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RETROSPECTIVE AND PROSPECTIVE VIEWS.

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FOREWORD

This volume is the second in a series that we would like to become a long and nice tradition in the field of translation studies. After the first successfully-developed project of the international conference entitled Translation Studies: Retrospective and Prospective Views, whose proceedings volume (ISBN-10: 973-627-349-0, ISBN-13: 978-973-627-349-0) was published by the CNCSIS-accredited EUROPLUS Publishing House in Galați, Romania, the project team felt encouraged to continue the project and decided to join the 2007 competition to get financial support for a new edition of the conference.

This second project had two specific demands. It first intended to provide an academic framework for productive discussion involving professional and would-be translators, teachers and MA or PhD students interested in disseminating the results of their research. Secondly, the project was developed in order to show how research in these fields was prepared to meet the challenges of the globalizing imperatives at the beginning of the twenty-first century, and how the local background has managed to adapt to these challenges.

Having complied with these demands, the participants’ contributions have been collected in this volume that encloses the proceedings of the second edition of the international conference Translation Studies: Retrospective and Prospective Views, initiated in January 2007 by the Department of Translations, under the aegis of the Centre of Research Interface Research of the Original and Translated Text. Cognitive and Communicative Dimensions of the Message, Faculty of Letters, at the “Dunărea de Jos” University of Galați, Romania. The publication of the volume was possible thanks to the financial support of A.N.C.Ş./N.A.S.R. (Agenția Națională pentru Cercetare Științifică – the National Agency for Scientific Research) that was subsequent to a national project competition.

Although the initial purpose of the conference was to focus on translation studies exclusively, the organizing committee were open to suggestions and accepted other topics as well. This allowed to expand the conference scientific profile creating an opportunity for younger researchers to present, describe, disseminate and, thus, submit the results of their scientific quest or exploration to other (more experienced) specialists for discussion, suggestions and (eventually) recommendations for further reading.

The conference proceedings developed in both plenary and concurrent sessions.

To observe the financing contract terms, the first plenary session of the conference had as a main goal to offer a description of the research activity performed by the members of the above mentioned research centre. The presentations referred to the involvement of the Galați team in international collaborations that were introduced to the participants in their chronological order.

Thus, Professor Floriana Popescu, Ph.D, pointed out several basic elements of the transnational cooperation project, E.R.I.C. (European Resources for Intercultural Communication – ERIC 110060 CP 2 2004 1 DE ERASMUS TNPP 99030203). The project represented the first international involvement in the creation of a thematic network, it was coordinated by the University of Applied Sciences in Köln, Germany (www.fi-koeln.de/ERIC) and it relied on the scientific research and cooperation of 72 universities in Europe. The thematic network was based on the following 12 sub-networks: languages, culture maps, gender studies, architecture and history, e-learning/teacher education network, medicine, social sciences, music and education, engineering technologies/business studies, technical realisation, communication and sciences, and applied cultural studies. The project unfolded between 2004- 2005 and it was designed to:
create, maintain and gradually expand a thematic network which should create all partners the possibility to exchange ideas on cultural issues;
offer specialists from different fields of activity the framework for international collaboration;
provide a cyber space for partners where they could not only express but also have their ideas published;
contribute to the better understanding and integration of the members of other cultures into the majority-dominated world.

The research carried out by the members of the Galaţi English Department explored gender studies, on the one hand, and aspects regarding minorities in Romania, in general, and the Roma minority in Romania, in particular, on the other. The contributions were presented in international conferences which took place in Germany (Köln), Portugal (Coimbra) and Sweden (Malmo). The project managers are still doing their best to get European financial support to continue expanding the thematic network.

The second major project has been developed within the FP6 international cooperation framework and focuses on possibilities of better knowing, understanding and tolerating a wide diversity of subcultural groups. Still running, this project entitled Society and Lifestyles: Towards Enhancing Social Harmonization through Knowledge of Subcultural Communities (SAL) was described by Isabela Meriľă who emphasized the participants’ intention to explore an impressive amount of research areas and mentioned that, so far, the results of their scientific investigations have been disseminated in international conferences which took place in Lithuania (Kaunas), Hungary (Pecs), Latvia (Riga) and Romania (Galaţi). The task of the Galaţi team has been the exploration of the Romanian hip-hop subculture and of the possible consequences of the phenomenon upon the Romanian society. (Project site: http://www.sal.vdu.lt)

The plenary session of the first day ended with Gabriela Iuliana Colipcă’s brief presentation of Gender, Migration and Intercultural Interactions in the Mediterranean and South-East Europe: an Interdisciplinary Perspective (GE.M.IC), the new FP7 collaboration scheme approved by the European Commission. Joining the efforts of eight partners from Greece (as coordinator), Bulgaria, Cyprus, Italy, Romania, Spain, Macedonia and Turkey, this new project that encourages multicultural and interdisciplinary collaboration aims at shedding new light on migration trends, in general, and on women’s status as migrants, in particular, so as to challenge the negative representations of mobility and diversity in Europe, to contribute to improving policies and to promoting a fruitful intercultural dialogue. Six specific areas make the subject of research within this FP7 project (starting from February 1, 2008), namely representations of national identity in the media, education, urban social spaces and movements, religion, intercultural violence, and mixed and transnational families. Out of them, two – national identity and the media, and intercultural violence – will be particularly focused on by the Galaţi team whose members, the presentation underlined, hope that their analysis of film and media representations of migration trends characteristic for the Romanian context, next to their investigation of migrant women’s testimonies regarding cases of physical and emotional violence (e.g. trafficking, rape, discrimination, etc.) as well as that of discursive violence accounted for on national identity differences, will bring a valuable contribution to drawing the attention of the national/international academic and policy-making circles to relevant issues of gender, migration and intercultural relations that need to be reconsidered. Thus, the Galaţi team could take an active part in favouring significant changes for the better of the mentalities and practices related to (women) migrants and to their influence on the cultural heritage of Europe in the twenty-first century. (Project site: www.gemic.eu)

The conference proceedings continued with concurrent sessions, so devised as to allow the participants to share their research findings in language-specific environments.
focusing on English culture and translation studies and Romance cultures and translation studies (French, Italian and Romanian).

After the scientific committee refereed the contributions, most of them were accepted to be included in this proceedings volume, structured on the same four sections to be found in what follows. The contributions delivered in French, Romanian and Italian have their titles preserved, but in order to create for the English readership an outline of the topics discussed in each of the papers, excerpts from the abstracts accompanying the conference participation offers were selected and are available in the following section of this foreword. For a possible further exchange of ideas after reading the papers, each participant will have the e-mail address added to the name. A tiny bio (i.e., the institutional affiliation and the scientific degree) will complete the image of each contributor.

Within the English culture and translation studies framework, 26 papers were accepted for publication, and they describe various research interests, spanning mainly fields of translation studies, where translation is to be both literally and figuratively understood, but also topics dealing with English language teaching, problems of interpreting, aspects of contrastive analysis, of intercultural communication and many others.

Elena Bonta and Raluca Bonta’s paper, Translation within Reception (Oscar Wilde’s Reception in Romania – A Documentary Perspective –), is the first part of an ample research work concerning the reception of Oscar Wilde in Romania. Its purpose is that of pointing out the number and the quality of the translations of Oscar Wilde’s works. The period the presented research covers is that between 1907 (the year in which the first translation was registered) and 1989 (the year of the Romanian Revolution). Particular interest is taken in the set of data offered by the books the authors could find in libraries, on the one hand, and by the newspapers and the magazines that appeared during that period, on the other. The analysis of this kind of information, in which bibliographical and critical references belonging to the same period are skillfully exploited, lends increased originality to the paper. (Elena Bonta, Ph.D., works as an associate professor and Raluca Bonta as an assistant, at the University of Bacău; fields of interest: Elena Bonta - lexicology, interpersonal communication, pragmatics, discourse analysis, verbal interaction and conversation, Raluca Bonta - pragmatics, stylistics, discourse analysis; contacts: elenabonta@yahoo.com, and ralucabonta@yahoo.com)

In her presentation, Translating and Interpreting Feminist Writing into Metalanguage, Violeta Chirea discusses the independence from the writer of the elitist reader and her/his role as a Translator of texts into Concepts, as an active participant in the decoding and the encoding of the original text, transforming it into metalanguage. Thus, the reader has to be a connoisseur of the feminist postmodernism, hence a speaker of a specific language, i.e. feminist metalanguage. The excerpt selected for a demonstration of how apparently simple texts can be indeed translated into metalanguage, deconstructed into literary concepts, is Fay Weldon’s short story Weekend. Altogether, the paper provides an interesting sample of how a text can be read and ‘metalinguistically’ translated, that is to say how “l’aventure d’écriture” can be changed into “l’aventure de lecture”. (Violeta Chirea works as a teacher of English at the Primary School of Braniștea, Galați; contact: violetachirea@yahoo.com)

In The ‘Talk Much’ Paradigms in English and Romanian, Carmen Ciobanu deals with the mapping of linguistic action onto the articulars and their metaphorically derived paradigms. The approach discusses instances of underlexicalization which contradict Trier’s standard theory stating that lexical fields are closed composite models. The metaphorical nature of these fields is an argument in favour of dynamic translation as shown by means of ‘talk much’ practical examples. (Carmen Ciobanu, Ph.D., works as an associate professor at the “Al. I. Cuza” University of Iași; contact: carmen.ciobanu1@gmail.com)
In her paper, *Linguistic and Non-Linguistic Aspects in Court Interpreting*, Ramona Cioranu states that, in the courtroom, the role and behaviour of professionals and parties is always constrained by formal procedure and ritual. Order and control in the courtroom is maintained primarily through language. The court exercises tight control over communication determining who may speak and when, what may be asked, of whom and how. Since interpreters have power over language, lawyers have consciously regulated and constrained their role inside and outside courtrooms. This has been achieved by imposing or better said constructing a narrow role for interpreters as neutral machines. Quoting recent studies on interpretation theory which indicate that any sort of interpreting is far more complex than a mere transfer of words from the source language to the target language, Violeta Chirea emphasises that, in fact, the task of a court interpreter is rendered particularly difficult by its dependence, manifest throughout the process of decoding, abstracting, and encoding, on the gap between different legal systems and the hidden agendas often associated with lawsuits. The interpreter must therefore not only make sure that the client understands, but also give her/him equal chances of being understood when (s)he expresses her/himself. A judge’s admonition should sound as intelligible or unintelligible to the foreigner listening to the interpretation as it does to somebody who speaks the official language of the court. Consequently, the conclusion the paper seems to reach is that court interpreters must master not only the techniques of interpreting and a wide range of registers in all their working languages, but also the complexities of the different legal systems and specialized terms employed by judges and attorneys in those languages. (Ramona Cioranu teaches English as a foreign language at the Primary School of Vădeni, Brăila; contact: cioranu_ramona@yahoo.com)

In *A Sternean Opinion on Translation*, Gabriela Iuliana Colipcă brings to light certain Augustan ‘opinions’ on translations which Laurence Sterne seems to have shared and illustrated in his novel *The Life and Opinions of Tristram Shandy, Gentleman*. In a century essentially characterised by the relativization of hierarchies and the intensive circulation of both people and ideas across national boundaries, translations functioned successfully as means of establishing interrelations between different cultural spaces. Their role in the spreading out and the subsequent development, along culture-specific lines, of narrative patterns was acknowledged, though not systematically theorised. Considering, thus, the views on translation held in the eighteenth-century scholarly circles and the impact of translated text circulation on the rise of the eighteenth-century English novel, the paper draws the attention to Laurence Sterne’s awareness of these translation – creative writing inter-relationships, as part of a larger debate on the verisimilitude and the reception of the fictional text, and analyses the oblique Sternean approach to the process of rendering a ST into a TL as enclosed within the metafictional pattern of the novel *The Life and Opinions of Tristram Shandy, Gentleman*. (Gabriela Iuliana Colipcă, Ph.D., is a senior lecturer and works for the English Department, Faculty of Letters, teaching English literature; contact: iuliana75@yahoo.com)

Elena Croitoru considers, in the paper *Translation as Interpretation and Intercultural Communication*, that culture is intrinsically related to the interaction between language and thought and she specifically emphasizes the semantic dimension of culture as it examines the ways in which language catches a culture’s conceptual system. Both culture teaching in English as an international language (EIL) and translating culture, especially the translation of culture-specific elements (CSEs), are helpful in using language for both cross-cultural encounters and sharing insights about one’s own culture with the others. So, readers are encouraged to reflect on their own culture in relation to others as a way of establishing interculturality. (Elena Croitoru, Ph.D., is a professor at the Faculty of Letters of “Dunărea de Jos” University of Galați, and she organizes courses on contemporary English morphology, translation studies, translation theory and practice; contact: elena_croitoru@yahoo.com)
Gabriela Dima offers her insights into Lexicography, Translation and Dictionary Use, starting from a suggestive image according to which the three domains enumerated in the paper title act like pawns working for the kingdom of WORDS. Even if their duties might seem distinct at first, their movements converge towards one and the same goal: to fulfill communication through understanding and to implement it through words. Relevant illustrations from various fields sustained by necessary theoretical considerations are at the core of the paper. (Gabriela Dima, Ph.D., is an associate professor and she works for the English Department, Faculty of Letters, organizing courses on English syntax, English semantics, and lexicology; contact: gabriela_dima@yahoo.com)

Approaching the Case of David Lodge’s “Small World”, Mariana Alexandra Dinulescu acknowledges that cultural elements have been widely discussed within the discipline of translation studies, predominantly with respect to translatability and transfer methods. Taking into account the argument according to which cultural elements can become a translation problem, since transferring them from one language and culture to another may be hampered by linguistic and cultural differences, her paper intends to foreground, in particular, some of the contributions the semantic theory known as ‘Frame Semantics’ can make to the translation of cultural elements. Starting from the definition, the objectives and basic concepts that constitute such a model of analysis, it subsequently applies them to the analysis of a number of examples extracted from David Lodge’s novel Small World (the Penguin Edition, 1985) and its Romanian version, Ce mică-lumea!, translated by George Volceanov. (Mariana Alexandra Dinulescu works for the University of Bacău; contact: mariana_dnlsc@yahoo.com)

Meaning and Significance of the Notional Field in Ernest Hemingway’s Short Story “The Snows of Kilimanjaro”, Mihaela Dumitriu’s paper aims at analyzing the meaning and the significance of the notional field which engenders the action of the short story. Dealing with the theme of the “Eternal Snows of Hemingway”, the author intends to use, as an analysis criterion, the frequency of notions in The Snows of Kilimanjaro. Thus, she considers that readers could objectively get into the significance field of the innermost laboratory of Hemingway’s creation. Expressed by nouns, notions are the new elements to work with, and the fundamental forms of human thinking which reflect general, essential and necessary features of a class of objects. Their choice, in the process of selection and expression of human thinking, means an option, or a remark, related to a certain existence. Analyzing them, the author finds out the field of meanings of Ernest Hemingway’s thinking, laying special stress on the multifaceted symbol of the snow image in his work as particularly illustrated in the short story The Snows of Kilimanjaro. (Mihaela Dumitriu, Ph.D., works for the Faculty of Arts, “Dunărea de Jos” University of Galați; contact: mihaelad@romlotus.ro)

In her paper, Abstract Categories – A Challenge for the Categorization Orthodoxy, Diana Ioniță starts from the assumption that, whereas concrete terms are prototypical categories, abstract terms are non-prototypical categories, requiring a different type of coherent conceptual organization with a higher degree of abstractness. To sustain this thesis, the author proceeds to a three-fold approach. Firstly, she outlines the major contributions which have succeeded in developing a theory of cognitive models capable of dealing with abstract concepts as well. Secondly, she describes the specificity of abstract entities versus concrete ones, both from the grammatical perspective and from the acquisition perspective. Finally, taking into account the fact that, unlike the concrete categories, the abstract categories can no longer be referred to as ‘best examples’ – instead, they can be described by means of Idealized Cognitive Models, where degrees of abstractness are higher –, she provides an analysis of emotions across cultures based on the model described by Wierzbicka (1990). The analysis aims to perform a contrastive study focusing on both cultural diversity and ‘emotional universals’, regarding the
categories of HAPPINESS/ FERICIRE and UNHAPPINESS/ NEFERICIRE. (Diana Ioniţă, Ph.D., works at the University of Bucharest; contact: ionita_diana@yahoo.com)

In Aspects of Translating Passive Constructions in the Law Discourse, Carmen Maftei considers some problems of passive constructions with frequency of occurrence in the discourse of law. Leaving aside cases of similarity in the structure and meaning of passive constructions, the approach considers only some of the difficult situations in which such constructions occur. The author admits that difficulties brought about by the passive constructions have been the core of many debates among linguists in many countries of the world, belonging to different linguistic schools and to various trends, and drawing on this background, she chooses to focus on the types of passive constructions commonly used in the law discourse in order to clarify their peculiarities and special uses. (Carmen Maftei, Ph.D., is a lecturer at the Department of Applied Modern Languages and she teaches English as a foreign language to non-philological students; contact: e_maftei@yahoo.com)

In a less rigid and stiff manner, the paper Challenges in Teaching English Verbs to Chinese Students describes Iulian Mardar’s six-year teaching experiments and experience with learners whose mother tongue lacks a verbal system comparable to the English one. The author states that teaching a foreign language has always been considered to be an incredibly challenging task, especially in those situations in which the foreign language to be taught and the native language of the speaker(s) are significantly different from each other. The present paper, a glimpse of its author’s experience in Taiwan is intended to illustrate, on the one hand, essential morphologic differences existing between English and Chinese verbs, and possible approaches to teaching English verbs to Chinese students, on the other. For instance, verb categories such as mood, tense, aspect and number, are absent in Chinese. Consequently, the teaching of English verbs to Chinese students requires that these notions be previously explained by appealing to the students’ both linguistic and extra-linguistic knowledge. Moreover, the distinction between notional, auxiliary and semi-auxiliary verbs is of utmost importance, due to the fact that certain verbs may have a different status in different contexts (e.g. the verb to be used as a notional verb and as an auxiliary verb, respectively). Teaching English verbs to elementary Chinese students is even more challenging. If teenagers and adults have enough experience to understand that there is a great variety of languages functioning in different ways, 7 year-old children cannot grasp the complexity of the mechanisms behind a given language system. How could a Chinese child, familiar with the existence of a unique verb form in her/his native language, understand that, for instance, the corresponding English verb has three forms from which other numerous compound tenses may be created? Even though non-native speakers of a language may understand and accept the existence of significant differences between languages, the real challenge for the teacher is to help her/his students to get used to these differences, making them part and parcel of the students’ way of thinking and speaking in the respective foreign language. (Iulian Mardar is a teacher at a primary school and a first year master student, specializing in Translation and Interpretation; contact: iulian19722002@yahoo.com)

Cristina Mălinoiu’s paper, The Concept of Light in Translating Virginia Woolf’s “A Haunted House” is a (brief) analysis which focuses on different ways of expressing the concept of light and on translating conceptual metaphors of light in Virginia Woolf’s A Haunted House. To achieve this end, the author considers that the theoretical preliminaries call attention to the difficulties of literary translation and presents several aspects of the cognitive approach to metaphor, seen as relevant for her study. Commenting on the (un)translatability of the metaphor of light, the author eventually tries to prove how the process of translation and the understanding of the message encoded in a literary text are in close connection providing appropriate examples from the Woolfian text. (Cristina Mălinoiu is a second year master student, specializing in Translation and Interpretation; contact: malinoiuc@yahoo.com)
Ioana Mohor-Ivan and Steluţa Stan explore the field of translation through the political perspective of only one case, that of the Field Day Company, in the paper *Translation as Political Statement: the case of Field Day Company*. Against the background provided by the resurgence of the inter-ethnic conflict in Northern Ireland, the Field Day Theatre Company was founded in 1980 as a form of cultural intervention in the “Troubles”. Among the twelve plays produced by the company between 1980 and 1993, five engaged with the politics of translation, either as theme, or adaptation of canonised texts in the history of European theatre. The paper aims to disclose the extent to which translation is central to the theatrical mission of the company, by focusing on the series of plays consisting of Brian Friel’s *Translations* (1980), his version of Chekhov’s *Three Sisters* (1981), Tom Paulin’s version of Sophocles’ *Antigone*, entitled *The Riot Act* (1984), Derek Mahon’s version of Molière’s *L’École des maris*, rewritten as *High Time* (1984), and Seamus Heaney’s version of Sophocles’ *Philoctetes*, produced under the title of *The Cure at Troy* (1990). These plays are political statements on the Irish experience in so far as they prompt a redefinition of Irish identity outside the confines of historically inherited oppositional patterns, by problematising, through language, parallel and parable, the encounter with the “other” culture and text. (Ioana Mohor-Ivan, Ph.D., is an associate professor and Steluţa Stan, Ph.D., is a senior lecturer and they both work for the Department of English, Faculty of Letters, “Dunărea de Jos” University of Galaţi; contact: ioana_mohor@yahoo.com, stelutastan@yahoo.com)

In *Looking At “Time” Again: a Conceptual and a Lexical Perspective*, Mariana Neagu shows how CMT (Conceptual Metaphor Theory) summarized in Lakoff (1993) can contribute new insights into translation as well. To this end, the author first analyses different metaphorical ways of conceptualizing TIME, such as the Moving Ego Model and the Moving Time Model. She continues with a glimpse at how poetic thought goes beyond the ordinary way conventional metaphoric thought is used, and she concludes with some remarks on the way translators handle time-related metaphorical expressions in Mihai Eminescu’s poems. (Mariana Neagu, Ph.D., is an associate professor; she works for the Department of English, Faculty of Letters, “Dunărea de Jos” University of Galaţi; she has taught courses in English phonetics and phonology, semantics and cognitive linguistics; contact: mcndiana@yahoo.com)

Esra Ozkaya-Saltoglu offers a bird’s eye view on the field of translation studies in relation to banking activities in her paper, *Translation Studies in Business Life: a Case Study of the Turkish Banking Sector*. Taking as a starting point the generally accepted assumption that the whole world is undergoing a major change at the moment, which affects individual states on the micro and macro scales, the author shows her interest in discussing in particular the case of Turkey, as a country which has taken steps to join the European Union, which is located on a very interactional passing position between many diverse cultures and which has been affected by globalization – currently the number-one issue on world’s agenda. Given the impact of these changes in society, Turkey seems to be in a position which makes a “must” of the acts of translation and interpretation. The professional business sector – and more specifically the banking business – is one of the many areas which require multilingual and multicultural communication, hence the inevitable presence of translators and interpreters as experts during the business activities. From daily meetings to more organized occasions, from draft papers to legal documents, translation and interpreting are required to a great extent for the sake of accurate and misunderstanding-free communication as well as for the smooth exchange of information and ideas. The author questions whether this means that the time of the professional translators and interpreters as specialists has finally come in the field of business interaction and communication between different banks from different cultures and languages. She equally wonders whether banks acquired by larger banking trusts resort to
the professional assistance of translators and interpreters as individuals with expertise in this specific field, be it the translation of documents, directions or the interpreting provided on any communication occasion. For practical illustration of her viewpoint, she embarks upon a general overview of the current Turkish banking platform in terms of mergers and acquisitions in process and she describes the level of importance attached to the acts and professions of translation and interpreting by specifically considering the cases of three major actors in the Turkish banking business sector, namely the Turkish Economy Bank (TEB), Yapi Kredi Bank (YKB) and Finansbank. Looking at the communicational and linguistic activities of these three Turkish banks, she investigates the way translation and interpreting/ translators and interpreters are perceived as well as the possible reasons for their current status and image. (Ersa Ozkaya works as a research assistant at the Department of English Translation and Interpreting, Faculty of Letters, University of Istanbul; contact: esra.ozkaya@gmail.com)

Ligia Pîrvu writes her paper on Peter Shaffer’s first comedy Lettice and Lovage with the aim of showing how the American playwright understands to ‘translate’ on the level of the dramatic text the now familiar clash of Apollonian and Dionysian wills and values. Thus she demonstrates that this is his only play in which a female Apollonian is pitched against a female Dionysian with the result that the end of the play brings comic reconciliation as dualism merges into likeness and the border between the two ‘camps’ becomes blurred. (Ligia Pîrvu, Ph.D., teaches English literature at the Faculty of Letters, “Dunărea de Jos” University of Galați; contact: lidandra@yahoo.com)

In Equivalence in Translation, Ioan Lucian Popa starts from the premise that equivalence can be deemed to constitute one of the fundamental issues in translation. Nevertheless, its definition, significance, and applicability within the domain of translation theory have been the source of impassioned debate, and various theories of the concept of equivalence have been elaborated in the past fifty years. His paper aims at presenting the ardent scientific quest for the elucidation of the status of the concept of translational equivalence from Koller’s transformation of the notion into an argument against theories of general untranslatability and the reactions it generated (Toury, Vermeer, Snell-Hornby, etc) to present-day approaches to it. (Ioan-Lucian Popa, Ph.D., works as an associate professor for the University of Bacău; contact: i_l_popa@ran.ro)

In Translating English Legalese Eponyms into Romanian, Floriana Popescu focuses on a rather marginalized and particularly difficult issue in translations of legalese, namely eponyms and their possible renderings from English as the SL to Romanian as the TL. Eponyms, as a productive word-creating resource, may generate difficulties in the translation process, when Romanian is the target language. Difficulties originate in the fact that eponyms are being created instantly, as results of contributions belonging to great personalities, famous in the Anglo-American world, but maybe less known to Romanian translators. The degree of eponym recentness also results in their not being included even in the latest and updated versions of general or encyclopedic dictionaries. As a consequence, translators need either to rely on monolingual specialized dictionaries or to spend long hours in front of their computers trying to solve the enigma created by personal nouns attached as determiners to laws, acts, procedures, etc. The author’s approach does not only discuss translation techniques to be resorted to in cases of emergency but also provides a minimal glossary of English legalese eponyms and their Romanian versions, as a useful instrument to translators facing such a challenging task. (Floriana Popescu, Ph.D., is a professor and she works for the Faculty of Letters, “Dunărea de Jos” University of Galați; contact: florianapopescu@yahoo.com)

In College Essay-Writing: A Corpus-Based Analysis, Teodora Popescu describes the results of a computational analysis applied to a corpus of 30 essays (nearly 13,600 words) written by learners of English who study economics, in order to put forward a taxonomy of types of errors. The conclusion to her error analysis will represent a starting
point in the application of amelioration strategies aimed to improve the written English competence of the tested learners. (Teodora Popescu, Ph.D., is a senior lecturer and she works at the “1 Decembrie 1918” University of Alba Iulia; contact: teo_popescu@hotmail.com)

In the paper *Filmic Translations of Culture*, Michaela Praisler addresses the issue of the filmic text which she considers to be culturally marked and therefore symbolic. The author considers the way in which it invites at creative “readings” and “translations” – forms of resistance against hegemonic meaning. (Michaela Praisler holds a Ph.D., and she is a professor and specialist in English and American literature; she works at the “Dunărea de Jos” University of Galați; contact: mipraisler@yahoo.co.uk)

Daniela Șorcaru’s *Crossing Boundaries with Stylistics: Language and Culture in Translation* starts from the idea that, besides being a set of auditory and written verbal symbols, language also constitutes the most distinctive feature of a culture, which may be described in a simplistic manner as the totality of the beliefs and practices of a society. Even if a language may be regarded as a relatively small part of a culture, it is indispensable for both the functioning and the existence of a culture. Accordingly, the paper argues, competent translators are always aware that words have meaning and stylistic values in terms of the corresponding culture, but that, nonetheless, while a language can usually be acquired within relatively few years, it takes a lifetime to understand a part of culture. (Daniela Șorcaru will be defending her doctoral thesis by the end of April, 2008; she is an assistant and she works at the “Dunărea de Jos” University of Galați; contact: daniela_sorcaru@yahoo.com)

In *Anti-Project: Ronglish Alias Romgleză*, Daniela Țuchel describes her views on the frequently discussed derivation or offspring of the English language, known as Romglish. The author consider that the facetiously entitled paper, as well as the non-existent hybrid language called Romglish concern the embarrassment of the Romanian who has to know or to infer the meaning of some words and idiomatic structures which are Anglicism lost against a Romanian text. For textual illustration, several examples selected from the media language are analyzed and stress is laid on the fact that some of these examples have, nevertheless, a perfect correspondent in Romanian, if speakers would accept renouncing to their in-born snobbism, while others are quasi-untranslatable due to the new entities they denote in an internationally accepted unique way. Thus, the paper belongs with tentative approaches to the previously-mentioned phenomenon, describing it through the perspective of cultural studies and translation studies. (Daniela Țuchel, Ph.D., is an associate professor, particularly interested in the study and teaching of pragmatics, morphology, discourse analysis; she works at the “Dunărea de Jos” University of Galați contact: tucheldaniela@yahoo.com)

In *Translating Culture – Salman Rushdie’s Midnight’s Children Translation into French and Romanian*, the premise that nowadays translations play a very important role in the dissemination of culture, ideology from one country to another and from one people to another is taken as a starting point by Simona Vieru who intends to show to what extent texts like those written by Salman Rushdie may raise difficulties in the translation process precisely because of their being permeated with ‘untranslatable’ words pertaining to the culture they belong to. Some of Salman Rushdie’s peculiarities, more exactly, the words of Indian origin are looked into as good cases in point and their translations into French and Romanian are contrastively studied. (Simona Vieru works as a teacher and attends the Master Studies Programme as a second year student, specializing in Translation and Interpretation, at the “Dunărea de Jos” University of Galați; contact: simona_vieru@yahoo.com)

In *Policies of Annexation and Neutralization in Translation*, Titela Vîlceanu focuses on policies of annexation and neutralization with reference to the translation into
Romanian of David Lodge’s *Paradise News*. In her opinion, literary translation in the late twentieth century is equally regulated by expectancy (reader-oriented) norms and by the writer’s referent power (the authorship issue). Her main line of argumentation foregrounds the idea that there is a high degree of tolerance of the target language text and culture towards the source language culture, hence the majority of culture-bound items (direct references and cultural allusions) preserved intact into the Romanian version via a policy of annexation, while neutralization is mostly due to an aesthetics of variability. Eventually, the conclusion is reached that the readership’s profile is a complex one – the translator addresses initiated readers – since they are assisted only in a few instances (at the level of the paratext – footnotes). (Titela Vîlceanu, Ph.D., works as a lecturer at the University of Craiova; contact: elavilceanu@yahoo.com)

In *Translation Norms or Constraints*, Mine Yazici deals with norm application in the field of translation studies. Raising questions as to the stage at which norms are involved in the translation process, she expands the notion of norms by comparing it with other relevant concepts such as conventions and rules, to then discuss the impact of norms on translation processes to disclose whether they act as constraints or guidelines. Her study of norms in the translation theory entails the assessment of the translation act in terms of norm-governed behaviour and is sustained by examples from Turkish literature. In the end, the paper underlines the impact of norms in translation processes, providing a sound ground for those who are interested in norms. (Mine Yazici, Ph.D., is an associate professor at the department of Translation studies, University of Istanbul, organizing theoretical classes, such as theories of translation studies, translation research methods, composition, and domain-specific translation; contact: mineyazc@yahoo.com)

Within the framework of the French culture and translation studies, 7 papers were accepted for publication, and they discuss a diversity of topics embracing some theoretical and practical aspects which include, among other interests, the cultural dimension of the translation act, personal experience in the long and pains-taking translation process of a novel as well as didactical aspects of translations seen from a methodological perspective.

