grammatical features within sentences; the focus falls upon form;

- the responsive level – includes the mastery of the basic grammar rules at the sentence level, increased attention to discourse rules for the attainment of the purposes of written texts, focus on form at discourse level, increased attention to context and meaning;

- the extensive level – focus on the attainment of purposes, attention to the organization and logical development of ideas, use of details in order to reinforce and exemplify ideas, syntactic and lexical diversity, making multiple drafts for the final product, limited attention to grammatical forms when editing drafts.

Brown (2003: 220) explains that after reaching this last level, students are able to "write essays, term papers, major research project report, or even a thesis".

b. Assessment tasks

The assessment tasks should be based on curriculum objectives, and the learners' performance of these tasks should reflect the achievement level of these objectives. These associations between purpose, language items and tasks boost the learners' written communication skills (Popescu, 2021: 409).

In addition, as Caroline Shackleton (2021: 221) puts it, irrespective of their type (i.e., summative or formative), when designing assessment tasks, assessors should have in view the skills and knowledge that learners should employ for the performance of the respective tasks, in an efficient manner, in real world contexts. Moreover, when designing written tasks, teachers should also take into consideration the students' ability to choose adequate terms and collocations, to construct sentences and design paragraphs and texts on certain topics (see Nadrag 2019: 481).

There are various types of tasks that can be employed in order to assess the learner's writing skills. For instance, according to Brown (2003: 222-223), imitative writing, aimed at assessing the learners' capacity to yield "written letters and symbols", can involve tasks such as copying, listening cloze selection (i.e., dictation of a written text with several missing words and provision of a list of these missing words which the test-taker must use in order to fill in the blanks), picture-cued exercises (the test-taker is shown familiar pictures and asked to write the words represented by the respective pictures), form completion tasks, conversion of numbers and abbreviations to words.

Brown (2003:223) also adds that the assessor can ask testees to solve spelling tasks, in which the former may ask the latter memorize a series of words which are dictated or to associate phonetic symbols with "normally" written words. Regarding intensive writing, the same scholar explains that the learners' grammar, vocabulary or sentence construction skills can be assessed. In his perspective, it may take the form of dicto-comp exercises (reading a paragraph several times and then recreating it from one's memory); grammatical transformation tasks, aimed at assessing the form production ability (such as putting verbs into the correct tense, reporting statements and questions, turning from the active voice to passive voice and vice versa, connecting sentences by employing "wh-words", expressing wishes); picture-cued exercises (using various pictures in order to write short sentences or to describe or recount about the elements/ facts presented in various pictures, employing prepositions); vocabulary assessment exercises (defining and using a word or phrase in a sentence, creating coherent paragraphs, solving various ordering exercises – such as word games, puzzles or short-answer and sentence completion exercises – dialogue completion, rephrasing exercises, formulating questions, describing habits, schedules or preferences).

Morrow (2017: 160) professes that better learner performance is engendered by integrated writing tasks, which are more authentic, as they require learners to use both their reading and writing abilities. Therefore, in order to enhance the learners' skills and to help them carry out their learning activities more effectively, the above-listed tasks should be accompanied by reading activities as well.

According to Brown (2003: 235), the next assessment level of the learners' writing skills is represented by responsive and extensive writing, which involve drawing up short reports, essays, summaries and

responses, and even texts of several pages. Some of the tasks typical of this level are paraphrasing (part of informal and formative assessment and applicable only at sentence and paragraph level; it grants the occasion of positive washback); guided question and answer exercises (questions whose answers help students prepare the information required in order to write a letter, an essay, a story, etc.); paragraph construction tasks (students are shown a model paragraph and are required to write a similar one), which can take on various forms, i.e., "topic sentence writing", "topic development within a paragraph", "development of main and supporting ideas across paragraphs" (see Brown, 2003: 235).

In Brown's perspective (2003: 247), writing skills are enhanced by constant assessment and self-assessment, and the development of writing abilities encompasses more stages. For instance, the initial stages focus on the assessment of the first draft, which conveys generic guidelines that have to be taken into account, such as the focus mainly "on meaning, main idea and organization", enabling thus the clarification of the text objectives and plan; insertion of comments "on the introductory paragraph", on apparently irrelevant elements and/ or on "the clarity of the main idea and logic or appropriateness of the organization"; ignorance of grammatical and lexical mistakes (which will be later refined); indication of important mistakes, permitting the author to make the necessary corrections; asking questions about the text meaning, if necessary. Later stages of the writing process focus particularly on the ability to express accurate and logical main and supporting ideas, on the argumentation of one's opinions and attitudes, on drawing the attention to minor errors (allowing self-correction), on introducing comments on unclear words or phrases or on the appropriateness and strength of the conclusion, highlighting cohesiveness issues, pinpointing – if necessary – documentation, citation or evidence issues (see Brown 2003: 248).

c. **Alternative assessment**

The learners' writing skills and critical thinking can be boosted by implementing the fairly recently appeared alternative or authentic assessment methods, which consist in the performance of real-world tasks, i.e., the resolution of problems analogous to those experienced in real contexts.

In traditional assessment, due to the reduced opportunities to exercise higher-order thinking skills, students are generally prone to learn facts by

heart, which, according to Navarrete Cuesta et al (2019: 177-178), represents an issue that negatively influences students. These scholars explain that traditional testing only shows what learners know while alternative or authentic assessment requires learners to carry out meaningful activities based on their actual knowledge and abilities, entailing both assessment and learning processes.

Dler Abdullah (2017: 33) also supports the idea that alternative assessment contributes to the enhancement of the learning process, as it provides a clearer picture of the "students' learning, achievement, motivation and attitudes in instructional classroom activities while performing real-life tasks". Moreover, according to this scholar, alternative assessment is less formal, has a formative function and triggers positive washback results.

Since alternative or authentic assessment is product-oriented, scholars such as Arter and Spandel (1991), Gottlieb (1995), Hamayan (1995), Brown and Hudson (1998), Brown (2004), Berry (2008), Klenowski (2000) and Ripley (2012) pinpoint in their works several alternative or authentic assessment strategies and instruments (where assessment and instruction are often integrated in an inherent manner), such as self-assessment, peer-assessment, portfolios, demonstrations, interviews, debates, exhibitions, observations, investigations, projects, games, learning journals, concept maps, presentations, experiments, etc.

Brown (2004) explains that self-assessment is based on the principle of autonomy, allowing learners to participate in their own formative assessment procedure by comparing their performance with the criteria furnished by the teacher and by enhancing their knowledge and skills based on their self-assessment results. Alderson and Banerjee (2002) underline other advantages entailed by self-assessment, such as the students' awareness, determination, comprehension of the assessment process, and the capacity to perceive errors as occasions for improvement.

The learners' exposure to a wide array of variables, such as various learning styles and different perceptual positions and experiences, entails motivation (see Bâcă, 2020: 224; Zamfir, 2022: 473). Therefore, in its turn, peer-assessment promotes autonomy, boosts motivation and engages learners directly in their own learning process, also encouraging collaboration, knowledge sharing and the use of analytical skills (see Brown and Hudson 1998).

Brown (2004) further states that both self-assessment and peer assessment can be performed by means of direct assessment of performance

(observation of one's/ the peers' written performance) and students self-generated tests. In addition, the use of portfolios (consisting of items such as essays, projects, reports, lecture notes, tests, creative work, articles, presentations, recordings, various homework exercises etc. gathered during the learning process) is also beneficial in self-assessment and peer assessment as it mirrors the learners' work and effort. Navarrete Cuesta et al (2019) highlight several advantages entailed by the employment of portfolios, such as connecting the actors involved in the teaching and learning process and encouraging interactions among them, triggering motivation and responsibility, placing the limelight on learner individualization and uniqueness, furnishing tangible products of the learners' work, providing opportunities to develop the learners' critical thinking and teamwork skills, assessing various dimensions of the teaching and learning process. Furthermore, Weigle (2002: 175) asserts that portfolios "construct validity, authenticity, interactiveness, and impact", elements which add to their advantages.

Interviews furnish backgrounds for various types of conversations, targeted at the assessment or self-assessment of the learner's performance or of a course or at determining the students' needs or learning styles (Brown 2004).

In his turn, Klenowski (2000) explains that exhibitions require, among others, a lot of work, time and thorough knowledge and understanding of the topic they deal with, providing, at the same time a better perspective on the students' learning process and accomplishments.

As far as projects are concerned, Berry (2008) explains that these alternative assessment tools provide teachers significant data with regards to their students' abilities and level of understanding of the taught items, as well as about their communication skills. Moreover, the scholar asserts that projects often involve research, collection and organization of information, analysis, presentation of results and teamwork skills.

Navarrete Cuesta et al (2019) mention in their paper Hamayan's opinion (1995) about the assets brought by the employment of learning journals (consisting of the learners' opinions, feelings, attitudes, learning objectives, etc.) in the assessment process, as these tools reveal the learners' language skills and make them aware of their own learning, permitting them to be self-reflective and choose their own learning paths. Being drafted without taking into account the criteria related to organization and correctness, learning journals (such as reflections on self-assessment, reading responses, texts focused on the expression of

opinions and feelings, grammar journals, etc.) furnish the possibility to express one's thoughts freely (Navarrete Cuesta et al 2019, p. 180). According to the same scholars, in their turn, concept maps can be used as meta-learning tools that make students reflect in a careful and introspective manner, administer and better understand new knowledge and interconnect it with the existing one.

Research methodology
This section of the paper is dedicated to the design of a research proposal based on the following hypothesis:

The employment of alternative or authentic assessment strategies adapted to the ESP classroom will improve the students' writing skills, will increase their awareness of the learning process and will boost their motivation.

The observation, the experiment and the survey will represent the main research methods of this proposal. The experiment will be conducted on two groups of BA students majoring in Economic Sciences (i.e., a control group and an experimental one), and its main objective will be to verify the validity of the above-mentioned hypothesis. At the beginning of the experiment, all students will sit for an initial test in order to establish their English proficiency as regards their writing skills and to distribute them into two comparable and homogeneous groups.

During the six-week teaching stage, both groups will be taught the same ESP content, aimed at the development of the students' writing skills: formal, informal and semi-formal writing styles, letters/ e-mails of invitation, letters/ e-mails for accepting an invitation, letters/ e-mails for refusing an invitation, letters/ e-mails of complaint and letters/ e-mails of apology. The teaching materials (theoretical elements, examples, writing exercises) will be developed by the teacher and supplemented by other exercises from the following textbooks: "Market Leader. Advanced Business English", by Iwonna Dubicka and Margaret O'Keeffe (Edinburgh Gate: Pearson Education Limited, 2007) and "Career Paths: Business English" by John Taylor and Jeff Zetter (Newbury: Express Publishing, 2011).

The teacher will require all students to write letters/ e-mails of invitation, letters/ e-mails for accepting an invitation, letters/ e-mails for refusing an invitation, letters/ e-mails of complaint and letters/ e-mails of apology. However, with the experimental group, alternative or authentic assessment tools will be used, such as self-assessment, peer-

assessment, observations, demonstrations, presentations and portfolios. The letters/ e-mails of the students from the control group will be assessed in a traditional manner, during and at the end of the teaching stage.

During the entire experiment, the teacher will observe the students' attitudes in connection with the learning process; moreover, s/he will monitor the progress of their writing skills. At the end of the teaching stage, the teacher will ask the students to fill in a questionnaire focused on their attitudes towards the connections between the learning process and the assessment methods employed. The answers provided by the students from both groups and their assessment results, as well as their progress, will be analyzed and compared, in order to determine whether the research hypothesis is valid or not.

Expected Findings

The students from the experimental group are expected to obtain better results at the assessment focused on their writing skills, compared to those from the control group. The self-assessment and the peer assessment should also contribute to the development of the students' critical thinking and awareness of their own strengths and weaknesses, which will be reflected in the development of their writing skills. The teacher's observations should highlight that, compared to the students from the control group, those from the experimental group get more involved in their own learning process, exhibit more autonomy and knowledge sharing.

Therefore, it is expected that the students' assessment results corroborated with the results provided by the analysis of the teacher's observations and of the questionnaires validate the research hypothesis which states that alternative or authentic assessment strategies improve the students' writing skills, increase their awareness of the learning process and boost their motivation.

Conclusions

It is essential for teachers to have in view that one of the main roles of the assessment process is to find out what went well, what went less well, and what should be improved as far as the teaching and the learning processes are concerned. Moreover, apart from its scoring role (often required for academic records, or for various contests and classifications), assessment should also prepare students for the performance of various

activities in real life contexts, develop their independence, raise the awareness of their own learning process and encourage them to continuously improve their skills. All these can be achieved beyond the frontiers of traditional assessment, by means of alternative assessment strategies that place learners in authentic contexts, similar to those that they will encounter in their future profession.

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MANAGING A PANDEMIC THROUGH WORDS

Anca Irina CIGHIR[1]

Abstract: *The COVID-19 is an ongoing pandemic. Since its inception in 2019, the virus has spread to each and every continent except Antarctica. This crisis has radically changed our lifestyle and behaviour. We now live in surreal times. For almost three years now we have been waiting, hoping and praying for the COVID-19 pandemic to end. This study looks at how public communication about COVID-19 was managed by two key political figures: Prime Minister Boris Johnson and President Klaus Iohannis at the beginning of the pandemic (considered the crisis period: March 2020 – September 2020). There were different types of metaphors used by the two political leaders but our analysis revolved around two main figures of speech: personification (of the virus) and metaphor (the FIRE metaphor, the JOURNEY metaphor and the MOVING WATER metaphor). The data gathered was analysed using both qualitative and quantitative methods. The focal point of the quantitative research was on how many metaphors and how many personifications of the virus could be found in the two political figures' discourses. This deductive method helped us prove that the two discourses are similar up to a point. The qualitative research, concerned with structures and patterns, helped us bring to light similarities and dissimilarities between the two discourses. Metaphors simplify the information and emphasize aspects which are important for a better understanding of the problem. They can influence the way people see and understand different types of experiences and they can trigger different types of responses to the same reality.*
   The aim of our research is to answer a few questions:
   1. *What are the similarities and differences between these two political leaders' discourses?*
   2. *What was the aim of using personification and metaphor by the two political figures?*
   Our conclusion was that the two leaders made use of specific metaphors in order to communicate more effectively the seriousness of the crisis people were confronted with.

Keywords: metaphor, personification, COVID-19, president, prime minister

Introduction

The COVID-19 crisis is still an ongoing pandemic. Everybody thought that it was over but it is "the defining global health crisis of our times and

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[1] PhD candidate, Dunărea de Jos University, Galati, Romania, yry1712p@yahoo.com

the greatest challenge we have faced since World War Two. Since its emergence in Asia in 2019, the virus has spread to every continent except Antarctica."[2] This crisis is much more than a health crisis: it affects health systems, economies and societies around the world. We have to learn how to protect ourselves and the others by radically changing our lifestyle and our behaviour. The way we live now is The New Normal.

We live in surreal times. For almost three years now we have been waiting, hoping and praying for the Covid-19 pandemic to end. In order to stop this pandemic some intrusive policing and surveillance measures were adopted by some countries, but most of them were regarded as unethical. Kenan Malik talks about an "Orwellian" world in his article "Policing the new normal". "A year ago, China's social credit score system and mass surveillance programme were viewed in the west as 'Orwellian'. Now they are seen as providing essential tools in the fight against coronavirus" (Kenan Malik, 12 April 2020). Our own world became a dystopia when Covid-19 spread all over the planet. Public mistrust and suspicion, a police state and oppression, all came into being once the fear overcame most of the people. In another article, "Pandemics threaten more than our health" (Ibid.), the British writer Kenan Malik quotes the sociologist Philip Strong: "A major outbreak of novel, fatal epidemic disease can quickly be followed…by plagues of fear, panic, suspicion and stigma."(Ibid.) In "Nineteen Eighty-Four" the ominous ruler Big Brother controls every aspect of people's lives, watches them on telescreens and imposes a new language "Newspeak". In the world we lived during the pandemic, people had immunity passports, countries had colour codes: red, yellow and green, David Crystal talks about a "covocabulary", we still wear masks when we go outside, we were on lockdown, schools and businesses were shut, public gatherings were banned, social distancing was imposed to us. We had Digital Green Certificates (called EU Digital COVID Certificates) to prove that we were vaccinated against COVID-19, received a negative test result or recovered from COVID-19 in order to be able to travel abroad. These "draconian measures" were imposed to us all in the name of a greater good, we all thought that they will come to an end and that everybody was going to be saved, but even now some of these measures are still in play. Are people going to get used to the New Normal? Are we going to forget how

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[2] www.undp.org/coronavirus, accessed June 10 2022

life was before Covid-19? Are we going to become Orwell's Winston (people had forgotten about their history and life before Big Brother)? Is Covid-19 going to break our spirit? Or are we going to simply ignore its existence?

Data collection

Our data was selected and collected from two official government websites, one that belongs to the UK government, the second one belonging to the Romania government. The press statements were selected for a period of seven months, starting with March 2020, and ending with September 2020. We consider this period of seven months to be the crisis period due to the fact that there were no tools available in order to deal with the coronavirus apart from the three things reiterated by the two political figures chosen for this article: wash your hands, wear a mask and keep the distance. From September 2020 on, there were talks about a vaccine against the virus. We have a collection of 27 statements issued by Prime Minister Boris Johnson and 60 statements issued by President Klaus Iohannis. The difference in the number of statements can be explained by the fact that the Prime Minister tested positive for COVID-19 and self-isolated in Downing Street. He did not make any official statements for a period of one month. His last statement was on the 25th of March and he returned to his office to make another statement on the 30th of April. During this period of time, President Klaus Iohannis had already made 15 official statements. Another factor contributing to the higher number of official statements made by President Klaus Iohannis was of a political nature. The Romanian government collapsed in November 2019 after a non-confident vote and a transitional government took over until the next election in 2020. That year was a busy one for the Romanian politicians as both local and parliamentary elections were held which were reflected in Klaus Iohannis's speeches.

We also need to mention the fact that the website belonging to the UK government has a special page for coronavirus statements, whereas the website belonging to the Romanian government is not structured in the same way and therefore it was more difficult to select the speeches related to this article.

Methodology

The interdisciplinary nature of our study determined us to use both quantitative research and qualitative analysis.

The quantitative research "allows us to put a numeric value onto something that originally is nothing else but text" (S.M. Rasinger, 2010:52). The focal point of this type of research is on how much or how many there is/are of a specific item or feature. The quantitative data can be analysed using statistical methods. It is a deductive method: "based on already known theory we develop hypotheses, which we then try to prove (or disprove) in the course of our empirical investigation" (Ibid.) .

The qualitative analysis means examining a text with regard to its main characteristics or qualities. Qualitative research "is concerned with structures and patterns, and how something is" (Ibid.). It is an inductive method: "theory is derived from our research" (Ibid.).

Combining the two methods "is beneficial for constructing comprehensive accounts and providing answers to a wider range of research questions" (J. Angouri, 2010:30). The merging of these two methods allows us to "shed light on different layers of meaning" (Ibid.). Angouri argues that the quantitative method is "useful towards generalizing research findings" (Ibid.) while the qualitative one is "particularly valuable in providing in-depth, rich data" (Ibid.). It is also stated that "mixed methods research allows for diversity of views and stronger interferences" (Ibid.).

Metaphors and the pandemic

Public discourse about the COVID-19 pandemic was saturated with metaphor. There is a multitude of papers and articles that investigate whether using different metaphors to talk about various problems (health, politics, crime, etc.) lead people to think and/or act differently.

Brigitte Nerlich wrote on her blog about "Metaphors in the time of coronavirus", becoming fascinated with all the metaphors that had emerged during the pandemic. As she observes, they play an important role in the development of "language, cognition and culture" (Brigitte Nerlich, 2020). She finds eight types of metaphor used in public discourse during this global pandemic: war metaphors, puzzle metaphors, disaster metaphors, explanatory metaphors, metaphors of where the virus spreads, metaphors to explain what to do about the virus, metaphors of crime and punishment and the virus as a metaphor (Ibid.). The

metaphors that we are interested in were divided into three types: WATER metaphors, PERSONIFYING metaphors and JOURNEY metaphors. The WATER metaphors are what Brigitte Nerlich calls disaster metaphors (the third type).

The personifying metaphor
The personifying metaphor was used by both key political figures in their speeches. This type of metaphor facilitates the comprehension of experiences with nonhuman entities "in terms of human motivations, characteristics, and activities." (G.Lakoff, M. Johnsen, 2003:15). Seeing something nonhuman as human helps people better understand phenomena which are difficult to explain. The Coronavirus-19 was an unknown virus that could not properly be explained at the beginning of the pandemic and personifying it made it possible for people to understand who their opponent was.

In the table below we have included some of the most representative personifying metaphors used by the two political figures:

Boris Johnson	Klaus Iohannis
"This crisis is so difficult because the enemy is invisible and the answer is to remove the cloak of invisibility" (19th March) "the heart of the virus" (19th March) "invisible killer" (23rd March) "devilish illness" (10th May) "nasty virus" (23rd June) "About the way dividing lines that have existed in the past simply ceased to matter in the face of a foe that cares nothing for politics or faith" (13th August)	"Virusul nu dispare printr-un vot în Parlament" [The virus does not disappear because of voting in the Parliament] (9th June) "Virusul nici nu pleacă dacă votează sau nu votează Parlamentul sau opoziția." [The virul will not leave whether the Parliament or the Opposition vote or not] (18th June) "Virusul nu ține cont de graniţe, nu ţine cont de legi, nu ţine cont de diferite abordări administrative" [The virus does not take account of borders, it does not take account of laws, it does not take account of different administrative approaches] (8th July) "Virusul este real, nu are culoare politică, nu poate fi interzis prin lege şi nici nu dispare de la sine prin simpla negare a existenţei lui" [The virus is real, it does not have political bias, it cannot be prohibited by law and it does not dissapear by itself by simply denying its existence] (9th July)

Table 1. Personifying metaphors

Boris Johnson used personifying metaphors 41 times, whereas Klaus Iohannis made use of them 47 times. The British prime minister started using them on the 19th of March 2020, whereas in the Romanian president's speech they appeared on the 26th of March. Both political leaders refer to the virus as *nasty*, *devilish*, *invisible* and *deadly*. This type of metaphor was employed so as to explain the magnitude of the crises and also to raise awareness. Understanding the virus as being an enemy, people were supposed to know how to protect themselves and others.

The journey metaphor

Journey metaphors have a strong positive meaning: no matter the hardship people endure along their road, the destination is always worthwhile. The fight against COVID-19 was depicted by both political leaders as a journey which meant it had a starting point that led to an end point: the destination, the end point, was a COVID-19 free world.

Boris Johnson used this type of metaphor 49 times, whereas Klaus Iohannis used it only 5 times.

Table 2 below offers examples of journey metaphors used by the two political figures:

Boris Johnson	Klaus Iohannis
"We have come through the peak or rather have come under what could have been a vast peak as though we have been going through some huge alpine tunnel and now we can see the sunlight and pasture ahead of us. And so it is vital that we do not lose control and run slap into a second and even bigger mountain" (30th April) "the first sketch of a roadmap for reopening society" (10th May) "we have a route and we have a plan" (10th May) "The way ahead is hard….There is a clear way through" (23rd May) "we are accelerating our search for treatments" (23rd March) "we will not hesitate to put on the brakes" (10th May)	"Menținerea distanțării sociale este calea care ne va scoate la lumină după acestă incredibil de dificilă perioadă" [Observing the necessary social distancing is the only way to light, to put up with all the hardship] (23rd March) "Suntem pe drumul cel bun" [we are on the right way] (19th May) "Avem nevoie de o astfel de foaie de parcurs" [we need such a roadmap] (23rd April)

Table 2. Journey metaphors

The water metaphor

The water metaphor was less frequently used by the two political figures as it conveys the idea of unpredictability brought by a natural disaster. It was employed by Boris Johnson 13 times and only 3 times by Klaus Iohannis. Both political leader used it when the number of COVID-19 cases had increased alarmingly.

Boris Johnson	Klaus Iohannis
"The progress we are making on the three fronts to prevent a second wave of infections that could overwhelm the NHS" (3rd June) "The prospect of a second wave was real" (22nd September) "Yesterday I set out the ambition of this government to turn the tide against coronavirus within 3 months" (20th March)	"În prezent, numărul deceselor şi al îmbolnăvirilor este în creştere la nivel global, iar România, ca şi alte ţări, are încă în faţă un val epidemiologic căruia trebuie să-i reziste" [Now, the number of deaths and infections is higher in the world and Romania, like other countries, is still bracing for a pandemic wave] (17th April)

Table 3. Water metaphors

After collecting and selecting the data, five tables were created to better illustrate the relationship between the metaphor usage and the rise in the COVID-19 cases. In the tables presented below abbreviations are used (JM for journey metaphor, PM for personifying metaphor and WM for water metaphor) with a view to shortening their length.

19 speeches, out of the 27 ones collected from the UK official government website, had the three types of metaphor we are interested in embedded.

Date	19th March 2020	20th March 2020	23rd March 2020	30th April 2020	10th May 2020	11th May 2020	24th May 2020	25th May 2020	28th May 2020
No of COVID-19 cases	2630	3277	5687	165225	215264	219187	257158	259563	267244
Meta-phors used	2 JM 3 PM 2 WM	1 WM	2 JM 1 PM 1WM	3 JM 1 PM	9 JM 3PM	1 JM 2 PM	1 JM 2 PM	2 JM 1 PM 1 WM	7 JM 5 PM

Table 4. Metaphor usage in March, April and May 2020 (Boris Johnson)

Date	3rd June 2020	10th June 2020	16th June 2020	23rd June 2020	3rd July 2020	17th July 2020	31st July 2020	13th Aug. 2020	9th Sept. 2020	22nd Sept. 2020
No of COVID-19 cases	277989	305293	296861	305293	283761	292556	302305	313802	313802	398629
Metaphors used	2 JM 7 PM 3 WM	8 JM 1 PM	2 PM	5 JM 4 PM	3 JM 5 PM	1 JM 2 PM	2 JM 4 PM	2 PM	1 PM	1 JM 2WM 1 PM

Table 5. Metaphor usage in June, July, August and September 2020 (Boris Johnson)

The highlighted columns indicate the days when three or more metaphors were used by Boris Johnson in his speech. Fifteen such columns are present in the tables above. These columns also mark the days when the number of COVID-19 cases was increasing alarmingly.

60 statements issued by President Klaus Iohannis were collected from official website belonging to the Romania government. In 26 statements water, journey and personifying metaphors were employed. Out of these, six are highlighted to show the days when Klaus Iohannis used three or more metaphors in his speeches. These six highlighted columns also show an increase in the number of COVID-19 cases.