Discussing the role of the cultural dimension in the act of translation, Eugenia Alaman’s paper, *Le rôle de la dimension culturelle dans l’acte de traduction*, defends the idea that translators are not mere trans-coders endowed with brains. On the contrary, they need practice and long hours of hard and steady individual study by means of which they could become conversant with cultural elements in both the source and the target language, thus being able to observe the inner structure of the discourse, and they constantly embark upon a sequence of cognitive operations, assuming the interpretive role of a semiotician. (Eugenia Alaman, Ph.D., is an associate professor; she works at the French department, Faculty of Letters, “Dunărea de Jos” University of Galați; contact: ga55la@yahoo.com)

Carmen Andrei’s paper *Aspects théoriques et pratiques concernant la traduction du roman “Tête à Tête” de Paul Emond* presents bits of her experience as a translator of the novel written by the Belgian author Paul Emond, and speaks about her quest for solutions to several situations which were extremely interesting from a translation theoretical as well as a practical point of view. One of the major translation problems was rendering into Romanian Paul Emond’s personal lexical coinages created out of French idiomatic structures, for the process of idiosyncratic lexicalization reveals an impressive amount of individual experience combined with dictionary-itemized cultural imagery. The transfer of the cultural element has thus imposed on the translator to opt for the translation through equivalence of the newly-coined imagistic idiomatic structures reflecting the author’s special inclination for body metaphors difficult to render in the target language. (Carmen Andrei, Ph.D., works at the “Dunărea de Jos” University of Galați; she has taught courses of French literature and she has translated novels written in French into Romanian; contact: carmen_andrei2001@yahoo.fr)
The paper presented by Anca Gâţă and entitled *Cross-Linguistic and Cross-Cultural Perspectives on Documentation for Translation: A Methodological Approach* draws on class activities in documenting translation practice for methodological purposes in the context of a degree in Applied Modern Languages in the Romanian academic setting. The main actions the students are prepared towards are: identification and collection of relevant (linguistic and cultural) information and resources; creation of production reports documenting translation activities. In the proposed framework, linguistic information gathered and documented by students is of three types, i.e. lexical units (simple, compound, complex), collocations, idioms, while cultural information to be identified and documented turns out to be of various natures (proper nouns assigned to places, persons, objects, etc.; events in history). Much stress is laid particularly upon conscious elaboration on these documenting techniques, as well as upon quantity and quality in the filed information chosen, on account of the contemporaneity of information and of the salience of cultural references, from a French daily newspaper article which provides a large amount of items for the documenting tasks. (Anca Gâţă, Ph.D., is a professor, organizing classes of French as a foreign language and translation practice classes; she has taught classes of pragmatics, semantics and discourse analysis; she works at the “Dunărea de Jos” University of Galaţi; contact: anca.gata@ugal.ro)

In *Les anglicismes comme traductions directes*, Florentina Ibănescu assumes an older idea according to which words have been travelling from one language to another, acquiring new meanings while, at the same time, losing older ones. In addition to that, the progress of science and technology, as well as the progress of humankind created new instruments of communication. The French and the English languages are no exception to the travel of words through languages; that is why, the author points out, a learner of foreign languages should be aware of this linguistic phenomenon and beware of getting caught in the intricate meanings of borrowed words, accepted by the vocabulary and the culture of their mother tongue. (Florentina Ibănescu teaches French as a foreign language in the “Paul Dimo” high school of Galaţi; contact: gruia_flori@yahoo.co.uk)

Gabriela Scripnic’s *Approche pragmatique de la comparaison idiomatique* foregrounds the difficult choices a translator has to make in rendering exclamatory enunciations centred on an adjective. In explaining them, the author mentions that, in the case of an adjective-centred idiomatic comparison (“înalt ca bradul” with its French version “muet comme une carpe” and the English one “as sturdy as a pine”), the idiom does not limit itself to an informative content; on the contrary, being a subjective construction, it also reveals the speaker’s feelings. Such constructions act as indirect speech acts, being frequently the mark of an order or a suggestion. (Gabriela Scripnic, Ph.D., works as a senior lecturer at the “Dunărea de Jos” University of Galaţi, teaching problems of French grammar; contact: olimga@excite.com)

In *Heurs et malheurs de la traduction assistée par ordinateur*, Virginia Veja Lucatelli tackles the way in which computers can contribute to the improvement of the translation process through specific instruments which are at computer users’ command. Nowadays, the computer-assisted translating process has achieved remarkable development, and this may be due to a radical change in the acceptance of the role and place of translation activities as well as of the profession of translating within the context of globalization, and information and knowledge transfer. Looking at computer-assisted translations from the perspective of practical research, the paper draws the readers’ attention to the extent to which such translations can be interesting and useful, particularly when improvement of translation-assisting instruments is in the offing. (Virginia Veja Lucatelli, Ph.D., is a professor, with a wide scope of interests pertaining to the grammar of the French language as well as translation studies; she works at the “Dunărea de Jos” University of Galaţi; contact: virginia.veja@gmail.com)
By means of her paper *Comment améliorer la compétence traductive dans l’enseignement du FLE*, Angelica Vâlcu proceeds to exploring the translation process as an intersection between elements of translation theory and the scientific observation of reality. The teaching/learning of French as a foreign language, the practical activity of translating holds an important position within the curricula intended for undergraduates and master students. Nevertheless, as emphasized in the paper, before embarking upon any practical activity, learners require the teaching of some basic notions of translatology which should provide the necessary means to enable them to correctly fulfill this type of didactic activity. (Angelica Vâlcu, Ph.D., is an associate professor whose scientific interests cover language and specialized discourse; she works at the “Dunărea de Jos” University of Galați; contact: a_valcu@yahoo.fr)

Though the only representative of Italian studies within the framework of the conference, Vanina Narcisa Botezatu offers an interesting presentation of translation problems in relation to intercultural communication entitled *La comunicazione interculturale: Problemi di interpretazione del testo – retorica e studi culturali comparati*. Considering both the complexity of the relationships between cultures and the variety of the social contexts in which intercultural communication could be analyzed (politics, economics, the legal and educational systems, as well as the familiar and family frameworks), she expands on the need for the development of appropriate methodological instruments for the study of language and cultures in interaction, i.e. of historical, linguistic and geographical variety, national and local identity, institutions, folk cultures, and general studies. (Vanina Narcisa Botezatu is a freelance translator and interpreter collaborating with the Romanian Ministry of Justice and, in particular with the Court of Justice and the Public Prosecutor’s Office in Galați; contact: vanina74it@yahoo.com)

Finally, within the Romanian culture and translation studies framework, 9 papers were accepted for publication and their horizons include concerns regarding Romanian contributions to the practice of translation of valuable works from different cultures of the world to a Romanian readership.

Simona Antofi presents the results of her exploration into the universe of the nineteenth-century translations offered to the Romanian culture, in her paper entitled *Un discurs critic sui generis – traduceri românești din secolul al XIX-lea*. In the nineteenth century, in the very middle of the Romanian romanticism, the practice of translations witnessed a fast and sturdy development. Synchronizing Romanian literature with the literatures of the western European space, and particularly with the French and English literatures, required the theorization (be it a brief one) of the translators’ endeavours, of their stakes and instruments as well as the implicit transformation of translation into a form of critical overtake, in a brand new posture of the Romanian critical discourse that was about to emerge. (Simona Antofi, Ph.D., is an associate professor, whose major interests cover problems of the modern Romanian literature; she works at the “Dunărea de Jos” University of Galați; contact: simoantofi@yahoo.com)

Doina Marta Bejan portrays the emblem of the Romanian romanticism, the poet Mihai Eminescu, not as a verse creator but as a translator form German into Romanian. The paper *Mihai Eminescu - traducător al Criticii Rațiunii Pure* intends to illustrate Mihai Eminescu’s activity as a translator of philosophical literature which is less known but very appreciated in G. Călinescu’s and C. Noica’s studies. Quoting the two great authors, the paper describes Eminescu’s contribution as a translator to be a distinctive moment in the evolution of the Romanian culture and literature. (Doina Marta Bejan, Ph.D., is an associate professor, whose major interests include the history of the Romanian language, Romanian lexicology and stylistics; she works at the “Dunărea de Jos” University of Galați; contact: dmb犍an@yahoo.com)

In *Tradiție și modernitate în cercetările românești de sintaxă*, Oana Magdalena Cenac presents, alongside the well-known traditional grammar, the innovative research in
the Romanian syntax which tends to synchronize the old concepts with the latest theoretical approaches, bringing to the fore, in particular, the new line of research that concerns the atypical syntactic models: the theta-role structure advanced now by GB-Minimalist Program. (Oana Cenac is an assistant and she is working on her doctoral dissertation; she works at the “Dunărea de Jos” University of Galați; contact: oanacenac@yahoo.com)

In Particularități lexicale în textul publicitar, Mihaela Cîrnu focuses on lexical particulars of the Romanian language of advertising. According to linguistic literature, the last fifteen-year evolution of the Romanian language, in general, and that of the vocabulary, in particular, has been a very complex phenomenon whose dynamics makes it impossible to describe as unitary and complete. The field of advertising is one of the fields of activity borrowing words from other languages, or setting a proper background for the coining of new words for advertising reasons. Romanians have, therefore, enlarged their vocabulary by borrowing, adapting, transforming old words and inventing not only technical terms such as “advertising”, “marketing”, “spot”, but also artistic words such as “cool”, “alintaroma”, “pupicimetru”. Discussing the context of the appearance of these words, the paper points to their constantly increasing number and argues in favour of the production of a special purpose dictionary to include them and to clarify their meanings. (Mihaela Cîrnu, Ph.D., is a senior lecturer and she works at the “Dunărea de Jos” University of Galați; contact: mihacirnu@yahoo.com)

In Modele culturale și imagini literare postbelice: de la arhetip la anarhetip, Alina Crihană starts from the idea that the Romanian totalitarian society is based on a one-dimensional, explanatory and structurally unique scenario which can be attached to an archetypal model. Imposed on literature as a symbolic mediator between the political power and the subjected collectivity, the cultural model of the communist totalitarian utopia produced literary creations tailored according to political requests, which rendered them tributary to the imagery of the socialist realism. Pushed to the margins of the socio-cultural diagram of imagery by the people in power, the ‘resistance through culture’-defending writers became the ‘anarchical ferments’ of an alteration of the directing myth. Studying the space of ‘dissident’ literature, the author comments on the birth of a counter-mythology founded on ‘anarchetypal’ structures (Corin Braga), expressing themselves anarchically if compared to the models of the official mythology. (Alina Crihană is an assistant and she will be defending her doctoral thesis very soon; she works at the “Dunărea de Jos” University of Galați; contact: crihanoali@yahoo.com)

According to Nicoleta Ifrim, the author of Între oglinzi fractale: “Pelerinajul formelor” ca strategie de organizare textuală, the literary text reveals itself as a continuum which renders the multiplication of the same root-theme, structured by means of a collage of mises en abyme that can make up a covert subtext developing the main textual idea in infinite variations and inversions. Thus, the basic pattern that her paper dwells upon is the metaphor of the fractal, which brings the idea of the mirror into play by inviting readers to look for recursive symmetry, while also suggesting a comparison with the kaleidoscope, whose ‘fractured’ pieces they must re-arrange with the hope of discovering a recognizable form concealed within the fragments. (Nicoleta Ifrim will be defending her doctoral thesis very soon; she is an assistant and works at the “Dunărea de Jos” University of Galați; contact: nicodasca@yahoo.com)

Doinita Milea, in Generații de creatori și presiunea modelelor în secolul XX explores both the twentieth-century generations of writers and the literary models they have related to in the light of the very close connections that mark the contemporary world between man and history, implicit and explicit ideological constructions, as well as of the role of power in the construction of the intellectual discourse. Literature, in its broadest meaning, is a resonator and a vector of conflicting attitudes, of social tensions intellectuals
confront with and which determine their ideological choices and their models. Hence, the focus in the paper on the twentieth-century “masters” who, from Kirkegaard to Nietzsche or to Heidegger, created the theoretical systems favouring the movement of literature and of all arts towards problematic representations of human ideas. (Doinita Milea, Ph.D. is a professor in Romanian and comparative literature; she works at the “Dunărea de Jos” University of Galați; contact: doinita.milea@ugal.ro)

In Strategii comunicare subversive în vremuri de cenzură. Parodierea clișei, Gina Necula starts from the premise that it is a trite to say that the political discourse makes use of language for persuasive and manipulative purposes. Looking back at the communist discourse, she underlines its tendency to forcing language into patterns meant to hide a terrible reality and notices that the only way language could defend itself against excessive use of cliché is by means of an ironical approach of reality. Thus, she aims to prove that literature has a significant role in exposing the policy of the communist wooden language in its attempt to manipulate people’s thought and behaviour. In this respect, parody proves to be an appropriate instrument of communication and collaboration between the author and the reader, as parodic contexts help to de-construct this particular kind of discourse, showing up its phoniness. (Gina Necula, Ph.D., is a senior lecturer and she works at the “Dunărea de Jos” University of Galați; contact: ginanec@yahoo.com)

Through their paper, Zbor deasupra... postmodernismului ca sală a oglindilor, Steluta Stan and Ioana Mohor-Ivan wish to provide a guide through the true Babel tour of the new “permanently contemporary” culture, in which voices are connected dialogically, in simultaneous consensus and disagreement, to trace the intricate paths of a journey crossing the land of structuralism, post-structuralism, semiotics and deconstructivism, in the famous and disconcerting company of such postmodern (quasi-) idols such as Lyotard, Jameson, Eagleton, Callinicos, Harvey, Berman, Graff or Kipnis. Theirs is an indispensable guide for whoever is fascinated, puzzled or exasperated with the mirror chamber that we got used to calling postmodernism. (Steluta Stan, Ph.D. is a senior lecturer and she works at the “Dunărea de Jos” University of Galați; Ioana Mohor-Ivan, Ph.D., specialist in Irish studies, is an associate professor; she works at the “Dunărea de Jos” University of Galați; contacts: stelutastan@yahoo.com, ioana_mohor@yahoo.com)

All in all, the second edition of the International Conference on Translation Studies: Retrospective and Prospective Views – TRAS.RE.P. 2 enjoyed the participation of academics, first and second year master students and professional translators from Romania and from some of the neighbouring countries in south-eastern Europe who, through their presentations, have explored various zones in the scope of translation studies and have shared their opinions regarding a wide range of topics to a larger community of researchers holding similar concerns.

The project director and conference manager, Professor Floriana Popescu, PhD, and the conference co-manager and conference volume editor, Senior lecturer Gabriela Iuliana Colipcă, PhD, express their gratitude towards the ANCS, the agency sponsoring the publication of the current volume, towards professor Viorel Minzu, the rector of the “Dunărea de Jos” University of Galați, towards professor Nicolae Ioana, the dean of the Faculty of Letters and, last but definitely not least, towards professor Elena Croitoru, the director of the research centre for their permanent support in the endeavour of initiating, organizing and unfolding of the conference programme.

Galati, November 2007

Gabriela Iuliana Colipcă
Conference co-manager and conference volume editor
I. ENGLISH CULTURAL AND TRANSLATION STUDIES

TRANSLATION WITHIN RECEPTION
(OSCAR WILDE’S RECEPTION IN ROMANIA – A DOCUMENTARY PERSPECTIVE –)

Elena Bonta and Raluca Bonta
University of Bacău

Sporadic until the beginning of the 17th century, Anglo-Romanian relations begin to develop fast after this period. The sporadic character – in comparison with the relations established with the German, Russian, French or Italian literatures – gives the possibility of a clear notice of the local necessities to which these contacts corresponded.

The development of these relations is determined by the involvement of the British diplomacy and trade in Eastern Europe. Gradually, literary contacts are also established. The first English works intercepted by the Romanian scholars were destined only to offer solutions of life adopted by the “civilized Europe”.

The end of the 18th century and the beginning of the next century know the first literary English works through French. This was a result of the French interest in the English culture and the learning of French in our country. Therefore, around 1890, the Romanian people were exposed to the English literature due to the French translations of Dickens, Thackeray, George Eliot and even Gaskell. The first poets translated into Romanian were those in fashion in western Europe and who constituted the source of inspiration for romantic writers: Young (whose Nights was the first work of an English writer which reached Romania), Ossian and Byron.

As for Oscar Wilde’s reception in Romania, his first work to be translated was Salomé (Salomeea), in 1907.

Until 1989, (the year of the Romanian Revolution), the statistics of the Romanian translations of Oscar Wilde’s works (according to our research) looks like this:

- 5 translations of The Ballad of Reading Goal (1916, 1936, 1942, 1944, 1971)
- 5 translations of The Nightingale and the Rose (1924, 1945, 1967)
- 4 translations of The Fisherman and His Soul (1911 – published by two publishing houses; 1915; and one translations whose date is not mentioned)
- 4 translations of Poems in Prose (1919 – published by two publishing houses; 1928 and 1937)
- 4 translations of The Devoted Friend (1929, 1943, 1976; the date of the fourth one is not mentioned)
- 4 translations of The Selfish Giant (1943; 1945; the date of two of these translations is not mentioned)
- 3 translations of Salomé (1907, 1929, 1967)
- 3 translations of The Story of a Young King (1919, 1924, 1945)
- 2 translations of The Ghost of Canterville (1926, 1959)
2 translations of *The Remarkable Rocket* (1929; 1967)
- 2 translations of *Parables* (1916, 1927)
- 2 translations of *The Star-Child* (1920; 1945)
- 1 translation of *De Profundis* (the date is not mentioned)
- 1 translation of *Intentions* (1972)
- 1 translation of *Theatre* (1967)
- 1 translation of *Birthday of the Infanta* (1920)

The translations of these 20 titles are the result of the work of 28 translators, the greatest part of whom are writers themselves: Dimitrie Anghel, Eugen Boureanu, Al. T. Stamatiad, Igena Floru, Ticu Arhip, Zaharia Birsan, Emil Budaru, L. Ardeleanu, Victor Ion Popa, D. Mazilu, Nicolae Davidescu, Nicolae Porsenna, Sonia, Tilia Holda, Daria Luca, Viorica Hangic, Pericle Martinescu, Stefanovici-Svensk, Adriana Bantaş, Crişan Toescu, Alexandru Alcalay, Sima Zamfir, Zoe I. Gheţu, Dim Pavalache, Ion Mușat.

A number of 23 publishing houses brought their contribution. Among them, the most important and well-known were: Casa Școalelor, Cugetarea, Cartea Românească, Dimineața, Omnia (all before 1944), Minerva (before and after 1944) and Editura Tineretului, Editura Pentru Literatură și Știință, Univers (after 1944).

The volume of poems published in 1881 was received with much enthusiasm in England. It was not translated entirely into Romanian until 1989. The only poem translated was *The Ballad of the Reading Goal* (Nicolae Davidescu – a poet himself- offered the first translation to us in 1916). What is worth mentioning is the fact that the translation of the ballad was made in prose. The Romanian version is a beautiful one, in a correct and understandable language. The sentences are long enough and come one after another as easy as the verses of the original form. An attentive reading and analysis of this translation reveals the translator’s efforts of preserving the harmony and the perspective transmitted by the author, in spite of the ideas expressed by Fraser: “The difficulty of translating poetry into prose is different in its degree, according to the nature of species of the poem. To attempt… a translation of lyric poem into prose is the most absurd of all undertakings…none but a poet can translate a poet.”

The next translation was made in 1936 and was followed by those appeared in 1937, 1942 and in 1944, respectively (Nicolae Porsenna’s).

Al. T. Stamatiad observed neither the length of the English verse, nor the inner rhyme of the poem. Although written in verse, it resembled a translation in prose, too. The translator sacrificed the form for the sake of content and its beauty. At the same time, he followed strictly the English original.

Offering to us the translation of the poem in 1944, Porsenna feels the need to explain the method of his work in the *Preface* of the book. He mentions the fact that he tried to observe the number of verses and their rhyme – a thing that he did successfully. He also mentions the feeling of freedom he experienced while trying to observe the original written in verses of fourteen syllables, each of them divided into two hemistiches of seven syllables, thus obtaining just six hemistiches but only three rhymes.

The novel *The Picture of Dorian Gray* was translated for the first time in Romanian by Sonia (a name mentioned by Octav Păduraru in his *Anglo-Romanian and Romanian-English Bibliography*, 1946), that seems to be a pet-name (the translator’s real name was never identified), under the title of *Crimă și conștiință*, in 1920.

Then, it was translated in 1942 by Viorica Hangic and Pericle Martinescu (our investigations regarding these persons in terms of their personality and literary activity were not successful). The next translations belonged to Tilia Holda and Daria Luca (1946) and Dan Mazilu (1967 - the second edition was published in 1969).
This last translation is preceded by a preface signed by Dan Grigorescu (well known for his activity as a critic) and which represents a short study upon Oscar Wilde and his work. It has a great value, taking into consideration the few works and even the few points of view/opinions concerning the life and activity of the Irish writer that exist in Romania, written by Romanian writers or literary historians. The critic finds a close resemblance between *The Picture of Dorian Gray* and *À rebours*, written by Huysmans, whose hero has much in common with Dorian Gray.

Both translations mentioned above (1946 and 1967) observe the same air of musicality and the aura of poetry which Wilde imbued the text with.

*De Profundis* was translated into Romania by Marcu Berza, but the year of the translation was not mentioned. What is interesting is the fact that the translation was directly from English, and at the same time, it was the first and the last to appear in Romania until 1989. The translator follows closely the original text (this is a proof that the translator knew the English language very well and handled it remarkably). His words come one after another as easily as they come in the English text, nothing being “forced” or wrongly placed. What also strikes is the fact that the translator found the most suitable synonym for the English word. Having no other translation of the same work, we could not make any comparison. Nevertheless, the existent translation must be given all the appreciation it deserves and although the translator was not a writer, his translation appears as an artist’s work.

Oscar Wilde’s critical studies, gathered in 1891 in the volume *Intentions* were translated into Romanian in 1972 by Mihai Rădulescu with a preface signed by Mihai Miroiu. It is the only translation of the work, including critical studies as *The Decay of Lying* (Decăderea minciunii), *Pen, Pencil and Poison* (Condei, cărbune și otravă), *The Truth of Masks* (Adevărul mâștilor) and *The Soul of Man under Socialism* (Sufletul omului in socialism).

The translation made by Mihai Rădulescu deserves appreciation due to the fact that he always finds the exact equivalence for the rich phrase Wilde uses. The style chosen by the translator gives the reader the impression that the work was written from the very beginning in the Romanian language. As for the translation of one word in the title, the word “pen” with “ cărbune” (the Romanian equivalent of the English “coal”) is explained by the translator himself, in the preface of *Intențiuni* (*Intentions*): he felt that the word “ cărbune” suggested the idea of drawing better than the word “creion” (for the English “pen”) might have done.

As for the two prose works - *Lord Arthur Seville’s Crime* and *The Ghost of Canterville* we have identified that: the first was translated in 1916 by L. Ardeleanu, in 1924 by V.I.P. (Victor Ion Popa) and in 1967 by D. Mazilu (included in the same volume with the translation of *The Picture of Dorian Gray* and re-edited in 1969). The latter was translated in 1926 by Emil Budaru (the Romanian title: *Fantoma din Canterville*) and in 1959 in the volume *Proză umoristică engleză* (*Humorous English Prose*), the preface of which is signed by Silvian Iosifescu. The volume includes translations of works written by Hardy, Thackeray and Dickens and the preface is the only one which offers some remarks referring to Oscar Wilde’s short stories. Thus, Silvian Iosifescu mentions Wilde’s talent as a humourist and satirist and underlines the fact that he knew how to “handle the fantastic humour and the absurd one, thus following an old tradition in the English language.”

As far as the volume *Poems in Prose* is concerned, our research points out that it appeared with different translations of the title: *Poeme in proză* (word for word translation) and *Parabole*. With the first title, there appeared two translations: one is made by Al. T. Stamatiad and published in different years at different publishing houses: 1919 (Cultura Românească, Steinberg), 1928 (Minerva), 1937 (Cartea Românească); the other translation
is included in a volume under the title of *Cântecul din urmă. Poeme în proză. Balada temnitei din Reading* (1946), but the name of the translator is not mentioned.

Under the second title, *Parabole*, it appeared due to the work of Nicolae Davideșcu, in two editions: 1916 (Minerva) and 1927 (Cartea Românească).

Both A. Stamatiad and Nicolae Davideșcu were writers themselves; they manifested their talent in their own works (Stamatiad wrote poems, prose and theatre, while Davideșcu was a symbolist poet). Besides several interpretations from the world literature (Chinese, Japanese and French literature), he offered us translations from Maeterlinck, Wilde and other foreign writers. Maybe the admiration for Wilde’s poems in prose made him write *Cetatea cu porțile inchise*, which is in fact a collection of parables, but written in an artificial manner. Under these circumstances, the translation of Wilde’s *Poems in Prose* gets sense and finds its motivation.

Nicolae Davideșcu’s predilection towards Wilde cannot be interpreted so clearly. The attraction towards Wilde’s work may be integrated within a profound interest in the world literature, in general, and in writers like Gautier, Villiers de l’isle-Adam and others, from whose works he translated.

The two translators offered quite similar Romanian versions. It is only the translation made by Stamatiad that gets feedback from the part of a contemporary critic: “Al. I. Stamatiad succeeds in giving independent Romanian existence/life to Oscar Wilde’s complicated and spiritual art…”

Wilde’s short-stories enjoyed great popularity in our country. The first translation was made in the first half of the 20th century and the number of translations appeared before 1944 is almost equal with that appeared after this year, until 1989.

Ranking the difficulties that the works of English writers present for a Romanian translator, Leon Levițchi’s decided to include Oscar Wilde’s short-stories among the works of the second degree of difficulty (besides most of Robert Browning’s poems and Shakespeare’s sonnets). His decision was based on the idea that though easy to understand, Wilde’s style is difficult to be reproduced.

The first short-story that was translated into Romanian was *The Fisherman and His Soul* (*Pescarul și sufletul său*) due to the work of Dimitrie Anghel (1911). A writer himself (a poet), Dimitrie Anghel translated from Verlaine, Gautier, Goethe, Lenau, Heine, Lermontov and Oscar Wilde. It is possible that the translations made from Wilde and Verlaine are a direct consequence of the fact that Anghel met them in Paris and was impressed by the sick Verlaine and the corrupt Wilde. What is sure is the fact that Anghel evoked them in his *Povestea celor necăzăiți*. Anghel tried to give an air of poetry to his translation and implicitly, a certain – although pale – musicality. This is easy to notice when comparing Anghel’s translation with that made by Eugen Boureanu later, in *Casa cu rodii* (the translation of *The House of Pomegranates*); the year of this translation is not mentioned. Generally speaking, Anghel’s translation follows more closely the English original than that of Boureanu.

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Three of Wilde’s short-stories (《The Happy Prince; The Devoted Friend; The Selfish Giant》) were remade in 1943, due to the work and talent of Ion Muşat. While reading these remaking, one is surprised at the simple, direct and very clear language. Ion Muşat introduces passages that one cannot find in the English version and he does it in a very natural way (nothing seems forced), adapting the stories to the Romanian way of thinking and “colouring” the characters’ speech with typical Romanian expressions and colloquial structures.

The translations of 《The Selfish Giant》 can be found in several editions and under several titles: 《Uriasul egoist》 (1923 – Igena Floru; 1945 – Eugen Boureanu), 《Uriasul hain》 (in the translation existing in the edition Cartea populară, made in 1947 by an unknown translator) and 《Uriasul zgârcit》 (in Ion Muşat’s remaking, made in 1943). One can easily observe the different qualifying adjectives in the title of the mentioned translations, as well as the nuance added by the word “hain” in the translation of the unknown author. Nevertheless, no matter the Romanian title, the translators observe the English version closely and differences among translations are based only on the synonyms that their authors choose in the text.

《The Nightingale and the Rose (Privigheatoarea şi trandafirul)》 can be found in four Romanian translations made by Igena Floru, Eugen Boureanu and Ticu Arhip. The fourth translation appeared under the title of 《Trandafirul roşu》, but the name of the translator remained unknown.

A number of short-stories, among which 《The Star-Child (Copilul din stele), The Birthday of the Infanta (Ziua de naştere a Infantei), The Young King (Regele cel tânăr)》 were translated only by Eugen Boureanu.

The first play translated into Romanian (and, at the same time, the first work belonging to Oscar Wilde that was translated in Romania) is 《Salomé (Salomeea)》. The translation belongs to Zaharia Bârsan and was made in 1907.

The performance of the play on the stage of the National Theatre in Bucharest was acknowledged in the journal 《Viata Românească, nr. 3, volume 20, 1911; the article is signed by O. Botez. The play enjoyed unanimous appreciation to which, the music of Strauss that accompanied it, contributed a lot. It seems that this play was best received and appreciated by the Romanian public. From 1911 to 1944 it was often revived. We must also mention the fact that it was not only the theatre that enjoyed success with 《Salomeea》, but the Romanian opera, too.

Beginning with 1914, Wilde’s comedies were included in the repertoire of Marioara Voiculescu Bulandra’s company and enjoyed the same remarkable success.

The play 《The Ideal Husband》 inaugurated the theatrical season 1914-1915 and famous names such as Tony Bulandra, Marioara Voiculescu, were its main protagonists. After four years, another comedy, 《Lady Windermere’s Fan》 was met with the same warmth by the Romanian public.

Oscar Wilde’s comedies (together with 《Salomé》) were gathered in a volume and translated into Romanian in 1967. The Preface of the volume is signed by Dan Grigorescu, who gives us a very objective and, at the same time, a wonderful appreciation of Wilde’s theatre.

The translators of comedies were Andrei Bantaş (《Lady Windermere’s Fan; An Ideal Husband》), Andrei Bantaş and Crişan Toescu (《A Woman of No Importance》), Alexandru Alkalay and Sim Zamfir (《The Importance of Being Earnest》).

The interest in Wilde’s plays increased after 1944 and more and more articles in different newspapers and revues were dedicated to their author, to the plays themselves, as well as to the Romanian actors performing them on different Romanian stages (in Bucharest, Cluj, Craiova, Bacău – to mention just a few cities in the country). Such articles appeared in 《Viata Românească》, decembrie, 1914; 《Viata Românească》, nr. 3/ 1943, p. 31;
As a conclusion, until 1989, Oscar Wilde enjoyed a great popularity and appreciation in our country. The translations of his most important plays, poems, short-stories and the famous novel *The Picture of Dorian Gray* (besides adaptations and remakings, as well as the studies dedicated to his work and personality) constitute real cultural acts, destined to make accessible the writer’s literary work to scholars and the large masses of people in Romania.

Notes:
6. Published for the first time in the journal *Ramuri*, VI, 1910, nr. 7, 21 noiembrie, p. 3.

Bibliography:
The aim of this research paper is to demonstrate how feminist writing, which may appear to lack sense for the uninitiated reader, turns out to be full of meaning for the elitist reader who is able to decode the message into a conceptual language namely Feminist Metalanguage. It may be looked upon as an example of how a text can be deconstructed into concepts interpreted and translated into metalanguage, considering the fact that “the notion of metalanguage must not be confined to scientific languages; when ordinary language, *in its denoted state*, takes over a system of signifying objects, it becomes an ‘operation’, that is, a metalanguage.”

Further, it also pleads for the independence from the writer of the elitist reader and his role as a Translator of texts into Metalanguage, an Interpret of the message into feminist Concepts, an active participant to the act of creation, hence the act of translation is seen, according to Snell-Hornby, more like a cultural rather than a linguistic transfer. It is obvious that, in order to be able to decode and encode the original message, he/she has to be a connoisseur of the Feminist Writing and of the concepts and theories developed on it. It can be compared to Nida’s “kernel translation” where the transformation of the text will require a process of analysis, transfer and than restructuring, being a translation of concepts and not of words. Thus, “l’aventure d’écriture” can be changed into “l’aventure de lecture”.

First of all, the reader will be presented with an approach of the feminist criticism, i.e. a résumé of the feminist concepts representing it, along with a demonstration of how they actually function on a specific piece of writing, namely Fay Weldon’s novella “Weekend”.

There are three main feminist approaches that one may refer at in order to better understand the intellectual and cultural orientation of the theoreticians that initiated this trend. The Socio-Political Approach initiated by the British school of feminist criticism focuses on a neo-Marxist representation of the patriarchy pointing out the importance of literature and literary criticism towards a reformation of culture. The Socio-Psychological Approach representative for the American school of feminist criticism emphasizes the recognition of gender difference and also the awareness of a sense of sisterhood with other women. To achieve this goal the work of suppressed female writers has been rediscovered and promoted. The Fe(Male) Approach of the French school of feminist criticism has laid emphasis upon the use of language in the patriarchal society. It is also related to the linguistic concepts of structuralism and post-structuralism, having also the qualities of “l’écriture feminine” (women’s writing).

Feminist metalanguage, representing theories on women’s writing, is promoted by such critics as Julia Kristeva, Elaine Showalter, Sandra Gilbert, Susan Gubar and others who created a language common to the elitist readers helping them to easily interpret texts and establish a common ground for discussions and debates.

The short story “Weekend”, has been chosen for this analysis to illustrate how this interpretation functions, this translation of a text into metalanguage, denominating concepts representative for the feminist criticism.

When reading the short story “Weekend” by Fay Weldon one may experience the feeling that she/he has in his hands an album of true-to-life pictures. “Weekend” is a feminist-oriented piece of writing, an écriture feminine, made up of instances of a common woman’s daily life. Martha, this is her name, is portrayed as a helpless victim of her marital responsibilities which seem to be all mercilessly clinging to her shoulders. Weldon’s novella may be approached from a gynocritical perspective with the reader...
primarily concerned with the feminist issues of language, carrier and history approached in this particular piece of literature.

The story begins with a married couple being depicted and scrutinized along with the whole package: housework, children and so on. The reader can see the two of them acting at opposite poles with the man being forever at leisure, smoking his pipe, taking his walks, and the woman ceaselessly entangled in daily activities, which are all left in her care. She is leading a life for which she has willingly and ignorantly given up her career and her professional future along with it.

The woman is presented as a shadowed, obedient character; in other words as a pawn in a phallogocentric environment. Her job is to bring up children and not to put her husband off, to take care of his spirits. She is imprisoned in her own house, encaged in her own body: “Martin can’t bear bad temper. Martin likes slim ladies. [...] Martin admires slim legs and big bosoms. How to achieve them both? Impossible. But try, oh try, to be what you ought to be, not what you are. Inside and out.” (316)

The sacrifice that she made, renouncing her career so that she can be able to completely dedicate herself to her children, an act of total altruism and love, does not necessarily bring forth admiration and appreciation, not to speak of any reward, at the psychological level, of course. It was simply her own duty and her own doing. It is, therefore, a representation of the feminine nature as emotional against the masculine one, which is basically rational: “Five years off work while the children were small: back to work with seniority lost. What, did you think something was for nothing? If you have children, mother, that is your reward. It lies not in the world.”(312)

What is most appealing about this story is the way in which Fay Weldon analyses and exposes both her characters, thus rendering what Gilbert and Gubar called a “palimpsest” i.e. a double-voiced discourse containing a “dominant” and a “muted” story. According to Ardener the “dominant” stands for the masculine point of view whereas the “muted” for the feminine. He claims that there is a space between men and women which is not accessible to the “other”, in terms of biology and anthropology and so on. In this story the father will not take part in his daughter’s being womanized i.e. having her first period, because he does not have access to the feminine code, more precisely to their biological cycle and to all that results from there. It is this fundamental differentiation that caused the establishing of a patriarchal hierarchy where women have hardly a top place of their own.

“Patriarchy is thus, by definition, sexist, which means it promotes the belief that women are innately inferior to men. This belief in the inborn inferiority of women is called biological essentialism because it is based on biological differences between the sexes that are considered part of our unchanging essence as men and women.”7

Then the readers are confronted with the author’s own direct address, more precisely the women readers, because Weldon gives to her feminine audience a sense of sisterhood, leaving the impression that she herself has been there, and tries to support them and show them that they are not alone. This piece of writing is a discourse for women, an écriture feminine, an instance of women writing for women: “If you have children, mother, that is your reward. It lies not in the world.”(312) The text is, therefore, a “polyphony”, in Bakhtin’s terms, which draws upon the observation that:

“Her direct speech has no quotation marks round it in the text and obviously it isn’t the record of a single speech act. It’s speech functioning as summary, a condensation of what” Martha “said on several different occasions—or thought, or implied”.8

Moreover, Weldon approaches the issue ironically, mocking at the illusion in which married people drown in, grotesquely denying the truth, and, thus, eventually preventing themselves from being happy. Once a woman loses her fertility signs (fat hard bosom and a supple waist), she becomes less attractive to men, and especially to her husband and that is
why what was supposed to be a spontaneous act of desire and passion, becomes routine
and achievement of one’s “duties” as a wife: “Sex! Ah sex. Orgasm, please. [...] Quick,
quick, the cosmic bond. Love. Married love.” (313) Kristeva calls this manifestation
depressive sexuality and sustains that women cannot totally abject the maternal body
because at some point they identify with it.

But the man, Martin, is presented at the other side of the coin. While she is being
altruistic, forgetting about herself to negligence even, out of concern for the “other”
(whether husband, children or friend), the man is sitting back in his chair, smoking his pipe
and always giving precious pieces of advice, proving himself “a real help” around the
house. “Honey, make one of your mushroom omelettes: cook the mushrooms separately,
remember, with lemon. Otherwise the water from the mushrooms gets into the egg, and
spoils everything.” (316) “Separate pans mean separate flavours!” (317)

His usefulness is laughed at, his responsibilities are reduced to locking and
unlocking the door, driving the car, lighting the fire, yet he is very tired. He is quite relaxed
and detached, as if things had a way of taking care of themselves: “Just relax [...] Let life
drift over you my love. Flow with the waves, that’s the way.” (322) He is but a mere
spectator at his own family life, ignorant and careless about what is going on behind the
curtains. He has paid the ticket and now he wants to see the show.

Moreover, Martha is depicted by way of contrast to the young lover of her
husband’s best friend-Colin, namely Katie. Her being slim and young and carefree, just as
men are, makes Martha look and act as if she were an old mother, too uptight, too worried,
too much of a housewife, nothing shiny or remarkable about her, so unworthy of
admiration: “I wish you’d wear scent, [...] Katie wore lots.” (313)

Martha is taking good care of it all seeing that everything goes well, if anyone
needs anything, wasting her life away on other people’s needs and comfort, yet no thanks,
no gratitude for it. Her attitude and behaviour are taken for granted, as if she were some
kind of a servant, a domestic, forced to do all those things. But Martha willingly accepts
this status and has eagerly wished for it until it actually came true. She has carefully and
restlessly chosen her own golden cage: “It must be love. You married him. You. Surely you
deserve True love?” (313) Still, there is no manifest, no support for her striving, no
appreciation, because men are superficial, ignorant; for them a woman’s glamour lies in a
big bosom and narrow hips.

But then again, in spite of all that, in spite of eventually realising that, even if
golden, a cage is a cage, she still has to sing to enchant her “master”; there has to be
somebody to put one’s life at stake for the children. Who else if not the woman, who is
endlessly compromising, forgiving and forgetting, caught in a chain for which there is no
hammer to smash. No turning back, no looking ahead for her, just her children. This is her
palpable present and in order to maintain its tranquillity and preserve the family’s
happiness, she has to keep “the Father” satisfied and content. It is her job. Nothing is too
much. “Domestic happiness depends on you.” “Outside in the garden the children played
badminton. They were bad-tempered, but relieved to be able to look up and see their
mother working, as usual: making their lives for ever better and nicer: organising,
planning, thinking ahead, side-stepping disaster making preparations, like a mother hen,
fussing and irritating: part of the natural boring scenery of the worlds.” (321)

The only moments of joyful solitude are, for Martha, in the middle of the night:
“Ah, sleep. [...] Martha pottered about the house in the night. There was a moon. She sat
at the window and stared out into the summer night for five minutes, and was at peace, and
then went back to bed ...” (322) The moon stands for her eloping with her own self; it is
her isle of isolation, of repression of the world, a narcissistic abandonment. The flight from
the day, from the real and overpowering is nothing but sheer blissfulness. The moon alone
gives her comfort for it is a symbol of femininity, being of a cyclical nature herself as opposed to the sun, the symbol of masculinity, of power and strength.

Only with her kind does Martha eventually find her inner peace: with Janet, the lonely, misunderstood Janet ("Janet was rather like Martha, quieter and duller then her husband.") (323) She used to like Janet for they were kindred in motherhood, and implicitly in sisterhood, soul mates, silently understanding each other. Like the moon.

Furthermore, Weldon approaches the working problem of women. Martha had a hard time convincing her husband to “allow” her to go to work to earn enough to pay for “drink holidays, petrol, puddings, electricity, heating” (318) from her wages which were considerably “creeping up, almost to the level of Martin’s.” (318) Martha is now a market researcher in an advertising agency, this being an autobiographical instance, the author ripping it off her own life experience. So, one day she would be able to support the whole house and at this point the author mercilessly pops up the question: “Then what?” “For her “work [...] was a piece of cake” (319), compared of course to the work at home, because she could finally be herself, act naturally, neither caring about her broad hips or her bosom. Work was relaxation indeed. This may be considered, according to Kristeva’s theory, an instance of subject-in-process which says that we are always negotiating the other within, that is, the return of the repressed, and Martha has long waited for the return of her “working-self” which gives her a social status, independence and most importantly identity. Thus she implies that a change in attitude from the “muted” group towards the “dominant” group would be inevitable and absolutely necessary in order to create a balance in accomplishing the duties around one’s home.

This may be an example of changing places, a theory also promoted by Julia Kristeva which emphasizes the idea that women can go to work and men should be practically involved in the upbringing of children. In Motherhood according to Bellini, she suggests that in relation to her child the woman is separated from both love and desire, hence the idea that the one fulfilling the maternal function is not sexed. Therefore, the parental image projected over the infant may be either feminine or masculine.

Weldon wants to culminate her story with a great event in Martha’s life as a mother, more precisely her daughter’s starting her first period. Thus the cycle of life is renewed and her passage from childhood to womanhood is marked; the same cries, same worries, same faith, will all follow the wheel of time, again and again. (“Her daughter Jenny: wife, mother, friend.” - 325)

There is, however, a solution, born out of the necessity of a new woman, embodied in Katie. She is the voice of a new generation pulling down old beliefs and bias, barriers and traditions, prejudices and preconceptions. She would not marry (“I’m never going to get married” - 322). She would live her life to the full, pushing away, effacing, dissolving old times: Janet, Martha, Beryl. Katie rejects the cycle of life by not wanting to get married, she only wishes to be “an earth mother” (323), thus the concept of fertility is not destructive any longer, but spontaneous, regenerating as opposed to the fertility of flesh: sinful, sacrificial, self-deforming. She is the answer of a society dominated by men, where women need to change their code of values in order to survive, even reject their very essence, namely their fertility and femininity. Consequently, Katie becomes a literary means of expressing an upheaval of values as theorized by Kristeva in Tales of Love (1987) who suggests that misplaced abjection is one cause of women's oppression. In patriarchal cultures women have been reduced to the maternal function, meaning that it is vital for them to abject maternity and femininity in order to live up to the society’s expectations, women being in this way oppressed and degraded.

As a conclusion, it can be stated that the short story was translated and interpreted in feminist metalanguage providing a survey of this analysis. A piece of écriture feminine, Weldon’s work provided material for gynocriticism presenting the common
case of a married woman with children feeling like a pawn in a phallogocentric society, with the man forever being at the core of things, the world spinning around him. She is a case of a subject-in-process forced to give up her job, but now returning to it with hopes of a better life, where changing places is a real necessity, meaning that raising children may also be a duty fulfilled by men. Katie, the image of the young lover, desiring desirability, is a case of misplaced abjection. She reinvents the woman protecting her status in a male-oriented world, representing the product of this patriarchal society to which she has perfectly adapted. However, there is still hope for women, personified in Jenny who, rejecting the concept of biological essentialism, continues, through the biological code, to be a part of the sisterhood, accepting her femininity and fertility, attempting to change this dominant vs. muted relationship into a more complementary one as in the ying & yang principle; they need not destroy each other, but the purpose is for the former group to be accepted and recognized as both necessary and equal. Even though the process is quite slow, there are changes in attitude registering from one generation to another and Fay Weldon hopes for more rightful a life for Jenny.

Consequently, the story can be read in feminist metalanguage which may be looked upon as “l’aventure de lecture”, feeling the joy of creating and re-creating the text, of interpreting and re-interpreting it. It is obvious that feminist metalanguage is not an individual entity with a status of its own, but it is part of a system functioning more like an instrument for the elitist reader used to re-order theories and re-establish new rules, to play upon words and concepts like a big jigsaw puzzle.

Thus, this research paper does not contradict the idea that theory is a genre of literature and not a pure metalanguage, but rather meant to demonstrate how it can actually function and be functional; a well-argued example of how the terms employed in the process can be fully operative. It can be really challenging to translate the text into metalanguage and give a proper interpretation of it, a process which undoubtedly serves the very purpose of the creation of the feminist metalanguage.

Notes:

1 Roland Barthes, Elements of Semiology, 1968: 92
2 See Snell-Hornby in Bassnett and Lefevere 1990: 81-82
4 All references are to be made to Fay Weldon’s “Weekend” in M. Bradley’s Modern British Short Stories (1992).
5 A term suggested by Elaine Showalter (1979) representing feminist criticism focuses on literary works written by women. Gynocriticism brings forth an evolving female consciousness mirrored in different pieces of literature, projected against the traditionally patriarchal literary canon.
6 Phallogocentrism – logocentrism is phallocentric that means that it systematically privileges paternal over maternal power.

Bibliography:

The English and the Romanian vocabularies exhibit a large choice of metalingual units, especially Linguistic Action Verbs (LAVs), whose distribution varies with context and functional style. Among them, Verba Dicendi (VDic) have a wider distribution. Manner-of-Speaking Verbs (MOSVs) outnumber them, as if to “compensate” for the incapacity of the written language to express at a phonetic level different emotional attitudes. Linguistic Action Phrasal Verbs and Set Phrases carry a heavier semantic load than most of the members of the first two groups: to be through – a discuta / a termina de vorbit; to blow about / abroad – a răspândi / a colporta zvonuri; (sl.) to blow the gaff - a-l lua gura pe dinainte, a trăda un secret; (Am.sl.) to blow one’s cap / cork / lump / noggin / roof / stack / top / topper – a nu-i mai tâcea gura; to go on - a continua ; to make known – a face cunoscut; ; to make public – a face public; (infml.) to pipe down – a coborî tonul / a se calma / a-şi pierde siguranţa / a se opri din vorbit; (infml.) to pipe up – a începe să vorbească; to point out – a atrage atenţia / a sublinia / a arăta / a menţiona / a specifica / a reliefa / a scoate în relief ; to speak up – a vorbi răspicat / deschis; to make / to take / to swear an oath / pledge a depune un jurământ; etc.

Bordering on both Verba Dicendi and Manner of Speaking Verbs, the richly patterned paradigms TALK MUCH and VORBI MULT show the workings of word building processes, lending themselves to different angles of approach.

One of the most “fruitful” (Ullmann 1966: 94), yet often criticized for its weaknesses, has proved to be the ‘lexical’ or ‘semantic field’ approach. John Lyons’ ‘field’ version points to three major theoretical and methodological issues: the importance of the context, the necessity of studying the vocabulary of a language jointly with its grammatical structure” (Lyons 1977: 267) and the lack of isomorphism between vocabularies of different languages, manifest in the fact that they either categorize a particular field in a totally different way or lack the distinctions which occur in another. (Cf. Lyons 1968: 429) In Eugen Coşeriu’s opinion, a ‘lexical field’ is the basic form of organising the vocabulary of a language. It is “the structuring of a continuum of semantic content by means of direct oppositions between lexemes, expressed in minimal distinctive features (= semes) defined on the basis of a dimension,” i.e. “a view point of lexical articulation (Gliederung) which is operative in a lexical field and which ... furnishes the scale for the oppositions functioning between determinate lexemes of the field…” (Popescu 1991: 23-24)

Cognitivists go deeper into the mechanisms of thought, viewing language as a “map” which reveals the internal structure of linguistic expressions, ascertains how concepts are categorized in the speakers’ minds and how choices of vehicle have generated related metaphorical expressions by having differently captured the same aspect of language. It was therefore but natural that metaphor should be approached not just as “variation in the use of words,” but as “variation in the expression of meanings” illustrating not ‘how a word is used’ but rather ‘how a meaning is expressed’ in a lexico-grammatical selection. This may include wordings which vary mainly in grammatical form rather than in vocabulary, showing the presence of “a strong grammatical element in rhetorical transference,” which generates “grammatical metaphors,” that is, representations ‘from above’, or variations “in the expression of a given meaning,” and not representations ‘from below’, or variations “in the meaning of a given expression,” (Halliday 1994: 342), like in A flood of messages came in. = Messages flooded in.
Word building and word-class selection have also had a say in metaphorical transfers, creating “lexicalized” and “relatively inactive” metaphors. (Apud Goatly 1997: 93) Denominal adjectives, which, although not intrinsically metaphorical, tend to be used as such, confirm that derivation is “firmly associated with resemblance or metaphorical transfer of meaning.” (Goatly 1997: 96) Subject to more severe selection restrictions, denominal verbs and compounds have a tendency to metaphorize, especially in metaphorical clichés. In a decreasing order of expressiveness, there are Noun, Verb and Adjective Vehicle terms, followed by Adverb and Preposition Vehicles. (See also Slave 1986: 13) As thing- or process-referring expressions, Noun Vehicle terms make the most powerful metaphors. Still active, they “provide the richest potential for imagery,” strongly revealing “the clashes between conventional and unconventional reference.” (Goatly 1997: 82) In contrast to them, verbal and adjectival metaphors “need to hook up to their conventional noun colligate” in order to preserve their metaphoric status. (Goatly 1997: 92) Linguistic action, for example, may be mapped onto material processes, whose specificity and conventional colligates will determine the impact of the metaphorical image. Stronger among them are copula metaphors, because of the “maximum bounding” between the Subject NP (Topic-term) and the Complement NP (Vehicle-term), and weaker, appositive metaphors, which involve “a minimum bounding” between the two NPs. (M.A.K. Halliday 1994: 340)

Manner of speaking verbs focus on the Speaker’s manner of performing linguistic action, on feelings and attitudes, and, most often, convey the Reporter’s evaluation of the linguistic action event. The main sources of this subfield are verbs that point to: a low/loud voice component (murmur, whisper; cry, scream, screech, shout, shriek, yell, wail, etc.); extensive, fast or foolish talk (blab, blather, (chat), chatter, drivel, prattle, ramble, etc.); control of articulation or speech impairment (gabble, gibber, stammer, stutter, etc.); animal sounds (bark, bellow, bleat, cackle, caw, chirp, coo, croak, crow, growl, grunt, hiss, howl, purr, roar, snarl, squeak, squeal, twitter, etc.); sounds produced by natural phenomena, by mechanical action, or by musical instruments (crack, hit, press, shut (up), snap, echo, erupt, trumpet, etc.); human physiological noises: groan, sigh, sniff, sob, whistle, etc.); movement or Aktionsart (begin, start; continue, go on; interrupt; conclude, end, finish, stop, etc.).

The literature does not, to the best of our knowledge, include any analysis of the complete inventory of English or Romanian Manner-of-Speaking Verbs and their semantic features. Their visitors seem to have failed to perceive the semantic feature(s) or the syntactic structure(s) that may account for their typicality. It is in quest of such properties that we have drawn on older and recent developments in applied linguistics.

Arnold Zwicky (1969) considers MOSVs to be a “large and open word class in English,” which refer to “intended acts of communication by speech” and describe “physical characteristics of the speech act.” They generally observe the same syntactic regularities, which often derive from their semantic representation as activity verbs.

Solikoko Mufwene (1978) assumes that differences lie in the non-adverbial part of MOSV entries. Holding that ‘manner-of-speaking’ fails to capture the way their syntactic properties associate with their semantic representation and that classificatory criteria are less important than the meaning component, the author wonders what feature(s) might trigger their behaviour but provides no clue.

Based on a personal corpus, we have shown that there is little difference between the most frequent syntactic patterns of SAY and SHOUT. (Manoliu-Ciobanu 2007) Moreover, the analysis of SHOUT and of the Romanian verb STRIGA has revealed that their syntactic behaviour is similar to linguistic act (transitive) verbs like SAY – SPUNE rather than to linguistic activity (intransitive) verbs like TALK – VORBI.
As their meanings are drawn not from what is said but from how / the way it is said, MOSVs are the less “neutral” of LAVs. More often than not, they have a negative or disphoric connotation\(^{15}\) and only rarely, a positive or euphoric connotation.\(^{16}\) Semantically, they pretty much fit in a suggestive and dynamic definition of “descriptive verbs,” which consist of a stable “core of verbal action,” ANu “(act-nucleus)” and Mod (+x), a variable, descriptive, modifying element, “expressed in the verb’s basic definition by one or more adjectives or manner adverbs.” (Snell–Hornby 1983: 43)\(^{17}\) With their “hazy borders,” MOSVs “merge into each other ... and spill over into other fields,” varying “dimensionally according to...style, collocations and other factors.”(Snell–Hornby 1983: 67) Since, in MOSVs, ANu stands for a verbum dicendi VDic (i.e. say, ask, talk, speak / zice, întreba, vorbi), in the present analysis, VDic will replace ANu. The descriptive element, referred to as Mod(ifier), is viewed not as a bundle of separable or isolated features but as a complex with blurred edges of “distinguishable,” yet “merging elements,” and “a weighed focus beside peripheral elements.” (Snell–Hornby 1983: 66) We suggest, therefore, that MOSV meanings should be plotted as the intersection of some \(x\) value with some \((+/y)\) value. For example, item \(V(erb)q\) could be represented as \(Vq = ANu + Mod = VDic + [x; (+/-y)]\), where \(x\) and \(y\) represent, by aesthetic and ethical standards, quantitative and qualitative accumulation, respectively.

Many MOSVs have both transitive and intransitive meanings. We assume that the feature [\(+\)Transitive] belongs to the archlexemes SAY\(^{18}\) - SPUNE, ASK (in its ‘request’ meaning) - ÎNTREBA, or TALK (in its, less frequent,’utter’ meaning) - VORBI. The feature [\(-\)Transitive] relates these verbs to TALK - VORBI (in their ‘empty/foolish talk’ meaning). In the final analysis, MOSVs can be described as complex structures that consist of a main VDic Nucleus and a Modifying embedded sentence, while \(+ V [x; (+/-y)]\),\(^{19}\) which describes a parallel verbal event, with its distinctive parameters:\(^{20}\)

\[
\begin{align*}
VDic & \quad \text{Modifier} \\
(a) & \quad \text{SAY - SPUNE} \quad \text{while} + V \{[x; (+/-y)] + \alpha, \beta, \gamma\} \\
& \quad \text{ASK - ÎNTREBA} \\
(b) & \quad \text{TALK - VORBI} \quad \text{SPEAK - VORBI} \\
& \quad \text{while} + V \{[x; (+/-y)] + \alpha, \beta, \gamma\} \\
\end{align*}
\]

Among MOSVs, the verbs and nouns associated with degree or intensity\(^{22}\) in speech make a colourful paradigm both in English and Romanian. Turning the grammatical feature of extensibility into a lexical feature, they “incorporate” quantity or iterativeness with ‘talk’, inherently involving excessiveness or “an overplus of talking” (e.g. chatter - , yak - , etc.). Extensible with the intensifier much, talk – vorbi and their verbal nouns may extensively mean the same, e.g. talk much – vorbi mult; He talks too much – (El/Ea) vorbeşte prea mult; There’s too much talking. – Se vorbeşte prea mult; Prea multă vorbărie.

Grammatical intensification by such, so\(^{23}\) and how may reveal semantic similarities of nouns, verbs and adjectives. (Cf. Bolinger 1972: 17ff) Compare: Such talking all the time! - Atăta vorbărie (*tot timpul)!; Nu mai termină (o dată) de vorbit! He talks so all the time! – Vorbeşte (atăta) tot timpul! Vorbeşte atăta! With action nominals, so is an intensifier of the modifier, not of the noun phrase as a whole. Compare: e.g. talking so much = so much talking vs *such much talking As a redundant adverb intensifier, so hardly adds anything. Compare: “I wish you wouldn’t whisper so (softly); When you talk, why do you whisper so? = ‘When you talk, why do you talk so whisperingly (so softly)?’ (Bolinger 1972: 249) The inherent intensifiable feature of whisper is ‘low’. Compare: I wish she wouldn’t talk so; I wish she wouldn’t yak so; I wish you wouldn’t whisper so. You make it awfully difficult to hear the speaker. (extensible,
i.e. *so much*); I wish you wouldn’t *whisper* *so* when you speak. I can hardly hear you. (*inherent*, i.e. *the way you do*). Moreover, extensibility may involve not just one semantic feature but the whole process of *talking*, covered by the inherently meaningful question “Why did you *talk* *so*?” Although extensibility seems not to be “coextensive with the traditional aspect of durativeness” (Bolinger 1972: 162), an action may be extensible as durative (e.g. Why did you keep on *talking* so long?), as iterative (e.g. Why did you *talk* so often?), or in terms of rate (e.g. Why did you perform so many acts of *talking* in X amount of time?). Exclamatory *how*, as the equivalent of *so*, used for extensible intensification, is ambiguous between expressing intensification and identification, like in: I heard *how* she *whispers* when she *talks*. (*degree* ‘*how* *whispery* her talk is’); I heard *how* she *whispers*, with a library voice. (*non-degree*, *manner-of-speaking Averbial*).

In one of their prototypical uses, *TALK* and *VORBI* focus on the Speaker’s extensive, uninterrupted monologic linguistic action, as one argument predicates. The *TALK MUCH* - *VORBI MULT* type of events share a core of verbal action ANu (*TALK-VORBI*) and a bundle of common distinctive features, which involve extensibility. The two paradigms surface their quantitative realization as the MORE IS UP orientational metaphor. Their conceptual structure seems to be rooted in the widely accepted opinion that whatever exceeds the standard limits (i.e. MORE) can either excel at (i.e. UP) or come short of accomplishing one’s purpose (i.e. DOWN). Yet, in the structure of linguistic action event types lexicalized by MOSVs, whose semantic content usually imply an unfavourable evaluation of *quantity*, these mappings seem to clash. A *small* quantity usually elicits a favourable appraisal, whereas a *large* quantity (in terms of number, intensity, size, etc), felt as an exaggeration, usually determines devaluing judgments. The metaphors MORE IS UP = HAPPY IS UP; MORE IS HAPPY and LESS IS DOWN do not apply to the evaluation of linguistic action events, which have to be reinterpreted according to ethical standards. Most of the members of the *TALK MUCH* - *VORBI MULT* paradigms sustain the LESS IS UP mapping, which equates LESS and HAPPY (cf. HAPPY IS UP). In the Reporter’s appraisal of this type of event, both the MORE IS DOWN/BAD and the LESS IS UP/GOOD mappings seem to be possible matches. In this frame, UP, as a Vehicle, will be equated with LESS, which becomes a member of the paradigm GOOD/MORAL/HAPPY/UP, hence: LESS IS UP, HAPPY IS UP, therefore LESS IS HAPPY.