Date	23rd March 2020	26th March 2020	6th April 2020	8th April 2020	14th April 2020	17th April 2020	22nd April 2020	23rd April 2020	28th April 2020
No of COVID-19 cases	433	906	3864	4417	6633	7707	9242	9710	11339
Meta-phors used	1 JM	1 PM	1 JM 1 PM	2 PM	1 JM 1 PM	1 WM	3 PM	1 JM 2 PM	1 PM

Table 6. Metaphor usage in March and April 2020 (Klaus Iohannis)

Date	4th May 2020	7th May 2020	9th May 2020	12th May 2020	14th May 2020	19th May 2020	3rd June 2020	9th June 2020	11th June 2020	18th June 2020
No of COVID-19 cases	13163	14107	11368	15588	16002	17036	19517	20604	20945	22760
Meta-phors used	1 PM	1 PM	2 PM	1 PM	4 PM	1 JM 4 PM 1 WM	2 PM	2 PM	2 PM	2 PM

Table 7. Metaphor usage in May and June 2020 (Klaus Iohannis)

Date	8th July 2020	9th July 2020	22nd July 2020	29th July 2020	30th July 2020	5th August 2020	26th August 2020
No of COVID-19 cases	29620	30175	39133	47053	48235	55241	80390
Metaphors used	4 PM	1 PM	1 PM	5 PM 1 WM	1 PM	1PM	1PM

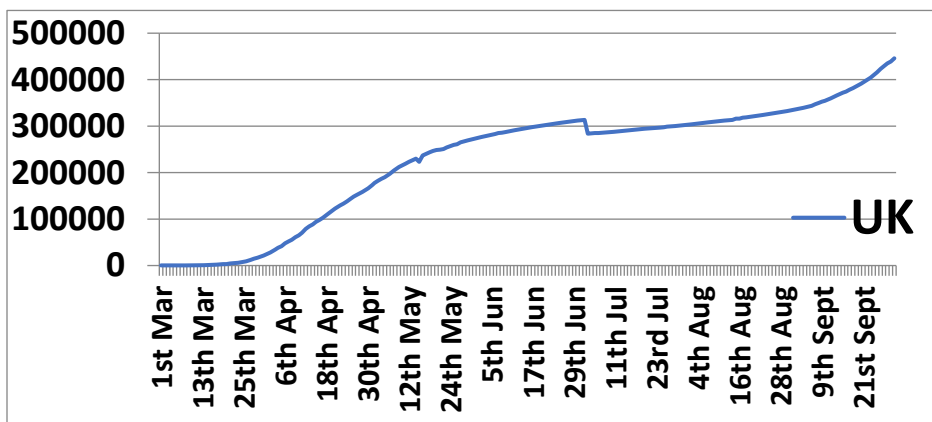Table 8. Metaphor usage in July and August 2020 (Klaus Iohannis)

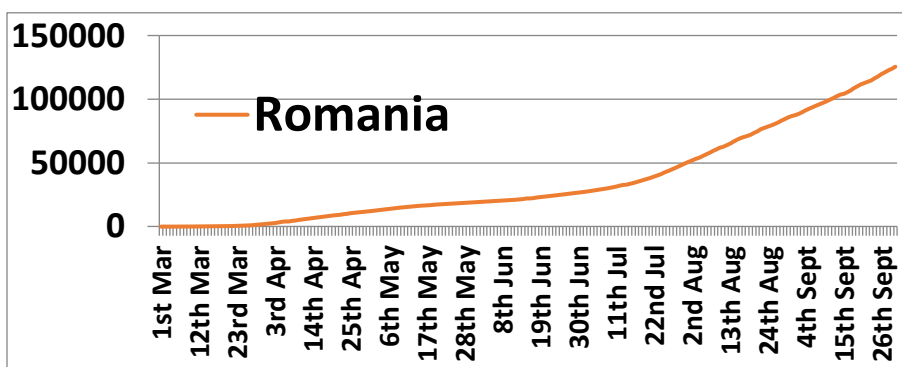Chart 1. Number of COVID-19 cases in the UK (March 2020-September 2020)

Chart 2. Number of COVID-19 cases in Romania (March 2020-September 2020)

Analysing tables 4,5,6,7 and 8 and charts 1 and 2, a correlation between the number of COVID-19 cases and the metaphor usage embedded in the two political figures' speeches can be seen.

We started collecting our data on the first of March, when there were a few COVID-19 cases. In the UK there were 23 cases and in Romania there were 3. Boris Johnson used for the first time the three types of metaphors (journey, water and personifying) on the 19th of March when there were 2630 COVID-19 cases. In March, two of the three speeches include all three types of metaphors. April was the month less relevant for the speeches delivered by Boris Johnson as he himself was hospitalized with COVID-19. His only speech, the one delivered on the 30th of April included four metaphors, three of them being journey metaphors (as they conveyed hope). There were 165225 Covid-19 cases in the UK. The growth rate was more constant in the following months: 215264 COVID-19 cases at the beginning of May (10th) and 267244 at the end of the month (28th of May), 277989 cases at the beginning of June (10th) and 305293 at the end of June (23rd), 283761 cases at the beginning of July (3rd) and 302305 at the end of the month (31st), 313802 cases on the 13th of August, 352564 on the 9th of September and 398629 on the 22nd of September.

Klaus Iohannis used a journey metaphor for the first time on the 23rd of March, when there were 433 COVID-19 cases. Starting with April, the number of COVID-19 cases began to grow rapidly: 3864 cases at the beginning of April (6th) and 11978 at the end of the month (29th), 13163 at the beginning of May (4th) and 17036 at the middle of May (19th), 19517 cases at the beginning of June (3rd) and 22760 at the middle of June (18th), 29620 COVID-19 cases at the beginning of July (8th) and 47053 at the end of the month (29th) and ending with 88593 cases at the beginning of September. In March there was just one personifying metaphor present in Klaus Iohannis's speeches, but the number increased during the next four months (10 tokens in April, 8 in May, 8 in June and 12 in July) and again decreased in August (2 items found). The water and journey metaphors were scarce in the Romanian President's discourses.

These findings lead us to conclude that the more COVID-19 cases there were, the more metaphors were used. Metaphorical usage was seen as a powerful tool in the terrible fight against the *invisible enemy* (personification used by both political figures). The metaphor was, at the time, the only solution. Only by informing the people of the magnitude of

the situation was not seen as enough. They needed something to fear, not to take easily.

When people are told that there is an enemy among them and that they have to fight in order to protect the lives of people they love and also their own lives, it is easier for them to understand and accept the sacrifices they are asked to make.

It is hard enough to convey the meaning of something known and send the message to a great number of people and make sure they decode the message as you want them to. But how can one convey the meaning of something unknown? How does one make sure that the message is correctly decoded by the receivers? The usage of metaphors that have a great impact and can be accurately grasped by the majority of people is the right tool to be used in critical situations.

Conclusions

Our study aimed at answering a few questions. The first one was meant to highlight the similarities and dissimilarities between the two political figures' discourses. Both of them made use of the same types of metaphors when there were no other means of protecting the population besides words and there was a growth in metaphorical usage during the days when the number of COVID-19 cases was rising. Boris Johnson made use of water and journey metaphors more than Klaus Iohannis. He used 13 water metaphors and 49 journey metaphors, whereas Klaus Iohannis employed only 3 water metaphors and 5 journey metaphors. The number of personifying metaphors embedded in their statements was higher: 41 used by the British Prime-Minister and 47 by the Romanian President. The usage of a greater number of personifying metaphors can be explained by the fact that the COVID-19 virus was unknown and it was not easy to make people understand something abstract and unseen. The personifying metaphor was the only tool available at that moment for making people aware of its severity.

The second question of our study has a simple explanation: metaphors are used daily by all the people, even without them realising it. Metaphors better explain people's emotions and actions. They have the ability to better describe something which is not tangible or visible. Both key political figures chose metaphors easy to understand in order to protect and save people.

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EXPLANATION IN FOLKLORIC TRANSLATION:
The Case of *Udeze Nwanne m*

Olivia EZEAFULUKWE[1]

Abstract: *Folkloric translation is a branch of translation that has to contend not just with lexical transfers but also with cultural transfers. A good understanding of the target text even after a translation is not assured as some speech environments, situations and conditions translated are either partially or totally inexistent in the target culture. But the transfer can be enhanced by a translator who is very conversant with the culture that informs the source text and that of the target text. The decision of what to translate and how to translate it can only be decided by the translator when the purpose of the translation is already determined, hence the use of Vermeer's Skopos theory of translation as the framework on which this study is anchored. The aim of this paper is to translate an Igbo folk tale, Udeze Nwanne m, into English, with a view to concretizing the difficulties of folkloric translations as highlighted by Luciana Penteliuc-Cotoman and expose the importance of explanations in the transfer of meaning from the culture of the source text to another culture that knows next to nothing about the source culture. This paper also contributes to the enrichment of the existing repertoire of folklore. It was discovered that comprehension of folklore was better achieved with explanations of the cultural referents of the source text.*

Keywords: Igbo, folklore, translation, explanation, Skopos theory, cultural referents

Folklore

Folklore, from the English word folk, meaning people, and lore, meaning knowledge, science, is the set of collective productions emanating from a people and transmitted from one generation to another orally and by imitation. Folktales form an important part of folklores, employing some narrative techniques to amuse, entertain, and educate. Bascom (1965:6) distinguished in a tabular form some characteristics of folktales; usually of a conventional opening and usually told at any moment of the day. They are known to be fiction, could be narrated anywhere and anytime, just as

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[1] Nnamdi Azikiwe University, Awka, Nigeria, ou.ezeafulukwe@unizik.edu.ng

the setting could be anywhere. The attitude towards them is circular and its principal characters could be humans or nonhumans. Folktales are usually transmitted orally and in the language of the culture that they serve.

Mike Ejeagha

Mike Ejeagha, whose tale serves as the corpus of this research, is a well-known Nigerian folkloric musician of Igbo extraction, renowned for his folkloric musical renditions. He has over fifty such works to his credit. He narrates both the traditional native folktales and the modern ones which he makes up himself, using the day-to-day happenings in today's Nigeria. Though he blends tradition with modernity, he still does all this in Igbo, his native language. Mike Ejeagha, though now in his 90's, his folktales remain timeless (Ezeafulukwe:326) and enjoyed by all generations of Igbo speakers and Igbo lovers.

The Igbo language in which this folktale is constructed is a language of the family of the Niger-Congo. The Igbo people can be found in the South Eastern part of Nigeria, where they live in seven States (Abia, Anambra, Ebonyi, Enugu, Imo, Delta and Rivers States.)

Skopos theory of translation

Vermeer, the major proponent of the Skopos theory, also called the theory of purpose, posits that a translation is meant to function for its intended purpose and addressees (1996:15). The Skopos theory of translation emphasizes the purpose of translation as the major consideration for effective translation. Hence, this piece of folklore has been translated to the purpose of evicing the difficulties of folkloric translation as highlighted by Penteliuc-Cotoman, and also adding to the repertoire of folklore in general.

Translating folklore

Within a folkloric text, the first task of the bilingual translator is to identify cultural referents (the culturemes) which will aid to the better transposition of the socio-cultural atmosphere and of the local colour of the national specifics from the source text (Cuciuc 2011:137) It therefore became necessary to translate and explain these cultural referents to enable the reader to understand the text.

According to Gentzler (2001:70), "The two most important shifts in theoretical developments in translation theory over the past two decades

have been (1) the shift from source-oriented theories to target text-oriented theories and (2) the shift to include cultural factors as well as linguistic elements …"

Lorna Hardwick shares this view by adding that "translation involves translating or transplanting into the receiving culture the cultural framework within which the ancient texts are embedded." (2000:22) Penteliuc-Cotoman cited by Nina Cuciuc enumerated some of the difficulties that a folkloric translator faces, to include the following:

a) translation of titles b) translation of proper nouns; c) the translation of puns, paronomases, assonances; d) the translation of tropes and figures of thought; e) the translation of proverbs, sayings and idiomatic expressions. (2011, 166) (cited and translated by Nina Cuciuc)

Lefevre (1999:77) opined that "the most important problem in all translating and in all attempts at cross-cultural understanding { is } can culture A ever really understand culture B in that culture's (i.e. B's) own terms? Or do the grids always define the ways in which cultures will be able to understand each other?

My answer to Lefevre's first question is yes. Culture A can understand culture B in culture B's own terms, also the grids can define the ways in which cultures will be able to understand each other. All depends on the way the translation is done, which in turn is defined by the purpose of the translation. It is common knowledge that understanding (meaning) is just an approximation of reality. Cultural transfers and understanding are possible if elements of the source text culture are given the necessary attention in form of explanation, paraphrasing, equivalents, adaptation that will enable the reader to construct even an approximate understanding of the text.

McGivern and Little (2010) distinguished major elements of culture as symbols, language, norms. values and artifacts. In language, proverbs play an important role. Ekegbo and Ezeuko (2012:292) explain that "proverbs are cultural repositories that are particular to every group of people. The way words, elements and cultural expressions are made and used within the context of any culture says much about the life of the people and their environment."

Paying attention to these cultural repositories will not only help to maintain the local colour of the original text, but will also aid its understanding by readers of a different culture. To better appreciate the importance of explanations in folkloric translations, it is recommended

that the reader first read this translated folktale below without paying any attention to the explanations given, then do another reading of the folktale, taking note of the explanations.

Presentation and translation of the folktale *Udeze Nwanne m*

Udeze nwanne m[1] *Udeze nwanne m. Ife melụ be anyị, nwoke atụlụ ime,* ***akwụ[2]*** *chalụ n'ọmụ,* ***ji esili n'ite[3]*** *epue ome. Udeze na anyị anaba anaba. Ife melu be anyị, nwoke atụlụ ime ,akwụ chalụ n' ọmụ, ji esili n'ite epue ome. Udeze na anyị anaba anaba.* ***Ekwu n' atọ[4] sibe ite nya tụ aka*** *Agbụ ekelụ* ***nwa ngwii[5]*** *elugo ọtụtọ. Ebini nwe ude.* ***Ebini[6]*** *nwe ude. O chie* ***o ghelu egwu[7]****, ebini nwe ude (Nkwerenkwe:Ugboro abuo)*	***Udeze my brother[1]****. Udeze my brother. Unusual things have happened in our place A man is pregnant. A* ***palm fruit[2]*** *ripened at the tip of the palm front.* ***Cooked yam[3]*** *germinated. Udeze let us be on our way home. May whatever is being* ***cooked on the tripod[4]*** *be tangible enough to justify the effort. It is time to release the bound orphan[5].The* ***ram[6] must rumble.*** *The title taker owns the dance[6]* ***(chorus twice)***
Onye welụ ngọngọ nụọ iyi, iyi ewelụ ngongọ wee gbue onye afụ. O ji ife nwata wenili aka enu bukwanụ aka fuba ya ụfụ, o weda aka nwata ewelu kwa ife ya.[8]	He who takes an oath out of pride, is proudly killed by the oath.[7] He who holds up a child's belonging will surely bring down his hand when his hand starts aching and then the child would take back his belonging.[8]
Nkwerenkwe[9] Udeze bịalụ bụlụ nnukwu ọgalanya n' obodo fa, Wee nwee akụ enwe enwe. Nke [2]bu na onye ọbuna a na-ekwu okwu ya, ana ajụ ya o nwechasịa akụ o nwelulu ka Udeze? Nna ya, ka ọ dị ndụ, ọ gbatakwulu ya **ụbala anị**[10] wee nwụru. Mana ife a nine n' afụ eze. Eze obodo afu ezigbo ụfụ.Nke bu n' onwerọ ụbọsị ọ ga anụ afa Udeze ka ụbọsị afụ dịlị ya nma. Iwe ga ewegide ya, ọ bagide mba nugide ọgụ.O gini na ewe ya? Ndị be anyị, ụnụ ma na ana atụ inu ana atụ inu sị na **akụ bụ ilo**[11]. Ife a wee	**Chorus**[9] Udeze was a very wealthy man in his town. He had so much riches that he became a yardstick for measuring other people's wealth. His father also bought him many parcels of land[10] before his death. But the king was very aggrieved by all these. To the extent that any day he hears the mention of the name Udeze, turns out a bad day for him. He would remain infuriated abusive and

na-eme , ya na eze obodo a adị adikebe na nma. Ụnụ ma na ọ na-abụ, **nwanyị ga-achọ nwunye di ya ife pụta ọ sị ya chọọlụ ya mmanụ ka ya wee taa akwụ**.[12]

aggressive for that whole day But what is the cause of this fury? My people, you know that a saying goes that wealth breeds enemies[11]. Consequently Udeze was not in very good terms with the king. You know that a wife seeking to provoke a co-wife would request her to give her oil for eating palm nut.[12]

Ife a emekatazia o, mekata mekata, o wee lue ofu mbọsị, eze nụụ wee kunie sị ka ya jekene fụ Udeze nụụ. ka ya na ya nwekene nwobele nkata, ka ya jụọ ya ife nuu na-enye ya nsogbu ọ na-abụ ya kpọọ izu ọ ma abịa. Ufọdụ jechasịa izu fa naa kọọlụ Udeze. O jeluzie be Udeze nụụ fụ ụfọdụ ndị ya na fa na-achị obodo, ndị na-adụ ya ọdụ ka fa nọ na be Udeze welụ **mmanụ na-eli anụ**[13]. Anụ kpọlụ nkụ ka Udeze ji wee melu fa ọjị.Fa n'esu ya na mmanụ. Eze nụụ wee nechesịsịa anya, tue fa afa a na-etu fa tuchasịa fa afa, wee sị ebe ọ bụ na Udeze n' onwe ya ji anụ wee na-**eme ọji**[14] ụtụtụ, ya nwa bụ eze kee ife ya naga eme?

This situation persisted until one day, the king took a decision to go and visit and have a chat with the said Udeze,so as to find out from him why he was so proud that he always absents himself from meetings that he the king, calls in his palace..On his arrival to Udeze's house he found some of his cabinet members and advisers feasting on dry meat and oil 13 that Udeze offered them in welcome. They were dipping the meat into oil and savoring it. The king looked at them, addressed all the cabinet men by their titles and asked what he the king, would offer people, since his subordinate was already offering dry meat and oil as kola[14] in the early hours of the morning.

Ife nine a bụ ife na-afụ eze. Eze wee mechasizia wee sobe Udeze nụụ. Sodo ya nke bụ na o mechasili wee na-alanye ndị madụ fa na-eje na-agba Udeze akwụkwọ, na ana ya nra, makana **e mechasịa ya bụ eze. Ya bụ onye na-ekpenụ ikpe**[15].

All these infuriated the king the more. He then decided to checkmate Udeze to the extent that he incited some people to charge him to court and impose fines on him, after all he was the king and ultimately **all the cases would bounce back to him for resolution or settlement**[15].

Ụfọdụ abia ranyelu onye nke a o je gbaa Udeze akwukwo na be eze sị na o ji anị

Sometimes people would be incited to take Udeze to the

ya. A rasịia oloo, a sị Udeze ya rapụbazia onye a. Etua ka e si **nagide ya ma nkwu ya ma ewu ya ma efi nine o nwelu[16]**.

palace court for appropriating their lands. Udeze would pay the imposed fine after a kangaroo judgment but after, he would be pleaded with to forgive his offender. **So they continued to dispossess Udeze of his palm trees, his goats and even his cows.[16]**

Nke wutezili Udeze ofu mbosị bụ na o mesizịlị onwee ada ya jelu di. Ndị a wee kwụtasizịa ngọ nwanyị, **mesịa omenanị nine a na-eme[17]**, nke bụ eze wee dunye ụfọdụ madụ sị fa jee gbalụ Udeze akwụkwọ na nna ya nwụlụ anwụ ji fa ụgwọ mgbe ọ dị ndụ,.eze wee raa oloo wee sị Udeze ya kwụọ ndị a nine ụgwọ, yaa kwụọ ụgwọ nna ya jikọlụ, nọọ nna ya ji ụgwọ a nine. Kedụ ife ọ na-ekwu? Udeze wee welụ ego nine nụụ bụ ego akwụlụ ya na ngụ wee kwụọ, wee kwụsịzia nkea wee kpọọ ndị be ya sị fa na **ọ na-abụ a chụka onye n' ikwu nna, ọ naa ikwu nne[18]** .
Nkwerenkwe

But what Udeze found unbearable was what happened after he gave out his daughter in marriage, the bride groom's family paid her dowry and fulfilled **all the cultural obligations**.[17] The king incited some people to sue Udeze to court for his late father whom they alleged, incurred a lot of debt which he did not settle before departing from this world. The king decreed that Udeze must settle his father's debts without arguments. Udeze then used the dowry to settle the alleged indebtedness. After clearing his father's so-called debt, Udeze called his family members and told them that when a child is pursued by his kindred, **he falls back to the mother's family [18]**.
Chorus

Udeze wee pualụ fa n' obodo je bili n'ikwu nne ya. Ebe a ka ọ nọọọ, wee bizue ebe afụ ife kalịlị arọ ili na ịsaa.
Ofu mbọsị o tetezịanụ ụla n' ụtụtụ , inepụ anya ọ fụ ndị na-abịa nụ, ọ bụlụ ndị ,ụmụnna ya na-abịa,.ndi e zili fa jee chọba ya. Ndị a welụ bịa. Ọ gịnị? O nwelụ ife melụnụ? Kee nke fa na achọlụ ya? Fa wee

And so he left the town for them and lived in his mother's family for over seventeen years.
One morning, on waking up from sleep, at the very first glance outside, he noticed some people approaching his house. They were some of his kinsmen.

sị ya na eze sị ya nataba na nke o bili n'ụzọ ezugokwanụ.Ọ sị fa na ọ ka ezurọ. Kedụ nke ya ga anatakwanụ n'ụnọ bịa menụ? Ọ kwa ndị be fa sị ya anatazina na ya adịazị nma ibi n'obodo? Ya ana ga-ajụ onwe ya? Ndị a yokata ya yọkata ya o kwerọ. *Nkwerenkwe*

They were sent to go in search of him. When they arrived, he asked them what the matter was, if anything happened, why were they looking for him? They answered that it was the king that said he should come home, that he had stayed long enough outside. He retorted that he had not stayed long enough. What would he come home to do? Was it not his people that said he was no longer good enough to stay in their midst? They pleaded and pleaded with him to return, but he refused. **Chorus**

Fa wee je gwasịa eze sị ya na Udeze sịkwa na ya ama anata. Emesikwaa ezie ndị ọzọ. Udeze ekwerọ anata. Ya k' eluzili ka ifea mekatalụ lue ọgụ arọ n' ụma, eze wee dunye nwanne ya nwanyị na ndị ọzọ,sị fa biko fa yọọ Udeze ka ọ nata. Makana o nwelụ nnukwu ife na-emebi n'obodo a na-achọrọ ka ọ malụ, maka na ọ malụ, o ma ekwezi wee nata ọzọ. O wee kpọọ nwanne ya nwanyị sị ya ka ya gwa ya sị ya n' ukwụ ya ama anọkata kpa anị be fa ọzọ belụ ma ife emenurọ o melụ. *Nkwerenkwe*

They then returned to report to the king that he refused to return. After the first group, another group was sent but Udeze still refused to go back. This situation continued for over twenty years, so the king had to send his sister and some others,with the instruction that they should beg Udeze to return. This was because something very important was going amiss in the village which they did not want him to know about, because if he knew he would not want to return anymore. Udeze sent back the king's envoys to him with words that he would never set his foot on their land again unless an unusual occurrence, never before witnessed, occurred. **Chorus**

Oge nwanne ya nwanyị na ndi ezigalụ jelu zisịa eze ife e zili, ndị ililo wee bazịa n'ililo. Wee lokatazịa ililo sị nee ife a ga-agwa Udeze, N' ifea emenuro na o

The envoys returned and relayed Udeze's message to the king, thus prompting the king's think tanks into action. They

megokwanụ, ya nataba. Ndịbeanyị ụnụ gee ntị n'egwu anyị na-agụ nwọọ unu ga-anụ ife agwalụ Udeze, *Nkwerenkwe*

came up with what to tell Udeze. That he should be told that that unusual occurrence had already taken place. My people, if you listen to the song we are about to sing now, you will hear what they told Udeze. **Chorus**

Ka ndị a bịalụ zisịa udeze egwu a nke anyị gụlụfụ n'egwu, Udeze wee kpọọ diọkpala ya sị ya kwado na fa ga-ana. Diọkpala ya wee kpọọ ya nnaa ọ kwa ị sị na fa ama anazi be fa ọzọ? O wee sị ya., O wee kpọọ ya nwa ya . Ọ za ya . O wee sị ya na ọ na-abụ **anya kwaba imi a kwaba[19]**. Na ọ na-abụ **ite chuo ọ dọlụ ewu[20].** Ya kunie ka fa naa, na **okenye dị ka ya ama anọkwanụ n' unọ ewu amụọ n' ọgbụlị.**[21] Diokpala ya ewee baa n'ụnọ wee kwadobe, ya na nne ya na ndị ọzọ.

After delivering this message that we sang to Udeze, he called his son and told him to prepare for their return home. His son called him "Father! Was it not you that said that we would never return to our village again?" "My son!" he replied, **whenever the eye cries, the nose cries with it [19]**. **A pot in disuse is abandoned to the goat.[20]** That an adult like him would not stay and watch the goat give birth while tethered.**[21]** His son then entered the house and started preparing with his mother and others.

Tupu ụbọsị a elue Udeze ezigoli ndị nọ n'ụnọ si fa kwadobe na ya na-anata ife dịka **izu ụka n'abọ**[22] na abịa nụ. Ndịa anaa n'ụnọ wee je kwadochasia. Udeze jechasịlị wee nata, wee na-ajụ fa keduzinụ nwoke nụụ, onye ọgbọro ya a sị dị ime na ya bụ agadi nwoke nụụ a sị sichasịlị ji n'abali debe nke a sị na ọ ga-ada n'ọkụ n'ụtụtụ, o wee luzie n'ututu ọ bụlụ na ji si n'ọdụ wee pue ome? Na onye a sị na akwụ chalụ n'ọmụ nkwụ ya. .Na ya sị ka ya je welụ anya ya fụ. Mgbe Udeze natazialụ ọ sị fa keezi onye dị otua onye dị otua?

Before the day of departure, Udeze sent word home to his people, to get ready, that he would be returning in **about two weeks[22] time.** So they got ready. Udeze finally returned. He kept asking them about the man that their mate said was pregnant. He also asked about the old man, whom, it was said, kept some left over yam to warm and eat in the morning, only to discover in the morning that the yam had started sprouting from below and the person whose palm tree fruited at the tip of his palm front, that he decided to see all

A sị ya na ọ nọ n' **ọnụ ụkpọ**[23] be fa. Ọnụ ụkpọ bụ ebe a na-emekwa **alụsị na-achị obodo a**[24], ya bụ alụsị bụ ife na-eneta obodo nine anya. Na alụsị a bụ ife na-ewe iwe sị na ife kalịlị mgbe arọ na ndị obodo fa emekwaazi ya. Na anị be fa na ewe iwe wee jide ndị obodo a n' egbu n' iwe…Mmili adị ezozi. O nweọnụ onye bu okenye ga-emekwa ya kalịa Udeze. Na nwata ama ga mekwa ya bụ alụsị ma ọ bụlụ na okenye nọ. **Iwu fa[25]** bụ n' ọ bụlụ na okenye nọ a gaaga chọta ya ebe ọbụna ọ nọ. O wee bụlụ Udeze bụ onye bụ onye ga emekwa nya bụ ife. Ọ ya ka ọ natasịalụ. Oge a ka fa kọsịalụ ya ife na-eme nụ. O wee sị fa ma ya a ga-anọ n'enu wee mekwa? Ebe ọ bụ na anasịgo ya anị ya, nalụsia ya ife nine ya nwelụ, kedụkwanụ ife ya ga-eme? Ebea ka eze nọ wee ṅualụ ya iyi sị ya na anị gị nine, n' ugbo gị nine na onwerọzi onye ga-emetụ ya aka, fa nine e wechighasịlị fa azụ.

those people with his own eyes. He asked them about some other people.