The analysis of the paradigms *TALK MUCH* – *VORBI MULT* involved several stages. Relying on speaker intuition, we started with a shorter list of English and Romanian verbs that refer to ‘empty’, ‘useless’, ‘not serious, often ‘unprincipled’ verbal production or exchange. Next, dictionary definitions, which are rather circular and rarely illuminating, were compared and checked against present day English and Romanian usage. The main syntactic feature that relates most set members to *talk* and *vorbi* is their lack of *transitivity*. However, where distributional analysis was available, some transitive meanings were also retained.

Most of the principles set forth by Coșeriu (1975) and Lyons (1977) were applied, in order to:
- **disambiguate the meanings** of *TALK* and *VORBI*;
- identify, in the semantic content of other verbs than *TALK* and *VORBI*, the **common distinctive markers** of the MOSV field, i.e. [+Communication], [+Human], [+Vocal];
- identify the **distinctive feature** for ‘long verbal production’ as *extension* [+Extensive] in the paradigm members;
- identify the **distinctive feature** [-Formal] in the paradigm members;
- select the **meanings** of MOSVs which share the five semantic features as subfield markers;
- identify a feature which opposes at least one field constituent to other terms, as ‘fast, intense speech’ [+Fast];
- identify the morpho-semantic fields radiating from TALK MUCH - VORBI MULT, and synonymous MOSVs, in keeping with the latest developments in the semantic field theory, which stipulate that the analysis should account not only for the relationships of paradigmatically contrasting words (i.e. Verbs), but also for its semantically and morphologically related word classes (i.e. Nouns, Adjectives, Adverbs and phraseological units).  

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- The ‘Talk Much’ Paradigms in English and Romanian
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**The Paradigm TALK MUCH**

**Abbreviations:** comm(unication), onom(atopoeia), n(oun), v(erb), (?) possible

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The Paradigm **VORBI MULT**

The English paradigm points to:
- the occurrence of the common semantic features [+Human], [+Communication], [+Vocal], [+Extensive] and [-Formal], from top through bottom;
- the presence of the feature [+Fast], from chatter, babble, cackle, clatter, clatter, gab (about), gabble(away/on), gibber, jabber, mag, natter, rabbit on, ramble on, rattle, twitter, yab(ck), yap; the items which lack this feature imply idle, boring talk, e.g. blab on (about), drivel on, gas, rattle, ramble (on about), rabbit on, splutter, tittle-tattle, jaw;
- the feature [+/-Reciprocal] / [+Interlocutionary] marks the verbs which take the with and together alternation, e.g. chatter, clack, clutter, gab, gossip, jabber, jaw, mag, natter, twitter, ya(c)k;
- the presence of [+Iterative] with babble, badger, blabder, cackle, chatter, clack, clatter, drum, gabble (away/on), gibber, gossip, hammer, jabber, nag, patter, pester, rattle, (tittle-) tattle, twitter, ya(c)k, yap;
- some constituents marked for incoherent, unintelligible talk, [+Impaired] (e.g. babble, gabble), often because of excitement (e.g. jabber, splutter), fear or even mental disorders (e.g. gibber, ramble);
- verbs like badger, drum, hammer, nag, pester, ya(c)k marked [+Persistent], which mean mainly ‘to keep telling or asking somebody something so that they will listen to, understand or remember it’;
- the metaphorical nature of the items at the bottom, based on the opposition [+/- Human]. They evoke the Source Domain (i.e. Bird and Object) by a concrete image and / or by phonetic symbolism, being differentiated in terms of their Source rather than their meaning;
- the predominance of lexical items belonging to informal/colloquial/familiar style;
- the presence of slang terms, such as bazoo, clapper, jaw, mill, which are subject to more severe selection restrictions because of their occurrence only in set phrases (e.g. Shut up your bazoo! – Tacă-ţi fleanca!) or in some variety of spoken English (e.g. AmE gabfest; Stop jawing!);
- the onomatopoeic origin (onom) of most constituents whose sound component can be inferred from the last two vertical columns in the tables;
- the field configuration shows how blurred the field edges are, allowing for new gap fillers, unlike in Trier’s standard theory, according to which fields are closed mosaic patterns;
- how Verbs can surface as Nouns and Adjectives or Adverbs with increased semantic loading, owing to the presence, in all the field constituents, of a core consisting of a VDic (SAY/TALK – SPUNE/VORBI) and a Modifier (meaning ‘much’ – ‘mult’), expressed by a bundle of distinctive features, differently lexicalized, function of the Source domain encapsulated in the action core. Different lexicalizations express degrees of quantitative amount and illustrate the process of semiosis, which, by practical judgements of value concerning normal vs. abnormal quantity, has censured the use to settle the norm.

Derivation in this subfield confirms the systematic character of the metasememic mechanisms. The tables below show a dense patterning at the top with Verb (Predication) as well as Reference and Modification, which surface as NP and AdjP / AdvP, respectively, i.e. Characteristic / Result (N\textsubscript{char} / N\textsubscript{res}) and Action (N\textsubscript{Action}), originating in the domain of Communication or Sound, and the dilution of patterning at the bottom, with
focus on Agentive Noun (\(N_{Agent}\)) and Articulator Noun (\(N_{Artic}\)),\(^{27}\) originating in the domains of Sound, Movement, Animal, and Object. The last two vertical columns exhibit psychologically motivated transfers of meaning which have altered the semantic content of lexemes and generated a network of associations due to either resemblance or difference/contrast.\(^{28}\) Differences in the two paradigms basically boil down to differences in the language systems, and phraseology plentifully illustrates metaphorical transference. Expressiveness increases when metaphors appeal to several senses, such as sight, hearing etc. (Cf. Vianu 1968: 334), eliciting stronger reactions, as is the case with bazoo, clack, clapper, gab, jaw, mill, rattle-trap - cioc, plisc, clonţ, clanţă, moară, meliţă, muzicuţă; chatterer, Prattler, pratter, tattler – palavraqiu, flecar; chatterbox, clatterer, jabberer, magpie – gaiţă, ţarcă, caragaţă, caţă, cofoană; nagger – pisălog.\(^{29}\)

The Romanian field exhibits similar features: [+Fast] and [+Iterative] from trăncăni through the bottom, [+Interlocutionary] from pălăvrăgi through trăncăni and [+Persistent] in toca, bombână, horoderi. Adjectives and Adverbs are rare. There is richer synonymic derivation with linguistic action nominalization (\(N_{Action}\)) in Romanian. Also, slangy terms for Agentive Noun (\(N_{Agent}\)) and Articulator Noun (\(N_{Artic}\)), meaning ‘speaker’ and ‘mouth’ – ‘gură’, respectively, which have surfaced by “semantic derivation” (I. Iordan 1975: 333 ), outnumber the members of the English paradigm.\(^{30}\) Based on the opposition [+/- Human], they evoke the Source Domains Bird and Object (tools and instruments) by a concrete image and / or by phonetic symbolism. Their evocative power is directly proportional to the distance between the Source term and the Target term as well as to the size of the Source Domain, that is, the more restricted the domain is, the more expressive the metaphor will be. Moreover, rarely spilling over word class borders, nominal articulator metaphors are subject to severe selection restrictions. They usually occur in set phrases of narrow synonymic derivation. Compare: *gură stricată / moară stricată - *mouthbox / chatterbox; a-i merge gura ca o moară (stricată) – to chatter / ya(c); Mare meliţă mai ești! - You have yap, you know? Tacă-ţi gura / fleanca!- Shut your (big) mouth / trap / yap! Ține-ți gura / *morîșca / *râșnița / *fășneta / *trâmbița! - Hold your tongue! Nu-i tace muzicaţa / fleanča /moara toată ziua ! Tine-ți / închide-ți / tacă-ți fleanca / gura / clanță / clonțul / clanțul! / *radioul! Tacă-ți cața / clanța / clonțul / clanț / *caterinca! Să nu-ți mai aud clanțul! - Shut your mouth / bazoo / gob!

English and Romanian share lexical items of Latin and foreign origin, which are used in formal style (e.g. loquacious(ly), loquacity, loquaciousness – locvace, locvactate < Lat. loquā ‘to speak’; voluble, volubly, volubility, volubleness – volubil, volubilitate < Lat volvēre ‘to roll’) or in informal style (e.g. palaver and pălăvrăgi, which go back to Tk. / Port. palavra < Gk. parablelē; What’s all the palaver about? – Ce tot vorbiţi (atâta)? / Ce-i cu vorbăria asta? Cut the cackle! - Gata cu pălăvrăgeala!) Formal terms like logorr(h)oea – logoree (< Gk. logos ‘word’ + rhoiā ‘flow’), for instance, may also have stylistic synonyms, like verbal diarr(h)oea – diaree verbală.

Manner of speaking metaphors carry a huge amount of information in a compact and memorable shape. They illustrate how the descriptive language of physical entities and events has been imported to an impressive collection of linguistic units in order to convey feelings, ideas, as well as to achieve economy, efficiency and expressiveness. Their “reading” of reality is, first of all, an act of intralingual communication, where formal variation indicates ‘how a meaning is expressed’ in a lexico-grammatical selection.

A matter of degree rather than meaning, literal/source-oriented or dynamic equivalence should be the first option in translating the TALK MUCH - VORBI MULT paradigms. Interlingual/intertextual transfer may vary with context, style (archaic, familiar, formal, informal, jocular pejorative, popular, slangy, etc.), register or rhetorical effect and, even when lexicalizations do not perfectly match, transfer is possible in shared conceptual spaces. In pursuit of naturalness of expression, the translator should aim not at transferring
modes of the source culture but at relating the reader to modes of behaviour relevant to the context in the target culture. (Cf. Croitoru 1999: 199-200) As many of the ‘extensive talk’ lexicalizations have strong evocative power, making a choice between the lexical item and its stylistic effect is the translator’s greatest challenge.

Notes:
1 This fact has been confirmed by researchers on the Representative Vocabulary of present day Romanian. The less numerous and the worst represented in terms of usage are 112 lexical units (i.e. 4.33 %), which comply with the criteria of semantic wealth and derivation (S and D), mainly verbs and nouns, which express manner of speaking: fulgera, hărâi, mut, plesni, poci, răbunî, răsulda, scârtăi, șuieră, toca, trăsni, trânti, tronsni, turna, țifp. (Cf. Marius Sala, Mihaela Bârlădeanu, Maria Iliescu, Liliana Macarie - 1988)
2 Cf. Dumitru Irimia (1986: 35) This proves that most of the notions that refer to or that have been generated through oral communication are mainly emotional or personal, and not predominantly intellectual or social, as the ones generated through writing. (Cf. Henry Wald 1983)
3 The Standard Field Theory has been repeatedly criticized for its subjective and speculative character. Yet, even critics seem to admit that some important semantic and psychological aspects have been revealed by the underlying general conception, which can be used as "a tool for structuring information about the world..." (Grandy 1987: 276) On grounds of vagueness of the term ‘semantic field’, we shall predominantly use the term ‘paradigm’ throughout the paper.
4 According to John Lyons (1977: 268), a lexical field is a paradigmatically and syntagmatically structured subset of the vocabulary (or lexicon).
5 Context will reveal not only the relationships of paradigmatically contrasting words (belonging just to one word class or part of speech), but also those of morphologically and semantically related word classes.
6 Bold type has been added.
7 Metaphors have been analyzed as linguistic expressions (lexically and grammatically), as ideas / concepts (with their propositional content and knowledge / conceptual structure), and as messages (with their pragmatic structure and function in terms of co-text and context). Hence the basic units of linguistic analysis are metaphor as clause, as proposition, and as utterance. (Cf. Gerard Steen, 1999, ‘Analyzing Metaphor in literature with Examples from William Wordsworth’s “I Wandered Lonely as a Cloud”, ‘ Poetics Today 20 (3), Tel Aviv, Retrieved on 26 November 2000, from http://muse.jhu.edu/journals/poetics_today/v020/20.3 stee.html)
8 Cognitivists have mapped metaphorical linguistic expressions onto the conceptual system with a view to revealing their conceptual model or implicit internal structure. Most Root Analogies of the English language have been mapped by George Lakoff and Mark Johnson (1980), Zoltán Kövecses (1986), Mark Johnson (1987), and Andrew Gouly (1997).
9 Deverbal adjectives or participles may not incorporate metaphor in their semantics.
10 Thomas Ballmer and Waltraud Brennenstuhl (1981) include MOSVs in the Emotion Model, which consists of several paradigms: Indicators of Emotional Process: blush, sob, stammer, stutter; Expression: blow up, burst out, cry, explode, moan, scream, shout, shriek, whimper; Announce Value Judgments: applaud, hail, salute, hiss, shout down, cheer loudly, shout to somebody; Hidden Appeal: bitch at, grumble, murmur, nag, suck, whine, wrangle...; Open Appeal: cry, growl, grumble, shout, snap, sneer, spit, thunder at, yell.
12 The first to approach the English and the Romanian MOSVs contrastively was Maria Teleaga (1999). Her verb classes focus on: pitch and intensity (to shout, to whisper: a striga, a sopiti); speed and control of articulation (to gobble, to drawl, to stammer: a turui, a se bălbăi); animal sounds (to bark, to coo: a mărdi, a cîripit); noises, movements (to rasp, to thunder, to shoot, a scriși, a tună, a melși); other human sounds (to sigh, to snort; a cânta); evaluation of the time, coherence and content of speech (prattle, ramble; a flecări, a bălmăfi); verbal interaction (to chat, to discuss, to quarrel; a conversa, a dezbate, a se certa).
13 Zwicky’s list (1969) includes sixteen English MOSVs: shout, scream, yell, holler, bellow, whisper, shriek, wail, lisp, hoot, growl, grunt, mumble, moan, howl, mutter and whine.
14 In a lexicographic study on animal sounds, Serghie Șuțu (1921: 91-92) states that most of the MOSVs that express animal sounds are onomatopoetic and rely on man’s auditory capacity. However, verbs like a striga (i.e. ‘a face ca striga’) are no longer felt as metaphors.
15 This is the reason why they are less frequent in writing, except for reporting in fiction.
16 A good example is chirp - cîripit, which renders women’s speaking in ‘a cheerful high-pitched voice,’ (e.g. She always chirped ‘good morning’ to the people in the lounge.). The Romanian verb can also have a disparaging meaning in slang, i.e. ‘to tell a secret, to inform on,against sb.’
17 Verb descriptivity can be either direct or indirect. Direct descriptivity “is limited to the modal action without any further implications,” when the modifier refers “directly to the act of speaking,” e.g. shout. Indirect descriptivity “can involve a value-judgement passed on to the agent’s character or can reveal background information on the verbal action,” as for example, when the modifier refers “to a participant (or participants) or a circumstance (or circumstances behind the action) or a combination of these,” e.g. cluck. Both types of descriptivity are usually present in a verb to various extents (e.g. scream). They have two functions: (a) to reveal the semantic structure of the verb, and (b) to "sharpen the distinctions when comparing lexemes, whether paradigmatically or contrastively." (Snell-Hornby 1986: 26) It follows that MOSVs should be approached in terms of both direct and indirect descriptivity features, which concentrate on the focal area of the event rather than on its periphery.
18 It is the (in)transitivity of the VDic archlexeme which seems to convey a special character to MOSVs.
19 This structure is present in Muñwene’s examples too.
20 As complexes of verbal action and modifier, MOSVs can define all the parameters of the communicative situation, that is, Speaker (role, age, sex, temperamental type, etc.), Message (vocal, articulatory or auditory characteristics), Addressee, Patient and Evaluation. The main distinction that operates within the reference structure of these verbs is between Participants and accompanying Circumstances, i.e. Cause of the action (e.g. a particular emotion), Purpose, Result, Surroundings or Hierarchy among participants.

21 Extensively used in the Bible, and possibly generated by mistranslation, this device was labelled “construcție bumerang” (i.e. boomerang construction) by Corneliu Dimitriu (1986: 37-39). The structure may contain either the same or two synonymous LAVs in different inflexional forms or a verb of movement and a LAV, e.g.: “… so then he goes and says…” Compare the English and the Romanian versions: “And the Lord spake unto Moses and Aaron in the land of Egypt, saying, … Speak ye unto all the congregation of Israel, saying, In the tenth day of this month they shall take to them every man a lamb, according to the house of their fathers.” (THE HOLY BIBLE, Exodus, Chapter 12, p.71) – Apoi a grăit Domnul cu Moise  și Aaron in pământul Egiptului și le-a zis: ... Spune dar la toată obștea fiilor lui Israel și le ză: În ziua a zecea alunii aceea s-și ia fiecare din capiți de familie un miel…” (BIBLIA, Cap. 12 ieșirea, p. 79) Aurelia Merlini (1998: 175) wrote that such structures illustrate a process of reformulation typical of vernacular varieties of Italian, French, Romanian as well as of English, when the speaker’s thought moves back to an element of the initial syntactico-semantic project.

22 Bolinger, Dwight, 1972, Degree Words, Mouton, The Hague. For Bolinger, intensification is „the linguistic expression of exaggeration and depreciation…,” (1972: 2) and an intensifier is „any device that scales a quality, whether up or down or somewhere between the two,” (idem: 19), e.g. She’ll talk your head off (she talks a blue streak).

23 So is considered to be a “relatively grammaticized” intensifier which “quite closely matches, in meaning, the intensifiable feature of the verb.” (Bolinger 1972: 174)

24 Intra- and inter-corpora feed back has also contributed to the selection of field members. For example, gossip, marked [-Transitive] belongs with talk and chat, whereas bârfi is [+/-Transitive], e.g. a bârfit verzi și uscate.

25 Cf. CCD: TALK; (vi) ‘to use speech to express your feelings’; TALKA; (vi) ‘to chat’; Cf. DEX: VORB1; (vt) , in phrases like: a vorbi multe și de toate / vrate și nevrate / verzi și uscate câte-n lună și în stele; VORB1; (vi) ‘a sta de vorbă’, ‘a discuta’; FORBY; (vt) ‘a discuta’.

26 Drawing on William Croft’s (1991) approach to semantic classes (i.e. Objects, Properties and Actions) and pragmatic functions (i.e. Reference, Modification and Predication), we consider all the constituents of the field to be instantiations of verbal communication as action.

27 This subparadigm seems to be richer in Romanian.

28 MOSVs whose Source field denotational meaning gets a familiar everyday connotational meaning, have emerged as ‘implicite metaphors’ through the semantic process of ‘metacommutation’, or as or ‘figurative synonyms’ of concrete terms, as in: bootlick (AmE v.i.t), bootlicking, bootlicker ‘(‘flatterer’) – peria (v.i), periere, periuță.

29 The axiological value of words denoting animal metaphors cannot be separated from their stylistic value.

30 We have approached this paradigm in Ciobanu Carmen, ‘Articulator Metaphors: GURA - MOUTH’ (in print).

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**Dictionaries**


1. On interpretation and interpreting

Little research has been made on interpreting throughout history, the reason for this being most often the lack of written record of the spoken language. This explains the insufficient evidence for the interpreters’ work. Even if the presence of an interpreter was obvious in many instances, historical documents do not make specific reference to the people performing this activity. Moreover, the fact should be mentioned that the people performing this activity were not specially trained for this profession. They were either linguists or diplomats who had been asked or had offered themselves to act as mediators between speakers belonging to different language cultures.

Interpreting is known to have existed for a long time. Whenever people belonging to different language cultures met, they had to find a way to communicate. At first, they used the sign language but later, it became essential that someone who could speak the languages brought into contact be found. Things were easier for those who had a bilingual background, either because they had grown up and lived in border areas or because their parents belonged to different cultures and spoke different languages. Not few were the instances when people moved from one country to another acquiring thus, a second language. Such people are likely to have been the first interpreters. They probably found themselves in this position by accident, being obliged to act as mediators simply because they were the right person at the right place and time. The constant presence of interpretation in everyday life gradually led to the emergence and development of a specific discipline taught and researched in universities.

Interpreting is generally agreed to be a very demanding job. Interpreters cannot afford to have bad days because it is entirely on them that the success of a conference or trial depends. Bad interpreters can easily ruin a court session and turn an innocent person into a guilty one. Hence, the necessity to form well-prepared and trustworthy specialists in this field arises.

Moreover, mention should be made that the quality of the interpreting process very much depends on interpreters’ memory. Short-term memory helps interpreters capture and store the received information, whereas long-term memory facilitates the appropriate transfer of this information into the target language. Ability to concentrate is a factor just as important as it is the ability to analyze and process the information transmitted by the source language speaker.

Successful interpreting is also conditioned by previous preparation. In order to avoid unacceptable mistakes, interpreters have to inform themselves about the domain in which they are to work and then make up a domain-related glossary to be used whenever necessary. Moreover, their theoretical preparation has to be doubled by solid extra linguistic knowledge in the two language cultures in which they operate. In other words, the success of interpreters’ activity is influenced by the way in which their linguistic competencies mingle with non-linguistic ones. As far as the linguistic aspects are concerned, mention should be made that, interpreting presupposes on the one hand, appropriate decoding of the message in the source language and abstracting, and encoding of the original message into the target language culture, on the other. From the mosaic of non-linguistic factors, cultural and social specificity seem to be the most problematic ones.
Whether referring to court interpreting, conference interpreting, community, or hospital interpreting, it is impossible not to realize the complexity and ever-growing importance of this activity nowadays.

2. Courtroom and Court Interpreting

In the courtroom, the role and behavior of professionals and parties is always constrained by formal procedures and rituals. Order and control in the courtroom is maintained primarily through language. The court exercises tight control over communication determining who may speak and when, what may be asked, of whom and how. e.g.: “All rise!”, “This meeting is adjourned”, “May we approach Your Honor!”, “Objection!”… “Sustained!” etc.

Since interpreters have power over language, lawyers have consciously regulated and constrained their role within inside and outside the courtroom. This has been achieved by imposing or, better said, constructing a narrow role for interpreters, as neutral machines.

Court interpreting is a very complex activity and requires familiarity with a number of subjects, including law, translation and interpretation theory, linguistics, intercultural communication and psychology. Court interpreters work not only in courts of law but also in law offices, law enforcement agencies, jails and prisons, and other public agencies associated with the judiciary. The role of the court interpreter is to make communication possible despite language barriers that exist between litigants and court personnel. The interpreter’s task is not only to make sure the client understands the legal message, but to give him the same chance anyone else in his place would have if he spoke the language of the court. From this perspective interpreters may be regarded as arms of the law, part of the defense or prosecution, or as impartial officers of the court.

Contrary to popular belief, people rarely see each other in court. Most people manage to solve disputes arising from normal social and commercial intercourse themselves. Court decision-making is inevitably slower, more expensive and less flexible. But understanding court proceedings is important. The court is a formal mechanism for review of the decisions and actions of the legislature and executive. Access to competent interpreters in court proceedings is now increasingly becoming an important procedural right. Language is critical in courtroom. Due to their engagement with language, interpreters influence court proceedings and sometimes outcome. At times, interpreters support or thwart the linguistic tactics of lawyers in the adversarial courtroom.

A judge may decide if an interpreter is required at any time during the course of proceedings. This can be a response to a request by one of the parties, or it may be an independent decision by the judge. All professionals, including interpreters, are under ethical constraints and, in the courtroom, are subject to the control of the judge.

Some lawyers and interpreters mistakenly assume that the interpreter’s sole responsibility is to the party that requests their services. In fact, he has at least two clients: the non-native speaker and the native speaker. The interpreter has to be impartial and ethical for both parties. However, in the courtroom, the interpreter’s obligation is to the court.

3. Courtroom Language

The rigors of the courtroom proceedings demand that interpreters have high-level language proficiency. The question-answer format used in the presentation of oral evidence leaves little room for anything else than direct interpreting. However, linguists studying courtroom language suggest that the adversarial courtroom is not a neutral form in which communication exchanges are straightforward. Bogoch and Danet, (1984, apud Laster, 1994: 120), described language in courtroom as “dysfunctional”, “absurd” or even as “pathological communication”. Expert interpreters are supposed to produce machine-like
language “mirror”, contributing nothing of their own to the exchange. They are required to assess the speaker’s emotional state, tone of voice, style of speech and demeanor. Moreover, mention should be made that interpreters are constantly under intense pressure to make their choices instantaneously. Speed of delivery, however, should not be confused with the intellectual effort needed to interpret and accurately reproduce the content and style of a number of different people. When evidence is channeled through another person, it is transformed by the interpreter’s voice, way of dressing, mannerism, linguistic competence, age, race and gender. An interpreter is not a machine but a human actor.

Cross examination. The apparent aim of cross-examination is to extract information from a witness or to clarify points of testimony. In reality, lawyers for both parties rely on cross-examination to obtain an advantage for their own clients by highlighting weakness in a witness’ version of events. Information or real answers are the last thing a cross-examiner wants. Cross-examiners usually prepare their questions for rhetorical effect.

Some of the devices used by lawyers in cross-examination include:

- Alterations in the rhythm of speech;
- Repetition of certain key phrases;
- Rhetorical haranguing of the witnesses.

Interpreters are under pressure to further the objectives of the cross-examiner, by capturing the tone, rhythm and style of the speaker. At the same time, they are subject to subtle pressure from witnesses to be a quasi-advocate, putting their case in the best possible light.

Courts and tribunals also expect interpreters to provide relevant cultural information. Despite the formal prescription of interpreters’ role as conduit, some judges and decision-makers in practice expect an interpreter to be a cultural bridge, although it is inappropriate and even dangerous to rely on interpreters to provide cultural information. The interpreter’s position is a very tricky one. They simply cannot win, because they are either criticized for withholding essential information, or judged for serving as a cultural bridge.

Empirical studies of legal interpreting reveal that the law underestimates the high skills demanded by legal interpreting. The law’s conception of the interpreter as “conduit” has had a negative effect on the professional status of interpreting, undermining the development of good working relationships between interpreters and lawyers. Some of these problems can be overcome by abandoning the idea of “interpreter as conduit” and portraying interpreters as real people with power to affect communication between non-English speakers and legal professionals.

4. The Role of the Interpreter

Law is perceived as rational and relatively straightforward, in the positivist legal tradition. The interpreters’ characterization as “conduits” points out an idealized view of the nature and role of law. The interpreter, as conduit, must be a direct channel of communication between the party and the questioner. Interpreters are required to provide a literal interpretation from one language into another. The legal rationale for “word-for-word” interpreting is based on the common law’s reliance on oral evidence. Judges and juries rely on hearing evidence presented by the parties and their witnesses in court. For the court to fairly assess the evidence given by the non-English speaker, the interpreter must provide a complete and accurate rendition into English. Literalism is essential in this case to ensure accuracy.

* e.g.: JUDGE MAY: It's not a matter we'll deal with at the moment. We will look to see what the point is, and if necessary, we'll come back to it in due course. For the moment, we will deal with those matters which are concerned with this particular issue. Yes, you want to go into private session, Mr. Nice.
MR. NICE: Yes, please.

JUDECATORUL MAY: Deocamdată nu ne ocupăm de asta. Vom verifica și, dacă e cazul, vom reveni la problema dv. Deocamdată să ne respectăm planul pentru ședința de azi. Da, domnule Nice dv. cereți o ședință închisă.

DOMNUL NICE: Da.

Another aspect is that literal interpretation allows the non-English defendant to fully understand all that is said in proceedings. Lawyers are suspicious of interpreters who cannot match dialogue word-for-word. Anyway, the ultimate objective of interpreting is accuracy. Linguistic complexity, however, means that accuracy is not synonymous with literalism. Effective communication in all languages is based upon shared cultural assumptions which allow listeners to comprehend all that is being conveyed verbally and non-verbally. Interpreters do not simply translate “words”; rather they translate concepts and ideas from one cultural context into another, since different languages mean different worlds.

Among the most common linguistic difficulties that interpreters face as the interface between differing cultural perspectives is the absence of lexicographical equivalents. Cultures have different conceptual frameworks and therefore, languages do not have precisely equivalent terms. They may also have different grammatical constructions or culture overlay.

e.g. JUDGE MAY: Just one moment to get us ready. Yes. I'm going to start with Mr. Nice. Mr. Nice, is there anything which you need to address us on immediately before the accused raises some point?

JUDECATORUL MAY: Un moment. O sa încep cu dl. Nice. Domnule Nice, înainte de a da cuvîntul acuzatului mai e vreo chestiune de procedură pe care o avem de rezolvat?

Many concepts and words have different cultural and emotive connotations in another language. To describe someone as “temperamental” in Hungarian for example, it means that you compliment him suggesting that he is full of life, whereas in English it suggests unpredictability and possibly, instability. Another different area for interpreters is non-verbal forms of expression. Silence, inhaled speech, snapping of fingers or gesticulations is often not translatable and has no meaning or gets the “wrong” meaning for English listeners.

Languages vary in the way in which they indicate deference or politeness. In English one tends to avoid direct request, preferring “could” or “would” formulations. In Slavic languages, politeness is marked by tone. Languages like Korean use “thank you” to communicate gratitude, rather than expressing a form of polite exchange. Thus, legal language adds a further degree of complexity to interpreting, because an interpreter is confronted with the difficulty of finding equivalents to technical terms of art and rarefied, abstract words used as shorthand for tenets of legal ideology.

According to a survey, interpreters found that there were at least four significant roles as integrated part of their work. (Guthrie, 1986, apud Laster, 1994:133)

a. Language expert

Like lawyers, interpreters recognize that their fundamental skill is the use of language and that the primary purpose of their work should be precision in language in order to facilitate the transferring of ideas from one language into another.

b. Aid to Community Professionals

Interpreters often work as “para-professionals”, assisting lawyers and other professionals to provide services to non-English speakers.

c. Advocate for the non-English speaker

When defendants need the assistance of an interpreter they are in a vulnerable situation since they actually depend on the interpreter to communicate their instructions.
Under these circumstances there is often conscious or unconscious identification with someone from the same culture. Frequently, there is an expectation that the interpreter will be an advocate, putting the client’s case in the best possible light.

d. Cultural bridge

Service providers need to know about, and attach significance to, cultural attitudes and behavior with which they are unfamiliar. It is not possible to interpret words without also conveying their cultural context.

The work of an interpreter depends at a great extent on how evidence is gathered and presented in his country’s legal system. In courts where much of the evidence is submitted in writing and testimony is summarized the interpreter will most likely be asked to perform a consecutive summary interpretation. Summarizing complex legal proceedings is a very difficult task, especially for those who are not familiar with the workings of the court system. Ideally all summarizing should be done by judges or attorneys to avoid distortion. Many courts allow simultaneous interpretation at the request of one of the parties. When witnesses testify in person, the interpreter is expected to provide a simultaneous interpretation of the entire proceedings for the defendant. Witness testimony presented in a foreign language is usually interpreted in the consecutive mode for the record. Summary interpreting should be avoided under these circumstances.

In adversarial proceedings, the trial is a dramatic event that puts a lot of pressure on all of the participants, including the interpreter. Interpreting on the witness stand is particularly stressful, because to convey the testimony accurately so that it will have the same impact on the jury as non-interpreted testimony, the interpreter must take on the witness’s demeanor as if he were acting a part in a play. Each side wants the witness’s words to be interpreted in a way that favors their case, and they may object to the interpretation even when it is correct. It is very difficult to maintain the necessary impartiality when being pulled in both directions by the attorneys. Furthermore, the melodramatic speeches given by the counsel, the legal jargon of motions and objections, the rapid exchanges in cross-examination and the technical testimony of expert witnesses all constitute a tremendous challenge for interpreters.

It is also difficult to maintain neutrality as an interpreter when cultural misunderstandings arise. It may be very tempting to provide extra information about a certain practice, concept, or expression when the subject is familiar and the interpreter wants to help people communicate. This is a dangerous situation for the interpreter because he may be perceived as favoring one side or the other by speaking for them or explaining their attitudes, and in any case, the interpreter would be acting as a witness rather than an interpreter. If the court needs information about a certain culture or ethnic group, it might be better to obtain that information from someone who is not involved in the case, such as a college professor or a community leader.

_Ethical Obligations of the Legal Interpreter_
a. Competence

Different professions distinguish themselves by claiming competence in certain skills not possessed by others. Guaranteeing professional competence is an important way of gaining legitimacy for a profession. Competence is created through formal training and accreditation. Because the current system does not fully prepare interpreters to perform competent legal interpreting, they need to ensure that they are accredited, that they have prepared adequately for each assignment, and, as far as possible, provide accurate interpreting.

Unlike lawyers and doctors, interpreters have not embraced an ethical obligation to accept every case for which they are qualified, but the code of ethics says that that should not capriciously refuse to serve a client, or accept to serve one if they feel they aren’t prepared for the task.

b. Fidelity

The interpreter has the obligation to convey the complete meaning of the speaker’s message. It is very important for the benefit of an unsophisticated defendant or witness. He is also obliged to inform the parties of any impediment to a faithful interpretation, such as the inability to hear or understand a speaker, too long statements, rapid speech or fatigue from long spells of interpreting without a break.

Fidelity means accuracy of message and to ensure that means to preserve the word choice and the register of speech used by both, the non-English speaker and the English speaker. All in all, fidelity summarizes
- Word-choice
- Clarifying ambiguities
- Requesting repetitions
- Completeness (The interpreter’s task is to preserve the communication as complete as possible).

c. Conveying non-verbal communication

Both linguists and lawyers agree that communication is partly non-verbal. A speaker’s facial expression, posture or gestures all convey meaning in addition to the words being uttered. Interpreters need to be able to convey the message contained in the non-verbal cues given by a speaker, as well as interpret the words. There is some controversy over whereas an interpreter in a courtroom should replicate the hand gestures or emotions of the speaker. But one thing is certain. An interpreter needs to find equivalents for cues in the source language, such as clicking of the tongue, indicating disapproval, or a hissing intake of breath, indicating an unwillingness to answer the question. Pauses, false starts and hesitations are also important (Gonzales, 1991: 481, apud Laster, 1994: 214)

d. Professional conduct

Making a linguistic mistake during interpreting is almost inevitable. Once aware of the error, the best thing is to draw the attention of the parties immediately.

The interpreter’s accuracy and calm, his professional conduct, are important elements in establishing the necessary trust with clients or witnesses and the legal professionals present. An important element is the trust that clients place in the interpreter, in his being a professional and placing the client’s interest above their own. Interpreters should not call attention to themselves when interpreting testimony, so that everyone in the courtroom can focus on the witness. Court interpreters also have to cooperate effectively with their colleagues. Another important aspect of professional conduct is honesty and integrity. Interpreters should not accept assignments for which they are not qualified.
Professional development is of great importance, they should further their knowledge and skills through participation in workshops, professional meetings, interaction with professional colleagues and reading current literature in the field.

**e. Impartiality**

Interpreters are expected to remain impartial, to render each communication faithfully and accurately for all the parties present. The parties in the court are by definition at conflict with each other, and they need to be sure the interpreter does not distort language in a way that favors the other side. The interpreter represents the common communicative link for the non-English clients, legal professionals, judicial officers and government employees involved in a legal matter.

“There is a natural tendency for people who do not speak the official language of the courts to view the interpreter as an ally, a lifeline, especially if they are in a desperate situation. They may ask the interpreter for advice about what they should do or what is going to happen to them. It is tempting to answer such questions by reassuring the person or explaining how the system works. You may sympathize with him, or you may be disdainful of him because he broke the law. Remember, though, that your real client is the court and the justice system, not an individual. (...) This neutral attitude is often described as “professional detachment.” (Colin and Morris, 1996, apud Mikkelson 2000: 46)

**f. Confidentiality**

Interpreters must respect confidentiality all the time and they mustn’t try to take advantage of any information disclosed during their work. Any information obtained in the course of interpreting assignments should be treated as strictly confidential. Breaching a client’s confidentiality can have devastating consequences. Interpreters are generally cautioned not to make any public comment about cases they are assigned to interpret. It is important to resist the temptation to express opinion or even talk about how the trial is going in general terms. On the other hand, interpreters do need to talk to their colleagues or other experts about technical terms or other dilemmas, but they mustn’t reveal names or other sensitive information that might compromise confidentiality.

**5. Interpreting Techniques**

As opposed to translating, which is the transfer of a written message from one language to another and may take place years after the original message was written, interpreting is the transfer of an oral message from one language to another in real time. We usually speak of three types of interpreting: **bilateral** or liaison, **consecutive** and **simultaneous**.

- **Bilateral or Liaison Interpreting** is widely recognized as the first type of interpreting. In this situation the interpreter uses two languages to interpret for two or more people. This type of interpreting is still used today in informal situations, for business meetings and for community interpreting. Bilateral interpreters may need to be assertive and exert control over how much interlocutors say and when. They may need to ask clients to speak up. But what we usually come across in courts is simultaneous and consecutive interpreting.

- **Consecutive interpreting**

  In consecutive interpreting, the interpreter listens to the totality of the speaker’s comments, or to a significant passage and then reconstitutes the speech using the notes he has taken while listening. Because the interpreter must wait for the speaker to finish before beginning the interpretation, consecutive interpreting makes the proceeding longer. But this type of interpreting seems to be very helpful for court interpreters; hedges, self-corrections and hesitations are omitted, making the interpreter’s job easier, being free to concentrate on the speaker’s ideas without being distracted by the paralinguistic elements of the message. A skilled court
interpreter cannot be expected to retain more than one or two sentences, but fortunately, testifying witnesses are rarely given the opportunity to speak longer than that, because attorneys want to maintain control over their statements. The most important thing in consecutive interpreting is the ability to coordinate turn-speaking. This is an essential skill that court interpreters must master.

<table>
<thead>
<tr>
<th>Skills required for consecutive interpreting</th>
<th>Lexical (familiarity with the legal register of the courtroom)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Communication (voice projection and modulation, coordination of turn-taking)</td>
</tr>
<tr>
<td></td>
<td>Retention (active listening, mnemonic technique and note taking)</td>
</tr>
</tbody>
</table>

**Simultaneous interpreting**

According to Gaiba (1998:16 apud Mikkelson 2000: 72), in simultaneous interpreting the information is transferred into the second language as soon as the interpreter understands “a unit of meaning”. The word “simultaneous” is somehow misleading, because interpreters have to understand a minimum of information before they can render it into target language. The time between the original and the interpreted version is called décalage and its length varies according to the interpreter but usually is no longer than seven or eight seconds.

Simultaneous interpretation is a complex task that requires extensive training. The interpreter needs to be able to see and hear the speaker clearly in order to render an accurate interpretation. Even skilled simultaneous interpreters make errors if they work under inadequate conditions, such as fatigue. Studies have shown that even experienced conference interpreters begin to make mistakes after twenty or thirty minutes of simultaneous interpreting, and it is therefore recommended to work in pairs and change each other frequently.

Another difficult aspect in simultaneous interpreting is the fact that languages are not isomorphic, and therefore interpreters must rearrange the message in order to make it understandable in the target language. For example, when interpreting from a source language that is characterized by a subject-object-verb syntax into a target language that is characterized by a subject-verb-object order, the interpreter must often wait a few moments to hear the verb before rendering the message into the target language. This is exactly what interpreters call décalage: e.g. “You have the right to have a misdemeanor or felony charge against you dismissed if you are not tried within the statutory period of time.”

The interpreter recognizes that the verb “to have” is likely to be an auxiliary in a split verb phrase (“to have (the charge) dismissed”) and holds the initial phrase in short-term memory until he has enough information.

Another strategy is anticipation. The simultaneous interpreter predicts what the speaker will say without waiting for the key element that is the verb. e.g. “Ladies and gentlemen of the jury, I submit to you that this is the most heinous, despicable, outrageous, unconscionable crime ever committed against a child.”

The interpreter can safely predict the noun after hearing the adjective “heinous”, which is a relatively rare word that almost always appears in a collocation with “crime”. To be safe, however, the interpreter might use a neutral term instead, for example like “act”.

Besides consecutive and simultaneous interpreting, there may appear other situations that the interpreter is required to handle, such as the oral interpretation of a written document. This is called sight translation.
- **Sight translation** is the oral translation of a written document. The interpreter is given a document never seen before and with minimal or no preparation at all he is required to provide a complete oral translation of the document into the target language. This neutral process is very similar to that of simultaneous interpretation, except that the source message is in written form, so, the same skills are required: quick reflexes, mental agility, etc. In addition, such documents may be hand-written and not very intelligible; they may not be well-versed in the rules of grammar and punctuation. One strategy for coping with this problem is to read the document out loud before attempting to translate it.

- **Remote interpreting**
  Since communication technology improved, physical distance is no longer considered a barrier. Consequently, telephone or video-conference interpreting is becoming an attractive option for courts, another aspect being that it usually implies low costs. However, this remote interpreting is not the best option for an interpreter. It is widely recognized that interpreters must see the faces of the speakers in order to receive both the linguistic and paralinguistic aspects of the message. In telephone interpreting not only does the interpreter lose the vital information that can be obtained from observing the speaker’s body language, but it is also much more difficult to manage turn-taking in consecutive interpreting.

**Conclusions**

Law is language. It is not only language, since it is a social institution manifested also in non-linguistic ways, but it is a profoundly linguistic institution. Laws are coded in language, and the processes of the law are mediated through language. The legal system puts into action a society’s beliefs and values, and it permeates many areas of life, from a teacher’s responsibilities to a credit card agreement. The language of the law is therefore of genuine importance, particularly for people concerned with addressing issues and problems in the real world.

The order and control in the courtroom is maintained through language. The role and behavior of all professionals and parties present in the courtroom is always constrained by formal procedure expressed through language. Because interpreters by the nature of their duty have power over language, their role has been consciously regulated and constrained within and outside the courtroom.

Court interpreting is a very complex domain and requires familiarity with a great deal of subjects, including law, translation theory, linguistics, intercultural communication and psychology. The role of the court interpreter is a very complex one. Besides making communication possible despite language barriers between litigants and the court personnel, he has to give his client the choice anyone else in his place would have if he spoke the language of the court.

Except for a few cases of remote interpretation, the interpreter is usually physically present in courtrooms and active in the communicative exchange. Out of all interpreting types, dialogue or liaison interpreting is the most conclusive for non-linguistic aspects of court interpreting. Participating actively in the communication exchange, the interpreter relies on a number of elements of a paralinguistic, kinetic and proxemic nature, such as gestures, face expressions, body position, etc. Besides these elements, the interpreter also has to face role conflict situations, asymmetry in communicative abilities and in power relations.

Interpretation or oral language mediation started a new line of research focused specifically on different forms of dialogue interpreting and it also contributed to enlarging the scope of investigation in more traditional research on simultaneous and consecutive
interpretation, drawing attention on interactional, communicative and cultural aspects which so far have been ignored.

Because of the complexity of this phenomenon the studies on interpreting always presuppose an interdisciplinary approach, on the one hand borrowing analytical instruments from psychology, psycholinguistics, translation studies and the cognitive sciences, on the other hand relying on experiments conducted jointly with neuro-linguists and neurophysiologists, often based on experimental protocols customarily used in medical research. More recent research is characterized by a new awareness of interpreter – mediated encounters as forms of social activity involving a triadic interaction where communication between the two main interlocutors is made possible by the intervention of a third one, the interpreter (Mason, 1999, apud Garzone, 2003:12).

In most professions discourse and professional practice are mutually influencing, but in the case of interpreting this mutual influence is emblematic since here, discursive competence is an index of professional quality. Actually, in interpreting, accuracy, interpersonal sensitivity, intercultural nuance, generic integrity are the tools of the trade. It is also part of an interpreter’s armory of skills that he should be able to adjust to, and become proficient in, the discourse practices of the professional community within which he is called upon to operate, in the same way as he can develop cultural, generic and terminological competence by means of study and documentation work.

Bibliography:
Present-day translation theories have constantly focused on setting very specific norms for translators considering the functions and roles translations have been given in a context of enhanced intercultural encounters. Many scholars have thus insisted on the distinct kinds of knowledge translators should acquire in order to successfully embark upon the translation process irrespective of the nature of the translated text (TT) and stress has been laid on the fact that, besides source-language (SL), target-language (TL) and text-type knowledge, they should undoubtedly possess cultural and contrastive knowledge. (Hewson and Martin in Croitoru 1996: 30) As George Steiner points out, translation cannot be reduced to mere shifts in meaning from one language to another, to the process or the result of rewriting a text into another language; it also implies interpretation and communication and its problems must be seen in the context of the history of mankind and of the various relationships between nations. (Steiner 1983: 9) Beyond the narrowly linguistic approach, there are numerous extra-linguistic criteria that must be taken into account as having a major influence on the translator’s attempt at achieving an effect of overall ‘equivalence.’ (Bassnett-McGuire 1991:13) That is why, the aporia of translation fall into different categories that, nonetheless, remain intrinsically related to the cultural spaces between which the translation aims at bridging a gap. Not only the time and space-related disparity between nations, but also the cultural specificity of the linguistic vision of the world and the distinct manner of analysing reality by means of the semantic fields cause difficulties in the translation process. (Kohn 1983:39) Due to this disparity between language cultures, the act of translation implies a meaning-inducing tension between systems of representation and this tension is revisable according to historical and socio-cultural factors.

That this is indeed the case has been sensed a long time before the modern translation theories might systematise cultural equation issues that complicate the problem of translatability. Even by the time translation was still looked upon as “a secondary sort of practice, one of the ‘minor’ arts, like pottery making or weaving, and as such hardly worthy of attention” (St-Pierre 1993: par. 2), critics, readers and translators seemed to be aware of its essential role in bringing cultural spaces into contact. Moreover, translation was often used not only as a means of defining the others but also as a practice of reshaping national identity, by contrast or by assimilation of differences. Of course, the strategies adopted varied from one generation of translators and one nation to another as attitudes towards translation ranged from “complete denial of alterity of the culture translated to slavish imitation.” (St-Pierre 1993: par.6)

In addition to that, the role of the translators was not so specifically fixed in relation to that of the writer whose work they intended to render in the TL. From a modern perspective, translators are bound to sell to the “customers” – i.e. the readers – a product – i.e. the writer’s work – “without cheating in either quantity, or in its original form, including colours, musicality, etc.” (Bantaş in Croitoru 1996: 33), hence to remain faithful to the writer’s “intentions, to the tradition, culture and language from which and into which he translates.” (Croitoru 1996: 34) Or, for the late seventeenth-century and then eighteenth-century translators, key issues like translatability and faithfulness in translation were judged by different standards in which stress was laid less on the text/ cultural product to be translated and more on the historical and cultural context in which the translation process was performed. As St-Pierre rightfully emphasises, the extent to which an
eighteenth-century translation could be “faithful” to the original ST and “useful” to the readers was largely influenced by nationally-bound perceptions of “decorum and taste, the genius of the language, and foreignness” which marked the constructs of both national identity and alterity. (1993: par. 8)

Furthermore, reference should be made to another prominent aspect of translation practices at this stage in their history. In the context of the rise of neoclassicism over the late decades of the seventeenth century and the early half of the eighteenth century, the ancients became a model to be extolled as foregrounding that universal essence of men’s moral and intellectual experience that the Augustans called ‘Nature.’ The subsequent intense activity of translation from the Latin classics was thus meant to acquaint the writers of the time with principles to follow in their own creative activities and to provide them with patterns they could cultivate. As a matter of fact, perhaps more than nowadays, translations from the Greek and Latin classics, together with those from different European writers’ works, encouraged the circulation of literary patterns and boosted the development of literary genres in an age deeply characterised by the mobility of people and ideas across spatial, national and temporal boundaries. That casts a different light on the relations between the translator and the writer in the eighteenth century, as their functions, though apparently contradictory – the translator being in charge with the “mere reproduction” of a text, unlike the “creative” writer (St-Pierre 1993: par. 2) –, became complementary and even contaminated each other to the point of engendering new literary practices.

To be more specific, within the framework of the passage from one cultural paradigm to another, i.e. from Classicism to the Enlightenment, attitudes towards translation varied widely. There were indeed translators for whom faithfulness in rendering the SLT was reduced to merely finding equivalences on the strictly linguistic level between the SL and the TL. Yet, this kind of approach seems to have been mainly rejected on account of its leading “only to a lack of interest on the part of the reader.” (Le Vayer de Marsilly, 1735 in St-Pierre 1993: par. 9) Looking for strategies which, in the translation process, might contribute to a re-negotiation of the relationship between the source-culture and the target-culture so as to both preserve the cultural specificity of the original ST and to make the resulting TT relevant for the reader, endowing it with the same power of suggestion as its SL counterpart, was not exactly one of the major preoccupations of the translators of the time. Aware of – and perhaps too much concerned with – the numerous cultural-specific extra-linguistic factors that influenced the production of the ST and especially the reception of the TT, most of them looked for success by exclusively ‘tailoring’ their translations to the expectations of their readers sometimes too “entêté[s] de [leur] Goût et de [leurs] Manières.” (Armand de la Chapelle, 1724 in St-Pierre 1993: par. 9)

Some were undeniably aware of the losses entailed by ‘dressing’ the ST cultural values into ‘new clothes’ according to the national standards of taste (e.g. Armand de la Chapelle) and even fewer insisted that the function of translation was not to hide the differences between nations, but to make them known: “Une traduction ne doit jamais déguiser le goût et le caractère des ouvrages d’une nation; elle est imparfaite si elle ne met le lecteur en état de les connaître et d’en juger.” (Etienne de Silhouette 1737 in St-Pierre 1993: par. 9) But the main trend was to reduce the gulf separating cultures and historical frameworks and to thus make the TT more pleasant to the contemporary readers abiding by only one set of expectations, that of the target-culture readership. The result of facing the “concave-mirror effect” (Hewson and Martin in Croitoru 1996: 30) in the translation process was the more or less extensive distortion of the ST structure and message often associated with the introduction of “creative” supplements belonging entirely to the translator. Consequently, the proliferation of this kind of free translation systematically led to blurring the boundaries between the translator’s and the writer’s roles solving their
opposition by merging translation and original writing practices. And if this perspective on translation caused some loss with regard to the correct understanding of cultural differences, there was, nevertheless, some gain the benefits of which could be easily traced in the development of new literary patterns.

To give an illustrative example in this respect, the Spanish picaresque writings that turned out so influential for the rise of the realistic novel in the eighteenth century spread widely throughout the entire Europe precisely owing to numerous ‘translations.’ The term is worth using in between inverted commas precisely because many of the renderings in Italian, German, French and English of Spanish picaresque productions often displayed more or less radical modifications ranging from title lengthening to radical alterations of structure and overall meaning. The French, for instance, were very receptive to the Spanish realistically-oriented picaresque – translations of such Spanish novels “appeared in France earlier and in greater quantity than anywhere in Europe” – but they tended to cleanse it of all “moralités superflues” (as it is the case of Lesage’s ‘translation’ of Guzmán de Alfarache in 1732), to lend it light comic touches and to modify it in accordance with their specific views on decorum, turning the picaros into French “gentilhommes who want to be more than what they are,” “not born dishonourably into poverty, but into a ‘bourgeois’ society,” who use their “wit, tricks, disguises and stories […] to chastise their own society.” (Sieber 1977: 38, 45-7)

Similarly, in England, ‘translations’ contributed to the growing popularity of the genre, but also to its further metamorphosis, partly because of its interaction with the already existing English rougery traditions, partly because of the fact that, in many cases, translators used as STs not the Spanish originals, but some French ‘translations.’ It was the new attitude towards the pícaro displayed in these ‘translations’ that caused it to evolve, during the seventeenth century and then, later on, during the eighteenth century, into the typical English rogue, mainly defined by “mercantile interests” and eventually rising above “[her/his] disreputable backgrounds and poverty to occupy a higher social status.” (Sieber 1977: 52-55)

To summarise, these ‘translations’ were actually (loose) adaptations preserving, in broad lines, mostly the formal elements of the genre and subsequently engendering ‘imitations’ that blended adaptations with “‘native’ fiction and sensibilities.” So the Spanish pícaro gradually came to be replaced by the English rogue or the French gueux/gentilhomme, while the adventures had “to conform to the peculiar satiric, social and historical contexts of each country” (Sieber 1977: 59) and, in the process, new lines were put forth for the realistic novel to successfully develop along, simultaneously allowing for the representation of national identity affirmation and of inter-cultural power clashes.

Roughly speaking, the same attitudes appeared to dominate translations from the classics. To particularise for the English scholarly circles, during the Augustan age, Latin continued to be regarded as “the hallmark of a gentleman” (Greek was less well known, see Johnson 1901: par. 2), therefore the study of and translation from Latin originals was held in high esteem as having a great educational value. However, many of the translators showed towards the Latin STs the same lack of reverence they did in relation to the other, more recent, works from European literatures. The theory of free translation advanced by Denham and Cowley about mid-seventeenth century, which remained very influential throughout the next century as well, was based on the same rejection of literal translation and the same desire to adapt ancient thoughts to modern times, heavily relying on the Horatian principle demanding not to translate word by word: “Nec verbum verbo curabis reddere, fidus/ Interpres.” (Weinbrot 1966: 436-7, 439) The metaphor of dressing the translation into new English-specific clothes was equally maintained as, in order to make the original more accessible to the readership, “thousand particularities of places, persons, and manners, which [did] but confusedly appear to [their] eyes at so great a distance”
(Cowley 1656) needed modernizing by adapting the TT language to “the modern cast.” (Denham in Weinbrot 1966: 437) That may account for the terminological confusions which caused the Augustan writers and/or translators to use synonymously the terms translation, imitation and even parody: both during the Restoration and the eighteenth century, the last two were inherently related to the theory of free translation and preached freedom from the original text with which, though, the reader had to be familiar in order to fully appreciate the ‘flavour’ of the new literary product.

Even typographical conventions were subordinated to and supportive of such practices that allowed for genre overlapping. Probably stemming from the tradition of printing bi-lingual editions, providing extensive parallels on the same or on the even page became common practice with the ‘translators’ – actually imitators and parodists – who aimed thus at achieving a double educational goal. (See Weinbrot 1966: 440-1) On the one hand, they aimed at producing an original satire by wittily adapting the ancient patterns to the modern situations. On the other hand, they wished to encourage the learned readers to take pleasure in comparing the Latin and the English texts and to reinforce their knowledge of literary patterns. Of course, such practices varied in their deviation from the original in the sense that there were imitations which still chose to remain faithful to the author’s meaning and intentions, while modernising but the places, names and some scenes, and which – like literal translations – did not require that the reader should have previous knowledge of the ST. But, in an environment in which translation theories were almost exclusively reader-oriented, precisely scholarly readership, who definitely appreciated creative writing far better than translations, could not be ignored and it was for such readers that writers like Pope, Swift, Johnson, etc. produced more complex, but also more deviant, imitations demanding both the recognition of the model and the study of the way in which it was changed. (Weinbrot 1966: 440)

The evolution of translation theories with its controversial relation between the writer and the translator and its various reader-response orientations could not altogether fail to influence some of the writers actively involved in the scholarly debates of the time, chief among which Laurence Sterne holds a special place. His novel The Life and Opinions of Tristram Shandy, Gentleman (1759-67) subversively challenges, within its meta-fictional framework, eighteenth-century moral, literary and aesthetic conventions in an audacious, satirical tone that reveals him very much indebted to the tradition of the great wits of the Augustan generation. It is in this novel that the two previously discussed veins – i.e. the picaresque and the satirical Augustan imitation/parody – combine in an awkward but comic manner to foreground the answer to the relativity characterising the Enlightenment systems of an English writer who tried to find his place at the crossroads of changing cultural paradigms (i.e. neoclassicism and sentimentalism). Drawing, with an attitude very much akin to that of the Augustan parodic imitators, on the picaresque, or rather on the Quixotic/“Cervantick” patterns (as he put it explicitly indicating his source-model), on his neoclassical predecessors’ and his sentimentalist contemporaries’ commonplaces, Sterne aimed at renegotiating in his highly digressive, but also progressive, novel the ways reality and individual identity could be represented by means of a subjectively-marked language influenced by the vagaries of the mind and/or of the heart as well as at wittily questioning moral and aesthetic codes. (For an extensive analysis of the crucial role of the journey pattern in the structuring of and message conveying in Tristram Shandy, see Colîpcă 2005)

Repeatedly ‘translated’ and modernised on different levels of this “history-book […] of what passes in a man’s own mind” (Sterne 1997: 70), the “Cervantick” journey pattern serves, above all, as the basic mould in which Sterne shaped his metafictional discourse focused on the writing and reading processes and, implicitly, on the writing/ translating ambiguous relationship. His attempts at forcing the readers out of their
expectations and reading habits involve a number of reading lessons many of which are relevant for the Sternean perspective on translation. An interesting aspect in this respect is his attitude towards the French language which he often resorted to in his novel, more often than not, without providing a TL equivalent. To give but a couple of examples, his metafictional-specific delight in incorporating ‘foreign’ material in the novel manifests in his quoting either a full letter by the doctors of Sorbonne or large excerpts from a famous non-fictional book written in French. Thus, having assumed the role of the external narrator, Tristram hopes to impress the narratee – here in its feminine embodiment as “Madam” – as being a learned mentor of vast knowledge in different fields by introducing the Mémoire présenté à Messieurs les Docteurs de Sorbonne next to the doctors’ Réponse and he uses the two non-narrative pieces of texts to obliquely – perhaps too subtly – substantiate the argument that his mother was not a papist. (51) The functions of the two associated direct quotes are actually multiple: while serving to deconstruct the myth of straightforward reading, by forcing the reader to re-read certain fragments and to creatively use her/his mind to make connections, they also help to trace back a hobby-horsical passion for theorising that Tristram seems to inherit from his father and, more important, to provide the basis for a stinging attack on the French doctors and on the Roman Catholic deliberations regarding whether a child may be baptised in his mother’s womb. As a consequence, it becomes obvious that even the refusal of providing a translation of the French ST is charged with inducing not only a sense of the so much sought-for verisimilitude but also of the relations of power between two rival nations and religious rites. If, for certain social and intellectual English circles, the French culture was still perceived as the dominant one, Sterne’s not rendering the French text into English might be interpreted as a form of resistance which exquisitely articulates in Tristram’s final tongue-in-cheek comment:

“Mr. Tristram Shandy’s compliments to Messrs. Le Moyne, De Romigny, and De Marcilly, hopes they all rested well the night after so tiresome a consultation. – He begs to know, whether after the ceremony of marriage, and before that of consummation, the baptizing all the HOMUNCULI at once, slapdash, by injection, would not be a shorter and safer cut still; on condition, as above, That if the HOMUNCULI do well, and come safe into the world after this, that each and every of them shall be baptized again (sous condition) – And provided, in the second place, That the thing can be done, which Mr. Shandy apprehends it may, par le moyen d’une petite canulle, and sans faire aucune tort au père.” (51)

Less biting in tone, the French untranslated text also finds its place in one of the largest footnotes in the novel (Volume IV, Chapter X). Summarising the life story of Licetus (1577-1657), who was born a small foetus no larger than his father’s palm but grew strong and lived to the age of eighty, the footnote reproduces exactly a fragment from Adrien Baillet’s Des enfans célèbres in Volume VI of Jugemens des Savans sur les Principaux Ouvrages des Auteurs (1722) partly to further enhance the impression of Tristram’s mastery of a sophisticated kind of discourse incorporating a wide range of ‘philosophical’ opinions. And if there is a polemic intention in this use of quotations ironically reminding of the medieval use of auctoritates, it is this time related to the contemporary debate on the definition of the concept of verisimilitude and its relation to truth: “if faut convenir que tout ce qui est incroyable n’est pas toujours faux, & que la Vraisemblance n’est pas toujours du coté de la Verité.” (sic 232) But, again, Sterne cannot eventually refrain from lending the French sentence bawdy connotations – which helps the reader relate him to his French master of wit François Rabelais – when he uses it to conclude a joke on sex and sleep at the end of Chapter XV in the same volume.

Another aspect that relates to attitudes towards translations particularly tributary to those of the Augustan wits is the use of Latin written texts and their English variants in the
novel. One such case is at the very core of Volume III, which, as Elizabeth Kraft remarks is “almost exclusively concerned with imprecations and blights.” (1996: 58) A series of incidents causes Dr. Slop, who is about to deliver Mrs. Shandy’s baby, to grow overwhelmed with impatience and anger to the point of wishing to curse Obadiah, Mr. Shandy’s servant. This unpleasant situation turns out but a new opportunity for Mr. Shandy to abandon himself to his hobby-horsical passion for systems and to propose thus to Dr. Slop to take advantage of his possessing, in a book collection, an anathema by the Roman Catholic bishop Ernulphus in order to learn how to curse properly. The original Latin text is reproduced on the odd page to be compared by the learned reader with the English rendering on the even page. A new footnote, that relates one case of intertextuality to another, establishes an explicit connection with the Sorbonne doctors’ letter, the genuineness of which, Tristram claims, was either doubted or denied by the readers, and means to reinforce the impression of verisimilitude by identifying the source of the Latin original as being the Bishop of Rochester’s twelfth-century excommunication in Thomas Hearne’s edition of the Textus Roffensis (1720).