They answered him that they were at **the village altar** [23] There was a village altar where sacrifices were offered to **the god that guarded and took care of the village** [24]. It was this god that was annoyed ,that for many years the villagers no longer took care of it.

That the land was bitter towards the villagers and was killing them in its wrath and causing drought. There was none older than Udeze to take care of it. No child qualifies to take up this responsibility when there is an elder. **The law of the land** [25] was such that wherever the elder was, he would be found to perform the rite. It then fell on Udeze to perform the rite. After narrating the story to him on his return, he asked them whether he would hang in the sky to take up the responsibility, since they had dispossessed him of all his land and possessions. What would he do without those things? It was at this point that the king swore to him that all his land, all his farms, no one would touch them again. All of them were returned to him.

Ndị be anyị[26], ụnụ fụlụ na onye nụụ ji ife nwata aka afụbakwanụ ya ụfụ.O wee wetuo aka. **Nwatakili ewelụkwanụ ife ya**[27]. Ife a ka emekatazili yọkata ya yọkatazia ya, o wee bụlụ ya bụ na o mekwabalụ *Nkwerenkwe*

My people[26], you can see that the one holding up a child's property now has his hand aching a nd so brought it down. **The child has taken back what is rightly his**[27]. So they

	continued to plead and plead with Udeze until finally he accepted to take up the responsibility of taking care of the deity of the land. **Chorus**
Ndị be anyị ụnụ afụgo ife kpatalụ anyị ji asị na. **ọkpụkpụ okenye na-eyi ka nma²⁸ Onye anakwana nwatakịlị ụkpana ya makana ọ dị anụ²⁹ .makana mbọsị aja a chọba nkanka ọda³⁰·** *Nkwerenkwe*	My people, have you seen why we say that **the bone of an elder cuts like a knife** ²⁸. **Let no one snatch a baby's grasshopper from him because it has meat²⁹**. For on the day of sacrifice even a discarded wooden plate would prove useful.³⁰ **Chorus**

Explanation of some cultural referents highlighted in the folktale and their explanations

(1) Maintaining an extended family is encouraged in Igbo society. People value relationships and trace them to many generations. People who can trace their family relationships to the 5th and 6th generations still value those relations and still see them all as being from the same parentage and so address each other as brothers and sisters. So when an Igbo tells you that A is my brother, it does not exactly mean that they have the same direct parents. This explains why the king's envoy addressed Udeze as *nwanne m*/ My brother as a sign of affection and respect.

(2) The chorus in this song highlights the flora and fauna of South East Nigeria. Palm and yam are common plants in the Igbo cultural area. Palm trees are widely grown in this area and are present in the day to day life of the people as oil for cooking, brooms for sweeping, stead for animal husbandry, wood for house and shop construction, etc. It is recognizable even by the youngest Igbo person.

(3) The yam is a staple food. It is at the base of many dishes just as it can be eaten alone. Yam porridge, vegetable yam, *ji awai, nsala* soup, fried yam are some of the dishes that can be made from yam. It can also be prepared in combinations such as beans and yam, yam foofoo and soup. Fresh yam seedlings are planted to beget new yams, but a cooked yam is dead and can no longer germinate.

(4) A tripod is used for cooking. It provides spaces for putting the firewood, which serves as fuel for cooking. It also provides a stand where

the cooking pots rest while cooking. Using the tripod for cooking requires the skill of making fire with firewood and maintaining the fire to keep it burning until the food is cooked, or reducing the firewood to reduce heat etc. The act of cooking with tripod is acquired through practice. Even how to bring down the food after cooking is yet another skill to acquire.

(5) An orphan is considered a miserable and unfortunate person. He experiences a lot of misfortunes which he hardly sees a person to come to his rescue. He is sometimes maltreated by the wicked, knowing that he has no family member to plead his cause. That was the case of Udeze who had lost his parents and so the King was after him and conspiring against him and no one came to his rescue. It was as if Udeze was bound in chains in his homeland where he could no longer move freely. He became so miserable to the extent of going into self-exile. But the time to release the bound orphan came when the gods needed his services.

(6) The ram is a male sheep. It is reared in Igbo families for meat. Animal husbandry is a tradition which every household tries to keep. No wonder then that proverbs have been coined around it. The ram bleats. It makes no effort to bleat. Bleating is just part of it. Udeze can be likened to the ram that is effortlessly resounding. Despite the effort of the king to subdue him, to which he does not react, he naturally keeps on.

(7) The title taker owns the dance. Title taking is part of Igbo social life. It is taken by people who are already of age. Some of the titles are conferred by people by society in recognition of their contribution to their society. Others take the title by meeting certain criteria such as being a man of integrity. or even a philanthropist. Title taking is usually accompanied by a lot of pageantry and fanfare. It is a period of feasting. As the title is being conferred or taken, a name is chosen by the celebrant which literally takes over the person's official name. The celebrant selects the music he wants to be played for him after his conferment and dances around the guests in appreciation. People only come out to dance for the celebrant, so the celebrant owns the dance.

(8) Taking oaths is part of the Igbo traditional society which modernity and the Christian religion are fast eroding. An oath is taken as an invitation to the gods, deities and ancestors to be witnesses to an utterance, an agreement or a contract. When there is suspicion, one could be called upon to take an oath so as to clear one's name If out of pride one agrees to take an oath while guilty, the deities will have no choice but to

punish the offender, sometimes with death or inflict the person with madness.

(9) Africans as a whole are reputed for their use of proverbs in everyday communication. The two proverbs above summarize the theme of the tale of Udeze, who was born with great qualities in addition to wealth. The king, because he had more power, seized his wealth, but when he could no longer keep the usurped wealth due to circumstances that arose, he went begging Udeze to come back, as he was the only one that had what it took to rescue them from damnation. The moral lesson in the folktale is reinforced by the chorus.

(10) Land is an important asset and it counts as wealth. That Udeze also had parcels of land bought for him by his father further supports the fact that he was really wealthy.

(11) There is this Igbo belief that when one accumulates a lot of wealth, the wealth will attract a lot of enemies to the person.

(12) Palm oil, an extract from the palm fruit, is of daily use in Igbo gastronomy. The palm seed can, however, be cooked and eaten. A person seeking oil to eat a palm fruit that already contains oil is simply looking for something else: trouble.

(13) Dry meat and oil is a delicacy, prepared only for special people. Meat that has been roasted to dry is served with a stew made of oil and condiments like pepper, fresh garden egg leaves and oil bean flakes. Attending one's visitors with such delicacies is a show of affluence. The king, who was supposed to be the most affluent of them all, saw this act as a challenge.) in the early hours of the morning.

(14) The Igbo people are traditionally welcoming. It is cultural that any visitor that comes to one's house should be offered something, no matter how small. It is a way of telling a visitor that he is welcome. Kola nut is the commonest item that can be offered to visitors. In its absence, garden eggs come in handy. For someone to leave these common items and offer meat to guests is a show of affluence.

(15) Disputes are traditionally settled first in families and villages before finally getting to the king who has the final say. However, difficult cases and the cases of prominent people can be taken directly to the king for settlement.

(16) Land, palm trees and goats were major sources of wealth in the olden days and Udeze had them all.

(17) Marriage in the Igbo circle takes different stages before it is a contract and each stage comes with cultural obligations that must be settled either with the fiancée's immediate family, extended family or kindred. It is a thing of pride and honour for a man to give out a daughter in marriage with all the traditional rites performed. It also brings wealth to the family.

And this money can be invested because it brings good luck. But in Udeze's case, the king found a way of not just depriving Udeze of making use of his daughter's dowry but also defamed him when he should be honoured.

(18) Customarily, the maternal family gives protection to a child when the father's family fails to do so. Any child that runs to the mother's family for protection gets it together with all the privileges that accrue from staying in the mother's maternal home.

(19) This a proverb that points to the fact that whatever affects one affects the other. That was Udeze's way of explaining to his son why they must return, because whatever happens to Udeze's people affects him as well.

(20) A pot in disuse is abandoned to the goat. This is a proverb that explains to the son that he should move over to his people where he is more useful. Even though he is accepted into his mother's family, he still finds himself underutilized like a pot which, instead of being useful in the kitchen, is now abandoned to the goat where it only holds the goat's food.

(21) The proverb goes that an adult does not stay and watch the goat give birth while tethered. Labour pains are excruciating even for a goat. Usually, goats are tied to limit their movement and confine them to their stead. However, when the goat is in labour and struggling, it is an abomination for an adult around not to alleviate this labour pain by releasing the goat from the bondage of the tether. This means to say that it is not good for an elderly like him to see something bad happening and not do anything about it.

(22) Izu means week in English. The Igbo week (izu igbo) spans over 4days but the izu uka (literally translated as church week) is the one that lasts 7 days.

(23) ...they were at the village altar. There was a village altar where sacrifices were offered to the god that guarded and took care of the village.

(24) Belief in idols and deities is commonplace and usually someone is designated to take care of each deity on which a people anchor their

belief, offering sacrifices to it and taking care of it. This creates a relationship between the people and these deities. Such relationships make the deities/gods feel wanted and desire to live up to their responsibilities and expectations. However, when a deity feels this relationship is strained, neglected or no longer there, it strikes the people with vehemence until they seek the cause of their problem and rectify it.

(25) The law of the land. 25 The Igbo tribe is governed by customary laws and traditions which, though unwritten, are engraved in the subconscious of the people.

 (26) My people 26, Folk narrations are participatory narrations where the listeners are supposed to participate." My people" is used to draw the attention of the listeners and ensure that their attention is maintained. It is particularly used when something very important is about to be said.

(27) The child here is Udeze. He has taken back what is rightly his: his possessions that the king seized.

(28) This is to say that any bad thing you do to an elder will come back to you to torment you.

(29) One should desist from forcefully appropriating other people's things because they desire them.

 (30) The saying means that there comes a time when even the people we demean prove to be the ones we really need.

Conclusion

Cultural transfers constitute one of the major challenges of folkloric translation. The problems they pose are not insurmountable though. Being able to pinpoint the purpose of a translation is a major step towards knowing how to surmount the problems of untranslatability or even erroneous translations, especially as it concerns the translation of folklore.

Language is a vector of culture and is also affected by culture. Knowledge of the source text culture will help the translator to make a full meaning out of the source text. Whereas a good grasp of the target culture and the purpose of translation help the translator to contextualize the target text in its socio-cultural atmosphere. Reestablishing the socio-cultural atmosphere of a text entails pinpointing its cultural referents and explaining them, for the TT receiver to understand the cultural framework on which the source text was constructed.

Proverbs and figures of thought were major cultural referents that posed challenges in the translation of the corpus folktale into the English

language. But with simple explanations, the translator was able to remove the grids that would have defined the ways in which the text would be received in the TT culture.

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METAPHORS AND STORYTELLING IN ADVERTISING

Giacomo FERRARI[1]

Abstract

Advertising has become one of the most important activities of present times. As its main objective is persuading prospective customer to buy a product, it can be considered an exercise of rhetoric to which the categories of traditional Aristotelian view on persuasion are suited, logos, pathos, ethos. Persuasion is obtained in different means according to the historical evolution of the domain, plain description of a product, simple metaphors, astonishing metaphors or complete stories in which metaphors are embedded. Examples will be presented for the different phases and the impact of metaphors on the very lexicon and linguistic structures will be shown. Finally few examples of stories and storytelling will show how they create the environment, in which metaphors are produced. Multimodality has contributed to the development of advertising techniques. Also the features of rhetoric, which are involved in different measures in all the phases of this evolution, will be highlighted.

Keywords: advertising, multimodality, rhetoric, metaphor, storytelling

Introduction

Advertising has become one of the backbones of modern economy; besides, the evolution of communicative techniques has even raised it to the level of an important feature of our civilization from many different points of view. The growing importance acquired by such a feature of our culture justifies the number of scientific studies, which try to analyse the phenomenon from linguistic, sociologic, or cultural point of view, not to mention the many web sites and handbooks, which aim at teaching how to use this facility.

The objective of advertising, constant in time, is to persuade the addressees to buy a product, but the persuasion methods have evolved following the change in the tastes of the prospective customers and with

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[1] Professor, PhD, Universita del Piemonte Orientale, Italy, giacomo.ferrari@uniupo.it

the evolution of the communication means. In fact, while till the half of the XX century the advertisement was simply a presentation of the advantages of the advertised product, more recently two main mechanisms, metaphor and multimodality, have contributed to the building of a new model consisting in the setting up of a fictive, and attractive, world where the advertised product belong to.

In this article, few advertisements will be analysed in order to show such evolution of the advertising techniques, showing how, at present, a complete story is often designed in order to establish the context for the creation of "product-specific" metaphors aimed at astonishing the prospective consumer. Advertisements fall into two categories, the static one, printed on newspapers or posters, and the dynamic ones, which are based on a narrative, designed to be shown on television, although even many static advertisements imply a narrative. Also, persuasion being the main objective of advertisements, the relevance of the main features of classical (Aristotelian) rhetoric will be discussed.

Examples from the different stages of advertising will be discussed and will provide a base for a comprehensive theoretical model.

Persuasion: different models

The objective of advertisements is to persuade (prospective) customers to buy a product. As persuasion is the main objective of rhetoric, advertisements can be considered exercises of rhetoric carried by different techniques. The basic features of classical rhetoric, as they have been laid down by Aristotle (see Stanford Encyclopedia of Philosophy: ch. 5), are three, *logos*, *pathos*, and *ethos*. *Logos* is the art of persuading by the very logic of the argumentation, *pathos* is the way of persuading by inspiring emotions, and, finally, *ethos* is the way of persuading by the authority of the speaker (or the origin of the message).

Advertisements seek for persuasion basically by two mechanisms, description of the advantages of the product or creation of a fictive world, in which the product becomes desirable. The first model consists in directly highlighting the advantages of the advertised product. From a rhetoric point of view, it is based mainly on *logos* and, in minor measure, on *ethos*, especially when a very popular person is taken as "testimonial".

The second model consists in creating a fictive world, so attractive that the customer is willing to belong in it, and the world is centred on the advertised product. This effect is reached in two ways, by using

metaphors, which highlight some of the features of that world, or by creating an entire story, which builds the fictive world.

The very language of advertising has attracted the attention of many scholars from different fields. The pioneering studies by Roland Barthes (1957, 1977) take a semiotic point of view, while Jakobson's model of communication (1960) is still inspiring different theories of advertisements design.

Most recent scientific studies have been dedicated to the history of advertising (O'Barr 2005, Morales 2012), its language, its most used metaphors, storytelling, and its sociological and cultural import. To quote some conclusive studies, Shariq 2020 analyses all the features, identifying phonetic (rhyme, alliteration, assonance), morphological (code-mixing, reduplication, comparison, hybridization) as well as stylistic (antithesis, apostrophe, hyperbole, metaphor, onomatopoeia, personification) tools. Kiliç & Okan (2020) study the most used plots in storytelling associated to advertisements. Tanaka (1994) carries a complete overview on the main features. Many researches have been dedicated to specific geographic areas or to some specific products. Trying to make a selection of the most comprehensive and up to date studies goes far beyond the objective of this contribution, besides being an overwhelming fatigue to be left to more extensive overviews.

Metaphors, both textual and visual, have been widely studied under a cognitive and a marketing viewpoint. The seminal article by Forceville (1994) lays down the foundations for the analysis of the visual component of advertisements, more recently completed by Forceville (2017). In fact, in most of the modern advertisements, the visual and the textual aspects cooperate to form a single metaphor.

Early persuasion methods

The different approaches correspond roughly to different periods of advertising. The direct persuasion marks the initial period; old advertisements simply show the advantages of a product. A good example is the one shown in figure 1.

Figure 1: TIDE advertisement (1946)

The advertisement (textually) describes the advantages of using TIDE detergent.

> THE WORLD'S CLEANEST, BRIGHTEST, WHITEST WASH
> …only Tide gives you all this. Oh, what a wonderful washday! Tide gets even your heaviest wash *cleaner* than any soap or any other washing product! Tide leaves clothes free from *dirt* – and actually removes soap film, too. And Tide perks up soap-dulled colors like magic… actually *brightens* them. Does it *safely*, too- you can trust *all* your washables to Tide. And white things? In *hardest* water, Tide gets them more *dazzling* white than any other washing product known! Try Tide next washday. There's *nothing* like it.

The text is clearly an entire argumentation in favour of the use of this detergent, and it is based on the *logos* feature. From the point of view of the image, it shows three housewives as they are supposed to be the addressees of the massage, but there is also a bit of *ethos*, as housewives are supposed to be the most expert in laundry.

Metaphors in advertising
More recently metaphors and stories have been used more and more intensely.

According to a strict cognitive approach, the basic theory of metaphor focuses on the creation of ordinary expressions as the result of a mental mapping of features from a (concrete) semantic domain (source domain) to a target domain (Lakoff & Johnson 1980, Kövecses 2002). This account may explain ordinary lexical items as well as some aspects of literary

metaphor. Thus, according to a basic understanding of the theory, the sentence "our deadline is approaching" is a case for the metaphor A SCHEDULE IS MOVING OBJECT (Lakoff et al. 1991, 80). This same cognitive mechanism can explain more literary metaphors, which have not yet been stabilised in the lexicon. Thus, in order to interpret M. Scorsese's title "The Wolf of Wall street" it is necessary to map a series of features from the concept "wolf", e.g. aggressiveness, cruelty, ruthlessness, onto the character of Jordan Belfort; he is a broker very active in Wall Street Stock Exchange and, after the mapping, it appears that he is aggressive and ruthless.

The question that arises immediately is whether the art of advertising makes use of proper metaphors. In fact, in this domain, the main objective is to capture prospective customers' attention by using innovative and often unexpected metaphors, which in general do not fall into the category of plain cognitive metaphors, but seem closer to literary stylistic embellishments, and cannot be considered lexically stabilised. They rely on the feature *pathos* as they must stimulate emotions. Advertising is guided by the search for innovation and astonishment, which push the copywriters to keep looking for a sort of baroque amazement.

Multimodality has widened its borders, from simple cooperation between images and texts, up to the building of real stories to be told in print, on radio, and on television. Thus complex storytelling takes the place of simple mapping from domain to domain, by creating a *script* into which the mapping happens. More recently, the metaphor is an allusion to some story, which builds a complete view of a fancy world where the advertised product is belong to.

Actually, stories have been introduced in advertising since the origin of television (see https://www.qualitylogoproducts.com/ promo-university/history-of-tv-ads.htm for a short history), but complete packages, including TV stories, posters, and other printed advertisements, have reached their maturity in the last two decades.

Astonishing metaphors
Metaphors in advertising are created mostly to astonish and stimulate emotions, aiming at the *pathos* effect.

Sometimes the search for astounding effects may lead to some linguistic tricks in order to create a sort of jargon, specific to the world related to the advertised product. A good example has been the campaign proposed by ESSO (Figure 2)

Figure 2 – Advertisement of Esso (created 1959)

Figure 2 represents one of the most popular advertisements of the 80s, although it has been created in 1959. It portrays a tiger refilling with petrol a turtle, while a hare stand propped to the pump, the text being "put a tiger in your tank". The tiger has the features "strength and power", which are mapped onto the fuel; the figurative representation continues with the inference that the "strength and power" may change a turtle to be speedier than a hare (see also Chilver 1983).

In some cases, copywriters go beyond and use linguistic "tricks", designed to stress some aspect of the advertised product. Figure 3 shows another very successful advertisement of Vespa.

Figure 3 – Advertisements of Vespa (1967)

The first element is the creation of a new word "sardomobili", which is the synthesis of the word "sardine" (sardines) and "automobili" (cars), suggesting the idea that people in cars squeezed in traffic jams are like sardines in their boxes; this is also suggested by the image of fish with wheels. Thus, the first part of the message is "the people who travel in cars, like sardines in their boxes, do not enjoy the sun…"; the opposition is "…shines who Vespa", which is very difficult to interpret, as the term "vespa" is used as a verb, probably to be intended as "who uses a Vespa" and shines has the double meaning of enjoying the sun, but also being themselves brilliant for the value of their choice.

The same model has been used in the advertisements of Ciao moped shown in Figure 4.

Figure 4 – Advertisements of themoped Ciao

The first part also resort on the image of "sardomobili", which "have skies of tin", making reference to the ceiling of the cars. The schema of using the name of the product as a verb is repeated in "free who Ciao"; Ciao is the name of the moped in the above Figure and the final message suggests that it allows freedom.

The final application of this model is that of the advertising campaign of 1969, shown in Figure 5

Figure 5 – Advertisements of Piaggio's Vespa

The word Vespa is stabilised as a verb, and the text says "who vespa eats the apples (who does not vespa doesn't)". In this case the key term to understand is "apple" the fruit of the original sin, which is an allusion to sexual freedom one can obtain when going on trip with a Vespa. The final part is the second Figure 5, where the allusion to the apple is reduced to "mela compro" (I buy it for me), where "mela" means either "apple" or the pronouns "me (for me) la (it)". It is also possible that the apple that appears in the heading exhibits two bites, as allusion to the agreement in sexual freedom (see LexAroundMe: s.v.).

Story telling: a cup of coffee
Finally the message is conveyed by a complete story, which establishes a context and a set of concepts that go beyond metaphor, although still suggesting one. A complete advertisement of the "Caffè Borbone" is shown Figure 6, which is a reference to a complete story produced for the television (https://www.youtube.com/watch?v=JRAUaBTRd5A).

Figure 6 – A complex advertisement for Caffè Borbone

The short video shows the character on the left of Figure 6 while using a coffee machine in order to get a coffee which he finds excellent; the final utterance is "… you feel a king". The disambiguation of the character is provided by the portrait to the right, which is taken from the picture in Figure 7 the portrait of Charles of Bourbon, king of Naples since 1734. The name of the coffee is, in fact, Borbone, the Italian form of Bourbon, the name of the (Spanish) royal dynasty of Naples. This identification justifies the phrase "you feel a king". The reference to Naples is reinforced by the image of the palace in background, which is recognizable (for many Italians) as the royal palace of Naples. Naples is well known for its *espresso*, considered by far the best coffee in Italy. Thus, the complete message is that Caffe Borbone makes you drink the coffee not only of a king, but nothing less than the king of the place where the best *espresso* is brewed.

Figure 7 – Charles III of Bourbon (portrait Anton Raphael Mengs)

Summing up, the story shown in the short video is the basis out of which a complex metaphor is derived. In fact, from a cognitive point of view, the mapping process involves at least two source domains (Naples is the place of excellent coffee, kings have the best of everything in the world) in order to characterise the advertised product. From a rhetoric point of

view, the *logos* component is weakened in favour of the *ethos*, as Naples is taken as the authority in the field of coffee brewing, and the *pathos*, suggesting the idea that everyone can feel like a king drinking Caffè Borbone.

Storytelling: perfumes
A field where interesting metaphors are mixed with some rhetoric features is the advertising of perfumes. The image of Paco Rabanne perfume for men is in Figure 8

Figure 8 – Perfume INVICTUS by Paco Rabanne

The person portrayed (the testimonial) is Nick Youngquest, a famous rugby champion, who can be considered a prototype of virility, thus satisfying the rhetoric feature of *ethos*, as he is himself a guarantee of manhood. The chosen sport, rugby, suggests strength and resolution, reinforced by the allusion to victory by the cup brought by the champion and mimicked by the perfume bottle. Also, the name of the product, INVICTUS, is an allusion to victory. The details about the testimonial cannot be present in the mind of those not following rugby, but a short story (https://www.youtube.com/ watch?v=Q4sIMP57Atc) presents him as a rugby super champion. In fact he enters in the stadium as a hero, he eliminates all the rivals with a gesture and comes back with the cup. Probably, the same name INVICTUS suggests "rugby", based on the film by Clint Eastwood (2009).

Finally, the images themselves represent a story, which is supported by video, but is understandable also without it. This is the case of Dolce & Gabbana, whose images tell the story of blue sea and rocks; the rocks are recognizable as the "faraglioni" of Capri, in Figure 9.

Figure 9 – Dolce & Gabbana's "light blue"

The text simply reminds that the advertised product is "light blue" by Dolce & Gabbana; the name of the product is, thus, echoed by the image of the sea. There is no plot at the basis of this images, as the corresponding video (https://www.youtube.com/watch?v=mgBKF6zd8Zo) simply shows the man diving from the rock and reaching the boat where the lady is sunbathing (or perhaps waiting for him).

The simple image is a sufficient stimulus in itself to suggest bright sun and the freshness of the blue sea; the impression is that the story has been created after the image rather than the contrary.

Conclusions

Advertisements appear to have evolved along different phases, from plain persuasion to the building of narratives that set a scenario for the development of metaphors. The basic motivation of advertising is to

persuade addressees to become customers. This implies the use of rhetoric features.

In the first phase, the presentation of the advantages of a product is made by simply describing them, sometimes in comparison with other products. In rhetoric terms the *logos* feature seems to prevail, although often the words are told by some "specialist", adding a feature of *ethos*.

The important evolution takes place when the simple description of the product is substituted by different ways of capturing the attention and linking the product to some astonishing presentation. In rhetoric terms this marks a change of paradigm from one in which the *logos* prevails to one in which the salient feature is *pathos*, the need to stimulate some emotional reaction. In a first phase metaphor is the basic mechanism employed to attract attention, but it is hardly comparable with the ordinary metaphors, which produce new lexical elements, but a metaphor specifically designed to astonish the addressee, capture her/his attention with uncommon features, and impress in her/his memory the existence of a product.

This process can even produce curious lexical distortions or innovations that contribute to stimulate curiosity and, finally, attention. Besides these mechanisms, often some testimonials are used, resorting in this way to the *ethos* feature of classical rhetoric.

The last step consists in creating a fictive world where metaphors and other astounding expressions are embedded as elements of a coherent script.

However, the most impressive element of this evolution of advertisements is the progressive weakening of the rhetoric feature of *logos* in favour of the *pathos*, while the *ethos* component seems to remain constant.

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TRANSLATING WORDPLAY IN LEWIS CARROLL'S *ALICE'S ADVENTURES IN WONDERLAND*

Ana-Maria IFTIMIE (MOGA)[1]

Abstract: *Translating wordplay may be considered one of the greatest challenges posed by a text to its translator, no matter what the source language and target language are. Therefore, specialists have come up with a number of translation strategies, such as the ones proposed by Dirk Delabastita. The present paper aims to provide a brief overview of these strategies and to analyse some examples where they are employed, namely in Lewis Carroll's* Alice's Adventures in Wonderland*, a text that abounds in wordplay.*

Keywords: translation, puns, wordplay, translation strategies, *Alice in Wonderland*

Translating wordplay

It is a well-known and widely agreed upon fact that wordplay more often than not poses problems for translators, regardless of the source language or the target language. Wordplay may be commonly defined as "a linguistic device used for entertainment" (Żyśkoyear: 10), which "encompasses a broad range of complex linguistic phenomena" (Żyśkoyear: 24).

Delabastita argues that there is a difference between wordplay and pun, as "wordplays contrast different meanings on the basis of the formal resemblance of its constituent parts", while puns, which can be considered a form of wordplay, "can display mere similarity" in various forms, such as paronymy, homophony, homography, or homonymy (2004: 601). In another work, he mentions that wordplay is commonly defined as "a deliberate communicative strategy, or the result thereof, used with a specific semantic or pragmatic effect in mind" and it may take many forms and have many uses (1997: 1-2).

Similarly, Alexieva emphasises the connection between wordplay and thought by defining wordplay as the result of "the contrast between two

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[1] Junior Lecturer, "Dunărea de Jos" University of Galați, Romania, ana.iftimie@ugal.ro

or more meanings" as well as of "the confrontation of different domains of human knowledge and experience" (1997: 152). Therefore, it is safe to say that the humour and understanding of a pun greatly depend on "the expectations shared by the framer of the message and the addressee" (Vasconcellos 1986: 134 qtd. in Alexieva 1997: 138).

Concerning the Western languages, Dirk Delabastita offers the following classification for the linguistic features upon which most puns depend: phonological and graphological structures, based on sound and spelling similarities; lexical structures, such as polysemy (e.g. words with different meanings, but which are usually derived from the same semantic root and "are still felt to be related" through metonymy, metaphor or specialisation), or idioms; morphological structures, namely derivatives and compounds; and syntactic structures, referring to phrases or sentences which can be analysed in more than one way (2004: 602-603).

Regarding the translation of the aforementioned types of puns, Delabastita summarises eight basic strategies that can be applied, either on their own or by combining them in several ways. For example, the pun-to-pun strategy, which presupposes translating the source-text pun through a target-language pun, which may be considerably different "in terms of their linguistic basis, formal construction, semantic structure, textual effect and/or contextual setting" (2004:605). Delabastita also mentions a process of reproducing the source-text pun through a target-text pun and "possibly its immediate environment in its original formulation" (…). Another strategy he mentions is the pun to non-pun strategy, the pun being translated through a phrase that can either maintain both senses of the wordplay or only one sense, by renouncing the other. This strategy can also be used the other way around, by translating a source-text non-pun via a pun, to "make-up for source-text puns lost elsewhere". A pun can also be translated through a related rhetorical device, such as repetition, rhyme, referential vagueness, alliteration, irony, metaphor or paradox. The pun in the source-text may as well be totally omitted from the target-text or a pun may be introduced in the target-text where there is none in the source-text, as a compensatory device. The eighth strategy Delabastita lists is the use of editorial techniques, such as the explanatory footnote (2004: 604).

Wordplay in *Alice's Adventures in Wonderland*
Due to the great number of puns that it contains, Lewis Carroll's *Alice's Adventures in Wonderland* is a great example of how the aforementioned

translation strategies can be put to use, in Antoaneta Ralian's Romanian version. Some samples of translated (or omitted) puns have been selected, as follows.

A first selected instance would be the title of the third chapter, 'A Caucus-Race and a Long Tale', which is a rather good example of pun omission, as in Antoaneta Ralian's version, 'O cursă politică și o poveste lungă', the pun on the homophony of 'tale' and 'tail' is missing, being translated via a non-pun. Thus, only one of the two meanings of the original pun is preserved, namely 'tail', and the second meaning cannot be deduced. The same issue arises in the chapter, during the ambiguous conversation between Alice and the Mouse:

'Mine is a long and a sad tale!' said the Mouse, turning to Alice and sighing.	- Povestea mea e lungă și tristă, ca o corvoadă, a oftat Șoarecele.
'It is a long tail, certainly,' said Alice, looking down with wonder at the Mouse's tail.	- E lungă ca o coadă, a răspuns Alice, privind cu uimire la coada Șoarecelui […].
(Carroll 1993: 35)	(Ralian 2016: 31)

In Ralian's version, the pun in this passage is translated with a pun in the target-language. For instance, instead of playing on the words 'tail/tale', the play is made on the words 'corvoadă/coadă' which literally translate to 'drudgery', respectively 'tail' andare used as terms of comparison for the length of the story. Although the translation may not have the same playful effect on the reader, the wordplay still manages to convey the ambiguous feeling and the humorous effect ofmisunderstanding.

Following the story, the discussion between Alice and the Mouse gets to another point of ambiguity and misunderstanding, creating once again a comic effect:

'I had not! cried the Mouse, angrily.	- Fals! a strigat Șoarecele cu asprime și mânie. Mi se pune un nod în gât.
'A knot! said Alice, always ready to make herself useful, and looking anxiously about her. 'Oh, do let me help to undo it!'	- Un nod! a sărit Alice, care era întotdeauna gata să-i ajute pe ceilalți O, lasă-mă pe mine să ți-l dezleg!
(Carroll 1993: 37)	(Ralian 2016: 3)

This time the wordplay is on the 'not/knot' pair, its translation being simply 'nod' (knot): instead of using two words, Ralian resorts to playing only on the polysemy of the Romanian 'nod'. Thus, the Mouse is attributed an extra line, "Mi s-a pus un nod în gât", literally "I've got a knot in my throat" which is the Romanian idiomatic equivalent for "a lump in the throat". The ambiguity in Ralian's translation arises from Alice's reply, "Un nod! […] O, lasă-mă pe mine să ți-l dezleg!", which is more-or-less faithful to the original version.

Another instance of wordplay that is worth mentioning occurs in chapter six, 'Pig and Pepper', during the conversation between Alice and the Cheshire Cat about the problematic baby which turned into a pig:

'It turned into a pig,' Alice answered very quietly, just as if it [the Cheshire Cat] had come back in a natural way. […] 'Did you say pig, or fig? said the Cat. 'I said pig,' replied Alice. (Carroll 1993: 68)	- S-a transformat într-un porc – o purcică –, a răspuns Alice foarte calm, ca și cum Pisica ar fi reapărut în chip natural. […] - Ai spus purcică sau surcică? a întrebat-o ea. - Purcică, porc... (Ralian 2016: 71)

In this exchange, the focus is on the 'pig/fig' pair of homophones, and their Romanian equivalents 'purcică/surcică' – thus, in Ralian's translation, the neutral 'pig' becomes the female 'sow', in order to keep the same animal as in the original text, while 'fig' becomes 'twig, chip', in order to keep the homophony. Therefore, in this case, Ralian changes the source-language pun into a target-language pun.

In chapter seven, 'A Mad Tea Party', there is a pun featuring the polysemy of the verb 'draw':

'And so these three little sisters – they were learning to draw, you know –' 'What did they draw?' said Alice, quite forgetting her promise. 'Treacle,' said the Dormouse, without considering at all this time. (Carroll 1993: 76-77) - Și așa, cum vă spuneam, cele trei	surioare au învățat să scoată afară din fântână... - Ce scoteau afară? l-a întrerupt iarăși Alice, uitând de promisiunea făcută. - Melasă, a răspuns Hârciogul, de astă dată fără să se mai gândească înainte. (Ralian 2016: 81-82)

Carroll plays once again upon the polysemy of a word, namely 'draw', which in this case can be understood either as 'making a picture' or as 'taking something out'. At first, one would think the Dormouse refers to the former activity, that of painting pictures, especially since he talks about three little girls. However, it can be deduced from previous information that the second meaning might as well apply, since the Dormouse tells in his story that the three sisters lived on the bottom of a well. Thus, the ambiguity of the conversation arises from the polysemic feature of the verb 'to draw', context being necessary in order to understand the exact meaning of the word. In Ralian's version, however, this ambiguity is completely lost, as she translates the verb only in its second sense, that of 'taking something out'. Perhaps, it was impossible for her to render the pun in Romanian, without altering the text too much and, therefore, she has opted for omitting the wordplay altogether.

One more example of wordplay that is discussed can be found in chapter nine, 'The Mock-Turtle's Story', in which Alice has an interesting and very bewildering conversation with the Duchess:

'It's [mustard] a mineral, I think,' said Alice. 'Of course, it is,' […]; 'there's a large mustard-mine near here. And the moral of that is – "The more there is of mine, the less there is of yours."' (Carroll 1993: 91)	- Cred ca muştarul e un mineral, a continuat Alice. - Desigur, a răspuns Ducesa […]; pe aici, prin apropiere, sunt câteva mari mine de muştar. Şi morala acestui lucru e: cu cât e mai mult la mine, cu atât e mai puţin la tine. Ralian 2016: 98)

This time, the pun relies on the homonymy of the word 'mine' which, in the English language, can be taken as a noun or as a possessive pronoun. Ralian preserves the pun in her translation, given that the Romanian language allows it: 'mine' can also be a noun with the same meaning as in English – however, the plural form is used here, in order to preservehomonymy – as well as a personal pronoun in the Romanian Accusative case (English Dative). Thus, this is probably one of the very few cases in which similarities between the source-language and the target-language allow for a more-or-less faithful translation.

A last case of wordplay worth mentioning occurs also in chapter nine, when the Mock Turtle tells Alice about the subjects that he and the Gryphon had taken/took at the underwater school. For instance:

'Reeling and Writing, of course, to begin with,' the Mock Turtle replied; 'and then the different branches of Arithmetic – Ambition, Distraction, Uglification and Derision.'

[…]

'Well, there was Mystery,' the Mock Turtle replied, counting off the subjects on his flappers, '– Mystery, ancient and modern, with Seaography; then Drawling – […]'.

(Carroll 1993: 96-97)

- Zbaterea, adică sucitul şi răsucitul în apă, asta în primul rând, şi apoi diversele ramuri ale Aritmeticii: Ambiţia, Abaterea Atenţiei, Urâţificarea şi Zeflemisirea.

[…]

- Mă rog, mai era Isteria, a răspuns Falsa Ţestoasă, numărând materiile pe pieliţele înotătoare ale labelor ei, adică Isteria antică şi modernă, şi Zerografia; pe urmă Picătura – […].

(Ralian 2016: 105)

The puns in these two fragments are either invented compound words, for example Seaography, which brings together Sea and Geography, or words that sound similar to others such as Reeling-Reading, Writhing-Writing, Ambition-Addition, Distraction-Subtraction, Uglification-Multiplication, Derision-Division, Mystery-History and Drawling-Drawing. While in the source-text all these chosen words can be associated with actual school subjects through their phonological structures, in the target-text this effect of meaning is lost, for Ralian provides the exact translations for Reeling, Writhing, Ambition, Distraction and Uglification. Thus, the puns in the first fragment are rather omitted, as it was perhaps difficult again to preserve them in the target-language. However, in the second fragment , Ralian resorts to the usage of target-language puns, the idea of school subjects being rendered through Isteria (Istoria), Zerografia (Geografia) and Picătura (Pictura).

Conclusions

To sum up, as it can be gathered from Antoaneta Ralian's Romanian version of Lewis Carroll's *Alice's Adventures in Wonderland*, translating puns, or any form of wordplay, is not always an easy task. For instance, in this particular case, although the translator employs a number of translation strategies, such as the ones proposed by Dirk Delabastita, sometimes it is impossible to transfer puns from the source language into the target language and, therefore, wordplay is often entirely omitted from the target-text.

Nevertheless, despite the omissions or adaptations, the overall playful and humorous tone of the source-text is still preserved in Ralian's translation, not only through the use of the aforementioned strategies, but also by applying the translator's creative vision in the transformation of / rewriting the source text.

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THE ROLE OF FIGURATIVE LANGUAGE IN HUMAN TRANSLATION

Daniela Corina IONESCU[1]

Abstract: *The present paper is focused on the impact that figurative language in the form of idioms may have on translation, especially when the SL text is stylistically marked by a high frequency of idiomatic phrases. Literary texts such as those created by M. Twain, Ch. Dickens or, more recently, by Roald Dahl comprise many such idiomatic phrases which, by definition, are to be interpreted figuratively. With the translational process the conceptual equivalence is not always perfectly transferable and the result may be either a sort of translation by omission of certain semantic and/or cultural features existing in the SL phrase or a totally different rewording phrase, maybe still figurative, but with a different root, i.e. based on a different metaphorical schema and a different conceptual representation.*

I propose a translational analysis regarding the figurativeness of idioms that seem to be anchored chronologically, a reason why the most recent literary text, R. Dahl's and the ultimate Romanian version of this book seems to be opening new perspectives on the figurative representation and interpretation of idiomatic language: the more recent a literary text is, the more powerful the significance of metaphorical language encrypted into idioms can be. Therefore, the TL metaphorical equivalence (Romanian, in our case) may become more graphic or stylistically, more colourful. However, the translator must comply with the initial metaphor representation, the figurative sense of the source language. In case this equivalence is not observed, fidelity – the primordial norm of translation theory – is violated and the metaphor itself could be compromised, both cognitively and figuratively.

Keywords: figurative language, conceptual metaphor, idioms, cognitive representation, idiomatic translation

1.0. Preamble: Metaphor, metonymy and the problem of substitution with conceptual metaphor

Translators always have struggled with figures of speech when they worked on literary works, prose, poetry or even drama, and translators of non-literary texts also had their own hard nut to crack when they

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[1] Professor emeritus, University of Bucharest, Romania, daniela.ionescu@lls.unibuc.ro

encountered figurative language in a source language which had to be transferred into the target language. Figurative language is generally built on metaphors, conceptual in nature, which prove to be highly efficient in conveying a certain image or a certain feeling or perception about the world around.

Aristotle's principle of metaphor production as a linguistic expression relies on the concept of substitution. Metaphor means substitution of a genus by another genus, of a genus by a species, a species by a genus, and a substitution based on analogy. Metaphors can be nominal or predicative or verbal; they express substitutions from different semantic domains or they relate to specific features ('lawyers are sharks', metaphor based on the specific feature of sharks – that of snatching or capturing their prey, a feature that is considered to be shared by certain lawyers whose professional behaviour is reminiscent of this aggressive feature encountered in sharks, by their own nature). Metaphors contribute to a better inter- and intra-linguistic communication, but they rely on a shared or mutual understanding and representation power as regards cultural, cognitive and information knowledge of the interlocutors (Nunberg, 1979).

Gibbs (1994), on the other hand, also notes that a metaphor is based on its power to transfer the meaning in order to create a bridge between the abstract and the concrete world described or to be described by way of human language. For example, if someone mentions that 'there is a real pen over here, among us', the speaker may be referring to a writer who is among us, therefore, the implied substitution of writer by use of the instrument of his creation as a writer – the pen – is a metaphor which transfers the abstract to the concrete object or instrument. In this particular example, out of the two intrinsic parts of the conceptual metaphor, the topic is the writer, and the vehicle is the pen.

What is important to keep in mind for the rest of our discussion is also the fact that in trying to understand the right meaning of a metaphor, we shall rely on the following working assumptions:

1.1. Working assumptions
In my analysis I rely on the following assumptions:

1. Literal meaning is basic and has unconditional priority. Implicit in this assumption is a corollary assumption: that literal meaning is unproblematic and is context-free, that is, the literal meanings of expressions remain unchanged regardless of context of use.

2. Figurative meaning is derived from the literal and can be discovered by discovering the nature of the substitution of the metaphorical for the literal. One implication of this assumption is that metaphoric interpretations involve recovering the original literal expression for which the metaphor substitutes.

3. It follows from assumptions 1 and 2 that metaphor understanding is more complex and requires more cognitive work than literal understanding.

Metaphor understanding also requires the use of contextual information, which literal understanding, by definition, does not. For these reasons, among others, many linguists and philosophers of language take the position that metaphor lies outside theories of meaning or semantics. Linguists are concerned with the relations between form and meaning, that is, the meanings of individual words and the meanings of sentences that can be derived compositionally, from the meanings of the sentence constituents. When the meaning of an utterance cannot be specified in purely linguistic terms, then that kind of meaning is simply excluded from consideration.

Dealing with the texts and the figurative meanings of idiomatic phrases in three different writers, M. Twain (*The Adventures of Tom Sawyer*), Ch. Dickens (*Oliver Twist*), and lately, Roald Dahl (*The Big Friendly Giant, BFG*), we must keep in mind that each text is by itself a linguistic system that enables literal meanings to be derived independently of context or occasion of utterance, but once the literal meanings are derived, then the work of interpretation can begin.

From this perspective, the modern (the latest) text written by R. Dahl, seems to be subject to the conversational rules/maxims stipulated by Grice (1975) and that seems to be the reason why we can infer that whenever the BFG speaks 'funnily', by using coined words and structures, he violates two maxims: the maxim of quantity (he fails to be informative enough, a reason why Sophie insists on his explaining what he means by using different coined expressions or referential phrases), and the maxim of manner, by failing to be clear and by speaking in an apparently uneducated manner, albeit extremely kind and incredibly humane.

2. The problem of idiomatic language and its translatability

We shall depart from the compositionality vs. non-compositionality of idioms when we refer to their translatability, despite the fact that the new theories of idiom formation and idiom comprehension accept both lexical-syntactic interpretations. Let us take the classical example of *skating on thin ice*.

I'm quoting here Glucksberg's example of the different view regarding literal vs. non-literal interpretation of an idiom. *Skating on thin ice* is a prototypical risky action, and so the phrase can be used to refer to any activity that is as risky as that activity. The idiom thus can serve as the name for any such activities, e.g. "trying to develop a unified theory of idioms is skating on thin ice" (especially for young scholars without tenure). And, like nominal metaphors, such idioms can be used either in the class-inclusion or the simile form (e.g. "trying to develop a unified theory of idioms is *like* skating on thin ice").

Because the literal meanings of such idioms are intimately related to their idiomatic meanings, such idioms behave like comparable literal expressions. They are syntactically analyzable and so they can undergo syntactic variation (e.g. "He decided not to skate on thin ice and took the more secure job instead"). Semantic variations that make sense (e.g. "George takes risks? Not him, he'll only skate on solid ice") are also permissible.

In short, there seems to be no functional difference between these quasi-metaphorical idioms and metaphors. They are fully analyzable syntactically and they are fully compositional semantically, moreover, their meaning is transparent, that is, if one knows the literal referent, then one can derive the idiomatic meaning. In between are idioms that vary considerably in terms of transparency, syntactic analyzability, and semantic compositionality.

In this respect, M. Twain's use of idiomatic phrases is closely linked to the contextual framework of his time and of the place he is referring to in his book (*Tom Sawyer's Adventures*), Hannibal – the writer's own birthplace, i.e. the 19th century midwestern part of the state of Missouri. Therefore, the metaphorical interpretation of these idioms is both idiosyncratic and vernacular and once we come to understand, to know the social and cultural features of the historical period when the literary work was created together with the author's own life, we are able to

decode most of the idiomatic phrasing and cultural or local allusions and metaphors in the world-famous book.

While trying to sort out the type of idioms that are used by Twain or by Dickens and more recently, even by Dahl, we can adopt **the functional classification of the idiom types**.

We can follow Cacciari and Glucksberg (1991) and Glucksberg (1993), following Nunberg (1978) and Gibbs and Nayak (1989) in this respect, who proposed the functional typology of idioms that is based on their **degree of compositionality and semantic transparency**. We begin with the assumption that idioms, like other occurrences of natural language, are automatically processed lexically, semantically, and syntactically.

Thus, the linguistic meanings of an idiom's constituents are available to contribute to an idiom's meaning and to an idiom's syntactic and semantic flexibility. Whether linguistic meanings have any effects on such flexibility, of course, depends on the idiom type.

As a first cut, idioms can be classified on the dimension of compositionality (Nunberg *et al.*, 1994). In non-compositional idioms, no relations between the idiom's constituents and the idiom's meaning can be discerned, as in the idiom *cheesecake* to refer to pinup art, or *lemon* to refer to a product that is hopelessly flawed and cannot be repaired (hence the idiomatic phrase *lemon law* to refer to legislation that protects consumers against lemons). In partially compositional idioms, some relationships between an idiom's constituents and its idiomatic meaning can be discerned and exploited. Although one could not infer the meaning *to die* from the literal meaning of *kick the bucket*, the idiom's literal meaning does constrain its use and comprehension. For example, the idiom can be used in the past, present, or future tense, as well as with modal auxiliaries, as in *He might kick the bucket*. Semantically, the literal meaning of the verb *to kick* can permit discourse variations such as:

> Speaker A: Did the old man kick the bucket last night?
> Speaker B: Nah, he barely nudged it.

In fully compositional idioms, the constituents map directly onto their idiomatic referents, as in the idiom *pop the question*. In this idiom, the verb *pop* and the noun phrase *the question* map directly onto the idiomatic meanings of *suddenly utter* and *marriage proposal*. In non-compositional

idioms such as *spic and span*, none of the constituents map onto the idiomatic meaning of *neat, clean, and orderly*.

Gibbs and his colleagues conducted an extensive series of studies to determine (a) whether people could reliably classify idioms as either compositional or not, and (b) whether compositional idioms are easier to understand than non-compositional ones. For compositional idioms, the results of linguistic analysis would be consistent with the idiomatic meaning, so comprehension should be facilitated. For non-compositional idioms, idiomatic and linguistic meanings would conflict, so comprehension should be more difficult. The evidence is consistent with this initial classification.

People have no trouble judging which idioms are compositional and which are not (Gibbs & Nayak, 1989). Also as expected, compositional idioms are understood more quickly than are non-compositional ones (Gibbs, Nayak & Cutting, 1989).

A fourth type of idiom, the quasi-metaphorical, has already been mentioned. These idioms convey meaning via their allusive content. They call to mind a prototypical or stereotypical instance of an entire category of people, events, situations, or actions. These idioms exploit the same communicative strategy as do the metaphor vehicles in nominal metaphors such as *my lawyer was a shark* or *my job is a jail*, quoted by Glucksberg, 2001. In these expressions, vehicles such as *shark* and *jail* allude to ideal exemplars of their metaphorical attributive categories—cutthroat predators and confining situations, respectively—and simultaneously serve as names for those categories (Glucksberg & Keysar, 1990; Glucksberg, McGlone & Manfredi, 1997). Such metaphors characterize their topics by assigning them to categories that are diagnostic and often evaluative, as in *Kenneth Starr is a bulldozer*. Quasi-metaphorical idioms function precisely in the same manner as nominal metaphors. **Via the mechanism of dual reference, they can simultaneously refer to an ideal exemplar of a concept and characterize some event or situation as an instance of that concept.**

In this respect, the metaphoric idiom in M. Twain's text below ("you can't learn an old dog new tricks") has an allusive evaluative meaning which is appropriate in the context where Aunt Polly becomes aware that Tom is playing new tricks to her and she never anticipates them. Most of Twain's writings consist of use of such dual reference idioms with a metaphorical interpretation fit to the context.

Concluding this part, we can identify four types of idioms: non-compositional (e.g. *by and large*), which by definition are not transparent; compositional opaque (e.g. *kick the bucket*); compositional transparent (e.g., *spill the beans*); and quasi-metaphorical (e.g. *skating on thin ice*). Other scholars have proposed somewhat different typologies, for example, Nunberg (1978) identifies fewer types while Gibbs and Nayak (1989) provide more, but what is common to all authors is that both compositionality and degree of transparency are equally important in outlining idiomaticity in general and in particular. When it comes to their translatability, compositionality and transparency are the key tool of dealing with the transfer of meaning from SL to TL. Therefore, the translator, as an analyst of languages in contact, will have to explore the TL proper resources so as to find the right equivalent structures.

3. How are idioms understood or how can they be approached semantically so that they could be transferred by means of translation in a different language?

As in the case of metaphor comprehension, literal reading was given priority. Idioms are understood as quickly as comparable literal expressions (Ortony, Schallert, Reynolds & Antos, 1978; Gibbs, 1980; Tabossi & Cacciari, 1993).

However, the non-compositional idioms or the opaque idioms cannot be understood literally, so a mixed view should be adopted with respect to their understanding, apart from the pragmatic view of context-bound interpretation. This is R. Jackendoff's (1985) theory of the cognitively stored phrasal lexicon, which comprises all the idiomatic thesaurus – limited or extended of a language speaker, of a translator included.

3.1. The Metaphoric Representation of Conceptual Structure – the basis for translation of metaphor and idiomaticity

In his writings on the subject, Lakoff makes it very clear that he does not view metaphor as being solely (or even primarily) a linguistic phenomenon; rather, he considers it to be a mode of conceptual representation. Specifically, he argues that metaphor constitutes the primary method by which the mind represents concepts that are not sensorial or perceptual in nature.

Many aspects of our experience cannot be clearly delineated in terms of the naturally emergent dimensions of our experience. This is typically

the case for human emotions, abstract concepts, mental activity in general. Though most of these can be experienced directly, none of them can be fully comprehended on their own terms. Instead, we must understand them in terms of other entities and experiences, typically other kinds of entities and experiences (Lakoff & Johnson, 1980: 177). Hence, the important role of analogy in recognizing similarities, identity or dissimilarity between things when compared, described, narrated.

On this view, metaphor provides a way to representationally support our understanding of abstract concepts on the structure of concrete concepts, which presumably are represented in their own terms, that is, in a standalone/mapped fashion.

While Lakoff stresses the role of metaphor in conceptual representation, neither he nor his followers have offered a detailed model of how metaphoric representations are constructed or used. In the absence of an explicit model from proponents of the conceptual metaphor view, Murphy (1996) formulated two versions of what such a model might look like, a strong version and a weak version.

In the strong version, all concepts other than those based directly on sensorial-perceptual experience have no intrinsic structure of their own. Instead, they are represented entirely as a set of mappings from the representational structure of more concrete concepts. For example, consider the hypothesized conceptual metaphor THEORIES ARE BUILDINGS (Lakoff & Johnson, 1980). This metaphoric mental structure is inferred from idiomatic expressions such as *She constructed a theory to explain the incident* or *That theory is on shaky ground*.

According to the strong version, the structure of the theory concept is a set of argument-related entities that are organized by correspondences to entities in the concept of buildings: Theory, Theorist, Formulation, Ideas, Assumptions, Validity, Revision, Building, Builder, Construction, Materials, Foundation, Sturdiness, Renovation. The strong version assumes that we cannot reason about theories in and of themselves but must instead apply our knowledge of buildings to theory properties. Thus, this version suggests that we don't understand theories in any real sense; we can understand only buildings and must transfer the theory concept on this understanding.

Although Lakoff and his colleagues do not explicitly endorse this version, they do make statements that are consistent with it. For example, Lakoff and Turner (1989) argue that conventional love-journey expressions demonstrate that the "structure of our understanding of life

comes from the structure of our knowledge of journeys" (1989: 62). Lakoff and Johnson's (1980: 5) claim that "the essence of metaphor is understanding and experiencing one kind of thing in terms of another" is also consistent with this view.

The strong version of the metaphoric representation claim is problematic for at least two reasons. First, it is not clear how the mind could construct such a representation without at least some semantic primitives in the abstract concept that exist independent of those in the concrete concept to which they metaphorically correspond. For example, we must have some direct representation of theory-related entities (e.g. theories themselves, theorists, ideas, assumptions) if they are to be distinguished from the building-related entities to which they conceptually correspond.

Without at least a minimal independent representation of theories, we would assume that theory terms are synonymous with building terms and would be conceptually incapable of distinguishing between them. Second, the strong version requires that our knowledge of abstract concepts include incorrect information that is a by-product of their metaphoric structure (Murphy, 1996).

While the strong version of the metaphoric representation claim is theoretically untenable, Murphy's (1996) weak version might be more plausible. According to this version, abstract concepts are not exclusively supported by concrete concepts but are nonetheless influenced by their conceptual structure. Metaphor still plays a role in organizing the abstract concept, but the representation of the abstract concept is not metaphorical *per se*.

For example, our knowledge of theories may be represented independently, complete with semantic primitives that are intrinsic to theories and independent of our knowledge of buildings. However, the ubiquity of building-oriented idioms about theories in our culture may nonetheless have exerted an influence on our understanding of theories, resulting in a concept of theories that is similar in some relevant respects to our concept of buildings. The weak version thus assumes that metaphor plays a causal role in the structure of abstract concepts but is not the sine qua non condition of their conceptual representation.