As a matter of fact, the readers should not allow themselves to be duped by the appearances, for verisimilitude is not the effect really aimed at and this new non-literary material is a pretext for a parodic exercise in the Augustan fashion. Drawing on the Augustan-specific practice of paralleling the ST and the TT for the pleasure of contrastive reading, Sterne provides an otherwise pretty faithful translation of this comprehensive system of cursing only to further complicate his approach to both structural and formal conventions in novel writing. To refer to the latter, he explicitly breaks with the traditional ways of chapter devising as, instead of belonging to the same chapter XI as the readers might have expected it to, the Latin ST is identified as making up a chapter in itself, Chapter XXXV. That spoils the sense of order in the book and further creates confusion since there is also another Chapter XXXV in the same volume. As for the former, the fact that the translation into English is incorporated in one of the key scenes in the volume and the narrator has a papist doctor utter it is indicative of Sterne’s intention of “ridiculing the Roman Catholic practice of excommunication” together with “the general human tendency to blame anyone other than ourselves for our misfortunes.” (Kraft 1996: 58-9) Besides, some of the choices he makes in the process of ‘translation’ – e.g. “omnisque militia coelestis” = “all the heavenly armies” instead of “heavenly host” (see note 3, 581) – as well as the overlapping of Slop’s curse with Toby’s whistling Lillabullero lend the chapter bawdy Shandean overtones and make it appear truly ludicrous.

The other case of significantly extensive use of Latin in Tristram Shandy is the digressive interlude taking the form of Slawkenbergius’ interpolated tale (Vol. IV, Chapter I). Here, by means of his fictional counterpart i.e. Tristram – the narrator, Sterne follows again in the footsteps of his Augustan predecessors and embarks upon a process of free translation reflected in the parallel distribution of the ST and TT. But, whereas, in the previously mentioned situations, at least allegedly original materials whose sources could be definitely identified as real were drawn on, at this point, invention takes over and the result is the production of an entirely fictitious quotation, attributed to an entirely fictitious author, Hafen Slawkenbergius – actually another narrative mask of Sterne himself –, in which the logical order of ST and TT is somehow reversed: what the external narrator wants to pass for the ST is, in fact, the translation – quite accurate, as one of the notes announces (594) – of the English invented tale. In this light, the footnote on the source of the tale and the narrator’s supposed intention is but a means of pulling the learned readers’ leg and perhaps of obliquely criticising those who, too much anchored in the Augustan reason-extolling aesthetic and literary practices, had forgotten that both literary developments and life were governed essentially by relativity:
“As Hafen Slawkenbergius de Nasis is extremely scarce, it may not be unaccept able to the learned reader to see the specimen of a few pages of his original; I will make no reflection upon it, but that his story-telling Latin is much more concise than his philosophic – and, I think, has more of Latinity in it.” (200)

The emphasis that the note attaches to the Latinity of the ‘original’ is not fortuitous in the least; it is meant to draw the readers’ attention to certain semantic choices in the Latin text – e.g. “vaginam,” “crepitare,” “rem penitus explorabo,” “minime tangetur” or the ‘stranded’ Greek word “Περιζομάτε” (perizomatè) – that sustain the parodic bawdy vein underlying this story about “noses” and the interpretation of words.

A ‘Cervantick’ kind of romance provides the framework: prevented from courting Julia by her doubts about his exceptionally big nose, Diego sets out to the “Promontory of Noses” in Frankfurt to find the ‘right solution’ to his problem. On his way to Frankfurt, however, he passes through Strasburg. The tremendous impact of Diego’s nose on the Strasburgers (nuns, priests, ministers, innkeepers, trumpeters, trumpeters’ wives, doctors, bishops, etc.), who altogether launch in a mock-academic debate on whether the nose is true or false, causes the stress to shift from Diego’s situation to that of the city and its inhabitants. Diego’s dilemma will finally be solved as a result of a chance meeting with Julia’s brother, Fernandez, who gives him Julia’s letter of repentance, so that they can all return to Valladolid. But the Strasburgers will, unfortunately, become the victims of their own curiosity and obsession. They venture all out on the road that Diego should take on his return and that allows the French to easily conquer their town.

The story ends with the lamentation of the supposed author of the tale, Slawkenbergius: “Alas! alas! cries Slawkenbergius, making an exclamation - it is not the first - and I fear will not be the last fortress that has been either won - or lost by Noses.” (222) This final bawdy pun crowns the challenge that the witty Tristram addresses to the judgment of his readers: to choose between the metaphorical bawdiness of the nose-penis and the ordinary, denotative meaning that Tristram himself has previously defended by clearly stating that, for him, a nose is “a Nose, and nothing more, or less”(178). Tristram appears to imply that, in his readers’ case, the battle is won by the lewd. They run “the scent the wrong way” (287) and take offence while having focused their thoughts on the bawdy and the licentious. Or, this “delicious mixture” of delicacy and concupiscence is a carefully set up strategy that Sterne adopted for the readers’ education: in their “Endless […] Search of Truth” (73), readers must accept that everything has two “handles,” that progression and digression, wit and judgment, bawdiness and morality can coexist. No matter how helpful in making a certain point in the overall narrative framework, Augustan and sentimental conventions should not be stubbornly clung to for the only law that rules life/ literature/ systems of thoughts etc. is that of ambivalence and relativity.

All in all, translations are not extensively used in Tristram Shandy and, actually, readers should not even expect them to be, since this is the work of an unquestionably original writer, not of a translator or imitator. Nonetheless, Sterne’s skilful handling of instances of translation practice within the meta-fictional framework of his novel is worth underlining: the role of the translator – or rather imitator in Augustan terms – is just one of the numerous masks that he has his narrator temporarily adopt in order to bring into discussion new issues related to the so much debated concept of verisimilitude, to writing conventions and reception patterns, and, last but not least, to put forth, more or less obliquely, new arguments to sustain his overall views on the possibilities of representation of reality, with all its myriad nuances, on the level of the narrative text. It is true that Sterne did not seem to have a well-defined perspective on translation, hence his choosing not to provide English equivalents to the French quotes and his playing with the Augustan translation tradition. But, by taking up and, at the same time, subverting the very conventions he was working within, he tried to take a stand in the “centre of change” (Byrd
1988: 48) that characterised the later decades of the eighteenth-century and had the merit of drawing the attention to the need for further transformation and refinement of translation theories manifestly associated with practices of representation across cultural and linguistic borders of the ‘marble-like’ complexity of human reality.

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TRANSLATION AS INTERPRETATION AND INTERCULTURAL COMMUNICATION

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According to Webster’s Encyclopedic Unabridged Dictionary of the English Language, to translate means “to turn (something written or spoken) from one language into another,” “to transfer or to turn from one set of symbols into another”, and translation is “a rendering from one language into another” (WEUD 1996: 1505). However, as it has often been proved, this idea has to be given up on the main ground that a given word in a natural language usually has more than one corresponding (‘equivalent’) term in another language. Thus, translation “is a phenomenon which does not concern only the relationships between two languages or linguistic systems – except in the cases in which one asks native speakers or interpreters how they would translate a given term in their own language […]. Rather, translation is a process that takes place between two texts produced at a given historical moment in a given cultural milieu” (Eco 2003: 25-26, our emphasis). In other words, “one can translate a word only when it occurs in a text or context referring to a given possible world or state of affairs” (Eco 2003: 26). If that word does not occur in a context, a correct decision cannot be taken. Therefore, in a text there is the sense that a word gets, in a given context, not the multiple meanings of that word.

In this respect we should remember our interpretive theory of translation which, besides studying translating (the process) and translation (the product), lays stress on the interpretive process of any stretch of language, involving linguistics, psycholingustics, semantics, pragmatics, the cultural context, communicative competence within a translation-oriented text analysis” (Croitoru 1996: 16). This is because a dictionary entry covers more meanings which are not always expressed by a synonym but by a paraphrase, by a series of interpretations, which are interpretants of that sign. It is necessary for the translator to consider the definition of an interpretant: the substitution of an expression with another expression (or string of expressions), which in its turn can be interpreted by another expression (or string of expressions). Therefore, an interpretant may be a synonym, a definition, a description, or a paraphrase. Consequently, good lexicographers know that a dictionary provides only some of the possible interpretants of an entry. That is why they also have to provide instructions for contextual disambiguation. This is essential for the translator to choose the adequate word or expression in the target language (TL).

As a matter of fact, the second meaning of the verb “to translate” given in Webster's Dictionary is “to explain in terms that can be more easily understood, to interpret”, translation being defined as “version in a different language, change or conversion to another form, appearance, etc., transposition” (WEUD 1996: 1505). To this we should add that interpretation is essential. Every interpretation considers the semantic content from the contextual selections and restrictions point of view. Moreover, in translating a word or phrase, the translator needs a larger context in order to disambiguate the meaning. Therefore, information about the contextual selections or rules of contextual disambiguation is essential. In addition, good translation competence implies not only knowledge of words and language in general, or grammatical competence, but also the world described by the text. The main argument to be set forth is that every text describes or presupposes a possible world and translators make inferences about the world described by the text. Thus, in order to understand a text and make their final choices, “translators have to figure out the possible world pictured by that text” (Eco 2003: 20). In other words, translators have to make interpretations and hypotheses about the world described by the
text. Therefore, a translation is the result of a conjecture or of a series of conjectures. The best conjecture having been made, the most adequate linguistic decisions are taken by the translator. “Thus, given the whole spectrum of the content displayed by the dictionary entry (plus all the necessary encyclopedic information), translators must choose the most suitable or relevant meaning or sense for that context”, as Eco (2003: 20) puts it.

The translator may change some details of the original text in order to overcome the problems they face in their own language. This holds valid especially with the non-equivalence situations, i.e. with troublesome words, collocations, constructions and set phrases, idiomatic phrases and with culture specific elements. This is because it is such structures and elements that mark the greatest differences between the source language culture (SLC) and the target language culture (TLC). As it is generally known, they are the greatest difficulties to be overcome in translation. That is why a literal translation similar to the original is by no means recommended. The content is rendered by means of the translator’s capacity of interpretation. Therefore, interpretation is essential at different levels of sense. At this point of our discussion some pairs/groups of cultural troublesome words can be considered (Croitoru 2004):

- **centenary, centennial**
  - centenary n. (of) (BrE) the common word used in BrE for the day or year exactly 100 years after a particular event: They are celebrating the town's centenary this year: centenar.
  - centennial n. 1. (AmE) a centenary. adj. 2. celebrated on such an occasion: Soon they will organize the town's centennial celebrations: sărbătoare prilejuită de împlinirea a 100 ani.

- **charted, chartered**
  - charted past tense and past participle of to chart t.v. 1. to make a chart or mark on a chart: He pointed to the charted areas of the continent: a trece/ marca pe harta. (fig.) 2. to point out, deal with: The book charted his rise to fame and fortune in Paris: a marca.
  - chartered t.v. past tense and past part of to charter 1. to give a priviledge to, to establish by means of a charter: They were glad to have been chartered before the others: a acorda un privilegiu. 2. to rent out (a ship, plane, etc) for a special use: Only a few chartered ships are available to carry the coal. He gave the party on a chartered yacht: închiriat. 3. chartered accountant/ engineer, etc. (= an accountant, etc who passed the examinations of the Institute of Chartered Accountants etc.: She knew her friend's father was a chartered accountant: contabil cu anumite drepturi speciale, expert contabil.

- **cheveret, chevret, chevrette**
  - cheveret n. a small English table of the 18th century, with one or two rows of drawers: măsuţă englezescă din sec. al 18-lea, cu un rând sau două de sertare şi cu picioare subţiri unite la bază printr-o scândură.
  - chevret n. a French cheese made from goat's milk: brânză franţuzească făcută din lapte de capră.
  - chevrette n. a soft thin kidskin. Her handbag was made of chevrette: piele moale şi subţire de ied.

- **chink, Chink, Chinkie, Chinky**
  - chink n. 1. a narrow crack: He watched what was going on inside through a chink in the wall: spătură. 2. a narrow beam (of light) shining through such a crack: There was a chink of light in the dark corner: geană/ rază de lumină. 3. (fig.) a small but dangerous fault or weakness: At first he didn't realize that there was a tiny chink in her argument. He was aware of the fact that any chink in his armour (=weakness in his defence or argument)
would be seized upon by most of them: fisură, punct slab. 4. the sound of chinking: I understood they were celebrating the event when I heard the chink of glasses: clinchet.

**Chink n.** (taboo derog., slang): a Chinese person: *He couldn’t say anything: he was a Chink and that got on my nerves:* chinez, persoană care nu are habar de ceva.

**Chinkie** also **Chinky n.** 1. (BrE informal) a takeaway which sells Chinese food: restaurant chinezesc sau secție de mâncării chinezești de la casă. 2. (slang) chinez/chinezoaică.

- **colleger, collegian**
  **colleger n.** (at Etton College, England) a student supported by funds provided by the college: *She was happy to hear Tom was a colleger:* student cu bursă la Eton College.
  **collegian n.** a student in, or a graduate of, a college: *Now that he was a collegian, he had to think of what to do:* student la colegiu.

We share Eco’s (2003: 28) opinion that “Any interpretative bet on the different levels of sense, and on their importance for the global interpretation of a text, is obviously fundamental for any reader, but is essential for the translator”.

Considering the fact that the translation is a form of interpretation, the translator’s major concern is to render not only the intention of the author, but also the intention of the text, that is “the outcome of an interpretative effort on the part of the reader, the critic or the translator (Eco 1990: 42).

All these aspects cannot but make us think about the impact of a translation upon the TLC, upon the target readers (TRs), which is most important. We agree to the opinion that “the impact a translation has upon its own cultural milieu is more important than an impossible equivalence with the original” (Eco 2003: 5). In this respect, the translator’s most important task is to put the TRs in the same situation as the ST, which does not mean to be literally faithful to the ST. Thus, *faithfulness to the ST* presupposes the *translator’s literal unfaithfulness* in order to express the right sense in the TLC.

Equivalence implied by synonymity and translation is considered a referential equivalence (Koller 1989: 74). That is to say, a given word in one language is synonymous with another word in another language if both of them refer to the same thing or event in the real world.

Interlinguistic synonymy goes hand in hand with the knowledge of the cultural framework of the ST and TT. In Quine’s opinion (1960: 16), “[…] on the whole we may meaningfully speak of interlinguistic synonymy only within the terms of some particular system of analytical hypotheses” which can have as a result different translations of the same sentence and even of the same word or phrase. This leads to the indeterminacy of translation. Quine’s idea considers the fact that every language expresses a different world view and has its own genius, which we cannot but share.

The idea is worth mentioning that “the core of culture is formed by values” (Hofstede 1991: 7, emphasis in the original). The *values* are in the centre of Hofstede’s cultural model making up the deepest layer or level of culture, whereas the more superficial ones make up the levels of *practices*, i.e. *rituals, heroes, symbols* (from the core to the surface layers).

We consider the levels of *rituals* and *symbols* to be the most important and troublesome in translation. The former are socially essential because they mark all communication.

Rituals are related to our way of doing things. That is to say, each culture has its own ritual system including traditions, customs, modes of address, etc. The symbols, i.e. the surface layer of practices in Hofstede’s model, are semiotic signs belonging to a particular group such as words, objects, dress, etc.
All symbols carry a meaning. At the same time they are included in the surface layer because they are easily changeable.

Brake’s cultural model, which belongs to the iceberg theory, deals with other divisions: laws, customs, rituals, gestures, ways of dressing, food and drink, and methods of greeting and saying good-bye: “These are all part of culture, but they are just the tip of the cultural iceberg. The most powerful elements of culture are those that lie beneath the surface of the everyday interaction. We call these value orientations. Value orientations are preferences for certain outcomes over others (Brake et al. 1995: 34-39).

In our research, we considered these levels and divisions making up lists of culture-specific elements (words and collocations) related to different layers or divisions: culture-specific words and collocations referring to traditions, habits, dances, modes of address, titles of respect, hierarchy titles or ranks, articles of clothing, cookery, foods and drinks, household objects, pieces of furniture, houses, places, establishments, etc. Here are some examples:

- **Culture specific words and collocations referring to traditions, habits, dances, etc.**
  - *adat* n.  the native law traditional in Indonesia
  - *anglaise* n. 1. an old English country dance. 2. a dance form in quick duple time, occasionally constituting part of an 18th century instrumental suite.
  - *Arbour Day* n. a day, varying in date but always in spring, observed in certain states of the US by the planting of trees.
  - *Bairam* n. either of two Islamic festivals, one (less Bairam) a fast occurring during the first three days of Shawwal, the other (greater Bairam) a time of sacrifice beginning on the tenth of Zulhijjah and lasting two or three days.
  - *banzal* interj. 1. a Japanese patriotic shout or cheer addressed to the emperor and wishing him long life. 2. a shout used, especially among Japanese combat troops, when attacking or pushing forward.
  - *barbecue* n. (US) a social or political entertainment, usually in the open air, at which meats are roasted over an open hearth or pit.
  - *barmitzvah* n. (Judaism) 1. a solemn ceremony held in the synagogue, usually on Saturday morning, to admit as an adult member of the Jewish community a 13 year old Jewish boy who has successfully completed a prescribed course of study in Judaism 2. the boy participating in this ceremony.
  - *barrack* i.v. (Austral. Brit.) 1. to shout boisterously for or against a player or team: root. t.v. to shout for or against.
  - *bartender* n. (chiefly US) a person who mixes and serves drinks at a bar.
  - *batman(-men)* n. (in the British army) a soldier assigned to an officer as a servant (short for bat-horse man)
  - *batta* n. (Anglo-Indian) 1. a special allowance for subsistence or travel 2. (formerly) additional pay granted to British military personnel serving in India (from the Hindi < Skt bhakla = something distributed allotted, or assigned).
  - *battel* n. (Brit.) 1. an account with or terminal bill from a college of Oxford University for board, kitchen and buttery expenses 2. *battels* expenses, bills and accounts of a student at Oxford, including those for clothing, books, and personal expenses, as well as for tuition, lodging and food. i.v. to have an account with or to be supplied with food and drink from a college kitchen or buttery at Oxford University.
  - *battledore* n. also called *battledore and shuttlecock* a game from which badminton was developed, played since ancient times in India and other Asian countries.
  - *beadle* n. (in British universities) an official who supervises and leads processions; macebearer.
  - *bearer* n. (Anglo-Indian) a native boy or man employed as personal or household servant.
beefeater n. 1. a yeoman of the English royal guard or a warden of the Tower of London. 2. (slang) an Englishman.

Beltane n. an ancient Celtic festival observed on May Day in Scotland and Ireland.

bellboy also bellhop, bellman. n. (US) a man who is employed to carry luggage, run errands, etc. at a hotel, club, etc.

bhajan n. (Hinduism) a religious song of praise.

bhangi also bhangi. n. (Anglo-Indian) a Hindu scavenger who belongs to one of the untouchable castes.

Black Friday 1. any Friday on which a misfortune occurs: Friday September 24, the day the financial panic of 1869 began, has since been known as Black Friday. 2. Good Friday: so called because clerical vestments are black on that day.

Black Hand n. (U.S.) 1. a. Italian Mano Nera, a name loosely applied to criminal gangs or individuals, esp. Italians living in the U.S., practicing blackmail and violence. b. any similar group. 2. an anarchistic society in Spain suppressed in 1883. 3. a nationalistic society in Serbia, suppressed in 1914.

Blue Book n. (informal) 1. a register or directory of socially prominent persons. 2. (U.S.) a blank book used in taking college examinations, usually with a blue cover. 3. a British parliamentary or other publication bound in a blue cover.

breakdown n. (U.S.) a noisy, lively folk dance.

> Cultural terms referring to articles of clothing

achkan n. close-fitting, high-necked coat, slightly flared below the waist and reaching almost to the knee, worn by men in India.

alamo n. (Southwestern US) a cottonwool.

ascot n. a scarf or necktie with broad ends, tied and arranged so that the ends are laid flat, one across the other (so called from the fashionable dress worn at the Ascot races; Ascot- a village in the of South East of Berkshire, in Southern England: annual horse races).

balmacaan n. a man’s short, full-skirted overcoat, often of rough woolen cloth, having raglan sleeves (after Balmacaan near Inverness, Scotland).

battle jacket n. (U.S. mil.) a waist-length woolen jacket with snugly fitting cuffs and waist, formerly worn as part of the service uniform. Also combat jacket.

birrus n. pl. birri a hooded cloak of coarse wool much used in Ancient Rome. Also byrrus: cloak to keep off rain.

blouse n. 1. a single-breasted, semifitted jacket worn with the service uniform of the US Army. 2. a loose outer garment, reaching to the hip or thigh, or below the knee and sometimes belted, worn esp. by French and Russian peasants and English workmen. Cf. smock-frock.

blues n. (construed as plural) any of several blue military uniforms worn by the members of the U.S. Navy, Army or Air Force.

bonnet n. (chiefly Brit.) an automobile hood.

> Culture specific elements referring to cookery, foods and drinks

achar n. (Anglo-Indian) a salt relish or condiment.

advocaat n. Dutch liqueur made with brandy, sugar and eggs.

arrack also arack n. any of various spirituous liquors distilled in the East Indies and other parts of the East and Middle East from the fermented sap of toddy palms, or from fermented molasses, rice or other materials.

babracot n. a wooden grating used by Indians in South America for roasting and drying food.

bannock n. (Scot. and Brit. cookery) a flat cake made of oatmeal, barley meal, etc., usually baked on a giddle.

barley – bree n. (chiefly Scot.) liquor, malt liquor, or the like, esp. whiskey.
beaten biscuit n. (Southern U.S.) a hard unleavened biscuit, made to rise by pounding and folding the dough.

Betel also betel pepper n. an East Indian pepper plant.

Bicker n. (Scot.) any wooden dish or bowl, esp. a wooden porridge bowl.

Biffin n. 1. a deep red cooking apple native to Britain. 2. (Brit.) a baked apple, esp. when flattened into a cake and sprinkled with sugar or cinnamon (so called from the colour of beef).

Billycan n. (Australian) any container in which water may be carried and boiled over a campfire, ranging from a makeshift tin can to a special earthenware kettle; any pot or kettle in which tea is boiled over a campfire.

Bitters n. (Brit) a very dry ale having a strong taste of hops.

Black cherry n. 1. a North American cherry, bearing a black, sour, edible fruit. 2. the tree itself.

Blintze n. (Jewish cookery) a thin pancake folded or rolled around a filling, as of cheese or fruit and fried in oil or butter, or baked.

Boiled sweet n. (Brit.) a hard candy.

Bombay duck n. also bummalo (in India) the flesh of a small lizardfish, impregnated with asafetida, dried, salted and used as a condiment or relish, esp. with curry.

Bond n. also bonded whiskey (U.S.) a whiskey that has been aged at least four years in a bonded warehouse before bottling.

Bootleg n. 1. alcoholic liquor unlawfully made, sold or transported, without registration or payment of taxes. 2. t.v. to deal in liquor or other good unlawfully. 3. i. v. to make, transport or sell something illegally, esp. liquor.

Bottle t.v. (Brit.) to can or put up fruit or vegetable

Brooto also bree n. (Scot and North England) any clear palatable liquid, as broth, juice or water.

Bubble and squeak n. (Brit.) a dish of meat, usually beef, and cabbage fried or boiled together, sometimes with few potatoes added.

Each culture has its own system of values. People of different cultures do things differently. However, their actions are accomplished against similar backgrounds. "The fact that people who are part of different cultures do things differently in similar environments is determined by a system of values articulated in terms of beliefs" as Katan (2004: 80) puts it. Culture-bound beliefs can be analysed through common sayings and proverbs, although a proverb is more than a belief, it is a fact of experience, the frame of interpretation being reality.

On analogy with Adler’s (1991: 79, 80 qtd. in Katan 2004: 81) list of general values attached to the proverbs we can give a very short part of our own lists of proverbs with their general values:

- **thriftiness/ work ethic/responsibility**
  You cannot eat your cake and have it → Și cu porcul gras în bătătura și cu slănina în pod nu se poate./Și cu varza unsă și cu slănina-n pod nu se poate.

- **work ethic/ guilt/ lack of responsibility**
  He is a poor (ill) cook that cannot lick his own fingers → Cine umblă cu miere se unge pe degete.

- **work ethic/ practicality/ lack of responsibility**
  One father can support ten children; ten children cannot support one father → Un tată poate sa hrănească zece fi, dar zece fi nu pot să hranească un tată.

- **practicality/ time / aggressiveness**
  A fool may ask more questions in an hour than a wise man can answer in seven years → Un nebun întrebă și zece înțelege nu-i pot răspunde.
The idea is generally shared that the translated text should be adapted to the receiving culture (RC), i.e. the target culture (TC). However, adapting a translation to the receiving culture will always entail losses that are never recommended. Nevertheless, there are lots of situations when, given the great differences between the structure of the two languages and especially between the two cultures, translators have to work at a loss.

The concepts of equivalence and faithfulness have been lately considered from the point of view of translation as cultural negotiation. Eco (2003:6) considers that in the process of negotiation (i.e. the process in which many parties are involved and by which, in order to get something, each party renounces to something else) the parties involved are: the original text with the cultural framework in which it was born, the author with his own rights, the translated text with the cultural milieu in which it is expected to be read and the publisher(s) who take(s) into consideration the function of the TT recommending translation criteria according to the content in which the TT will be used.

Therefore, the translator is the negotiator between these parties who has to make interpretations and even improve the text when (s)he renders it into another language.

The most difficult part to play as a negotiator is with the culture specific elements, given the fact that this is the area with the largest number of translation losses. Translators may miss a lot, but can also make up for some of their losses by way of interpretation. In cross-cultural mediation, we always try to understand and point out the differences between
cultural values and, even more, the lack of analogous values in the target culture. We analyze these differences, getting aware of the boundaries. However, the most difficult thing to do is to find a solution and get over the conflict between the two cultures, i.e. to fill the cultural gap. In other words, a bridge has to be built up. The syntagm bridging the cultural gap has very often been used in language teaching and in teaching translation. Two questions may arise: Can we teach cultural boundaries or differences? and Can we teach the bridge over a cultural gap?

An affirmative answer is obvious to the former question, whereas the answer to the latter is that we cannot teach directly how to build a bridge over a cultural gap because much knowledge and experience are needed for that together with lots of other explanations, as well as interlinguistic and intercultural connections.

Therefore it is obvious that translation is a conflict between two language cultures which can be resolved by the translator’s interpretation abilities, by his/her linguistic and cultural competence.

Bibliography:
LEXICOGRAPHY, TRANSLATION AND DICTIONARY USE

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The conceptual framework of the present paper is roughly delineated by the overlap between two of the domains defined by the titling words ‘lexicography’ and ‘dictionary use’ and the inspired interference of a third domain defined by the titling word ‘translation’. The three domains act like pawns working for the kingdom of WORDS. Even if their duties might seem distinct at first, their movements converge towards one and the same goal, that of fulfilling communication and implement it through words, irrespective of the immediate communicative objectives established within each and every sphere of the social life. The main objective of our enterprise is to analyse the role played by the dictionary as a tool of cultural and intercultural communication, both at an individual and institutional level.

The research has been done upon indirect evidence, by evaluating and interpreting the results of two student-based questionnaires on dictionary use.

1. Introducing the Concepts

The English word dictionary comes from the Middle Latin dictionarium, which in its turn comes from Late Latin diction-dictio meaning word to which the Latin -arium, standing for -ary has been added. Webster’s Third New International Dictionary of the English Language (1993) lists at least 9 meanings for the word dictionary as follows:

1. a reference book containing words usu. alphabetically arranged along with information about their forms, pronunciations, functions, etymologies, meanings, and syntactic and idiomatic uses;

2. a) a reference book listing terms or names important to a particular subject or activity along with discussion of their meanings and applications; broadly: an encyclopedic listing; b) a reference book giving for words of one language equivalents in another; c) a reference book listing words as commonly spelled together with their equivalents in some specialized system (as orthography or symbols)

3. a) a general comprehensive list, collection, or repository; b) vocabulary in use; c) a vocabulary of accepted terms; d) a vocabulary of the written words used by one author; e) lexicon.

An analysis of the entry will reveal the objective representation of the conceptual features container and instrument included within the semantic matrix of the word dictionary and working simultaneously along with each meaning-explanation. The first meaning is definitional, its explanation provides a certain degree of both genericity through the use of the indefinite article a and the descriptive -ing participle containing, and specificity through the use of the sense-divider usu. which narrows the general perspective introducing an array of domain-marking plurals: forms, pronunciations, functions, etymologies, meanings, uses.

The generic syntagm a reference book and the descriptive -ing participles listing and giving are reiterated within the explanations of the 2abc meanings introducing subject specializations and hinting at a tentative dictionary typology. The third grouping of meanings introduces words related in meaning to the word dictionary, being either of common usage such as list, collection, vocabulary, formal, such as repository or technical, such as lexicon.
The interpretation of the lexical entry for 'dictionary' has aimed at reiterating some of the key concepts used within the sphere of lexicography seen “as a craft, a way of doing something useful…not a theoretical exercise to increase the sum of human knowledge but practical work to put together a book that people can understand.” (Landau, 2001:121).

The practice of lexicography is bearing fruit in the structure and content of dictionaries, considered along the centuries to be the most authoritative reference books at hand. The first coming into being can be traced back to the period of the 1st and 5th centuries AD when the first word lists and lexicons were compiled in Greece. Subsequent important contributions to dictionary making have been brought about by scholars and linguists all over the world, in an attempt to cover the existing languages and to satisfy people’s linguistic needs and usage: “A dictionary is a systematically arranged list of socialized linguistic forms compiled from the speech-habits of a given speech-community and commented on by the author in such a way that the qualified reader understands the meaning of each separate form, and is informed of the relevant facts concerning the function of that form in its community”. (Berg in Zgusta 1991: 197).

Apart from this general, widely-accepted view, nowadays dictionaries can also be considered important tools in obtaining more communicative and intra or intercultural competence due especially to the cultural growth of Europe in the process of globalization: “le dictionnaire peut être considéré comme l’une des conquêtes de l’esprit moderne, comme une expression de l’Europe, l’un des symboles de l’avancement de la civilisation, d’une façon indépendante, et de l’emprise des idées de la démocratisation des connaissances (...) C’est aussi une institution culturelle, un “lieu de mémoire collective” (P. Nora) à l’instar des bibliothèques et des musées, puisque l’une de ses finalités, directe ou indirecte, est de conserver et de transmettre, à travers les mots et les discours, tous les éléments d’une culture.” (Encyclopaedia 2002: 296). All this undertaking has made lexicographers become both linguistic and cultural mediators powerfully anchored in the dynamics of social reality and relationships, ‘having their readers very much in mind, like any good author does’, as suggested by Landau 1989.