In contrast to the strong version, the weak version of the metaphoric representation claim is open to empirical investigation. A reasonable test of the claim would, at a minimum, involve three steps.

First, one would identify an abstract concept for which the set of idiomatic expressions in a particular culture suggests a conceptual metaphor, such as the THEORIES ARE BUILDINGS metaphor in our culture.

With Dickens and Dahl, darkness of the night means the unknown, something that takes no shape unless it is a phantom or some witchcraft hour, something that cannot be touched in concrete terms, but that may affect you spiritually and physically too. Hence, Oliver, for instance, needs to approach his hand to the cold wall of the room where he is lying in bed, at night, while Sophie looks at the curtains of the window, to make sure no one is there, in the dark, when, indeed, someone will be there, at some point, the BFG.

With R. Dahl, cucumbers are vegetables; the BFG is a vegetarian; the BFG would not eat human beans (*omleţi*), like the other giants, but he would guzzle up icky-poo snozzcucumbers instead. Otherwise he would be nothing but skin and groans (*piele şi maţ*), bons/bones (Sophie's correction, an appeal to reason, very much like Alice's appeal to logic in Lewis Carroll's *Alice in Wonderland*).

Next, one would explore the idiomatic expressions used in another culture to describe the concept and determine whether this culture employs a different metaphor.

Third, having established that members of the different cultures talk about theories in different ways, one would then seek to demonstrate that they think about theories in different ways, as evidenced by performance in nonlinguistic reasoning about theories. This third step is crucial, for without it there is no empirical basis for the claim that conceptual metaphors transcend their linguistic manifestations (Lakoff, 1993).

At present, however, conceptual metaphor research has not yet gone beyond the first step of the investigation. Lakoff and his colleagues base the metaphoric representation claim solely on intuitions about how certain idioms thematically cohere. As the sole evidence for the conceptual metaphor claim, the idiom corpus suffers from two serious problems. Consider, first, the early history of the Whorfian hypothesis, which clearly demonstrated the pitfall of using only linguistic evidence to argue for deep connections between thought and language (Glucksberg, 1988).

As is well known, Benjamin Whorf (1956) argued that language influences thought by providing semantic distinctions and categories that people use to perceive and reason about objects and events in the world. However, the early evidence that was brought to bear on this

hypothesis—differences in syntax and semantics among the world's languages—was exclusively linguistic.

This aspect can be pursued with great evidence in the three different books quoted in this paper. Oliver Twist's dark night hours in the house of work and his obsessive fears which make him stay glued to the wall of the dormitory are similar to Sophie's idea of the witching hour or of Tom Sawyer's dark unknown wood corners where he goes astray, far from his aunt's home. In each case, we deal with a set of idioms and metaphors or symbolic coinage that invites to conceptual representations which are similar to one another, given the relatively common topic and situation, across time, civilization, and culture as well. The translator must find the corresponding language to express the same conceptual representation, if possible, in a different language, in a different culture. In the comparative/ contrastive table below, we can see how the Romanian translators found in the TL the corresponding equivalent metaphors and image triggers that are supposed to 'piggyback' the SL metaphorical meanings, i.e. figurative language is meant to render the conceptual metaphor in a text, a literary text in our specific cases.

4. Conceptual Metaphors in Figurative Language Comprehension

Metaphorical expressions are assumed to be understood in terms of their constituents' literal category memberships, yet our knowledge of these literal categories is assumed to be metaphorical at some deep level. By blurring the distinction between literal and metaphorical language, the theory becomes incoherent, both as a theory of language comprehension and as a theory of conceptual representation. So, this is the reason why, when we look at a text that has been translated into Romanian, we have to check the translator's own conceptual representation as is made apparent through the translated text, while confronting it to what we interpret in terms of conceptual representation in the source text. If these two representations coincide, we could conclude that the translation is correct, conceptually, that the figurative language functions accordingly into the TL. Obviously, we can only check this correspondence or conceptual coincidence by overlapping the two languages in their figurative components.

4.1. The interpretation of metaphors in R. Dahl's book *The BFG*
The translator must deal with idiomatic expressions used in the source language culture and describe the concept while determining whether the target culture uses a different metaphor for a given conceptual representation. For instance, the witching hour metaphor seems to have a corresponding collocation in Romanian (*ceasul vrăjilor*, *ora fantomelor*) which may stand for a single metaphor in both cultures, the metaphor of the unknown, of the nocturnal life-into-dream hour.

Then, having established that members of the two cogent cultures talk about a certain fact or some abstract element in a similar or different way, the translator would have to seek to demonstrate that they think about the respective fact or element in a similar or, on the contrary, in a different way, as evidenced by performance in logical reasoning about that fact or abstract element. This step is crucial, for without it there is no empirical basis for the claim that conceptual metaphors transcend their linguistic manifestations (Lakoff, 1993).

What are the facts, in our case? The case of the three different books about the orphan characters.

Tom Sawyer – an orphan who lives in his aunt's house, Polly and his half-brother, Sid. M. Twain uses idiomatic language to express the character's thoughts, feelings and reactions, as well as his behavioral features;

Oliver Twist – an orphan born in a workhouse; use of symbolic language – to express the main character's inner feelings, fears and anxieties

Sophie – during the 'witching hour' – the orphan girl also uses symbolic language symbolic language, coined phrases, to express her child's fears in the orphanage; the adventure that the BFG exposes her to is in fact an ample invitation to a building trust-type of adventure.

In these three literary cases, the characters are teenagers (the boys, Tom, Oliver) or a girl, Sophie, approx. 7-8 years-old; they all live either in an orphanage (Oliver and Sophie) or with some distant relative (Tom), where the daily program is strict, tough, devoid of any sign of affection or attachment. In M. Twain's adventure book, aunt Polly represents the tough norm-bound adult educational corrective attitude of the epoch (1840s), while in Dickens' novel, the educational authority is represented by Mr. Gamfield, the chimney cleaner who thinks that he can cruelly and inhumanely use a young boy's work force to substitute his own efforts in his dirty and hard job. Sophie may be the child of the early 20th century, however, the tough and somewhat dark education is still the current

conduct in orphanages, so, she, too is subject to the same rigid, unflinching, cold and unaffectionate rules.

The language in the three different books is all meant for children. Teenagers or young adults, or, else, the public at large, critics included, are different, obviously, however, there are a few constant elements which are part of the idiomatic and metaphorical, figurative tools used by the authors in their writings, which invite the reader to childish or child-like imagination and creativity. Hence, the language and stylistic effects of idiomaticity are richly represented in specific ways in each of the three samples. Maybe in M. Twain's famous book, the author is less concerned with the figurative facet of language, while in Dickens and especially in R. Dahl's modern end-of-20th century—in the post-modern manner, the expressive, almost graphical manner of writing leads to a strong figurative linguistic and practically, to a filmic effect.

With M. Twain, it is especially the idiomaticity of the characters' language that creates the imagery of the scenes and frames. With Dickens and later, this century, with R. Dahl, the process of metaphor production and cognitive representation develops into a sort of newly coined language which is not devoid of comical significance, on the contrary. The *BFG*'s creative power in speech, apparently agrammatical, full of first-sight structural and/or lexical mistakes prove to be both comical and expressive.

In the table below, there are a few illustrations of the writers' use of idiomaticity on the one hand, of figurative language encrypted into the idiomatic phrases and into the metaphorical expressions or, ultimately, into the symbolic phrases and metaphor-laden phrases and coined expressions with strong figurative contours and allusive, indirect meanings.

M. Twain's text (1876)	Romanian translation (Frida Papadache, 1957)	Use/ Non-use of an idiomatic equivalent	Notes on the idiomatic/ figurative use of language: Concept representation// Image trigger
Can't learn an old dog new tricks, as the saying is. But my goodness, he never plays them alike, two days, and how is a body	…nu mai înveţi cal bătrîn în buiestru…Da' nici ca le-ar potrivi de două ori la fel împieliţatu'!	Yes; addition of an invective	Old dog-new tricks//cal bătrân în buiestru

to know what's coming? He 'pears to know just how long he can torment me before I get my dander up, and he knows if he can make out to put me off for a minute or make me -laugh, it's all down again and I can't hit him a lick. I ain't doing my duty by that boy, and that's the Lord's truth, goodness knows.	Parcă le-ar cântări cu de-amănuntu' cât să mă chinuie pân' să-mi sară ţandăra. Şi mai ştie afurisitu' că dacă-mi dă o clipă răgaz sau mă face să râz, s-a dus supărarea…nu-l mai pot bate/nu-l mai pot altoi. Da, da, nu mă port cu el cum trebuie.	Yes; Use of the same nominal invective; collocations an equivalent to the phrasal verb: to "put off": a da răgaz; metaphorical use of an expression: "s-a dus supărarea"	Get the dander up – a sări ţandăra Put off – a da răgaz; It's all down again – s-a dus supărarea (metaphorization in Ro.); Lick – a bate (lit.), a 'altoi' (fig.)
Diligence and attention soon gave him the knack of it, and he strode down the street with his mouth full of harmony and his soul full of gratitude. (Ch. 1)	Tot repetându-l, silitor şi atent, Tom izbuti să-i prindă mestesugul si iata-l acum păşind alene pe stradă, cu gura izvor de triluri melodioase şi cu inima plină de mulţumire.	Yes; Yes	Literal translation, rephrasing/transposition, referential proper noun, use of idiomatic equivalent; Metaphor
….and anybody that'll take a dare will suck eggs."	…care îndrăzneşte, praf îl fac.	Yes	Idiomatic equivalent: anybody who'll take a dare will suck eggs – care îndrăzneşte praf îl fac

Ch. Dickens's text (1837-1839)	Romanian translation (Monica Manolachi, 2017)	Use/non-use of Equivalent idioms/metaphors	Notes on the figurative use of language (metaphor or idiomatic or both)
And so far from being denied the advantages of religious consolation, he was kicked into the same apartment every evening at prayer-time, and there permitted to listen to, and console	În afara rugăciunii obişnuite, membrii consiliului parohial au mai adăugat încă una, prin care copiii se rugau să fie buni, plini de virtuţi şi ascultători, mulţumiţi cu soarta care le fusese	Ironic note, by hyperbolic wording in the original, with equivalent language into Romanian.	

his mind with, a general supplication of the boys, containing a special clause, therein inserted by authority of the board, in which they entreated to be made good, virtuous, contented, and obedient, and to be guarded from the sins and vices of Oliver Twist: whom the supplication distinctly set forth to be under the exclusive patronage and protection of the powers of wickedness, and an article direct from the manufactory of the very Devil himself.	hărăzită şi păziţi de rele precum cele făcute de Oliver Twist, care, cu siguranţă, era stăpânit de puterile răului şi chiar ale diavolului.	Ironic tone, through hyperbole and personification.	
Mr. Gamfield's most sanguine estimate of his finances could not raise them within full five pounds of the desired amount; and, in a species of arithmetical desperation, he was alternately cudgelling his brains and his donkey, when passing the workhouse, his eyes encountered the bill on the gate.	Dar cu cât se gândea mai mult, cu atât îşi dădea seama că toţi banii lui nu puteau ajunge la mult-râvnita sumă de cinci lire sterline. Cufundat în această disperare de ordin aritmetic, în care-şi tot îmboldea când mintea, când măgăruşul, ajunse să treacă pe lângă casa de muncă a parohiei şi să-i cadă ochii pe afişul de la poartă.	Antithetic language with a metaphorical effect rendered into Romanian as well: arithmetical desperation = disperare de ordin aritmetic Idiomatic use with an idiomatic equivalent into Romanian	Parallelism between the original and the translated text as regards use of metaphorical language and idiomatic phrase.
As Mr. Gamfield did happen to labour under the slight	Pentru că asupra domnului Garfield pluteau acuzatii cum		

imputation of having bruised three or four boys to death already it occurred to him that the board had, perhaps, in some unaccountable freak, taken it into their heads that this extraneous circumstance ought to influence their proceedings	că ar fi snopit în bătaie vreo trei, patru băieți, acesta se gândi că poate membrii consiliului vor fi ținut cont de aceste întâmplări cu totul și cu totul neînsemnate.	Yes. Ironic tone, by use of intentional understatement.	Equivalent idiom and use of equivalent style: understatement.
R. Dahl's text (1982//Spielberg's movie: 2016)	**Romanian translation (Alexandra Columban, 2021)**	**Use/non-use of Equivalent figurative phrase**	**Notes on the figurative use of language (metaphor, use of symbol/s or language coinage)**
Sophie had never known such a silence. Perhaps she told herself, this was what they called the witching hour. The witching hour, somebody had once whispered to her, was a special moment in the middle of the night when every child and every grown-up was in a deep sleep and all the dark things came out from hiding and had the world to themselves.	Sophie nu mai stătuse niciodată într-o liniște atât de adâncă. „Poate că", își zise ea în gând, „a sosit așa-numita oră a fantomelor". Ora fantomelor – îi șoptise cineva odată – e un moment foarte special de la miezul nopții, când toți copiii și toți oamenii mari dorm duși, iar duhurile întunericului ies din ascunzători și pun stăpânire pe lume.	Yes. Equivalents of symbolic and metaphorical language: witching hour – ceasul vrăjilor. Dark things – duhurile întunericului; Come from hiding – ies din ascunzători.	Use of symbol and metaphor: Witching hour; dark things come out from hiding to have the world to themselves
Snozzcumbers	Castracurcuveți	Equivalent coined term	Use of coinage
That is a squelching tricky problem around here, the BFG answered. 'In this sloshflunking Giant Country,	Aceasta este o problemă alambicată pe-aici, răspunse MUP. În pustiiciunea asta de tărâm, hăhăleli	Softening equivalence (*squelch* – onomatopeic lexical verb in the *-ing* form	Lexical and morpho-syntactic coined elements, with a visual, cinematic effect, increasing the expressiveness of the

happy eats like pineapples and pigwinkles is simply not growing. Nothing is growing except for one extremely licky-poo vegetable. It is called the snozzcumber'. 'The snozzcumber! Cried Sophie. 'There's no such thing.'	fericite ca ananasul sau moluscăceii pur şi simplu nu creşte. Nimic nu creşte, în afară de o legumă extrem de scârbocioasă. Se numeşte castracurcuvete. -Castracurcuvete!, exclamă Sophie. Nu există aşa ceva.	rendered by a 'remote' equivalent, with a vague meaning, in this context, including omission of the meaning of *squelch* – a lipăi, a sorbi, a lipăi cu zgomot). Equivalent coined words (lexical and morpho-syntactic in nature)	text. Conceptual representation is thus enhanced substantially.

5. A brief conclusion on the metaphorical force of idiomaticity and language coinage in literary translations

It goes practically without saying that understanding metaphor, its conceptual representation and – to an equal extent – perfect knowledge of the languages at work are the prerequisites of a correct and valid translation. To this, the translator must also try to give idiomatic and metaphoric interpretation of the source text into the target text, while preserving the meaning, the figurative force and, possibly, the same metaphor representation, if this is indeed possible, culturally and cognitively or conceptually.

In this respect, it seems that all three translated versions of the original works, Twain's, Dickens' and Dahl's into Romanian, manage to follow the conceptual frame of the characters' language and behavioral profile (i.e. *Tom Sawyer*, *Oliver Twist* and the *BFG*, respectively). The ordinary conceptual system by means of which people live, think and act is fundamentally metaphorical in nature (cf. Lakoff & Johnson, 1980). Hence, many causes and sources of the universality and variations can be identified in fiction as well as in non-fiction scenarios, across languages, cognition patterns or 'frames' and cultures.

The present paper was only a tentative, short and incomplete description of such variations. Deeper and more consistent angles of interpretation should be tackled with respect to consistency of representation by way of metaphor construction in the target language in conjunction with that existing in the source language.

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CONTROLLED LANGUAGE IN MACHINE TRANSLATION AND PLAIN LANGUAGE: EQUALLY INTERCHANGEABLE TERMS OR NOT?

Nejla KALAJDŽISALIHOVIĆ[1]
Melisa OKIČIĆ[2]

Abstract: *The term "controlled language" is used to refer to an important step in preparing the text for machine translation or rather the rules the writer needs to abide by in order to prepare the text for the translation. It usually relates to the translation of specialised texts (registers, such as engineering, medicine, economy etc.). On the other hand, "plain language" is aimed at the simplification of formal language and is primarily used in official public documents (legal acts, contracts, administrative forms etc.). This paper discusses whether there are any similarities between the controlled language and plain language in order to determine if both can be understood as useful linguistic tools in controlled writing teaching and usage.*

Keywords: controlled language, plain language, formal language, machine translation, text

Introduction

In the context of writing for translation, the following terms need to be clarified: *natural language*, *formal language* and *controlled language*. According to definition, *natural language* is "the language of ordinary speaking and writing" (Meriam-Webster, 2022) whereas *formal language* could be defined a standardized language lacking colloquial terms and slang. Furthermore, the term-controlled *language* (CL) refers to "a subset of a natural language with artificially restricted vocabulary, grammar, and style" where vocabulary and sentence length have been artificially restricted by human translators or authors of the texts (Kaji, 1999: 37). As grammar rules are different for different natural languages, the rules and restrictions differ from language to language.

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[1] Associate Professor, University of Sarajevo, Bosnia-Herzegovina;
nejla.kalajdzisalihovic@ff.unsa.ba
[2] Associate Professor, University of Sarajevo, Bosnia-Herzegovina;
melisa.okicic@ff.unsa.ba

As Schwitter points out, "one way to bridge the gap between a natural language and a formal language is the use of a controlled natural language (CNL) that can mediate between these languages" (2010: 1113). The gap the author is referring to does not imply that there is an actual gap between a natural language and a formal language. The difference between the two is the very nature of the natural language with all its features, including both creativity and the creative potential of language that Chomsky discussed to a great detail in his response to Skinner's experiments, but also ambiguity (see Chomsky, 1959; Skinner, 1957). One goal of creating controlled language for translation, i.e., machine translation, is to enhance readability of the text and lower the disambiguation levels or to, in a way, engineer, "standardize" and simplify natural human communication. In terms of syntax, or even teaching syntax, controlled natural languages (e.g., controlled writing for translation and Plain English) are potentially a great tool for explaining the complexity of natural language as such or understanding how to participate in the years-long process of creating CNL corpora as in-house products for specific purposes, such as improving the translatability of documents that are frequently used by a company or that need to be translated rather urgently. In order to understand how "restricted" natural language may be used for the purpose of teaching and learning to write restrictively, the following research questions have been defined:

RQ1: What are the main features of "controlled language" (CL)?
RQ1: What are the main features of "plain language" (e.g., Plain English) (PE)?
RQ3: Are there any similarities between CL and PE?
RQ4: Can CW and PE be used as complementary language-teaching tools in the process of understanding the nature of restrictive texts for machine translation?

The paper is organised as follows. After Introduction, a brief description of the theoretical framework is given; the paper moves on to describe the key features of CL after which follows a short description of PL (focusing on English). The paper ends up with a brief summary of the main conclusions including recommendations for further research. In the conclusion, the paper also reflects on "retrospective" and "prospective views" briefly comparing Plain English to controlled writing.

Theoretical framework

In this paper, the focus is on the English language, its syntax and vocabulary-related restrictions since the "use of controlled language falls into two broad categories: vocabulary and grammar" (Mitamura, 1999: 1). Controlled language (CL) for translation, or "controlled writing" (CW) in the context of the present paper discussing the rules of the "written controlled language" and in relation to PE, is based on simplified English to prepare the text for machine translation. What is interesting to mention is that simplified English is used in CW by companies such as Boeing (see Boeing Simplified English Checker, 2022).

Other companies listed among those using controlled language for translation are: Avaya: Avaya Controlled English (ACE), Caterpillar: Caterpillar Technical English (CTE), Caterpillar Fundamental English (CFE), Dassault Aerospace: Français Rationalisé, European Aeronautic Defence and Space Company (EADS): Simplified Technical English (STE), ASD-STE100, Ericsson: Ericsson English, General Motors (GM): Controlled Automotive Service Language (CASL), IBM: Easy English, Kodak: International Service Language, Nortel: Nortel Standard English (NSE), Océ: Controlled English, Rolls-Royce: Simplified Technical English (STE), ASD-STE100, Saab Systems: Simplified Technical English (STE), ASD-STE100, Scania: Scania Swedish, Sun Microsystems: Sun Controlled English, Xerox: Xerox Multilingual Customized English (Muegge, 2008).

The authors of the texts intended to be machine-translated already know about the disambiguation rules and know how to write in English in order to improve the text's translatability. Therefore, in most cases, the text is already authored as controlled writing text and the terms "controlled", "simplified", "customized", and "easy" seem to be used interchangeably (see above). This topic is not frequently discussed in terms of terminology or when it comes to joining scholarly approaches to practice, profiles and linguistic backgrounds of authors writing for translation. What this paper is trying to establish is a common theoretical background for controlled language and plain language since both of these artificially created languages/codes feature similarities that may assist in understanding how to produce a "restricted" text as it is not possible to create a set of universal rules for each new text that needs to be machine-translated.

Controlled writing rules
The rules of controlled writing are based and founded on some of the following postulates: avoiding the usage of -ing and -ed forms, synonyms, ellipsis, acronyms, etc. Therefore, in the lines that follow, rules of controlled writing will be explained to a greater detail since according to Kaji (1999: 37), the very notion of controlled language originated in Ogden's Basic English in the 1930s or an idea of establishing a foundation of the English language for non-native speakers (*Basic English: A General Introduction with Rules and Grammar*, 1930). The Basic English Institute, for instance, lists 850 words as the core words of "basic English"as a natural language.

In machine translation, a controlled language can be explained by the following set of restrictions on vocabulary, grammar, sentence length and style:

(1) -ed and -ing forms
In the English language, a source of ambiguity for machine translation may arise from *-ed* and *-ing* forms. Aside from gerunds and participle forms, we find *-ing* forms in adjectives, adverbs, prepositions (e.g., *notwithstanding*) and conjunctions. Therefore, it is possible for one and the same form to be a part of different parts of speech depending on the context as in: <u>Working</u> parents should have more days off vs. *Susan demanded flexible <u>working</u>* vs. *They are not <u>working </u>at the moment.* or as in: *I <u>played</u> the guitar.* vs. *I have <u>played</u> the guitar.* vs. *The recently-<u>played </u>video.*

(2) synonyms
The easiest approach to describe as to why synonyms should not be used in controlled writing is to address the number of adjectives in the English language with a similar meaning. If we take the adjective *kind*, for instance, and look up the synonyms in a dictionary of contemporary English, we will find the following results: *benignant, considerate, gentle, soft, kind-hearted, good-hearted, charitable, gracious, benign, merciful, benevolent, good-natured, sympathetic, open-hearted, large-hearted* ("kind", Synonym.com, 2022). The translation equivalents into different languages vary in number and peculiar shades of meaning, which is why only one, most frequent, translation equivalent is provided for the needs of fast translation and vice versa.

(3) ellipsis

In natural language, it is possible to leave out a word or a phrase in order to avoid repetition. However, machine translation is unlikely to recognize ellipsis or which constituent has been ellipted. In the examples that follow (Salkie, 1995: 56-57), the content that has been ellipted (e.g., a word or a phrase) will be marked by <>:

 (1) Both Mr Major and Douglas Hurd, the foreign secretary, are engaged in a damage limitation exercise, eager to ensure that the sanctions question does not come to dominate this meeting as it has dominated the last three <>.

 (2) (…) International force was not used in the past, he agrees. It should have been <>.

 (3) (…) A child learns to speak almost 'by chance'. He imitates his parents without knowing why <>.

 (4) (…) Such doctors tend to be innovative in their field. Some <> might opt out of the National Health Service altogether if, as Labour has promised, the whole policy were scrapped.

As for the examples given above, in example (1), the noun *meetings* has been ellipted and this word needs to be retrieved in writing, which is also an intervention used in controlled writing. Therefore, the word *meetings* needs to be inserted instead of <>. The same method applies to the second example, where the verb *used* needs to be inserted to complete the verb phrase *should have been used*. This is important to mention in relation to how well the user adapting the text understands the text as it is possible that a wrong word may be retrieved. It is, therefore, safe to assume that the user adapting the text and not authoring it according to set rules may be in a more difficult position especially if the author is not a native speaker of English. In some other examples comprising ellipsis, such as (3), it is not necessary to insert the content which has been ellipted for an understandable translation equivalent. In example (4), the same approach should be taken as in (1) whereas (4) differs from (1) in terms of the structure or part of the noun phrase being ellipted.

It is for all the reasons given above that the authors of cw-text need to be advised on how to write the text to be sent for machine translation (the type of text and the context discussed here is usually that of technical manuals, leaflets, etc.) especially since there are some exceptions that may be allowed, such as *if necessary* or *if possible* (Mitamura, 1999: 3).

(4) anaphora and deixis

As for other complex and syntax-based structures such as the anaphoric chain, or the process of "interpreting linguistic content by means the source of which can be in both linguistic and extralinguistic contexts" (Bilbija, 1990:5), it is understandable that machine translation cannot trace the anaphoric chain or deixis correctly, which is sometimes the case even in natural language as in: *I will wash those during the weekend*. In this particular example, for instance, the referent of *those* is outside of the sentence, in a sentence or sentences preceding it, or in the extralinguistic context. In controlled writing, such instances may be problematic and need to be avoided or the anaphoric chain should be fully retrieved if possible.

(5) acronyms

Since acronyms are translated into their equivalents in the target language and since some, on the other hand, are preserved in their original form (e.g., CT, MR, BMI), it is necessary to establish an approach to their position in the controlled writing code. If the acronyms may have different meanings, they should not be used in controlled writing. However, if they are from the domain-specific register (e.g., medical English), the approach in controlled writing is to provide the same acronym in the translation memory (e.g., MR stands for MR, CT stands for CT, BMI stands for BMI). According to the authors, the most frequently used acronyms in medical English, for instance, are: ACT (activated clotting time); ADD (attention deficit disorder); ADCC (antibody dependent cell-mediated cytotoxicity); BMI (body mass index); CT (computerized tomography); DAF (decay accelerating factor); MR (magnetic resonance); HIV (human immunodeficiency virus); LTR (long terminal repeat); LDL (low density lipoprotein); MCDT (mixed connective tissue disease); MAC (membrane attack complex); NREM (non-rapid eye movement); OGTT (oral glucose tolerance test); OCD (obsessive-compulsive disturbance); PBM (peak bone mass); PTSD (post-traumatic stress disorder); PET (positron emission tomography); TIA (transient ischaemic attack); TBI (total body irradiation) (see Gjuran-Coha, Bosnar-Valković, 2008: 3).

(6) relative pronouns

In controlled writing, an in relation to ellipsis, it is not recommended to leave out relative pronouns. Even if relative pronouns were ellipted in the

original text (e.g., *the manager I called*), they need to be retrieved in controlled writing (see ellipsis (3)).

(7) compound nouns

Controlled writing does not allow for compound nouns comprising several members (also nouns, for instance) as pre-modification since the translation software may not recognize the head noun. This is especially relevant for technical English, which is abundant in compound nouns (e.g., *low pressure loss* which may be interpreted as [[low pressure$_{NP}$][loss$_N$]]$_{NP}$ or [[low$_A$][pressure loss$_{NP}$]]$_{NP}$) (see Šestić, 2002: 362). In this case, in controlled writing, one may opt for a noun phrase involving *of* as a preposition or activate a relative pronoun as in: *loss of low pressure* or *pressure loss which is low*.

(8) the Saxon genitive and prepositions

In controlled writing, the Saxon genitive cannot be used as it may result in misinterpretations, as in *John's murder*, which can be interpreted as John being the agent, i.e., murder committed by John, or as John being the patient, i.e. John was murdered. In the case of prepositions, it is necessary to repeat the preposition if it may cause ambiguity in conjoined phrases (Mitamura, 1999: 2).

(9) the passive and sentence length

As for the sentence length, the authors need to bear in mind that the "sentoid structures" of the English language (e.g., S-V-O). For that reason, the sentences that would be difficult to process in natural language would also be difficult to process for translation, as in garden path sentences (e.g., *The horse raced past the barn fell* or *Lloyd kicked the ball kicked it* (Aitchison, 2008: 215). It is for this reason that in controlled writing, sentences need to be written in the active voice. In this case, controlled writing allows one to be more aware of sentence transformations and sentence length. In controlled writing, the restriction on sentence length is no more than 20 words (Kaji, 1999: 38).

Aside from the restrictions mentioned above that give us more insight about the syntax of the English language and spelling as well (including hyphenation), it can be concluded with confidence that controlled writing cannot be applied to literary text which is abundant in long sentences, adjectives of different and peculiar meaning, ellipsis, compound nouns,

etc. At the same time, it needs to be mentioned that orthographic rules need to be strictly followed in controlled writing, which is why writing a cw-text might be an additional burden and time-consuming as well. For instance, in one of the rule sets for controlled writing, the following rules are listed, which can then be related to the rules and restrictions given above:

1. writing sentences shorter than 25 words, 2. writing sentences that express only one idea, 3. writing the same sentence if you want to express the same content, 4. writing sentences that are grammatically complete, 5. writing sentences that have a simple grammatical structure, 6. writing sentences in the active voice, 7. writing sentences that repeat the noun instead of using a pronoun, 8. writing sentences that use articles that identify nouns, 9. writing sentences that use words from a "general dictionary" and avoiding ambiguity, 10. writing sentences that use only words with correct spelling (Muegge, 2008).

Plain English recommendations
While "controlled" in "controlled writing" refers to *restriction*, the term "plain" in "plain language" means "simplification". In machine translation, CW is mandatory. In everyday language use, PER is optional. In order to understand the meaning of "plain language", certain historic facts must be taken into account. First of all, the Plain English Movement started to emerge in the 1980s in all English-speaking countries (see Williams, 2011). The proponents of the Plain English Movement criticized a very complicated language of law, at the same time arguing that citizens "have a right to understand legal documents that affect their rights and obligations" (Tiersma, 1999: 220). Needless to say, it was a very tough fight between reformists and law-makers, but the first signs of the Plain language Reform started to be visible as of 2000 onwards. Finally, Plain English recommendations are nowadays officially recognized and used by the institutions of the European Union. This means that plain language is used in all public documents (decisions, recommendations, regulations etc.).

Linguistically speaking, "plain language" is not a new language (Kuhn, 2014: 124). In addition, plain language is not restrictive in its nature. It can be understood as a language tool consisting of a set of recommendations aimed at the simplification of natural language for the purpose of improving the comprehensibility of written communication. For the purpose of illustration, the following examples are listed:

- instead of "in view of the fact that" use "as";
- instead of "a certain number of "use "some";
- instead of "pursuant to" use "under" etc. (How to Write Clearly, 2015)

Plain language recommendations are usually available in the form of style guide publications. Some of the most important ones are listed below (for the English language):

1) Acronyms are words formed from the first (or first few) letters of a series of words, and are pronounced as words (examples include: Benelux, NATO). They never take points;
2) Initialisms are formed from the initial letters of a series of words and each separate letter is pronounced (examples include: BBC, MEP, USA, UK, EU). As a general principle, initialisms are written without points;
3) If the text clearly refers to a specific individual on a particular occasion, and you know the gender of the person concerned, use the appropriate pronoun. This may be 'he'/'him'/'himself', 'she'/'her'/'herself', or – in the case of a non-binary person – 'they'/'them'/'themself' used in a singular sense;
4) use simple words whenever appropriate: ~~initiate~~ a programme > **start** a programme;
5) avoid archaic words: (…): the ~~aforementioned~~ professions > the **above** professions;
6) leave out unnecessary words: the training ~~process~~ > **training**;
7) simplify sentences whenever you can: ~~It must be noted that~~ high prices harm consumers > **High prices harm consumers**.
8) Prefer verbs to abstract nouns: ~~conduct an investigation~~ into fraud > i**nvestigate** fraud; ~~creation of~~ contacts > **create** contacts
9) Prefer a gerund to an abstract noun: ~~the preservation of~~ public health > **preserving** public health
10) Prefer participles to relative clauses: a project ~~which is funded by~~ (…) > a project **funded by** (…)
11) Eliminate participles if appropriate: a report ~~prepared~~ by our firm > **a report** by our firm;
12) Use active sentences: An extension ~~may be requested by~~ any party > **Any party** may request an extension;
13) Replace negative with positive: It is not impossible that we will fail > It is possible that we will fail;
14) Express conditions with "if" (instead of "in the event of", "provided that");

15) Keep subject at the beginning of the sentence;
16) Avoid splitting up subjects, modals, verbs and direct objects. The team ~~reported to the Board~~ its findings. > The team reported its findings to the Board.
17) Do not use long sentences. If the sentence is too long, split it into two. One sentence, one idea.
18) Avoid using long strings of modifiers (adjectives and/or nouns qualifying other nouns - compounds), as they can be confusing. ~~underground mine worker safety procedures development~~
19) To impose an obligation or a requirement, use shall. The T2 declaration form *shall be used* for all such consignments.
20) Negative imperative. To impose a prohibition, use *shall not*.
21) Positive permission. To give permission to do something, use *may*: This additive *may be used* …
22) Negative permission. To give permission not to do something, use *need not*: This test *need not be performed* in the following cases:
23) Declarative provisions. EU legislation uses the simple present for definitions and where the provision constitutes direct implementation: For the purpose of this Regulation, 'abnormal loads' means … [definition]

(Clear English, 2014; English Style Guide 2022)

Discussion

From the linguistic point of view, the topic of whether controlled language and Plain English overlap is not frequently addressed. However, there are some lexical, semantic and syntactic features in both that cannot be neglected. Firstly, authors of texts being prepared for machine translation are constantly working with syntax, especially because they can immediately detect if a certain string or a chunk of text violates a particular restriction. For that reason, authors of "cw-texts" are focused on restriction(s). The main purpose of such restrictions is to ensure that the text is easily understandable as well as translatable. The more restrictions are employed, the better the quality of the text can be expected. Finally, the controlled writing is used in specialised registers, not literature or creative writing as the quality of the text is assessed for the purpose of its usage for getting informed about the gist of the text using the following descriptions for the output: "1. Totally intelligible: The meaning of the segment is perfectly clear. It is grammatical and reads like ordinary text. 2. Very intelligible: The segment has minor mistakes, but is generally clear and intelligible. It is possible to understand (almost) immediately what it means. 3. Intelligible: Sense can only be understood

after repeated reading. 4. Non-intelligible: Segment is unintelligible" (Polo & Haller, 2005: 7). Needless to say, rhetorical devices that may enhance ambiguity are among the main features of literary texts and creative writing. As for the plain language, there is no doubt that CW and PL overlap in terms of limiting the creative potential of language; however, it cannot be said that these terms are equally interchangeanle, as the restrictiveness is differently percieved in this context. Controlled language (or controlled writing as such) imposes rigid restrictions and is not flexible. On the other hand, plain language does not impose; it recommends.

Conclusion
To sum up, the controlled writing and plain language do exhibit certain similarities and do overlap to a certain extent. They may not be considered identical, but rather complimentary (e.g., controlled writing restricts or eradicates -ing forms, Plain English explains their ambiguity and recommends gerunds over abstract nouns (if -ing must be used)). In addition, controlled writing and plain language are both *restrictive* in their nature. The authors of controlled writing for translation write using controlled language in advance as the output (i.e., *the translation*) is directly dependent on the input. Plain English, on the other hand, is based on *recommendations* of a similar simplified choice not directly correlated with the output but more so with the input (i.e., *comprehension by humans*). It may also be concluded that controlled writing is more oriented towards eradicating ambiguity caused by syntax, whereas Plain English is focused on resolving semantic complexity that is mostly based on collocations that may hinder or delay processing.

However, raising awareness about these two phenomena may significantly assist users of electronic text who produce "restricted text" for machine translation on a daily basis. On the one hand, Plain English can explain why simplification in language is desirable (e.g., reduction of ambiguity), whereas controlled writing can illustrate how the rigidness of input in one language may serve to increase its translatability into other languages. Therefore, both controlled writing and Plain English are in-house syntax and semantics-based languages that need to be learned as special skills that can successfully be implemented, or at least to a degree, by authors who are already knowledgeable about the syntax of the English language and know which decisions need to be made for a particular corpus.

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PROFESSIONAL CULTURAL TRANSFER AND VALUE-ADDED KNOWLEDGE THROUGH TRANSLATION

Violeta NEGREA[1]

Abstract: The improvement of the students' professional skills, which has become the subject of much critical debate in the social sciences in recent years, is dedicated to the raising awareness on the knowledge society. An important measure of professional cultural transfer is achieved through translation. The theory of social and economic organization, aiming knowledge society, initiated by Max Weber (1947), and further developed by Parsons and Platt, (1972), and Bourdieu (1988) is to be considered in academic education terms from modern, postmodern and global age approaches. It makes us understand that translation has a critical role in the development of knowledge society through cultural and professional experiences of the professionals, based on knowledge transfer smoothly and actively between native and second language facilitating competence and innovation abilities of the users' development.

Our article spotlights the case study of professional culture transfer through complex terminology translation, as a didactic approach, aiming at a value-added knowledge based on active language management of ESP texts. It explores and suggests an intensive and extensive translation instruction of ESP complex vocabulary through comprehensive language exposure and use. The qualitative analysis of the applied vocabulary acquisition through translation targets the asset of applied language instruction and it vows, explicitly, for the improvement of students capacity to transfer and develop professional knowledge actively which includes specifically, cultural values. Our local-size case study focuses on economic studies English text sample selected for students in the Bucharest University for Economic Studies.

Keywords: ESP, translation, professional training, knowledge transfer and development, online dictionaries

Theoretical insights

The effectiveness of specific language teaching and learning plays an important role to the development of the student language skills and

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[1] Professor, PhD, Bucharest University of Economic Studies, Romania, violeta.negrea@gmail.com

cognition capacity aiming at their professional training through explicit language development and professional culture comprehension through translation instruction.

Our suggested approach is based on Merlin Donald (1991) social research developments that produced a significant influence to mapping language contribution to the human cognitive capacity, opening brand-new strategies to language teaching. His human mind model speculates a constructed elaborate symbolic system covering languages typologies, mirrored by specific cultures and advocates for the relationship between culture symbols, and language learning which brings relevance to individual contextual mind development as a component of a mutually constitutive social and professional culture. The human mind model development is based on the semantic memory which cannot be decontexted from culture, time and space, (Tulving, 1985:385) facilitating the evolution of the human knowledge and cognition process through contextualized individual and collective linguistic representation (Scherry & Schacter, 1987: :439-454) and symbols. Consequently, language has the capacity to produce quantitative and qualitative comprehensive improvement of social and professional growth through linguistic sound and written symbols, making verbal behavior work for generations, i.e., the cognitive and professional culture. The statement" any old fool can learn a language, but it takes an intelligent person to become a translator" (Newmark, 1976:5-26) leads to the perception of the difficulty of the translation work which makes reference especially to the cultural interferences that need to be pinpointed, *circulated transfigured, recognized.* (Gaonkar&Povinelli, 2003: 385-97) "A form can be said to move intelligibly from one cultural space to another only in a state of translation." (ibidem, 392) It shapes the knowledge received to the ways in which it is developed, organized, and passed on, including historical placement, geography and textuality, meanings that are mediated by the networks through which they circulate. (Pinney, 1998)

Additionally, the suggested practical research outcome on translation acknowledges that the students' linguistic competence is widely opened to a growing technical world. Recent translation class experience brings forward our case-study late research which corresponds to the recent literature in the domain. (Dede, 2009)

The implications of this process go well beyond the surface conclusion: ESP teaching and students are powerfully committed to the new literacy

styles emerging from upcoming conditions and needs which lead to brand-new creation, sharing, and mastery of knowledge-added value based on new online technical devices. (*ibidem*, p.20) Additionally, our case-study counts on the ESP complex vocabulary as an indicator of the global monolingual Anglo-American language status which needs to be translated to level off the linguistic threat in terms of professional cultural conceptualization and spread as historical dissymmetry.

Our translation case-study approach the complex ESP terminology in economics as not only a matter of capitalist modernity but also a sociological and historical transition. Obviously, it is not a matter of leveling out cultural differences, but on the contrary, of remaining closely and firmly attached and highly aware of one's cultural identity, but also opening up to others, accepting and encouraging otherness culture richness. It is in diversity that the richness of European culture and the world lie. The broad transdisciplinarity of translation develops into meaning creation which applies to c cultural hybridity, operating increasingly on shared *home spaces* which turn into multilingual contexts.

The professional translated culture is considered as form of communication which is transmitted and extended linguistically, through signs, symbols and verbalization which is to be experimented in the case study to follow.

The results of our investigation promote vocabulary instruction technology through translation as critically explicit comprehension and interpretation tools aiming at raising students' applied language acquisition capacity, proper meaning awareness, knowledge transfer and employment.

Professional Cultural transfer case study

The pre-existing Romanian applied vocabulary facilitated, after 1989, a massive and comprehensive professional culture transfer in terms of newly added meanings which contributes to the development of the specific terminology of finance[2]. Our debate focuses on the similarity form of the Romanian *rată* and the English *rate* which made possible the

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[2] The author makes reference to the command economy in the time of the communist regime when private banking activity was forbidden and, as a consequence, the development of the specific terminology was interrupted and stagnated.

extension of the Romanian original meaning, as it is developed by DEX[3] and DOOM[4], from

1. cotă, parte eşalonată care urmează a fi vărsată sau distribuită, la un termen dinainte fixat, în contul unei datorii sau al unei obligaţii (*1. any of several parts into which a debt or other sum payable is divided for payment at successive fixed times; the scheduled periodic payment made on an installment loan; 2. to pay for furniture in monthly installments.2. a single portion of something furnished or issued by parts at successive times: a magazine serial in six installments*[5].

which corresponds to the English *installment*. The original meaning has extended to the English *rate* meaning, the amount of a charge or payment with reference to some basis of calculation: *a high rate of interest on loans.*
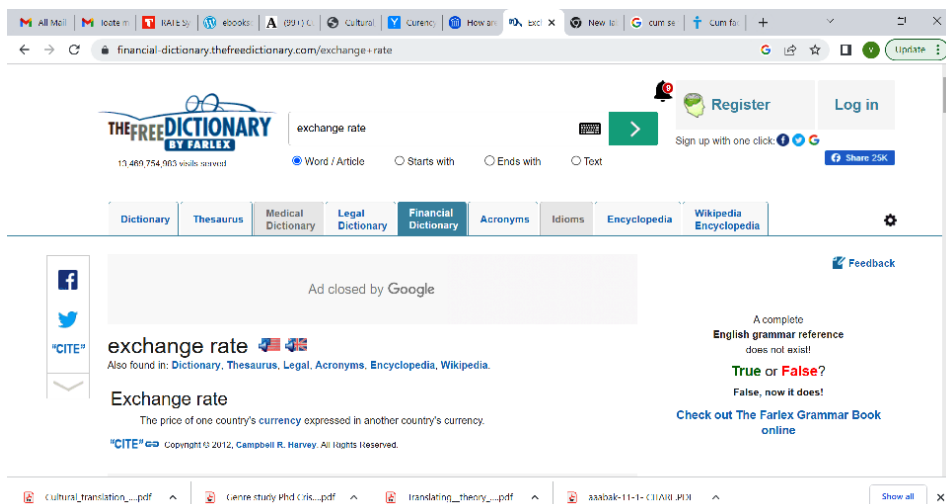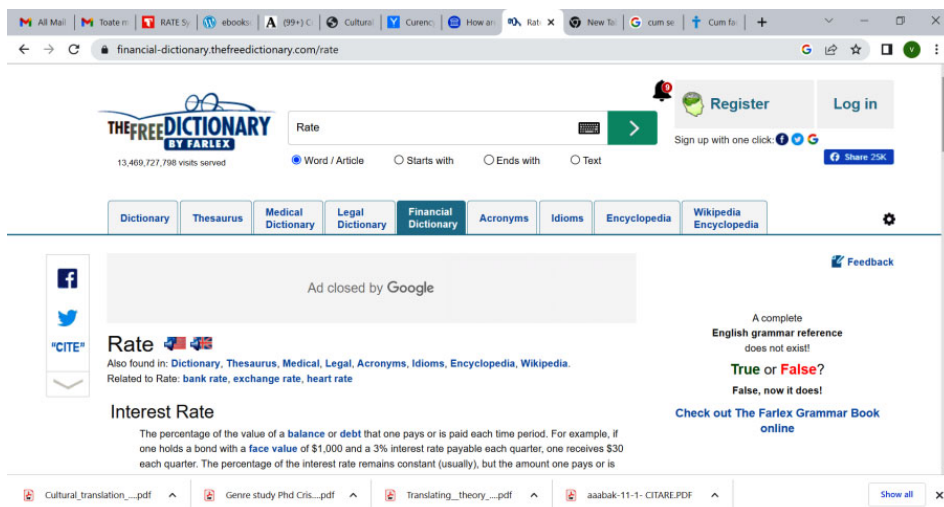

or

The additional asymmetric meaning of the Romanian *rată* was added to the dictionary based on the English and Romanian concepts form similarity.

2.   a certain quantity or amount of one thing considered in relation to a unit of another thing and used as a standard or measure: *at the rate of 60 miles an hour* which is to be mentioned in DEX:

The Romanian dictionary supplies the needed explanations and examples and suggests the Germanic etymology of the term.
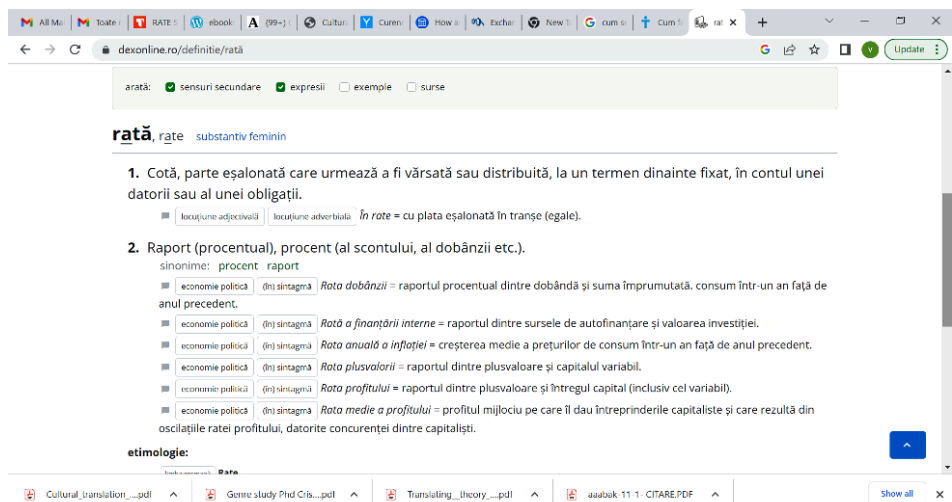
Here is a selection of the newly used and adopted meaning attached to the Romanian language basic term:

English	Romanian
This problem of exchange rates is easily solved when all other commodities are valued in terms of a single commodity which then acts as a standard of value.	Problema *ratei de schimb* (a monedelor) este soluţionată atunci când toate mărfurile sunt evaluate în funcţie de o marfă cu valoare standard.
The development of electronic commerce in Romania has led to the change of the purchase behavior of the Romanian consumer who purchases more than in the past years, so they produce a high rate of product return, to the eCommerce companies, according to a digital trade platform.	**Dezvoltarea comerţului electronic din România a dus şi la schimbarea comportamentului de consum al românilor, care fac mai multe achiziţii online decât în anii trecuţi, drept urmare generează o *rată de retur* mai ridicată pentru firmele din eCommerce, conform unei platforme pentru comerţul digital. https://www.startupcafe.ro/marketing/comert-digital-2022-rata-retur-magazine-online-romania-platforma-ecommerce.htm accessed on 12.03.2022**
Essentially, currency exchange *rates* are set based on several basic factors that are consistently applied in all situations, as well as some factors that may vary, depending on the circumstances.	**Concret, rata/cursul de schimb este stabilit în funcţie de anumiţi factori fundamentali care se aplică în toate situaţiile, dar şi de factori care pot varia în funcţie de situaţie.**

When practicing translation tasks, students should become aware of the new meanings attached to the same concept linguistic form, as it follows:
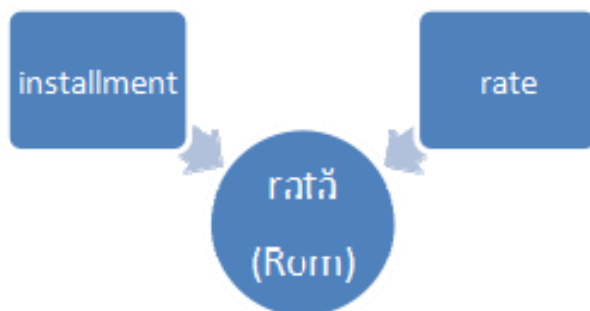
It is also to be mentioned and understood that the late Romanian grammar tendency to develop verbal category to the noun it is not applicable this time. According to https://www.dictionary.com/browse/rate, the English verbal category of the word in question cannot be translated into Romanian, for a similar verbal category as the meaning is fully changed. It is to notice that *rating* was accepted and implemented in the specific professional Romanian language as it is shown by the following DEX online page, with the same meaning as in English.
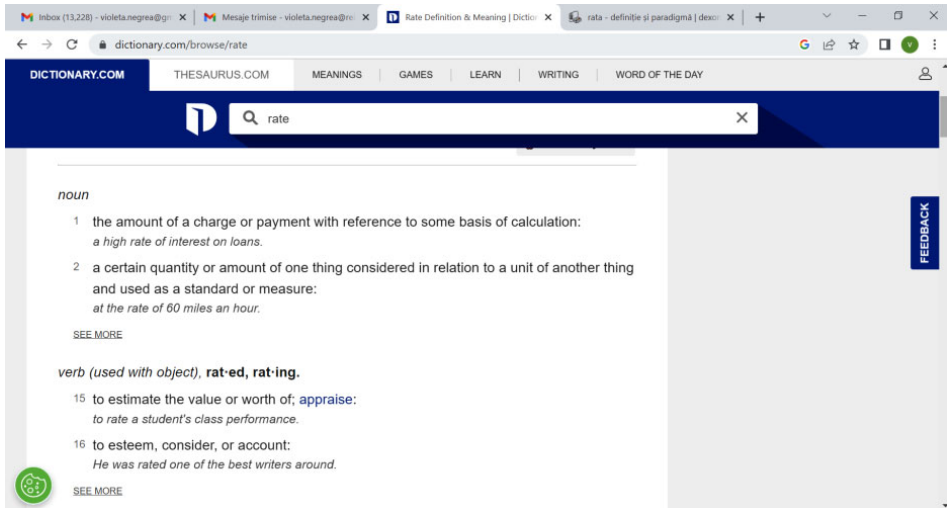
The recent developments of the applied Romanian language facilitated the adoption of *rating*, from the same origin, but not the Romanian verb a *rata* which is the result of a different etymology, having an opposite meaning. (Fr. *rater*)

Conclusions

The effectiveness of specific language teaching and learning is improved by explicit language development and professional culture comprehension carried out through translation instruction.

Our suggested class activity and case-study can produce professional effects on mapping ESP language contribution to the students' cognitive capacity, opening brand-new strategies to language teaching and human knowledge and cognition process through contextualized individual and collective linguistic representation, providing the language capacity to produce quantitative and qualitative comprehensive improvement of social and professional growth. It shapes and develops former knowledge which can be re-organized and passed on and developed.

The implications of this approach go well beyond the surface conclusion: ESP teaching and students are powerfully committed to the new literacy styles emerging from upcoming conditions and needs which lead to brand-new creation, sharing, and mastery of knowledge-added value.

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DESIRED AND SIDE EFFECTS OF TRANSLATION IN ESP TEACHING AND LEARNING

Ana-Maria PÂCLEANU[1]

Abstract: *"To translate or not to translate" has been a matter of debate regarding language teaching / learning for many years now. The question that always rises is whether translating vocabulary terms, phrases or texts meets learners' needs or it only creates the illusion that it enhances the learning process. Nowadays, the approach that refers to the use of the learners' mother tongue or a lingua franca to facilitate learning is frowned upon as it does not help learners internalize the foreign language and can lead to negative language transfer. The present paper focuses on the importance of translation as an "only when needed" tool in ESP teaching (English for Environmental Science and Engineering). Keeping in mind that (despite the latest trend of avoiding translation and the first language) mental translation occurs involuntarily, a balanced approach is pleaded for. If properly guided, learners of ESP can acquire vocabulary and complex structures by using translation only when the structures in L2 cannot be understood or assimilated by recalling linguistic background knowledge or features shared by L1 and L2.*

Key words: translation, ESP, foreign language, first language, language transfer.

Introduction

It is common knowledge that language skills develop if languages are constantly used and the development or loss of language skills is influenced by many factors. Besides the type and amount of contact with the language, there are factors like intelligence, previous learning experience, age, motivation, attitude etc.

Language knowledge is never complete, not always stable and may vary from day to day due to the learning process that makes it be reorganized frequently while acquiring more concepts (De Bot, Lowie and Verspoor 2005: 3), hence theorists have claimed that there are solid links between SLA (second language acquisition) and the Dynamic System Theory. This theory describes how language knowledge evolves

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[1] Assistant Lecturer, PhD, Dunarea de Jos University of Galati, Romania, Ana-Maria.Pacleanu@ugal.ro

over time by interacting with other factors that might influence it in a positive or negative way (perturbations).

Thus, the acquisitional settings and the factors in each setting are very important. When students start acquiring ESP skills there is a bidirectional cause-and-effect relationship between constant exposure to ESP and skills development.

Furthermore, the learners' system, that used to consist of General English items, is being reorganized by including terminology in the field. By understanding words in context (be it reading or listening comprehension) and using monolingual dictionaries they enrich their vocabulary. Vocabulary enrichment enhances a more thorough understanding of a wide range of field-specific items as well as higher proficiency.

Therefore, the present study aims at proving the importance of an approach that makes ESP learning a more dynamic process and engages learners as much as possible by an almost full immersion into L2 and ESP, a process that is very much similar to exposing children to linguistic experience (in L1).

However, before discussing the case of ESP learners' needs, attention should be turned to a more general aspect, i.e. the internalization of a language by focusing on English as L2.

In this case, the debatable matter is whether languages should be internalized by using translation or by being extensively exposed to L2. The present approach is a communication-oriented one and emphasizes the importance of an extensive use of L2.