2. The Draft Project

The present lexicographic evaluation approach concentrates upon a draft project on Dictionary Use initiated among students attending lexicology and lexicography within Translation and Interpretation MA courses at the Faculty of Letters, the Lower Danube University of Galați over the whole academic year 2006-2007 and over the month of October, the 2007-2008 academic year. The research is meant to pave the way for a larger project on increasing dictionary awareness among university students in Modern Languages across the same university, and organized within the research centre LITCIT of the English Department in the period 2006-2008 (late autumn).

2.1. The Questionnaires

The draft has been designed on two student-based questionnaires.

The first questionnaire out of which the first draft project was born, has a more restricted topic being devoted to Bilingual Dictionaries (BDsU) and was piloted with over the 1st and 2nd year MA students over the whole academic year 2006-2007. It came as a second part of a translation written assignment to be done at home and it ran as follows:

1. Pick up a fragment from both an English and a Romanian literary text (no more than 40 lines each), translate them and then answer the following questions:
   a) What bilingual dictionaries (BDs) have you used?
   b) What type of information have you looked for in the BDs that you have consulted? (Provide illustrations from the texts you have translated)
c) Are BDs useful in translation practice? Draw a user’s scale according to the following criteria: age, occupation, knowledge of the TL, context, timing, or other you might find both interesting and reliable.

The second questionnaire has a more general character, being devoted to all-type-dictionary use and was piloted with over the 1st year MA students during October, the 2007-2008 academic year. It contains 17 questions, some of which asking for multiple answers. In order to facilitate the answers’ evaluation we have also specified the results in percentages, as shown below:

Q1. Age
   a. 17 - 25 – 70%
   b. 26 - 35 – 25%
   c. 36 - 45 – 5%

Q2. What is your present job (if any)? Specify the domain.
   a. Teacher (Education) – 45%
   b. Freelance translator (Social Services) – 15%
   c. Other jobs – 40%

Q3. What foreign languages have you studied? Specify the level.
   English – 100% German-35% Spanish-25% Russian-5% Portuguese-5%
   French – 65% Latin-25% Italian-25% Greek- 5%

Q4. When did you start to use a dictionary of your own?
   a. at primary school – 65%
   b. at secondary school – 25%
   c. at university – 5%

Q5. How many dictionaries do you own?
   1 student – 5% - 100%
   3 students – 35% - 40%
   4 students – 25%

Q6. What type of dictionary do you own? (Multiple answers are allowed)
   a. general monolingual dictionary – 90%
   b. bilingual dictionary – 75%
   c. specialized dictionary – 30%
   d. thesaurus – 25%
   e. encyclopedia – 20%
   f. electronic (PC) – 75%

Q7. Which type of dictionary do you use most frequently?
   a. general monolingual dictionary – 70%
   b. bilingual dictionary – 50%
   c. specialized dictionary – 5%
   d. thesaurus – 5%
   e. encyclopedia –

Q8. Under what circumstances do you use a dictionary? (Multiple answers are allowed)
   a. during a class – 20%
   b. during an exam –
   c. studying at home – 100%
   d. studying in a library – 15%
   e. other (at job, etc.) –

Q9. You use a dictionary when you…
   a. read text books – 15%
   b. read a book for entertainment – 10%
   c. read newspapers and magazines – 30%
   d. read academic journals – 20%
Q10. Specify the activities and the type of information you look up in a dictionary most frequently. (Multiple answers are allowed).
   a. when writing – 70%
   b. when reading – 25%
   c. when listening –
   d. when speaking –
   e. to look up the meaning of a word – 75%
   f. to look up the synonyms / related words – 20%
   g. to look up examples of a word’s use – 5%
   h. to look up the pronunciation – 25%
   i. to look up the spelling of a word – 35%
   j. to look up a word origin / etymology – 25%
   k. to look up encyclopedic information – 15%
   l. to look up a grammar point –

Q11. What do you do when you come across a new or difficult word while reading?
   a. look it up in a dictionary – 85%
   b. guess the meaning – 20%
   c. pass it over and go on reading – 5%

Q12. What information categories do you look up in the front and back matter?
   a. abbreviations – 35%
   b. irregular verbs – 15%
   c. units of measurement – 35%
   d. labels –
   e. proper names – 15%
   f. other (phonetic symbols, etc.) – 20%

Q13. What type of information is the most difficult to find in a dictionary?
   a. common words – 25%
   b. specialized technical terms – 80%
   c. idioms and phrases – 35%

Q14. What is the benefit you get while using dictionaries?
   a. improve your writing – 35%
   b. improve your reading – 25%
   c. help you with your speaking – 30%
   d. help you become more proficient in your studies – 85%

Q15. What criteria do you use when you buy a dictionary?
   a. relevance to your needs – 100%
   b. number of words – 20%
   c. price (reasonable, acceptable) – 10%
   d. number of examples – 10%
   e. publishing house (editor, etc.) – 15%
   f. authorship –
   g. portability –

Q16. Have you ever been taught how to use a dictionary?
   a. yes – 55%
   b. no – 30%
   c. a little – 10%

Q17. Using dictionaries is…
   a. instructive / illuminative – 100%
   b. worthwhile – 100%
2.2 Evaluation of the Results

2.2.1. The First Questionnaire

The data provided by MA students’ answers to this questionnaire may be distributed along the following coordinates:

a. the type of BDs used in translating and their frequency of use among the respondents;

b. the type of information looked up in the BDs used;

c. the user’s scale by extension of the evidence provided by students’ suggestions and experience.

a. Under the first coordinate, the BDs mentioned by the students fall into two main types, as shown below:

   --> Unidirectional BDs
   • R – E (Romanian to English)

   • E – R (English to Romanian)

   --> Bidirectional BDs
   • E – R, R – E (English to Romanian, Romanian to English)
     1. Andrei Bantaş, Dicţionar englez-român, român-englez, Teora, Bucureşti, 1998 and 100+1 Grammar, Bucureşti, 2005

As far as it can be seen the most frequent dictionaries used by MA students are of the unidirectional type, of a notorious authorship and famous publishing house, reference being made to Andrei Bantaş, Dicţionar român-englez for R-E and Leon Leviţchi, Andrei Bantaş Dicţionar englez-român, for E – R. Preference for these two dictionaries is supported by the number of entries and the complexity of the lexical and linguistic information, as declared by students who sometimes made relevant descriptions:

“Leviţchi and Bantaş’s English-Romanian Dictionary can be easily recommended to anyone interested in translation and interpretation of a certain text due to the highly professional and realistic manner in which it was conceived by its famous authors. This dictionary comprises a number of 70,000 entries and provides lexical and linguistic information as well as plenty of examples offered in contexts taken from daily usage.” (Groparu- Spiţă Cristina, 2nd year MA student)

b. Interpretation of the data under the second coordination requires the specification that the corpus of the English and Romanian literary texts to be translated was the student’s choice and varied according to their proficiency level and the majority of illustrations hinted at the difficulties encountered by students while translating the selected texts.
The most frequent type of information looked upon by MA students in the BDs upon translating was of a semantic nature, consultation acts being done for the meanings of both single and multi-word lexical units, such as free word-combinations, collocations, idioms. In order to overcome difficulties met in obtaining the most suitable translational equivalents, students consulted both BDs and monolingual dictionaries, not necessarily in that order. Register and grammatical information were also of great help and looked up quite often.

“The same mechanism is to be seen in the case of such a word as a preocupa which is to be translated by to preoccupy, to engross, to concern (Levîțchi, Dicționar român-englez, Ed.100+1 Grammar, 2001). Once more, the usage of a monolingual dictionary (Longman) is necessary in order to provide the most suitable translation variant: to preoccupy is defined in the following way: (formal), if something preoccupies someone, they think or worry about it a lot; to engross: if something engrosses you, you are extremely interested in it; while to concern: [not in the passive] to make someone feel worried or upset. The solution was this last item since the first was formal and in terms of register did not match the rest of the excerpt, while the second did not cover entirely the semantic level of the text.” (Tudor Cerasela Daniela, 2nd year MA student)

c. In what concerns the third coordinate it is interesting to note that respondents made proposals of BDs user’s scale according to purpose. The criteria used were suggested in question c. and when ranked along the scale they bore the mark of subjectivity, which can be also retrieved in the delimitation of the social categories of BDs users. So, the findings under this coordinate might be a little bit inconclusive, fact which was compensated in a way by the interviews which I had with the students after discussing the translation assignment. The majority of the students ranked knowledge of the TL on top of the criteria, followed by age, occupation, context of the ST and, timing. The user’s scale presented in Figure 1. shows a certain hierarchical order in the use of BDs of some large categories of target users which I have distributed at students’ proposals.

<table>
<thead>
<tr>
<th>Teachers &amp; Translators</th>
<th>Philology Students &amp; Pupils</th>
<th>Specialists</th>
<th>Diplomats &amp; Businessmen</th>
<th>PC Users/Web Surfers</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
</tbody>
</table>

The rankings allow reevaluations and can stand realistic criticisms.

2.2.2. The Second Questionnaire

Q1 and Q2 invited the students to elicit personal information about their age and present job. As we expected, in what concerns age, the highest percentage, 70%, is ranked for the 17 – 25 age range, while the lowest, 5%, for the 36 – 45 range. As students’ jobs are concerned, 45% work in the domain of education as English or French teachers; 25% are jobless; 15% work as freelance translators; 15% have other jobs.

Q3 refers to the foreign languages studied. As expected, English outranks all the other languages with a percentage of 100%, followed by French with 65% given that in the majority of Romanian schools these two languages have been taught on a large scale. Other European languages previously studied by MA students have registered the following results: German 35%, Latin, Italian and Spanish 25%, each; Russian, Greek and Portuguese 5% each. Two students mentioned Japanese, evidence showing the students’ intellectual curiosity, desire and need for intercultural communication.
Q4 makes inquiries into early use and first ownership of dictionaries. For 65% of students that happened at primary school when they started reading and writing; 25% of students declared at secondary school and surprisingly enough one student declared dictionary ownership at university.

Q5 reports interesting answer results on students’ present dictionary ownership: in general, one student may possess at least 1 up to 20 dictionaries, that is at an increasing rate from 5% to 100%; 3 or 4 students cover the range from 25% to 40% in dictionary ownership having 5, 7 or 8 dictionaries of their own.

Q6 shows the typology of the dictionaries owned by the MA students. General, monolingual dictionaries rank first with 90%, followed by bilingual and electronic dictionaries, 75% each, fact justifiable by the nature of the majority of the students’ jobs, teachers and translators. Low ranking has been registered for: specialized dictionaries 30%, accounted for by lack of job specialization; thesaurus, 25%, due to the relatively small number of literature translators and encyclopedia, 20%, accounted for students’ less interest in encyclopaedic information, being more interested in practicalities.

Q7 clearly shows that dictionary ownership should not be equated with dictionary use. General, monolingual dictionaries are used by 70% of the students, while only 50% use bilingual dictionaries. The figures for specialized dictionaries, thesaurus and encyclopedia are relevant for their not being used at all or in small percentages (5%).

Q8 asks for the location and circumstances under which students use dictionaries. The 'studying' at home is the most favourite, ranking full percentage, 100%, while studying in a library is quite low, 15%. During a class is the other choice (besides studying) with a low percentage of 20%, while the offers during an exam and other (at job, etc.) were not chosen at all.

Q9 details upon the use of dictionaries while reading, writing an assignment or having a translation exercise. The top rank is held by work on a translation exercise, 80%, followed by work on a written assignment with a much lower percentage, 30%. With reference to 'reading' the most preferred are media journals with 30% and academic journals with 20%. Textbooks and books for entertainment are ranked much lower: 15 % and 10%, respectively.

Q10 asks the students to specify the activities and the type of information looked up in a dictionary during the consultation act. As expected, the activity of writing trigger the highest percentage 70%, followed by that of reading at a lower rank, 25%. In point of the type of information looked up, the most frequent consultation act is the looking up of the meaning of a word 75%, followed in a much lower percentage, 35%, by the 'spelling' of a word; 25% of the respondents look up the pronunciation and the etymology of a word, while only 20% are interested in synonyms or related words; 15% of the students consult encyclopedic information while only 5% need examples of a word’s use in a dictionary.

Q11 reinforces the use of dictionary while reading; 85% of the students look up the meaning of a new or difficult word; 20% may also try to guess the meaning and only 5% go on reading.

Q12 introduces the consultation of the front and back-matter. Since we deal with MA students in Translation and Interpretation, it is not a surprise that they would mostly look for abbreviations and units of measurement in a percentage of 35% each. Other information (including phonetic symbols) is looked up in a 20% percentage, while irregular verbs and proper names are ranked lower, 15% each.

Q13 specifies the type of information most difficult to find in a dictionary. Specialized technical terms by far outstrips the others, with a percentage of 80%; idioms and phrases are difficult to find by 35% of the respondents; and the last come general, common words being ranked at a low percentage, 25%.
Q14 invites students to mention the contribution that dictionaries might have to 'studying' in general and to writing, reading and speaking in particular. Respondents considered dictionaries most important to progress with their studies in the highest percentage, 85%; 35% count on using dictionaries upon writing, 30% upon speaking, while 25% upon reading.

Q15 considers the matter of dictionary purchase. Top priority is given to relevance to their needs, 100%; other criteria were in the following rank order; number of words, 20%; publishing house, 15%; price and number of examples, 10%; there was no choice for authorship and portability.

Q16 refers to dictionary instruction: 55% of respondents admitted that they had been taught how to use a dictionary; 30% answered no, and 10% answered a little.

Q17 closes up the 'dictionary use' scene to whom respondents attributed such descriptive statements as found in the following rank order: instructive / illuminative, worthwhile and enjoyable, 100%, each, easy, 10%; no opinion on fun, difficult, worthless was provided.

3. Final Evaluation of the Draft Project. Conclusions

One of the golden rules in lexicography is to focus on receptive rather than productive purposes, by satisfying the users’ needs, attitudes, habits and preferences. This may increase both dictionary awareness and lexicographic work elsewhere and within the research centre of the English Department, the “Lower Danube” University of Galați.

The data obtained after evaluating the two student-based questionnaires display MA students positive attitude towards dictionary use, supported by the following evidence:

- preference for using general, monolingual and bilingual dictionaries as owned and consulted at home while studying and thus improving the knowledge of TL;
- habits of using dictionaries especially in achieving such tasks as translation exercises, written assignments,( by various target users with various occupations);
- frequent consultation acts done in order to look up the meanings of words, either when reading or writing,( irrespective of age);
- purchase of dictionaries according to personal and professional needs: as readers, respondents want to comprehend texts (e.g.: in the target language); as writers, they want to express themselves in the target language so that the audience might understand the words chosen by them.

Dictionaries are books of reference and undoubtedly, both bilingual and monolingual dictionaries prove supporting in the translation process in order “to save time and avoid possible mistakes.” (Dudău Ionela, 2nd year MA student) Evaluations and interpretations of the draft project on dictionary use presented in the paper have been made in a restrictive manner, being connected to the main objective as initially declared. It is without question that all types of dictionaries have their definite role in the verbal marketplace, since selection is guided by usefulness, but this will constitute the topic of further elaborations and future inquiries into the dynamic, intricate and rewarding world of dictionaries and dictionary use.

Bibliography:

1. Preliminaries: aims and basic concepts

1.1. Aims

The aim of this paper is to show some of the contributions of the semantic theory known as Frame Semantics to the translation of cultural elements in narrative texts. The paper focuses on the analysis of the problems posed by certain elements characteristic of a given culture when translated into another language in a different cultural environment. Our aim is to apply the principles of Frame Semantics to the translation of a number of cultural elements in order to illustrate the benefits of the approach for the translator’s task. It is not our intention to set up taxonomy of frames that can explain all the potential problems posed by the translation of cultural elements.

Frame semantics is a theory that relates linguistic semantics to encyclopaedic knowledge developed by Charles J. Fillmore. The basic idea is that one cannot understand the meaning of a single word without access to all the essential knowledge that relates to that word. For example, one would not be able to understand the word “sell” without knowing anything about the situation of commercial transfer, which also involves, among other things, a seller, a buyer, goods, money, the relations between the money and the goods, the relations between the seller and the goods and the money, the relations between the buyer and the goods and the money and so on.

Thus, a word activates, or evokes, a frame of semantic knowledge relating to the specific concept it refers to. A semantic frame is defined as a coherent structure of related concepts that are related such that without knowledge of all of them, one does not have complete knowledge of one of the either. Frames are based on recurring experiences. So the commercial transaction frame, in the above example, is based on recurring experiences of commercial transaction.

Words not only highlight individual concepts, but also specify a certain perspective in which the frame is viewed. For example “sell” views the situation from the perspective of the seller and “buy” from the perspective of the buyer. This, according to Fillmore, explains the observed asymmetries in many lexical relations.

Frame semantics is employed in fields such as artificial intelligence, cognitive psychology, as well as linguistics.

We start from the hypothesis that the notion of ‘frame’ acts as ‘intermediating construct’ between ST and TT.

Frames are here considered as structures of knowledge that represent the world view of a particular society, that is, its beliefs, values and emotions, its prototypes of people and things, of sequences of situations and events, its social scenarios and the metaphorical and metonymical structure of thought. This tertium comparationis has been the starting point for the analysis, helping us to identify the internal units in the ST and TT. These units have been labelled ‘cultural elements’ and include any word, expression or textual segment that activates a frame because it denotes, implies or symbolizes any cultural aspect of human life, its environment, its relationships or its products.

In this sense, our definition includes Newmark’s (1988/ 2004: 95) ‘cultural words,’ but it is not limited to these. Newmark’s ‘cultural words’ mainly refer to aspects of the so-called ‘material culture’; however, our definition of ‘cultural element’ also comprises all those linguistic categories that need to be interpreted in the cultural environment of the ST, even if they do not refer directly to a cultural dimension. They are mostly contextualized
stylistic resources whose interpretation depends on the reader’s ability to activate certain cultural frames; we are referring to numerous cases of idioms, colloquial and taboo expressions and play on words.

As frames represent a huge diversity of knowledge domains; almost all the contents of human memory are structured in frames we focus our analysis of the translation of cultural elements on Manuel de Vega’s typology of frames (1984). De Vega outlines five types of frames, which have probably been the most investigated in cognitive psychology: visual frames, situational frames or ‘scripts,’ domain frames, social frames and ‘self-concept frames’ (We have used his typology of frames as a starting point, and we have modified his classification and adapted it to the objectives of our approach).

Having in view the limited number of pages allotted, the present paper makes a selection and focuses only on the visual and social frames when implementing the model.

1.2. Basic concepts

We think that it is important to describe what we understand in our model of analysis for: equivalence, context and the translator’s role.

1.2.1. Functional equivalence

Translators have to accept that most of the time it is impossible to achieve a total identity between the ST and TT. But even when achieving a complete identity seems impossible, the translator can still establish a notion of equivalence or a correspondence hypothesis between two textual units which may serve as a guide in the translation process.

Having in view that this paper deals with the translation of cultural elements, we propose a notion of equivalence based on the notion of frame and the function carried out by the cultural element. As Gutt points out (1991: 10), the function of a text or textual fragment has surely been one of the criteria most frequently used to define translation equivalence. Shuttleworth and Cowie (1997) define ‘functional equivalence’ as: a term used to refer to the type of equivalence reflected in a TT which seeks to adapt the function of the original to suit the specific context in and for which it was produced. (Shuttleworth and Cowie 1997: 64)

Generally speaking, when translators find a cultural element, they assign it a function within an overall plan and use this function to look for the solutions they consider appropriate. Such solutions may or may not be ‘acceptable’ to the audience of the TT. Thus, we are not dealing with a total equivalence, but with a correspondence that may or may not be ‘acceptable’ to the target audience. From this point of view, the important thing is not to ask whether the semantic import of the TL terms is or is not a real equivalent of that of the SL terms, but whether their textual function as activators of knowledge is or is not equivalent to that of the ST elements. In this sense, the cultural elements of the TT are considered as functional equivalents of the ST elements if they comply with the textual function carried out and if there is a high degree of correspondence between the semantic, pragmatic and stylistic information of the frames.

1.2.2. The context

Translation units are not interpreted in a vacuum; on the contrary, they are interpreted within a given context. For this reason, we consider it convenient to describe what we understand context to be in the present paper. In general terms, the context comprises all the necessary information to interpret a message. For example, to interpret the statement a) ‘Leave it this afternoon on my desk and I’ll pick it up tomorrow’ it is necessary to have let us say the following information available: b) ‘On the morning of the 4th of October of 2007, a university teacher talks on the phone to one of her colleagues to ask him to leave Introduction to Cognitive Psychology by Manuel de Vega, the book he has got from the Questia Library, at the university in the afternoon, since she wants to read it as soon as possible.’
All this information shapes the context that allows us to interpret the statement in (a), but it is not necessary to perceive all those factors to understand the statement, that is, we do not need to be there on the 4th of October and listen to the conversation. On the contrary, to understand the statement, it is enough to ‘know’ the relevant information.

The information in (b) constitutes the immediate situational context that we need to interpret the statement in (a). However, the understanding of (a) does not end here. For all those familiar with book exchanges between Romanian university teachers, the statement evokes additional information related to this process: for example, the participants involved, in our case, the relationship between the university teachers, let us say, at the University of Bacău who need reading different books for their PhD theses, etc. All this evoked information is organized into a mental construct or ‘frame’ of PhD thesis books borrowing that is also part of the context of the statement.

To consider the context as part of the interpreter’s mental ‘world’ allows us to overcome certain limitations of previous analyses of the context based on a list of situational dimensions. Although this type of situational analysis can be a great help to translators, from a cognitive point of view it still poses some problems which result from the study of the context as something external to the text and the person who interprets it. On the one hand, it is difficult to determine the number of features or dimensions needed to define a situation completely. For instance, while this kind of analysis is extremely useful to explain certain aspects of the relationship between language and social environment, it is not very clear where and how to include other factors such as those related to the internal dimension of culture (i.e., beliefs, values, norms and attitudes) or even certain non-verbal situational factors (i.e., certain gestures and postures, norms related to interpersonal distance, physical contact, time conceptualization, etc.).

On the other hand, an analysis based solely on situational dimensions does not seem to account for the fact that the contexts speakers build during the interpretation process can differ both in the dimensions involved and in the prominence assigned to these dimensions. A clear case is that of terms which are regarded as synonyms or near synonyms, but that nevertheless differ in the relative prominence of the invoked domains. Fillmore (1985) uses the example of the terms ‘shore’ and ‘coast,’ that have the same objective referent (that is, the strip of contact between sea and land) but represent different conceptualizations of the same situation: while ‘shore’ invokes the domain of water, viewing the scene from the side of the sea or lake, ‘coast’ invokes the domain of land.

From the cognitive point of view that we propose here, the context is a psychological construct that exists in the speakers’ mind. Nevertheless, this cognitive view of context does not imply overlooking completely external factors; on the contrary, it changes the centre of attention from the factors themselves to the information they provide and their mental availability in the interpretation process. Thus, the cognitive context includes information from the physical environment, information that can be retrieved from our mental stores and information that we can infer from the two previous sources.

1.2.3. The translator’s role

Neubert and Shreve’s (1992) model emphasizes the usefulness of applying the notion of ‘frame’ to translation. For these authors, the basic function of a translator is to adjust the framing mechanisms of ST senders and TT receptors. This task requires translators to be aware not only of the differences between the audiences but also of how linguistic and textual processes are linked to frame-based knowledge: The translator must be aware of framing differences and understand how linguistic and textual processes attach to frame-based knowledge.

Applying Frame Semantics, as a method of analysis, to translations, the translator’s task becomes much easier. The translator’s function in this model is to adjust his/her analysis to the comprehension process, taking into account that his/her task is to project the
SL frames onto the TL linguistic elements that activate a knowledge which should be, as much as possible, semantically, pragmatically and stylistically equivalent to that activated by the ST elements. Only if the TT linguistic elements activate the relevant frames for the interpretation of the text, will readers be able to draw the correct contextual inferences on the basis of their frame-based knowledge. From this point of view, the translator becomes a kind of bilingual and bicultural ‘mediator’ between two different conceptual systems.

2. Implementing the model: the analysis of examples

2.1. Visual frames

Minsky (1975) was the first scholar to use the term ‘frame’ in artificial intelligence to refer, among others, to the interpretation structures that take part in the configuration of objects and scenes in visual perception. For example, the typical frame of a room includes a roof, a floor and four vertical walls. This frame can be categorized into more specific ones, such as those of a dining room, kitchen, bedroom, etc., that include certain particular characteristics (objects, size, etc.). These frames not only help to interpret or understand the visual experience, but also constitute a notion which is explicit enough to be applied to computer programs.

In translation this notion of frame can be useful to translate descriptions of objects, people, scenes, etc. Images mostly based on our visual experience form in our mind when reading a description. Visual frames function like other types of frames: they generate expectations and allow us to infer details that we have not actually seen by providing ‘absent’ information on the basis of previous visual experiences.

It is up to the translator to elaborate a translation that evokes a visual scene similar to that evoked by the ST description.

a) Terms that describe gestures

An example of terms that require the activation of a visual frame to be correctly interpreted is that of words that describe certain gestures. Besides, these terms often evoke an image that readers associate to certain attitudes or states of mind. In a novel, the writer often exploits the reader’s ability to infer these attitudes from the activated visual frame. From this point of view, the translator’s task is to find a TL expression that activates an equivalent visual frame and allows the TT recipient to draw similar inferences to those of the ST recipient. However, the following examples show a translation that blocks this inferencing process:

“(Lecturer) ‘Of course, to our friends across the Channel,’ he said, with a curl of his lip, ‘everything I have been saying will seem vanity and illusion. To the structuralists, metre, like language itself, is merely a system of differences […]’

(Narrator) Some, probably the majority, of the audience, smiled and nodded and nudged each other.” (13)

“-Bine- țneles că tot ceea ce afirm eu aici, zise el țuguindu-și nițel buzele, le va părea prietenilor noștri de peste Canal doar vanitate și iluzie. Pentru structuraliști, metrice, asemenea limbii înseși, nu reprezintă decât un sistem de diferențe […] Câteva dintre participanți, poate chiar majoritatea, zâmbiră, dădură din cap aprobator și se înhidică cu subântâles.” (20)

Unlike the English term ‘curl,’ that activates a clear image of the speaker’s lip ‘raised slightly on one side as an expression of contempt or disapproval,’ the structure ‘țuguindu-și nițel buzele’ does not evoke such a clear image in the Romanian reader’s mind, who will therefore have difficulties to draw the relevant inferences. According to The Explanatory Dictionary of the Romanian Language, ‘țuguindu-și nițel buzele’ may indicate someone’s intention to pronounce the interjections that imitate some sounds and noises but it may also indicate surprise, pain, horror, worry, reproach or even a pensive attitude. On the contrary, ‘ridicîndu-și cu dispreț buza’ not only evokes in the Romanian
reader a ‘sharper’ image of the speaker’s gesture, but also allows us to activate the frame of contempt evoked by the English term.

It could be argued that this translation explicitly shows information (i.e., the attitude of contempt) that was implicit in the ST. However, this explanation seems necessary if we want to make sure the reader is going to interpret correctly the speaker’s attitude.

b) **Verbs of movement**

Besides those terms which indicate gestures, there are also certain verbs of movement that activate a visual frame. An example is the verb ‘shuffle,’ that David Lodge uses in several occasions to describe his characters’ movements:

“(Sutcliffe): ‘… Excuse me, I see Busby waving urgently. I expect the potato crisps have run out, or some such a crisis’
(Narrator): He shuffled off.” (5)

“(Sutcliffe): –… Scuză-mă, văd că Busby îmi face semne disperate. Bănuiesc că s-au terminat cartofii prăjiţi sau trece prin vreo criză de genul ăsta. Și se depărtă târâindu-și picioarele.” (11-12)

When translating ‘shuffle,’ we find the problem that only one word evokes in the English reader an image that not only informs of the character leaving the room, but also evokes a whole scene of the way he left: Sutcliffe left dragging his feet, in a clumsy and probably elusive way. Moreover, this image does not belong to Romanian speakers’ cognitive context, which prevents them from perceiving how the action of leaving the room took place unless it is explicitly expressed in the translation.

The question is thus how to translate the dragging of feet that is part of the semantic representation of the English term and to which the Romanian reader has no access. Considering that in Romanian there seems to be no verb which evokes an identical image to that of ‘shuffle (to walk without lifting one’s feet properly off the ground),’ the translator has chosen to express such information explicitly by using a more complex verb pattern ‘se depărta târâindu-și picioarele.’

### 2.2. Social frames

Social frames describe the cognitive structures that organize our social knowledge (Hamilton 1981; Schank and Abelson 1977). De Vega (1984) distinguishes the following types of social frames: (i) **generic frames** or prototypes of people, as for example ‘a shy man,’ ‘a spoiled child;’ (ii) **themes** (Schank and Abelson 1977), on which we base our predictions on the goals people pursue. Within these themes we find: (a) **role themes**, which help us to understand the goals and actions of people with clearly defined social roles, such as ‘writer,’ ‘poet,’ ‘psychologist,’ etc.; (b) **interpersonal themes** or frames related to social and affective relationships, such as relationships between ‘lovers,’ ‘parents and children,’ ‘friends,’ etc.; (c) **life themes**, which describe the general status or goal that a person desires in life. We can say that people are different because some want to be rich, some famous; others would like to fight for world peace, etc. These ‘themes’ are very wide and comprise ‘interpersonal themes.’ Schank and Abelson (1977) have exemplified the elements included in the ‘life theme’ to live luxuriously, that contains, among other elements, a series of general goals of the kind ‘to possess desirable objects, to have a lot of money, to have rich friends, etc.’ and instrumental goals, such as ‘to make money, not to waste it, to work a lot, etc.’

As it can be observed, social frames form a wide and varied group where there are also more complex frames, such as **ideologies and systems of beliefs**.