One of the most important details about a language-immersion-like approach is that it enables students feel like in a situation of "linguistic survival" that is challenging them to find solutions. Therefore, they need to be able to identify the similarities between L1 and L2 and thus understand larger structures and contexts (despite the occurrence of unknown terms) or express ideas in L2. They can do this by making either logical connections or by using previous learning experience about English and its characteristics.

In other words, they need to attach greater importance to *principles* and *parameters* of Universal Grammar.

In order to explain the choice of favoring this language immersion type of approach as opposed to teaching L2 through translation, it is

necessary to mention a few characteristics of the language-immersion-oriented approach vs. translation as a language teaching / learning tool.

1. Internalizing L2. Translation vs. a language-immersion-like approach

1.1. Translation in SLA (second language acquisition and ESP)

Since the present study refers to the language-immersion approach as the most suitable language teaching approach, as regards translation and its role in SLA, this research focuses more on the drawbacks of using translation. If we were to adapt some principles from the study on Transfer Effects in Multilingual Language Development, for the systematic study of transfer effects of L1 and L2 (see Peukert 2015: 4), researchers could be aware of four possible scenarios:

(1) L1 impacts L2 only;

(2) L2 impacts L2 only;

(3) L1 and L2 impact each other and

(4) L1 and L2 do not impact one-another.

The suggestion given by scholars studying the phenomenon is that all four scenarios must be considered in experiments or during actual teaching. These four possibilities can be dealt with in an effective way although it must be kept in mind that several language features and other background variables (age, memory, school type, or socioeconomic status) have to be considered.

Assuming that that L2 learners are already completely attuned to L1, it has been shown by researchers in the field that translation from L1 to L2 is conceptually mediated (requires concept mediation) and from L2 into L1 is lexically mediated (de Bot, Lowie, and Varspoor 2005: 154), hence the importance of acquiring lexical knowledge by being exposed to words and concepts (pictures or a visual representation of the object). If scholars promote the idea of translating through conceptual mediation rather than lexical mediation in the language learning process, then the natural conclusion regarding the use of translation in language teaching is that a more balanced approach would be to follow the L2 to L1 path instead of the L1 to L2 one.

As it has been shown in some revised models of bilingual memory representation (2005: 153), translating a word from L2 to L1 usually occurs faster and almost automatically without having to think of the concept first. Therefore, when a higher exposure to L2 is sought, materials

in L2 should be extensively used in order to develop learners' skills because, consequently, understanding the concepts in L2 (despite not knowing the actual correspondent in the source language) is an easier process.

Differently, when having to translate a word from L1 to L2, it is necessary to think of the general concept and then find the right equivalent term in L2, a task that is more time consuming than looking the word up in a monolingual dictionary (where the definition and the examples could make terminology acquisition more time effective).

Another interesting detail related to the drawback of using translation in teaching L2 is the one referring to collocations. Just like in the case of single-word vocabulary use, L2 learners do not experience problems in memorizing or understanding collocations but in using collocations in contexts. Thus, as regards their collocational knowledge "learners' receptive knowledge is broader than their productive knowledge" (Henriksen in Bardel, Lindqvist and Laufer 2013: 35).

Most findings related to the use of collocations highlight the erroneous use of collocational structures in L2 (e.g. Laufer & Waldman, 2011; Nesselhauf, 2005; etc.) and the influence of L1 transfer on L2 collocational use has been reported in many studies (e.g. Bahns & Eldaw, 1993; Biskup, 1992; Fan, 2009; Granger, 1998; Jiang, 2009; Nesselhauf, 2003). The main cause is the tendency to rely on L1 translation equivalents, more precisely a process of L1 transfer (Henriksen in Bardel, Lindqvist and Laufer: 35-36, 41). Another instance of a so-called wrong use of translation in language teaching is a *decontextualized approach* like writing collocations and their translations on the board without providing at least two contexts in which they can be used.

In this sense, after making an inventory of the approaches to teaching collocations to L2 learners, in the article about L2 learners' collocational competence and development, Henrikson draws the conclusion that although some scholars are in favour of teaching collocations through contrastive analysis and the use of translation, most of them emphasise the need to raise L2 learners' awareness of collocations with no direct translation equivalence between the L1 and the L2.

One of the greatest risks of using translation or L1 extensively in L2 teaching is the *cross-linguistic influence* (CLI) that can lead to negative transfer. Students might be bound to using L1 equivalents (especially when mentally translating) whenever they do not remember the

terminology or words in L2 or in order to infer the meanings of terms in L2. Sometimes this could also result in semantic extensions that are not always appropriate.

As regards ESP (especially English for Environmental Sciences), negative transfer could occur in the case of single-word terms or collocations used by learners.

For example, in doing a task referring to digits / figures, Romanian students who have not studied English as L2 (and only had access to English via media) or whose L2 level is below intermediate, could have problems understanding the difference between numbers, digits / figures etc. and might think of "digit" by making connections with the Romanian cognate.

A video on Significant Digits (https://www.youtube.com/watch?v=pFl49nIGQF8&t=41s) could help students understand some vocabulary related to Statistics, one of the core subjects. When two or three-digit numbers are being explained in the video, digits are pointed at while explaining more complex terminology (like "leading zeros" and "trailing zeros") and how to record significant digits for a particular measurement to be precise, similarly to explanations given by language teachers at elementary levels.

Also, some interesting cross-linguistic influence can occur in *word formation*. As regards issues related to derivational morphology (see Callius in Peukert 2015: 130), the incorrect use of affixes (due to associations with the words in L1) is a very recurrent mistake when students are asked to translate sentences or paragraphs from L1 into L2.

For instance, when considering the pair Romanian (L1)-English (L2), the term "poluanți" are sometimes translated into English as "pollu**ants**" instead of "pollu**tants**" (due to the influence of L1 suffixes). In addition, "expunere", as part of a structure like "expunere la factori poluanți", might be translated as "exposition" because of the learners' knowledge of certain terms that have similar forms but different meanings in the target language. Thus, expo**sition** could be the only known vocabulary term similar to "expos**ure"** to be used when providing a translation like "exposition to pollutants". However, this phenomenon occurs mostly in speaking, when students do not have time to look the words up or they do not have topic-related prior knowledge.

Therefore, a more gradual or step-by-step approach would be to initially expose learners to texts containing this type of elements for them

to get familiar with the form of such vocabulary terms. A term like "exposure" would draw their attention to the suffix that does not resemble anything in L1. The sample below contains illustrative examples of vocabular terms and structures of this type.

AIR POLLUTANT EFFECTS

AIR POLLUTANTS

Air pollutants fall into two main categories: (1) those that are pervasive throughout areas because they are the products of daily-life activities such as transportation, power generation, space and water heating, and waste incineration, and (2) those generated by activities such as chemical, manufacturing, and agricultural processing whose pollutant byproducts tend to be localized in nearby areas or are spread long distances by tall stacks and prevailing winds.

Air pollutants are also categorized by their emission characteristics: (1) point sources, such as power plants, incinerators, and large processing plants; (2) area sources, such as space and water heating in buildings; and (3) mobile sources, mainly cars and trucks, but also lawn mowers and blowers and airplanes.

The United States has established National Ambient Air Quality Standards (NAAQS) for seven pollutants that are pervasive and are threats to public health and welfare. The Clean Air Act, which initiated this program, was passed in 1963 and last amended in 1990. The primary standards are intended to protect health, and the secondary standards protect public-welfare interests such as visibility and danger to animals, crops, and buildings.

The standards reflect, for the most part but not always, a conservative approach in favor of the protection of health. It is notable that the public, who in the final analysis must pay the cost, appears to be firmly committed to enforcement of the standards without overwhelming concern for costs.

The act requires the states to determine the status of their air quality and to find and introduce the controls that will enable them to meet these standards. Their proposal describing how and when the standards will be met is submitted to the EPA (U.S. Environmental Protection Agency) as an implementation plan for approval. Meeting target dates for air-quality standards has been problematic because the complex system that has to be managed includes important socioeconomic and political factors. For example, the close connection between air quality and daily activities such as transportation, waste disposal, and the heating of homes and workplaces requires education of the population to obtain their support for alternative and perhaps costly lifestyle choices in the vehicles they purchase, the packaging of articles they choose, and the type and cost of the fuels they use—choices they may be reluctant to make, even if they will improve the quality of their air environment. Choices benefiting air quality that carry

disadvantages for important sectors of the economy are usually skillfully discouraged by some of those sectors.

CONTROL OF CRITERIA POLLUTANTS

Control of the criteria pollutants requires a measurement program to determine the daily and short-term patterns of the ambient concentrations, identification of the emitting sources, and design and implementation of strategies for their control. A detailed inventory of the sources causing the pollution is prepared. The effectiveness of control technology and potential regulatory strategies are evaluated and their availability determined with consideration given to the economic and political restraints on their implementation. In other words, the total system to be managed and its interactions have to be detailed and understood in order to evaluate the potential for successful control of the air pollution in an area.

The amount of exposure to the pollutants from independent or grouped sources depends upon the intensity of the activities producing the emissions, the effectiveness of the controls, and the quality of the surveillance instituted to ensure the continued proper use and maintenance of the controls. A factor that can be overwhelming is the pattern of the local meteorology and its effectiveness in dispersing emitted pollutants. The effects of dispersions from one area upon downwind areas should also be considered.

Detailed analysis of data accumulated over many years using unchanging analytical methods has shown that very significant changes in an area's air pollution can take place from year to year without significant changes in controls, primarily as the result of changes in the local weather patterns. The combination of 10 years of data at three sampling sites in New York City showed that its sulfur-dioxide pollution problems was clearly related to the sulfur content of the fuel that was burned in the city. The data for a 10-year period were combined on a week-by-week basis, with the result that the shape of the 10-year curve for ambient sulfur-dioxide concentrations and the long-term temperature curve for the city could be superimposed with significant success. Therefore, the sometimes great variations found between years when little change occurred in controls were caused by variations in the local atmosphere, demonstrating that the success or failure of control strategies cannot be evaluated with security over short intervals of time.

29

Fig. 1. Text sample (Pfafflin, J.R. and E. N. Ziegler eds. 2006. Encyclopedia of Environmental Science and Engineering).

1.2. A language-immersion type of approach to teaching L2 and ESP

While pleading for language immersion in ESP, it is necessary to acknowledge the main characteristics of language immersion along with its importance to this approach.

If attunement to native language depends on the context (family, educational context etc.), attunement to L2 depends on the context created by teachers for the students. By constantly exposing learners to information and situations in L2 (similar to someone's experience in a foreign country), the communication-oriented stimuli enhance skills development, hence language immersion could be described as one of the most effective ways of constantly exposing language learners to the mentioned elements.

It has been proven and described in various studies that a higher level of fluency can be achieved by exposing students to L2 in an immersive way at school or through a travel or study-abroad experience (see Cummins 2009). Motivation is a crucial factor in language absorption and it is usually triggered by the desire to blend in the culture of the target language. This does not hold valid in an academic environment where students need to learn ESP because they have to be able to use their semantic knowledge in a context where they communicated with speakers of English as a FL or with native speakers about professional matters.

By simulating this kind of professional contexts and providing listening and reading comprehension items (in L2) together with glossaries, teachers can help ESP learners to get attuned to General English, field-specific terminology as well as to *formulaic language* (that usually adds to the difficulties non-native speakers have to deal with).

Thus, since not all functional-monolinguals (as non-native speakers are called in some literature in the field) have the opportunity to travel or study abroad, digitalisation can enable learners to 'take part in' a variety of situations that are similar to an experience in a foreign country. Therefore, during ESP lessons, immersion in English for a specific field could be done by means of activities like

- reading excerpts from journals and books related to the subject matter
- watching videos on specific topics
- listening to podcasts
- commenting on videos and audio
- engaging in discussions with native speakers
- engaging in activities that involve communication, group work like role-play (dialogue) or even allowing students to build "teaching" materials

However, the question that might arise when taking into consideration an approach of this type is related to how learners can benefit from such an approach if they cannot grasp the meanings in the materials used. To support this approach about a beneficial language immersion like exposing the student to a context where not all the words and phrases are known, Chomsky's theory about Universal Grammar could be of avail.

Chomsky defined Universal Grammar as a universal set of *principles* and *parameters* that human beings are born with. *Principles* refer to core grammar common in languages and *parameters* are the differences across languages (Chomsky, 1986).

When it comes to second language acquisition (SLA), the most important element to be considered is how UG constrains second language (L2) learners' grammar. This has been investigated into by measuring learners' "intuition" about grammaticality of sentences especially by asking them to identify the grammatically correct sentences.

However, in this study, UG has been considered by focusing on their utility during ESP classes. For example, the teacher intentionally provides a sentence in which the form of the verb or plurals are wrong and the structure of the sentence is incorrect. Students could be asked to say if a sentence is grammatically and structurally correct, as in the following example about pollutants – "Upon the intensity of the activities producing the emissions the amount of exposure to pollutants from independent or grouped sources depend."

Students are most of the time able to arrange the elements in the sentence so by employing the *principles* of core grammar (that seem logical) and the *parameters* that they became aware of through previous exposure to English.

Learners are usually introduced to the *parameters dimension of UG* either in an educational context or via media (especially in countries not as resistant to neologism and calque as others, where dubbing is not common practice and where L2 learners have had access to information in English). Therefore, they should be able to identify at least two problems – sentence structure and subject-verb agreement.

Obviously, the word "upon" (in the example above), used at the beginning of the sentence, can be slightly confusing. Nevertheless, learners' knowledge of the parameters could enable them to understand that it can be generally used in this position in a cause-and-effect structure and that it refers to something happening soon after something or because of something else.

When used as a more formal and abstract equivalent of "on" and in a sentence that contains the verb "depend", it should be placed after the verb and precede the object it refers to.

Therefore, given the advantages of a full immersion of learners in such an environment and the above-mentioned disadvantages of

translation as a trigger of cross-linguistic influence and negative transfer, the present is a plea for language immersion as a method to be employed with the purpose of avoiding the cross-linguistic influence when teaching ESP.

In this sense, there should be attempts at giving up translation inasmuch as it can cause excessive cross-linguistic influence especially at an intermediate level.

2. Dynamically developing ESP knowledge. Activities supporting a no-translation approach to teaching English for Environmental Science

As opposed to General English teaching, in ESP focus is laid on creating an environment that facilitates the internalization of field-specific terminology (single terms or collocations). At the intermediate and advanced levels (in L2 acquisition), the cross-linguistic influence could occur as regards derivational morphology, semantic transfer or meaning-based CLI.

In order for the *immersion* to be effectively applied, teachers should carefully assess the learners' knowledge of the field (especially of core subjects like chemistry, statistics, physics etc.) and their ability to transfer their semantic knowledge (of field-specific terminology in L1) into L2 (English). This could be done by assessing their translation performance.

However, scholars support this only when it comes to advanced levels because results of research conducted in this sense show that "the ease of accessing connections between L2 words and concepts changes more dramatically as proficiency in L2 increases" (de Bot, Lowie, and Varspoor 2005: 154).

Environmental Science programmes consist of various core subjects – Environmental Physics, Environmental Organic Chemistry, Environmental Inorganic chemistry, Fundamentals of Environmental Science and IT.

Thus, ESP learners' needs can be identified by focusing on these subjects. Their needs usually consist in understanding and using terminology and the language immersion approach is meant to increase ESP awareness and encourage students to use terminology in simple contexts followed by more complex activities.

Therefore, since in FL pedagogy the socio-cultural properties of repetition have acquired great importance, assignments could involve

repetition. Repeating target forms help scaffold the correct use of problematic words or constructions, "particularly when students are discussing substantive topics over prolonged periods of time" (Hall and Verplaetse 2014: 115).

This could take, in fact, the form of help or scaffolding among peers with unequal levels of L2 proficiency because, as DiCamilla and Anton put it:

> "Viewing verbal interaction within the zone of proximal development as scaffolding, we observe that the role of repetition is to distribute the scaffolded help throughout the activity, and thereby hold the scaffold in place, as it were, creating a cognitive space in which to work (e.g., think, hypothesize, evaluate) and from which to build (i.e. generate more language)" (DiCamilla and Anton 1997: 628).

Nevertheless, repetition is not the only key element in this approach. Another important factor to a successful acquisition of knowledge is students' engagement in conversational interaction. The IH (Interaction Hypothesis) put forth by Long in 1996 emphasises the relevance of learners' participation in meaningful conversations with other learners and the importance of communication.

In this sense, some activities could stimulate students to interact with others when working on a certain item by using language related to the topic and would encourage linguistic output (students independently produce targeted responses).

Moreover, self-initiated output modification could be encouraged as students might be able to correct their sentences or paraphrase and provide better explanations as a consequence of their fellow students' feedback during oral activities.

This is because in conversation, as opposed to an exercise involving individual work like translating a paragraph from an article or a book, there is *negotiation*, that theorists describe as "a special type of conversational interaction" (Garcia Mayo and Alcon Soler in Herschensohn, J. and Young-Scholten, M. 2013: 209-2010). Due to the interlocutors' indicating that the message has not been correctly conveyed, this special type of conversational interaction can trigger self-initiated-output modification.

In order to highlight the relevance of repetition, below are some tasks that involve this learning means:

- Students are asked to provide the definition of "biome" after watching a video in which audio-visual elements have provided the required information in pictures and captions. Obviously, there is a prevalent tendency to translate and this is a consequence of the fact that they rely on their L1 semantic knowledge of the subject of Fundamentals of Environmental Science.
  However, they need to be encouraged to use the information in the materials provided by the teacher.
- The teacher asks students to fill in the blanks with the correct word. The missing word is not an essential term but is also part of a structure where key terminology is used. The same exercise could contain other sentences in which a word is used with its generally known meaning and then other sentences in which the word is used with a specific meaning (strictly related to their field).
- In verbal interaction activities, students are asked to make crossword puzzles but the interaction should take place in L2 and they should constantly focus on using the key words.
  In role-play activities like dialogues between 'professionals' in the field (with contexts being suggested by the teacher), the ideal grouping should include students with unequal levels of proficiency and most importantly more advanced learners that exist in an ESP class context.
- Grammar related tasks could also create an "environment" for repetition to work at its best. By repeatedly being exposed to information, students are challenged to learn.
  E.g: Remember degrees of comparison and make sentences (that your class mates should label T or F) about biomes using comparative and superlative adjectives.
- After listening and reading a text on the topic, students are asked to fill in the blanks of the sentence "A lot of Environmental Science focuses on how to protect, ... and .... the systems that human activity ...."
  In this case, teacher question assistance is of great avail in an attempt at eliciting terms and collocations that fit the context and are grammatically correct. Questions are meant to direct students' attention to both grammar and content, are asked based on the

learners' level and their difficulty could be adjusted (decreased maybe) after initial feedback.

If, as regards content, the first answers are not satisfactory, the following questions could elicit answers consisting in verbs: "What does Environmental Science teach us?"; "What other actions should people do as taught in Environmental Science classes?".

Once verbs like restore/ revive and preserve / keep/ maintain have been mentioned to fill in the first two blanks, the teacher's task is to help students find the best term by explaining the verbs or asking students to find the definitions and choose the one that best fits the context.

Therefore, learners are helped to choose (from the series of synonyms) the verbs "restore" because "revive" has the feature +animate and not everything related to environment is animate, "preserve" (that they should remember from the audio-visuals they have been exposed to) but also because they need to become aware of the most appropriate verbs. The verb "maintain", for example, is slightly different from "preserve" inasmuch as it refers to keeping something in existence or to keep an object in good condition.

In this quest for the right verb, repeating the verbs and speaking about their meanings enhances the acquisition of useful vocabulary by avoiding translation.

In addition, learners can be asked to make other sentences related to the topic, using the same verbs.

However, in this case focus should be laid on the term to be used to fill in the third blank as there is a switch from verbs in infinitive to present simple, hence the teacher's task to correct students by pointing out (through intonation and by repeating the subject of the sentence) that they have to use a verb (like degrade / damage/ spoil/ ruin etc.) with a present simple, third person singular ending. This sentence is part of an introduction to Environmental Science, so it is much easier for students to modify their output based on the feedback of the fellow learners or teacher.

In conclusion, principles applied in L2 teaching can be considered, used and even developed at a more complex level in ESP teaching

The drawback of using translation or L1 extensively in L2 teaching is the cross-linguistic influence (CLI) that can often lead to negative transfer while a language immersion type of approach would meet learners' needs to a greater extent by creating environments that mimic situations in which they are challenged to use L2 and terminology in the field.

Due to the existence of the principles and parameters of Universal Grammar along with an environment created to meet learners' needs, language immersion can enhance the acquisition of field-specific terminology and make the learning process more dynamic and communication-oriented.

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UKRAINE AND CURRENT ASPECTS OF LANGUAGE CREATIVITY IN INTERNATIONAL RELATIONS[1]

Delia Denis STĂNESCU[2]

Abstract: *Be it slang, colloquial or even official, the language has swift responses to the realities capturing important public attention. This is also the case of the military conflict which started in Ukraine in February 2022 and developed a vocabulary in relation to the main actors or key-events. Words such as "denazifying" saw a boost in interest to the extent of entering the top 7% most popular words recorded by the Merriam-Webster Dictionary[3].*
The current analysis targets the new vocabulary developed in relation with the events in Ukraine, including new specific nuances acquired following circumstantial reinterpreting and redefining of well-established concepts. It also brings some arguments for answering the question why since recently "special military operation" may not be just the same as "war".

Keywords: *ukrainianised, macronize, denazification, demilitarising, war, re-defining*

Introduction

The war in Ukraine started in February 2022 generated generous new vocabulary around the peculiarities of this historical moment in wake of the third millennium. It gravitates around the main actors, but also depicts particular circumstances which stroke the public opinion.

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[1] The present analysis and its conclusions rely on the information which was publicly available until 4 April 2022. It was presented at the 10th edition of the Scientific Conference organized by the Doctoral Schools of "Dunărea de Jos" University of Galati (SCDS-UDJG), on 9th and 10th of June 2022, and it was developed as part of the author's doctoral thesis in Letters (English) which was publicly defended in September 2022 at the "Dunărea de Jos" University in Galați under the name "A Linguistic Approach to Negotiations in the European Union: A Comparative Study".
[2] Ph. D. Student, Faculty of Letters, "Dunărea de Jos" University, Galați, stanescud@yahoo.com
[3] https://www.merriam-webster.com/dictionary/denazify#examples

It all started under the auspices of the proclaimed goal of "denazifying and demilitarising" the pro-Russian Eastern territories of Ukraine Donbass and Luhansk.

While the generally accepted "Nazism" stands for "the beliefs and policies of the National Socialist (German Workers') Party, led by Adolf Hitler, which controlled Germany from 1933 to 1945" and "xenophobia" stands for "a strong feeling of dislike or fear of people from other countries", these concepts appear to have received new layers of meaning following the official communication on behalf of the Russian Federation, pointing at "Ukraine's refusal to share its recipe for borscht with Russia". The new political interpretation of the Nazism promoted by Moscow indicated that "the whole civilized world will eventually see that America has become a 'worthy' successor of traditions of the Third Reich, where inhuman experiments on people were practiced".

With Ukraine remaining, alongside United States of America, among the two countries voting against United Nations' resolution on combating glorification of Nazism and other similar initiatives, the nationalist movement in Ukraine evolved to the point where it "spilled as a result into open hateful manifestations in 2014, when Ukrainian Nazis cracked down on the Russian-speaking population in Ukraine with particular cruelty and cynicism".

In the **verbal category** we may find the slang input "to be Ukrained" which, according to the Urban Dictionary[4], stands for the situation "[w]hen the world's 2nd largest kleptocracy, led by mentally challenged and incompetent apparatus, decides to invade its peaceful neighbor and ends up getting slapped so hard their economy travels back in time to the stone age". In more metaphorical terms, the definition of "to be Ukrained" basically refers to "some awful stinky guy [who] is trying to bully you and ends up getting owned so hard his grandchildren will pass on the shame to their grandchildren". The coverage of this new concept is in fact double-hatted: both a generic one (when it pertains to the situation of a country) and a very particular, personal sense (when referring to the circumstances to be experienced by an individual).

The same historical environment generated verbs derived from proper nouns and exploited peculiarities of "languages such as French, [whereby] it is possible to derive from nouns or adjectives unergative

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[4] https://www.urbandictionary.com/define.php?term=ukrainize

verbs that intuitively describe ways of behaving, for example, *diplomatiser* 'behave like a diplomat', or *bêtifier* 'behave like an idiot'". (Martin, Pinon 2020: 1) The remarkable new entry "to macronize" ("macroner" in French or "макронете/macronete" in Ukrainian)[5] is grounded on the proper noun "Macron" as the name of the French President Emmanuel Macron who cut a swathe after his visit to Moscow when trying to break a peace deal about Ukraine with his counterpart, Vladimir Putin. It is typical behavior-related verb, as it bares the meaning of "posing as very preoccupied by a situation while doing nothing about it".

The meaning of the verb captures a pejorative nuance in relation to the French President Emmanuel Macron's perceived behaviour which availed to no results in support of the peace in Ukraine. The situation appeared as very irritating for the Ukrainians, as France plays the role of mediator, along with Germany, in the Normandy Format, which was supposed to ensure the implementation of the Minsk Agreements aimed at finding a resolution to the conflict in Ukraine after the illegal annexation of Crimea by the Russian Federation in 2014.

Although it is not unusual that important (political) figures inspire vocabulary based on behavioral features (e. g. *merkeler/merkeliser* 'behave like Merkel'), on the occasion of the war in Ukraine the verb "macronner/macron(n)iser" swayed from the pre-existing generic meaning of 'behaving like Emmanuel Macron' to a very particular aspect of Emmanuel Macron's behavior, namely of 'showing preoccupation, but doing close to nothing about it'. Moreover, the context may indicate that even the preoccupation might not be fully genuine, as the verb primarily accompanied pictures of Emmanuel Macron imitating the President Zelensky's harsh look[6].

On a less philosophical note, while the Oxford Dictionary defines "orca" as "a black and white whale that eats meat", in the context of the Ukrainian military conflict it started to be used solely in a rare form of plural ("orcs" instead of more widely used "orcas" or "orca") by the Ukrainians for designating the Russians:

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[5] https://www.leparisien.fr/international/arrete-de-macroner-en-ukraine-la-france-perd-la-cote-sur-le-terrain-11-04-2022-ZRHULCD2PRF3LCDKBXOQX3NOUI.php?ts=1649758550596

[6] https://www.public.fr/News/Regardez-moi-ce-guignol-un-tres-celebre-homme-politique-s-en-prend-violemment-a-Emmanuel-Macron-en-sweat-et-pas-rase-sur-Twitter-1702401

The commander of the 1st Army Corps (orcs (Russians - ed.)) of the Donetsk People's Republic, Major-General Roman Kutuzov, has been officially de-Nazified and demilitarised.[7]

This formula was used in an official announcement by the Ukrainian armed forces to announce the killing of the said Russian commander.

On the semantic side, apparently the main features of the orcas (mammal prone to killing whales, therefore also commonly called "whale killer") are the basis for the new specific meaning designating the Russian militaries sharing common features with the marine mammals.

In linguistic terms, it is worth mentioning that the Merriam-Webster Dictionary retains the plural "orcs" for the singular "orca", while the Cambridge Dictionary only keeps "orca" for both singular and plural, but the analysis indicates that the more rare plural ("orcs") is specific for the new meaning of "Russian militaries".

The particular symbolism of the military events in Ukraine reached the point of banning specific letter of the alphabet because of their strong symbolism derived from the obvious association with the Russian military aggression. The letters "z" and "v" and creation of non-governmental organisations using Russian war symbols or undermining Ukraine's sovereignty were banned by the Ukrainian Parliament, except for their use in educational or historic purposes, as they were promoted by the Russian military as symbols of the "special military operation" in Ukraine.

Although the two respective sounds are common to the two languages, the letters "z" and "v" do not exist as such in the Cyrillic script, but only in the Latin script. This explains why the Ukrainian decision does not target banning letters or invalidating its own alphabet tools, but rather the symbolism associated to it and therefore an element of intentional association should be considered when assessing whether it is about the Russian narrative or not.

While credible from an emotional point of view, it remains to be determined whether its implementation runs any risk of twisted interpretation in the case of the Latin script charged with symbolism already established before the Ukrainian case (e. g. "*V* from Victory", "*Z* like Zorro") and how it can be applied by the Baltic states which took similar measures of banning the "V" and "Z', but use the Latin script for

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[7] https://www.pravda.com.ua/eng/news/2022/06/6/7350749/

their own national languages. In the latter case the approach may be explained by the Roman Jakobson's thesis in relation to the force of the context revealing only one of the double-featured qualities of a given signifier – either symbolic or indexical as "Jakobson notes that the dominance of one mode (or type of sign) is determined by context, in the sense that the same signifier may be used iconically in one context and symbolically in another." (Neagu, Pisoschi 2018: 37)

Among the key controversial concepts in relation with the Russian military operation in Ukraine is the very designation of the events: "war" (generally used by the Ukrainians and Western countries) or "special military operation" (used by the Russian counterparts).

The Russian vocabulary was clearly established by the President Vladimir Putin when he announced on 24th of February, 2022 the start of the "special military operation" in Ukraine. Since then, the wording was scrupulously reiterated by the Russian side as a mantra with apparently not much of a sense. But under a closer look, it may be revealed that stubbornly avoiding the more self-imposing "war", the Russian side aims in fact avoiding or at least impeding extremely serious legal consequences.

The main reason we see for the Russian obduracy in avoiding the term "war" is that in the international relations this concept benefits of a generously detailed legal regime which is recognized by all parties to the United Nations Charter. The critical importance of the most emblematic international law instrument after the Second World War is conferred precisely by its philosophy which shifted from a long-lasting tradition of considering the war as "the most natural way of expressing the ultimate state sovereignty"[8] to the fundamental focus of preventing or at least ending a war between nations becoming the main reason of the United Nations to appear in the international environment.

The war as defined by Merriam-Webster Dictionary ("a state of usually open and declared armed hostile conflict between states or nations") is closer to the legal definition of the term, due to the emphasis on "open and declared". For an armed conflict to be considered "war", a "declaration of war" is usually present, invoking the reasons, the identification of the enemy and the values or interests which are considered violated by the enemy's actions. When all these factors are clear, a war can be judged as legitimate in the limits of the international law.

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[8] The right to declare war (*jus ad bellum)*

In reality, when assuming claiming and naming "war", the very word triggers a whole range of legal consequences as it designates an institution of international law. This means that when acknowledged as such, starting a war entails a distinct set of rules already established in the international legal order, mainly set at the level of the United Nations, but also additional international instruments such as the Montreux Convention (1936) which regulates the navigation of civilian and military ships from/towards the Black Sea though the Bosphorus and Dardanelles Straits by time of peace and by time of war. Almost automatically, the starting of a war entails the entry into force of the martial law[9] which is an exceptional set of social rules, largely drifting from the regular legal order in a society by imposing drastic limitations of the fundamental rights and freedoms.

In case of a war the international humanitarian law sets out clear rules for handling many aspects, such as the treatment of prisoners of war and their image, the limits of the warfare used in the hostilities, the situation of the civilians, the terms and conditions for the medical personnel to perform its duties, as well as rights of the sick and wounded. In other words, invoking the mere concept ("war") triggers a whole range of rights and obligation for all the parties involved[10].

Moreover, from a political point of view, declaring a war would presuppose going through a set of pre-conditions, including formally "declaring war" whereby stating *against whom* and for what *reasons*, but also going militarily *against another distinct nation* on its own *internationally recognised territory*. From this perspective, the Russian main reason on which the "special military operation" was grounded derived from the President Putin's thesis on the unity of Ukrainians and Russians[11] and by consequent Ukrainian territories were also naturally Russians too, therefore a "war" in the classical sense (military confrontation against two sovereign states) was inappropriate as it was not targeting another distinct nation.

In addition to that, declaring a war would also entail assuming responsibility for possible liability claim against the aggressor, including

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[9] Deriving from the name of the ancient Roman god of war, Mars.

[10] The rights and obligation of the parties in a war, the ethics of conducting a war (*jus in bello*)

[11] See the article "On the Historical Unity of Russians and Ukrainians" by Vladimir Putin, published on 12 July 2021, available at www.en.kremlin.ru/misc/66182, last retrieved on 7 June 2022.

of financial nature, for the damages caused by the war as the Nuremberg principles state that only persons, not entities or systems, can be held criminally liable for crimes under the international law, namely: crimes against peace, war crimes, crimes against humanity.

Basically, the language way out used by the Russian side in order to avoid triggering the war legal regime aimed in fact impeding judging its actions as "internationally wrongful act" as that would trigger automatic tacking charge of the international liability.[12]

In this case we ought to advance that the reason for the Russian side sliding along the regulated path given by referring to "war" is creating diversion and impeding the international reaction, also avoiding clearly set sanctions for breaching the rules of war. Apparently, this approach very much counted on the "ambiguity technique which turns the receptor [of the message] into co-participant in identifying meanings" (Butiurca 2015: 109).

We are inclined to conclude that the recent events in Ukraine developed their own language and semantics in relation to the main public figures and operational referrals. The process is still ongoing and is prone to evolution in the Saussurian acceptance, whereby paradigms and syntagms are vehicle for deposit meanings (diluted and then semantically charged with contextual sediments) (Lesenciuc 2020: 142).

The events have produced new vocabulary or new meanings in the main lexical categories (verbal, noun) and what retains attention is the swift shifting of sense in some cases – either in the sense of acquiring new meaning or in the sense of associating to it completely different, subjective understanding depending on the side taken (e. g. "denazification" or "demilitarising").

The general tendency of the international environment towards metaphor and language creativity generated new entries on the occasion of the recent events in Ukraine. It affected both the official and non-official communication on the matter.

In addition to that, an important feature of the linguistic aspects in relation with Ukraine refers to the re-definition of well-established idioms bearing legal meaning with international enforcement power. To our

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[12] For more details on the legal aspects derived from the role and competencies of the United Nations, the international sanctions regime, rules of war and related matters see the United Nations Charter – available at https://www.un.org/en/about-us/un-charter and, for example, (Miga-Beșteliu. 2003) mainly Chapters IX and X.

understanding this is a sign of severe trespassing of the international *status quo* by eluding all the tools available, including the mitigated disagreement tools and strategies (see Friedrich 2016: 32-39).

While aiming to dodge the risk of legal and financial consequences, along with the political stigma, the linguistic aspects imply in this case heavy political risks pertaining to the international legal and political order, by jeopardising the expectation of good-will observance of the principles on which the current international architecture is built upon.

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POLITICAL (IM)POLITENESS – SPEECHES, INTERVIEWS AND DEBATES

Radu Ştefan Bogdan STĂNESCU[1]

Abstract: *The paper aims to investigate how political debates, interviews or speeches use a wide range of (im)politeness strategies and techniques in order to set an emotional mood among the participants and the viewers. The study explains that impoliteness thrives in political interactions as context-embedded behaviour; (im)politeness has different functions for different individuals depending on what kind of community they are interacting in. More than ever, political framework provides the tools for those interested in analysing how politeness and impoliteness work together and go beyond specific patterns of political behaviour. Political encounters are confrontational and competitive, at times highly adversarial, but by nature, political and parliamentary encounters contain numerous face threatening acts (FTAs) of varying gravity, mostly directed at speakers' political opponents. Actually, Culpeper (2011) mentions that impoliteness is expected during parliamentary debates, while Harris (2001) agrees that "systematic impoliteness is not only sanctioned but rewarded". For example, during the elections in 2016, ex-president Trump uses disagreement with others, promotes self-praise and uses indirectness in his speeches, as well as sentences lacking in relevance or information. Likewise, French president Macron was publicly held responsible for impolite words such as "irresponsible" and "no longer citizens", addressed to unvaccinated people. Even president Zelensky's speeches, which receive standing ovations, contain some impoliteness elements, while rebuking his audience in an undiplomatic language: "If you fail to live up to this moment, then shame on you!"*

Keywords: (im)politeness, political behavior, political interaction, language use, strategy

Setting the scene

Part of pragmatics, politeness deals with language in context and how aspects of language shape the communication. Of course, other variables such as culture, social background, sex, religion, morality, gender and

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[1] Ph.D. student, University of Craiova, Romania, stefan.stanescu81@yahoo.ro

many others have a tendency of language guidance when spoken communication take place among at least two interlocutors. Even though *polite* is a word that refers to a person's verbal and non-verbal conduct towards others, politeness, beyond cultural boundaries, where language is doubled by attitude, is a linguistic instrument. Researchers like Goffman, Brown and Levinson, Grice, Lakoff, Watts or Leech already established that politeness prevents or minimizes disagreement, avoids social aggression and conflict or develops and strenghtens social interaction process. Concepts *as face, territory, social contract, face-threatening-act, bald-on-record, positive politeness, negative politeness* or *off-record* dominate the communication scene and come into play every time interlocutors utter different sentences or remarks.

Based on this simple common ground of communication, many information exchanges take place on different matters. Political communication is highly important because it deals with certain type of communication and words that shape people minds on a large scale and the repercussions may alter history itself. For those reasons and not only, political communication uses politeness strategies as well as impoliteness strategies because they deal with human interactions. That is why *politeness* differs from terms such as *civility* or *gentility*.

Setting the agenda
The present article aims to investigate how political debates, interviews or speeches use a wide range of (im)politeness strategies and techniques in order to set an emotional mood among the participants and the viewers. Impoliteness thrives in political interactions as context-embedded behaviour; (im)politeness has different functions for different individuals depending on what kind of community they are interacting in. The study analyses some of the methods and the strategies political campaigns and political crews develop in order to gain votes or appreciation or to generate specific objectives into people's minds.

Framework
Politically, while politeness is considered a strategic conflict avoindance, impoliteness is regarded as a violation of political behaviour. The whole political spectre implies speeches, debates, interviews, face-to-face confrontations between political actors, online logos, general statements, political agendas, lists of to-do things and many other political-oriented

materials, addressed not only to voters, but also to other political actors, companies or institutions. Common ground on all the above stands the language, as general communication channel. Gestures, face-charisma, outfit appearance, self-expressions, smiles and style complete the picture, but the main part rests on language and the use of it when communicating.

Politics, as any other language-based phenomenon, implies words when addressing a message. What gives an extra importance to politics language is the style the speaker applies to it because when using specific words, the hearer, using his or her cultural and social background, sets a specific direction and intention in those words. The feedback is brutal and merciless: wrong, deceptive or meaningless words and language patterns are rejected, condemned or disapproved, leading to what is called political suicide.

That is why political actors gather large crews to obtain best result when having to address a message or to hold a conference or to debate with other actors. Language style and language strategies is what those crews deal with. Most of the time, some specific polite or impolite message is chosen exactly to convey a certain approach.

When dealing with statements or direct speeches, the language is frank and accurate, the style is simple and coherent, but when dealing with face-to-face interactions or debates, the style changes, the language develops more directions, the impoliteness is more likely to occur. And those strategies are prepared and double-checked in order to gain success.

Political language is a linguistic commitment most often seen as a dominating weapon and the battlefield is divided as political actors gain terrain or share power positions through language, ideology and stylistical concepts.

Language loses its fundamental scope and represents no more a communicational channel, but becomes a totalitarian tool meant to produce power whilst inducing fear/panic/distress or silencing the opponent.

Politeness strategies seem to apply only to a third party, meaning the auditory or the targeted public (the voters). Instead, impoliteness strategies such as mockery, exaggeration, irony, figurative speech, sarcasm or blunt impoliteness target a specific chapter based on entertainment.

Data analysis

Power position is achieved by using impoliteness strategies meant to discourage the adversary. For example, the former USA president, Donald Trump is well-known for using multiple impoliteness strategies in his speeches. The most common used technique is negative impoliteness, followed by positive impoliteness, sarcasm and bald-on-record impoliteness. His utterances were analysed in his multiple speeches during his presidential debates against secretary Hillary Clinton, his CPAC 2018 speech or any other speech he held during his mandate. Donald Trump wants to attack the hearer's negative face or the hearer wants' to be independent and be unimpeded by other. It is because factors that underlie both speaker and hearer in determining the use of impoliteness strategy, the most one is power. In this case, Trump utters impolite because he is more powerful than the hearer. Generally, ex-president Trump uses disagreement with others, promotes self-praise and uses indirectness in his speeches, as well as sentences lacking in relevance or information. He affords to unambiguously mock his opponent, whether is Hillary Clinton or Barack Obama, and to use many impoliteness strategies in order to create some effects to others. The hearer's responses to such behaviour may vary regarding the situations the impoliteness occurred and targeting some specific attitudes, words or manifestations that can harm the hearer's face, in the end.

Likewise, French president Macron was publicly held responsible for impolite words such as "irresponsible" and "no longer citizens", addressed to unvaccinated people. After all, president Macron had a big campaign against unvaccinated people and his discourse was "harsh, colloquial and the language he used earthly" France24 stated. The dispute was set by the draft law on the "vaccine pass" in parliament's lower house.

People can get upset about a way of speaking that seems colloquial, but I fully stand by it. I'm upset about the situation we're in, that's where the real divisions are in the country, he told reporters at a joint press conference in Paris, with EU Commission chief Ursula von der Leyen.

Macron also stated in *Le Parisien* newspaper in an interview that "as for the non-vaccinated, I really want to piss them off" with new measures that would bar them from much of public life.

We have to tell (the unvaccinated) ... you will no longer be able to go to a restaurant. You will no longer be able to go for a coffee, you will no longer be able to go to the theatre. You will no longer be able to go to the cinema.

To be noticed that president Emmanuel Macron offered this type of discourse in January 2022, few months before presidential elections in France. He gained victory in June. Nevertheless, in a situation of inter-candidate competition, candidates must be able to create a good self-image. During the candidate debates, the candidate's self-image is not only seen from the gestures, but also from the speech. Candidates who manage to preserve their face and also the face of other candidates will get a good image in the eyes of the voting community. It is important to maintain self-image by using language politeness strategies in political interaction, but sometimes, the terrain is so drifty, that the candidates must risk and put on some impoliteness strategies, if this a desired path for the voters. In the principle of language politeness, there is a concept of the face that explains that everyone has two faces or desires of the face/positive desire and face/negative desire.

A third example in this direction comes from Ukraine president Volodymyr Zelensky. He not debating with anyone, he does not communicate through papers interviews, but ever since the conflict on eastern border, he repeatedly appeared on live broadcasted 2-minute shorts on different countries. His speech and appearance are unlike any other politician. He is wearing a green t-shirt instead of a suit, he has no make-up on, but on the contrary, his face is careless, his speech is direct, blunt and clear (he has to convey the message within 2 minutes videos, in order to have success), no subtle references are in his rhetoric, direct, somehow in-a-hurry speech. But he is visceral. His impoliteness strategy is to urge directly other nations leaders. But he questions their inner-state lives: "What sort of nation are you? If you fail to live up to this moment, then shame on you."

Bbc.com stated: *President Zelensky rebuked his audience in distinctly undiplomatic language.* "We ask for a response," *he pleaded.* "For the response to terror. Is this too much to ask?"

Some would think there a military urge to this. But, is not politics on the urge of something, all the time, is not always a highly important matter every politician is talking about? "Don't be a resort for murderers"

is another short passage from his intervention in the Italian Chambers of Deputies. Analysts consider he is putting on a spectacle, as a former comic actor, but he knows how to connect with his audience even in this informal, impolite way and in the same time to create some pressure below, to domestic public opinion in western countries.

Conclusions

More than ever, political framework provides the tools for those interested in analysing how politeness and impoliteness work together and go beyond specific patterns of political behaviour. Political encounters are confrontational and competitive, at times highly adversarial, but by nature, political and parliamentary encounters contain numerous face threatening acts (FTAs) of varying gravity, mostly directed at speakers' political opponents. Actually, Culpeper (2011) mentions that impoliteness is expected during parliamentary debates, while Harris (2001) agrees that "systematic impoliteness is not only sanctioned but rewarded". Politics certainly generates its own ethics because basically it is the activity of people who manage their actions in a conflict of interests and goals. Every political setting is always marked by disputes and conflicts. On this layout, language comes with the power of impacting the human political reality. Sometimes is evil, when manipulating and indoctrinating, but it is awesome when it improves the human welfare.

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Corina DOBROTĂ
"Dunărea de Jos" University of Galați

The present volume is yet another collective contribution to the fascinating topic of identity in today's increasingly globalized world, where borders are in constant flux and discourses vary function of a multiplicity of factors. Specifically aiming at approaching "migration, geopolitics, global citizenship, human rights, the EU and the non-EU, East and West, as represented in fiction and drama or trans-lated on television" (p. ix), the volume takes as a reference point the crucial event of 9/11, considered as ground zero for the multifacetted perspective shifts characterizing the contemporary world. The variety of the contributors' nationalities is in itself an illustration of this globalization, grouping together authors from Romania, Turkey, Poland, Germany, Pakistan, as well as the United States. The materials these authors examine are equally heterogeneous, providing a similarly multifarious perspective of the "world that keeps spinning around us", to use the editor's words.

The volume comprises a foreword, two sections, intriguingly entitled *Heart(s) of Darkness* and *To Europe or Not to Europe? That is the Question*, followed by a list of contributors and a comprehensive index. The overt intertextual load of these titles may well be construed as another hint at the constant fluidity of perspective reflected in discourse(s)--past and

present alike--that has always been part of of our human universe. The former consists of 4 chapters, whose common point seems to be the grim reality depicted by such ominous key words like migration, terrorism, fundamentalism, death, victims, perpetrators, which are ever-present outside the Western world. The latter hits even closer to home, as it tackles the difficult issue of today's European reorganization and restructure, punctuated by the often-tragic search for identity visible among the citizens of the E.U., the Mediterranean migration hotspot, the axiological system in turmoil, as well as the sore point of Brexit.

The first part, decidedly revolving around the pivotal moment of September 9/11, is centered on the relatively distant area beyond the borders of the so-called civilized world, plagued by terrorism, extremism, uprootedness, and personal, in addition to global human crises. Chapter I, authored by the American Joseph Conte, explores the odd situation marked by deterritorialization and loss/ reassessment of identity in a post 9/11 world, where everything is upside-down and it is increasingly difficult to find one's footing, as seen through two novels belonging to authors of Oriental extraction, i.e. *The Reluctant Fundamentalist* by Mohsin Hamid, and *Once in a Promised Land* by Laila Halaby. In Chapter II, Qurratulaen Liaqat and Asia Mukhtar focus on migration as represented in the novel *Exit West* by the same Mohsin Hamid, which is itself a perfect illustration of today's world by the amalgamation of discourses, characters, and literary genres it displays, adequately concluding that "migration is inevitable and that everyone is on move in the contemporary milieu [… and] it is time that the global community accepted the inevitability of migration and prepared to manage the situation pragmatically for the sake of global welfare" (p.36). An array of even darker issues is examined in Chapter III by Gabriela Debita's gynocentric criticism of an intriguing novel by an African author, Nnedi Okorafor, *Who Fears Death*: "environmental devastation, ethnic strife, the oppression and marginalization of women, female genital mutilation, systematic rape as a genocidal measure, […] the role of religious texts in perpetuating violence" (pp.56-7), emphasizing the healing power of the écriture féminine. Chapter IV focuses on "the constructed nature of the truth about terrorism" (p.70) and the intricate relationship between perpetrators and their victims, as illustrated in Ömer Kemal Gültekin's analysis of Robin Soans's postmodern verbatim play *Talking to Terrorists*.

What is most noteworthy in this entire first section is that not only the texts under scrutiny are testimony to displacement and alienation in a polyphony of discourses placed in today's world thirsting for an identity of their own, but the authors of these texts, as well as the contributors themselves belong to a vast array of nationalities, in a genuine attempt at finding their rightful place in a globalized world.

The second section narrows the perspective by moving the focus of analysis from 9/11 to Europe, the nexus of a multitude of significant contemporary issues at work, constantly reshaping our continent in the light of ever-changing contexts. Thus, Chapter V authored by Silvia Ruzzi centers on migration as reflected in three contemporary novels in which the Mediterranean Sea becomes a character in its own right, "a place composed of the liquid currents of shifting political regimes, winds, waves and currents, tides of globalization, waves of migration, and contested border regions – is not a simple backdrop within fiction or the locus of interaction of dynamic forces; rather it is an actor capable of provoking events while, at the same time, it has control over the characters' existence" (p. 89). Another point of reference in European contemporary history, i.e. joining the European Union, constitutes the departure point of Olga Szmidt's contribution, who explores the identity challenges the Polish people have to face after integration via the fiction written by young Polish writers, stresses the paradoxical situation in Poland, a country where extreme conservatism and nostalgia for the "good old pre-ascension days" coexist with the highest percentage of opinions in favour of EU membership. The European Union and the so-called "European Renewal" as reflected in Emmanuel Macron's famous speech constitutes the center of Chapter VII by Delia Oprea, who strives to demonstrate how "linguistic, tradition, border, and identity differences are selected, redefined, erased, and represented in order to create a new European identity, particularly through dissimilarity" (p.128). Last but most definitely not least, Michaela Praisler and Oana-Celia Gheorghiu explore the literary and filmic representations of Brexit, perhaps the most notable event in the pre-Covid-19 period which is seen as setting the stage for "an expected dissolution of the world as we know it" (p.148). Focussing on the manipulation strategies used by the supporters of this separation from the EU as reflected in very recent artistic productions (2019)--James Graham's film *Brexit: The Uncivil War* and Ian McEwan's novella *The Cockroach*--, the open-ended article brings forth the dire

perspectives of our continent under the spectre of "Reversalism", political corruption, gradual fading of democracy, and general desintegration .

In genuine postmodern fashion, the volume pieces together contributions from a multitude of diverse auctorial voices in an attempt at shedding the necessary light on the multiplicity of perspectives characterizing today's world, in point of personal and national identity, geopolitical borders, as well as discourse, and trying to streamline the present context as reflected through literary and filmic narratives into the intricate and often disheartening canvas of contemporary history.
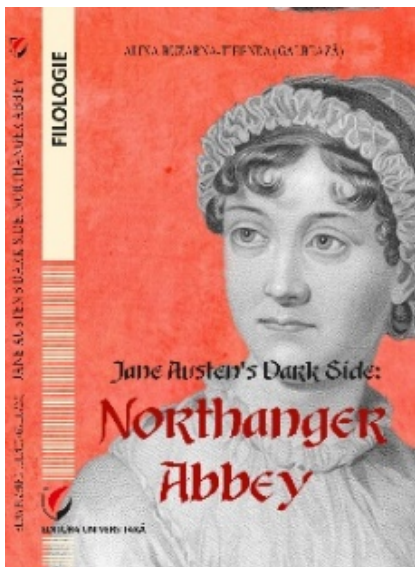
Alexandra-Lavinia ISTRATIE-MACAROV
Ovidius University of Constanta

Societies change with time and so do readers' mentalities; a book's interpretation by the 19th-century reader might be completely different from that of the 21st-century reader. This is the premise applied by the author in her analysis of Jane Austen's *Northanger Abbey*. Following this logic, a piece of writing carries the characteristics of the time in which it was written and thus it can be used to work backwards to reach meanings which may elude the contemporary reader and to decipher attitudes, moral values, customs, preferences, beliefs, desires, taboos, anxieties etc. Austen's novel is very relatable even in the 21st century and there is a danger of only interpreting it through our present mentalities.

Alina Buzarna-Tihenea (Gălbează) interprets the book by integrating the 19th-century reader, its cultural, economic, societal and literary landmarks in the analysis; she further deciphers its relatability in the present and does so by giving us a 'narrative of the narrative,' a story in its own right, which skilfully and stealthily uses scholarly text analysis and interpretation methods and techniques. And the author does so while taking heed of Austen's demonstrated percept of not mixing reality with imagination, while "truth is also to be found in the power of imagination and fiction". The declared aim of the analysis is to delve into this parody of a gothic romance by applying Austen's technique of "social observation of human nature and behaviour patterns"**Error! Reference**

source not found., in order to hunt for 'the dark side' of the apparently moral, secure and civilized society which is depicted in the novel.

The first chapter, 'Hunting for Dark Hues on an Apparently Immaculate Ground,' presents the society of the second half of the 18th century-beginning of the 19th century from a multi-faceted point of view and analyses Jane Austen's position in that society as a woman and an author, including gossip regarding her personal life and reactions to her writings.

The second chapter, 'Exploring *Northanger Abbey*'s Dark Mysteries,' analyses the traits of the gothic romance and its evolution into a parody. The focus then shifts to *Northanger Abbey*, with a display of critical approaches creating a comprehensive image of the interpretations this novel has had over time, with emphasis on the dichotomy of gothic romance and parody. This dichotomy is approached more in-depth when it comes to characters: Catherine Morland and Henry Tilney are analysed as both gothic heroes and as inversions of the gothic hero, while the 'villains' General Tilney and John Thorpe and the gothic daughter Eleanor Tilney receive both a realistic and a satirical interpretation.

The third chapter, 'Digging Even Deeper into the Mystery of the Authors' 'Intentions' and into the Characters' Words,' represents the third and deepest level of the analysis. First, the gothic theme of education is deconstructed into three pillars: the characters', the author's and the readers' education, concluding that *Northanger Abbey* is "an instructive novel about fiction". Moreover, the borders between Jane Austen and her character sometimes seem effaced, the latter mirroring the former in terms of reading lists, attitudes and views. Then, Henry Tilney's discourse against gothic illusions is interpreted as anti-discourse, at the cognitive level achieving the opposite result. Next, the seven Gothic novels included in Isabella Thorpe's reading list are interpreted as a distorted version of *mise en abyme*, or distorted mirroring, to highlight the dwindling frontier between fantasy and reason.

As mentioned before, one of the book's strengths is the fact that it uses both a synchronistic and an anachronistic perspective of the analysed novel. Moreover, it tackles both the macro level of the late 18th-early 19th-century society and the micro-levels of Jane Austen's life and of the literary criticism of the time. The author juggles a complex matrix of concepts, trends and theories, all the while steering clear of the trap of mixing up literary theories and currents. She successfully uses techniques

from the history of literature, deconstruction and (social) identity theory, which fluently flow into a unitary view of Austen's novel. The bibliography used is very diverse, including more than a hundred books and articles from the second half of the 19th century onwards.

The freshness of the views, the author's ability to efficiently use the different concepts and techniques of literary criticism and the pleasant, almost narrative flow of the book, entice both the novice and the informed reader to look at *Northanger Abbey* with a changed perspective. The book offers tools to decipher the novel by both first-time readers and Austen aficionados and can easily be used by students of literature and by avid readers of romance in their endeavours to dig deeper into the universe of 'the world's favourite author.'

TRANSLATORS LIST 2022

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