As the social frames comprise a wide range of aspects related to social knowledge, we have considered it convenient to distinguish several subtypes of social frames. Since the frames studied by De Vega were too vague and general for the purposes of this paper, the classification of social frames has been focused on the four types of frames that seem to
have posed more problems for the translator of our corpus: ‘geographic origin,’ ‘social status,’ ‘interpersonal’ and ‘institutional.’

‘Geographic origin’ frames and ‘social status’ frames can actually be considered as different aspects of the cultural knowledge about the ethnic, geographic and socio-economic plurality of a given society. ‘Interpersonal’ frames include those contents which reflect the social and affective relationships which take place among members of a given culture. In this sense, they include aspects related to relationships between acquaintances, friends, family, etc. Finally, ‘institutional’ frames comprise all those aspects which form the basis of a society. We are referring to the systems created by a society to satisfy the human needs of its community. Institutional frames include, among others, aspects which refer to the political and economic organization, to the educational system, to the public and domestic life.

2.2.1. Geographical origin frames

In *Small World*, David Lodge exploits his readers’ social knowledge when characterizing his characters and the relationships between them. In general, the subtle way in which the author plays with his readers’ social frames poses serious problems for the translator.

*a) Markers of geographical accent at the phonetic, lexical, syntactic and semantic levels*

A difficult case in translation is the use of the accent as a marker of the character’s geographical origin. In *Small World* there are several examples where David Lodge uses a foreign accent to increase the humorous effect of the novel. A particularly interesting case is that of Fulvia Morgana’s Italian accent. Fulvia has a problem with the pronunciation of ‘h’:

“‘Besides,’ she added, ‘by being rich we are able to *elp* those ’oo are taking more positive action.’

‘Who are they?’

‘Oh, various groups,’ Fulvia said vaguely, as the telephone began to ring […] Fulvia replaced the receiver and returned more deliberately to her seat. ‘My *usband,*’ she said, ‘is delayed in Rome because of the strike. Milan airport is closed. *E* will not return tonight.’ ” (129)

“- Şi-n plus, adăugă ea, fiind bogaţi, suntem în măsură să-i ajutăm pe-aceia care desfăşoară acţiuni mai *cuncrete.*

- Ca de pildă?

- Aa, diverse grupuri, răspunse Fulvia în doi peri în clipa când începu să sune telefonul. […]

Fulvia puse telefonul în furcă şi îşi reluă locul cu un aer mult mai degajat.

- *Suoţul* meu, zise ea, rămâne la Roma din cauza grevei. Aeroportul din Milano e închis. Nu se mai întoarce în seara asta.” (144)

During the whole book, Fulvia’s problem pronouncing ‘h’ activates in the reader the prototype of speaking English with an Italian accent. Activating this prototype, David Lodge draws a smile in his readers’ face, who later on burst into laughter with the following example:

“‘Lots of ‘air,’ Fulvia purred. ‘That is in the book.’

‘I’m not saying the book is entirely fictitious,’ said Morris. ‘Some of the minor details are taken from life-’

‘*Airy* as a beast…You were a beast to your wife, I think.’

*Ow!* exclaimed Morris, for Fulvia had dug her long lacquered nails into his flesh for emphasis.

*Ow?* Well, for example, tying *er* up with leather straps and doing all those degrading things to *er.*” (135)

“ - Păr cu nemiluita, începu să toarcă Fulvia ca o pisică. *Aşa* e şi-n carte.
- Nu zic că toată cartea-i ficțiune, bolborosi Morris. Unele detalii mărunte sunt luate din viață.
- Păros ca o fiară. Cred că te-ai purtat ca o fiară cu soția ta.
- Au! Îi scăpă lui Morris, căruia Fulvia îi înfipse în carne unghiile lungi, lăcuite, ca să sublinizeze afirmația de mai devreme.
- Au? Să cum a fost, de pildă, când ai legat-o cobză cu curelele alea de piele și ai supus-o la tot felul de perversiuni injositoare?” (151)

When Fulvia digs her nails into Morris’ flesh, he shouts in pain, producing a sound (i.e. ‘ow’) similar to the Italian pronunciation of the word ‘how.’ This confuses Fulvia, who assumes that Morris has asked ‘how?’ instead of complaining in pain.

The example is extremely humorous: firstly, Fulvia’s previous interventions have already activated the prototype Italian accent in English readers’ minds. Later on, David Lodge uses this prototypical accent to connect the frames of the exclamation ‘ow’ and the interrogation ‘how.’

The problem for the Romanian reader is clear: the translation of Fulvia’s speech does not show any trace of foreign accent. The reader of the translation knows that Fulvia is Italian, but he/she does not have access to the prototype of Italian accent, diminishing the humorous effects of the ST.

2.2.2. Social status frames

In this type of frame we have included those examples which require the activation of certain types of cultural knowledge related to the socio-economic status of the speaker.

a) Markers of social status at the phonetic, lexical, syntactic and semantic levels

In Small World David Lodge often uses markers of social accent that activate his readers’ knowledge about the characters’ socio-economic status. These markers appear mostly in the speech of lower class workers and they generally go together with those markers of geographical accent, as in the following example in which two cleaners from Heathrow Airport talk about Pakistanis:

"’Bloody Pakis,’ said one. ‘If they must say their bloody prayers, why don’t they go and do it in the bloody chapel?’

‘No use to them, is it?’ said his companion, who seemed a shade less bigoted. ‘Need a mosque, don’t they?’

‘Oh yerse!’ said the first man sarcastically. ‘That’s all we need in ‘Eathrow, a bloody mosque…! s’pose you think we ought to ‘ave a synagogue an’ a ’Indoo temple too, an’ a totem pole for Red Indians to dance around? What they doin’ ’ere, anyway? They should be in Terminal Free if they’re goin’ to bloody Mecca.’ ” (122)

" - Ai dracu’ pakistaneji nenorocîi, făcu unul. Dacă-i musai să-și facă rugăciunile astea nenorocite, de ce nu s-or duce să și le facă-n capela aia nenorocîtă?
- Păi nu ține, nu? Se opuse colegul lui, care părea o idee mai puțin intolerant. Le-ar trebui o moschee, păi, nu?
- Păi, deh! răspunse primul pe un ton sarcastic. Asta nu mai lipsea-n ‘Eat’row, o moschee nenorocită… Păi așa ar trebui să avem și f’o sinagogă și f’un templu indian și f’un totem să aibă pieile roșii un’ să țopăie! Ce dracu’ cată ăștia aici? Ar trebui să fie-n Aerogara Trei, dacă se cară la nenorocita aia de Mecca.” (136-37)

In this example humour results from the prototypical nature of the characters: two anonymous cleaners from Heathrow Airport who amuse English readers because they can recognize the prototype of the London working class in the characters’ racist attitude towards Pakistanis and their way of speaking. David Lodge invites the reader to participate in the humorous character of the prototype reflecting London working class accent in the characters’ pronunciation (e.g., ‘yerse’ or the use of the apostrophe in ‘Eathrow), syntax (e.g., in the use of colloquial structures) and vocabulary (e.g., in the use of the expletive ‘bloody’).
However, the Romanian translator has decided not to reflect all these textual markers, elaborating a translation in which the cleaners’ speech reminds us more of a liberal middle class worker than a working class one. The function of ‘bloody’ as idiosyncratic marker has been kept but the markers of the London accent have been suppressed in some cases and the syntax is more formal than in the ST. The result is a conversation that hardly helps the Romanian reader to activate the frame of the lower class worker, reducing thus the humorous effects.

2.2.3. Interpersonal frames

The different types of social relationship between speakers determine not only the use of formal or colloquial language but also the use of vulgar language. Thus, the smaller the social distances between the speakers, the bigger the possibility of using a more vulgar language and vice versa.

a) Tu/ Dumneavoastră

A difficult problem to solve for the translator appears in those examples where the SL has markers of ‘interpersonal relationship’ that do not exist in the TL. This is the case of the Romanian distinction between ‘tu’ and ‘dumneavoastră’ as opposed to the English ‘you.’ In general terms, the form ‘tu’ activates in Romanian a frame where the relationship between the speakers is recognized as ‘familiar’ while the form ‘dumneavoastră’ is generally used as a marker of a ‘formal’ relationship, in which there are clear differences in the speakers’ social status. On the contrary, in English we use ‘you’ in both types of relationship, resorting to other devices to indicate the ‘familiarity’ or ‘formality’ of the relationship. The translator then needs to be especially alert to those devices when choosing between the Romanian ‘tu’ and ‘dumneavoastră.’

The translator of Small World is generally loyal to the cultural frames that govern the use of ‘tu’ and ‘dumneavoastră’ in Romanian. In this way, he chooses ‘dumneavoastră’ as a marker of courtesy in those situations in which two characters have just met. In Romanian when two adults have just met, they tend to use the ‘dumneavoastră’ form, especially if it is a situation of a certain formality, as in the case of the university conference:

“ ‘It’s a fine hat,’ said Persse. ‘You like it? Remind me to give it to you when I leave. I’m travelling to warmer climes.’

‘That’s very kind of you.’

‘You’re welcome. Now, where do I check in?’

‘There’s a list of rooms over here,’ said Persse. ‘What’s your name?’

‘Morris Zapp.’” (18)

“- E elegantă.
   - Sunteţi foarte amabil.
   - Plăcerea e de partea mea. Ei, ia zi, unde-i recepţia?
   - Uitaţi aici o listă cu repartiţia camerelor, spuse Persse. Cum vă numiţi?
   - Morris Zapp.” (25-6)

On the contrary, the translator uses the more familiar form ‘tu’ in those situations in which the characters are old acquaintances, as in the case of Zapp and Swallow:

“ ‘Morris! It’s marvellous to see you after—how many years?’

‘Ten, Philip, ten years, though I hate to admit it. But you’re looking good. The beard is terrific. Was your hair always that colour?’

Philip Swallow blushed. ‘I think it was starting to go grey in ’69. How did you get here in the end?’ ” (20)

“-Morris! Ce minunat e să te revăd după … câtă ani?
the proximity evoked by the English term.

However, despite using the form ‘tu’ between both characters, the translator already starts to show a tendency which will later become a constant throughout the book: the tendency to attenuate the colloquial and familiar tone of the ST conversations, choosing terms and structures that activate an interpersonal relationship which shows bigger social and affective distance between the speakers. In this particular example, such tendency is reflected in the translations of the terms ‘terrific’ and ‘hair.’ In the case of ‘terrific,’ we find a term which activates a relationship of certain social and affective proximity between the speakers. Fortunately, the Romanian term ‘mortală’ activates in the Romanian reader the proximity evoked by the English term.

In general, the translator tends to use the form ‘dumneavoastră’ as a marker of a certain formality between most characters, using the form ‘tu’ only in conversations between lovers or friends with a more intimate relationship, such as in the case of Zapp and Swallow. In fact, for conversations between Persse and Zapp, the translator always uses the form ‘dumneavoastră,’ even in situations which seem to require a more intimate form of address:

‘I’d rather be on my own for a while, if you don’t mind,’ Persse said.

‘Ah ha! You saw something that took your fancy in one of those windows back there, huh? Well, I don’t blame you, Percy. you’re only young once. Just do me a favour, if the girl offers you a condom, forget the Pope, wear it for my sake, OK? I’d hate to be the occasion of your getting the clap. I think I’ll go back to the hotel. Ciao.’” (202)

Despite the familiar tone and sexual implications of most conversations, the translator seems to prefer the form ‘dumneavoastră,’ probably because most examples show university teachers whose relationship is reduced to their attendance to conferences.

For instance, in the relationship between Persse and Zapp, the translator uses the form ‘dumneavoastră’ throughout the whole book, without considering that he may violate certain cultural and textual expectations of the Romanian reader. In this way, while ‘dumneavoastră’ certainly illustrates the prototype of the relationship between university teachers, there are other factors to consider and that may distort this prototype. For example, it is easy to believe that Persse, an idealistic and young teacher, inexperienced and without academic prestige, will probably reflect his respect towards Zapp’s age and academic status addressing him using the ‘dumneavoastră’ form. However, it is more difficult to imagine Zapp talking to Persse using the ‘dumneavoastră’ form, since Zapp represents the prototype of the American with an informal and relaxed speech, full of colloquial and vulgar expressions. Choosing one form or another (‘tu’ or ‘dumneavoastră’) has advantages and disadvantages for the translation. Whether the translator uses ‘tu’ or ‘dumneavoastră,’ what matters is that his option should be based on the cultural conventions that govern the use of both forms and on a detailed textual analysis of the ST elements.

Besides the problem posed by the distinction ‘tu/ dumneavoastră,’ Small World contains a whole series of elements that implicitly provide information about the relationships between the characters and even between the narrator and the reader. When
reading the book, the reader recognizes a familiar and conversational tone that reveals David Lodge’s main intention: to laugh at the characters and situations in the book and, at the same time, make his readers laugh. David Lodge uses in *Small World* a clearly conversational language, full of colloquial, idiomatic and taboo expressions, which distort the prototype of a typical conversation between university teachers and induce to laughter.

*b) Colloquial terms and expressions*

We will start with the examples of colloquial and idiomatic elements. The main access to the conversational and familiar frame is facilitated by the frequent use of a series of colloquial and idiomatic expressions in which readers recognize the beliefs, relationships and forms of expression characteristic of the culture they belong to and of the language they speak. Most times the translation into Romanian keeps the colloquial character of the English terms.

“He riffled his way through each canto of Book Two, while Cheryl *prattled* on.”

(258)

“Frunzării prin toate cânturile Cărții a Doua, în timp ce Cheryl îi dădea înainte.”

(280)

“‘I feel quite *fagged* after all that effort.’” (156)

“- Sunt frânt de-atâta muncă.” (171)

“‘I mean, there isn’t much time for preparation.’

‘I could telex back ‘No,’ if you like’

‘No, don’t do that,’ […] ‘I expect I can *cobble* something *together*.’” (159)

“- Vreau să zic că nu prea am timp să mă pregătesc.

- Dacă vreți, pot să trimit un telex cu un răspuns negativ.

- Nu, nu, … […] Cred că să însăilez ceva la repezelă.” (174)

c) *Colloquial and idiomatic expressions*

David Lodge often makes use of idiomatic expressions to activate the impression of a conversational and familiar language in his readers’ mind. Idiomatic expressions frequently pose many problems to a translator that has to face the differences between the idioms of different cultures. Most idiomatic expressions contain conventionalized metaphors that reflect the images created by a society to talk about the reality that surrounds them. These images symbolize the habits, beliefs and cultural postulates shared by a given community. Thus, it seems logical to assume that the bigger the differences between the cultures involved in the translation, the more their idiomatic expressions will differ. For this reason, the translator should be very careful when translating an idiomatic expression, taking into account both the available TL equivalents and the particular function the idiomatic expression carries out in the text it belongs to.

“‘I bet the girls don’t go topless.’

There was a pause. ‘Well, only by private arrangement.’

Greg chortled. ‘You should see Bondi these days, on a fine Sunday. *It’d make your eyes pop out of your head.*’” (178)

“- Pun pariu că la voi gagicile nu umblă fără sutiin.

- Păi, asta numai la mica înțelegerie, răspunse Wainwright după o pauză.

Greg chicoti:

- Mamă, să vezi cum arată plaja Bondi în zilele noastre, într-o duminică însorită. Îți ies ochii ca la mele, nu alta.” (195)

Particularly difficult are the cases in which the ST linguistic expression becomes the objective of some ingenious play on words:

“‘Coming in, boys?’ said a swarthy man from just inside the door. ‘*These girls will put some lead in your pencil.*’

‘*Ribbon in my typewriter is more what I need,*’ said Frobisher.” (186)
“-Intrați, băieți? Îi întrebă un tip bondoc, balaoacheș. Fetele astea or să vă toarne pastă-n pix.
-Mai repede-aș avea nevoie de niște panglică-n mașina de scris, i-o întoarse Frobisher.” (205)

In this example, David Lodge uses the words ‘lead’ and ‘pencil’ from the expression ‘to put some lead in sb’s pencil’ and contrast them with the terms ‘ribbon’ and ‘typewriter.’ The connection is made on the basis of the similarities and differences between the terms: the four terms are writing materials and instruments, of which the lead is the material a pencil needs and the ribbon is the one a typewriter needs.

The humour of the example lies on the fact that the phrase ‘ribbon in my typewriter’ activates a literal reading of ‘put some lead in your pencil’ that does not correspond to the use of the expression in English argot (i.e., ‘to excite sexually’). Being emitted by the porter of a striptease club, the expression ‘to put some lead in your pencil’ activates a sexual frame that allows establishing the metaphorical connection between the pencil and the male sexual organ and between the lead and the necessary stimulus to cause excitation. However, since Frobisher is a writer, his intervention ‘Ribbon in my typewriter is more what I need’ allows the reader to activate the frame writer. In this way, the reader can establish the connections between ‘ribbon,’ ‘typewriter,’ ‘lead’ and ‘pencil’ as a writer’s working instruments. The humour for English readers lies precisely in the activation of a frame which leads them to interpret the idiomatic expression literally with a different meaning from the conventional reading they are used to. Besides, when the frame writer is activated, the reader can relate the need to get ribbon for his typewriter to Frobisher’s need to overcome his frustration as a novelist and write a new book.

To preserve the play on words in the translation, it is convenient to keep the ST images. In this case, a literal translation seems appropriate since the Romanian reader can infer without many problems not only the sexual intention of the expression ‘să vă toarne pastă-n pix’ or but also the connections with the expression ‘panglică-n mașina mea de scris.’

d) Proverbs

We can also find examples of proverbs which contribute to the conversational and informal frame that dominates the entire book. In the following example the translator has opted for a literal translation avoiding the equivalent Romanian proverb:

“… ‘You can imagine what people might say—physician heal thyself, and so on.’ ”  
(242)

“… Îți dai seama ce-ar fi zis oamenii – e doctor și nu-i în stare să se vindece nici pe sine – și așa mai departe.” (263)

The translation ‘e doctor și nu-i în stare să se vindece nici pe sine’ illustrates the use of a periphrasis that somehow explains in the TT the idea contained in the ST proverb. This procedure is normally used in those cases where it is difficult to find TL idiomatic equivalents. This neutralization affects the humorous character of the book and has a repercussion on the direct and familiar communication that David Lodge establishes with his readers.

2.2.4 ‘Institutional’ frames

In Small World, David Lodge continuously uses terms that allude to different aspects of British everyday culture. A culture is not only reflected in its members’ behaviour and social status; a culture is also manifested in the material objects and institutional systems created by a certain society to satisfy its human needs and facilitate its daily working. In this section we will deal with those aspects related to ‘material culture’ and ‘institutional systems.’ These are aspects that relate to both public and domestic life and to a particular political, legal, economic and educational system.
As aspects related to ‘material culture,’ we understand things such as house objects, food habits, clothes, means of transport, mass media, etc. On the one hand, these terms contribute to create a sensation of realism for a reader that can recognize the description of the British society the author carries out. On the other hand, David Lodge uses many of these terms to activate the cultural knowledge he shares with his readers and create certain humorous effects.

a) Spare time and social activities

Some of the terms that contribute to the description of British everyday life were perhaps not well known in Romania when Small World was translated in 1997. However, they are now popular enough in the Romanian society as not to need translation:

“Robin Dempsey types for twenty-five minutes without stopping, until Josh Collins wanders over from his glass-walled cubicle, nibbling a Kit-Kat, upon which Robin stops typing and covers the computer with its plastic hood.” (243)

“Robin Dempsey bate un răspuns de douăzeci și cinci de minute, fără pauză, până când Josh Collins iese din cămaruța cu pereți de sticlă și se apropie de el roșând o napolitană Kit-Kat, la care Robin se oprește din lucră și acoperă calculatorul cu husa de plastic.” (264)

This reference to the chocolate bar ‘Kit-Kat’ activates the allusion to the popular TV advertisement in which the consumer was encouraged to have a break and eat a Kit-Kat. The English slogan ‘Have a break, have a Kit-Kat’ was introduced through Romanian TV commercials only two or three years ago. Therefore the 1997 Romanian readers of Lodge’s novel could not activate the frame of the product (a Kit-Kat) that contained the value ‘ideal for breaks,’ and understand the allusion in the narrative text (Collins was having a break for a few minutes).

b) Social institutions: education

Together with everyday elements, we also find different aspects of British life that are characteristic of this society and have an ‘institutional’ character; they are aspects such as those related to administration, politics or education. Given that both British and Romanian cultures belong to European civilization, they are likely to show many coincidences in their institutional organization. However, there are also terms that reflect particular features of British society and do not have an exact equivalent in Romanian culture.

The institutional aspects most frequently exploited in Small World are those related to the educational world. This is logical considering that the main characters are university teachers that continuously travel from one conference to another. This educational world sometimes poses serious problems for translators, who must find a way to solve the differences between the British and the Romanian university systems.

An example of this type of problem is the differences in the organization of teaching staff, which is the source of the difficulty to translate the following fragment:

“…we’re going to Darlington—they’d been wooing me for some time. A Readership straight away, and a free hand to develop my special interests—linguistics and stylistics…” (6)

“… ne mutăm la Darlington – cei de-acolo mă curtau de-o bucată de vreme. Îmi ofereau din capul locului un lectorat și-mi dădeau mâna liberă în aprofundarea domeniului meu – lingvistica și stilistica –…” (12)

In this example, the term related to the organization of British university teachers is ‘Readership,’ that Volceanov has translated as ‘lectorat.’ This translation activates the frame of university in the Romanian reader, but unfortunately leads to completely different inferences to those derived from the English term. In Romanian, a ‘lectorat’ refers to a post as a teaching assistant to teach one’s mother tongue in a foreign university. This is not a prestigious job; on the contrary, it is limited to a two-year contract and a minimum salary.
Thus, this definition does not seem to fit in a context in which Dempsey tries to remark on the difference between the way he was treated in Darlington (where they immediately recognized his academic value offering him a ‘readership’) and the way he is ignored in Rummidge.

Then what is the equivalent of the term ‘readership’ in the Romanian university system? The translation of ‘readership’ requires the knowledge of the British university system, where there are ‘lecturers,’ ‘readers’ and ‘professors.’ In this hierarchy, a ‘lecturer’ is the most basic category of a university teacher and a ‘readership’ is conceded to a teacher on the basis of his research merits, since it allows him to reduce his teaching hours. The problem for the translator is that there is no total parallelism between Romanian and British university contexts. The point is then to find a term or expression that activates the frames of university teacher and researcher and allows us to draw similar inferences to those of the English term. In this sense, a possibility is that of ‘titularizarea’ or ‘un post de titular’ since it represents the highest category of university teachers below professors. In this way, ‘titularizarea’ activates the frame of university and allows readers to elucidate the importance of the job offered.

2.2.5 Generic frames

In the case of Small World, the characters are adapted to social stereotypes destined to make the reader laugh. For this reason, we have decided to talk of ‘generic frames,’ since the characters are mostly stereotypical. We find, among others, Morris Zapp, stereotype of the American who is excessively familiar; Ronald Frobisher, stereotype of the writer who is frustrated and angry with the rest of the world; Persse McGarrigle, stereotype of the romantic and idealist youth; Philip Swallow, stereotype of the mediocre teacher and of the patient and conformist Englishman who is trapped in a monotonous life from which he dreams of escaping.

The reader’s access to these stereotypes is facilitated by both the narrator’s descriptions and comments and the language used by the characters. A clear example of the way David Lodge uses the narrator’s language to characterize his characters is the reiterated use of the adjective ‘angry’ and the adverb ‘angrily’ in the description of Frobisher. The narrator describes Frobisher as a writer of the generation known as ‘Angry Young Men.’ To start with, the adscription to this group seems normal, since this is the literary name of a generation of British writers whose works reflect a deep dissatisfaction, frustration and rebelliousness against society. However, later on the humorous effects start to be obvious when the reader realizes that the word ‘angry’ appears constantly in the character’s description:

“… Why are all your fans foreigners, these days? Don’t they know that the Angry Young Man thing is all over?’

‘It’s got nothing to do with the Angry Young Man thing!’ says Ronald Frobisher, angrily.” (109)

“- Zi și mie, de ce ai în ziua de azi numai admiratori străini? Ei încă n-au auzit că tinerii furioși s-au răsuflat?

- Asta n-are nici o legătură cu tinerii furioși! se înfurie Ronald Frobisher …” (122)

In this way, by means of the repetition of ‘angry’ David Lodge characterizes Frobisher as a prototypical writer of the generation ‘Angry Young Men,’ turning his irritation into a constant feature in his life. In this case, the translation into Romanian does not facilitate the access to such a prototype, as it is turned into a common noun.

Besides the narrator, David Lodge also uses the characters’ language to picture their personality. In this sense, the idiosyncratic expressions that conform a character’s idiolect become especially relevant. The translator is always on the watch for this type of expression, since a term that at first sight may not seem relevant, may be systematically used and become an important clue to the character’s idiosyncrasy.
As we have already mentioned, one of the strongest characters in *Small World* is Morris Zapp. Zapp is an extremely self-confident character with an air of superiority that is reflected in a direct language full of colloquial expressions. With the ingenious irony that characterizes him, David Lodge makes good use of every occasion to call the reader’s attention to Zapp’s colloquial and idiomatic speech. In the following example the character that draws the readers’ attention to Zapp’s idiomatic speech is Hilary Swallow, Philip Swallow’s wife. During a conversation with Zapp, Hilary uses an idiomatic expression that Zapp had previously used: ‘to have somebody over a barrel.’ Hilary considers this expression to be characteristic of Zapp’s speech and indicates so in the comment ‘as you would say’:

“(Zapp) ‘It makes me mad, but her lawyers have me over a barrel, which is where she always wanted me.’ ” (59)

“(Hilary) ‘If I’d said, to hell with you, do what you like, I daresay he would have come crawling back with his tail between his legs inside a year. But because I asked him to come back, with no conditions, he, well, has me over a barrel, as you would say.’ ” (61-62)

When Zapp uses the expression ‘her lawyers have me over a barrel,’ the translator uses the cultural equivalent expression ‘avocații ei m-au legat de mâini și de picioare.’ When Hilary uses Zapp’s expression, the translator keeps the same translation realizing that the repetition in the ST is done on purpose, and thus the coherence of the text is not affected.

3. Conclusions

One of the most determinant characteristics of this method of analysis is, in our opinion, its capability to explain linguistic questions beyond word and sentence levels. The system exposed here, relating certain terms and expressions (here named ‘cultural elements’) with a semantic structure of an ‘encyclopedic’ nature, allows us to bring different sources of information together. As a result, we have the opportunity to include in the linguistic analysis aspects that have been traditionally ignored in formal linguistics, but that are, however, crucial for the translator’s daily task. We are precisely referring to the type of information derived from our knowledge of society and culture. As opposed to formal linguistics, this paper has focused on the study of these cognitive and cultural factors, trying to propose an approach in which the relationships between language, mind and culture support the linguistic analysis by means of the notion of ‘frame.’

Notes:

1 Cognitive science is an umbrella discipline. It unites six core fields of study and includes some others in a focus on the mind, intelligence, and how people reason. Information, knowledge, and concepts are all important in understanding how people make sense of the world. The six original core fields are: cognitive psychology, computer science (artificial intelligence), linguistics, anthropology, philosophy, neuroscience, while literary analysis, economics, international relations/foreign policy and sociology have adopted cognitive science questions and methodologies from the six core disciplines.

2 The unit of translation or translation unit is the stretch of source text on which the translator focuses attention in order to represent it as a whole in the target language (Lörscher 1993: 209). Using this method, Lörscher (1991, 1993) shows that the unit of translation used by language learners tends to be the single word, while experienced translators tend to isolate and translate units of meaning, normally realized in phrases, clauses or sentences.
Perhaps of greatest influence for artificial intelligence was Minsky’s work that presented frame as a cover term for “a data-structure representing a stereotyped situation” (1975: 212). The work included a characterization of several types of frames, some of which corresponded to other uses by linguists (including Fillmore, 1968) and psychologists. Among the latter were Schank and Abelson (1975) in whose work on story understanding the term script (comparable to Minsky’s frame) refers to knowledge structures for sequences of events, a well-known example being the restaurant script. (See Tannen 1979 for a more detailed overview of the concept as used by other researchers, including anthropologists and sociologists, and an exposition of frame as "structures of expectations" (1979: 144). See also Fillmore 1985a for additional citations of later works employing the concept.)

We have used The Explanatory Dictionary of the Romanian Language (Dicționarul Explicativ al Limbii Române), (second edition, 1998), București: Editura Univers Enciclopedic and The Etymological Dictionary of the Romanian Language (Dicționarul Etimologic al Limbii Române) by Alexandru Cioranescu (2005), București: Editura Saeculum I.O., to analyse the Romanian translation and therefore, for space reason, we shall not mention them again within this paper.

Bibliography:
Notional Fields

Objective reality is reflected in a literary work by notions which, related to contexts, give sense and significance to the action they engender. Intending to identify the notional field co-ordinates of the short story *The Snows of Kilimanjaro*, published by Ernest Hemingway in 1936, the following statistical results have been obtained:

<table>
<thead>
<tr>
<th>Work</th>
<th>Total number of notions</th>
<th>Circulation of the total number of notions</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>The Snows of Kilimanjaro</em></td>
<td>414</td>
<td>1040</td>
</tr>
</tbody>
</table>

At a first glance, we notice the richness of the total number of notions in this short story. Thus, a wide outlook of significances is created and the action and the hero’s internal monologues develop in accordance with a rich notional universe. Here are some examples:
1) frequency: 51: **man** (man -35 and boy -16)
2) woman: 35 **woman**
3) frequency: 24: **hill – mountain**
4) frequency: 19: **snow**
5) frequency: 17: **time**
6) frequency : 15: **cot / bed; night / evening**
7) frequency: 13: **plain / field; money**
8) frequency: 12: **house**
9) frequency: 10: **life**
10) frequency: 9: plane; head; road
11) frequency: 7: **day; fire; hyena; leg; morning; pain; peak / summit / top; shade / shadow; talent; tree; windows; wine**
12) frequency: 6: **death, broth; place; tent; water; street,**

1-2) **Man – Woman**

Both notions, which occupy the first places in this frequency hierarchy, prove the importance of the *human being* in Hemingway’s work. His outlook is complex, each notion being made up of notional versions that show different aspects of existence. Their distribution is as follows:

<table>
<thead>
<tr>
<th>Notion</th>
<th>Total Frequency</th>
<th>Notion</th>
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</tr>
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<tbody>
<tr>
<td><strong>MAN</strong></td>
<td><strong>WOMAN</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Versions</td>
<td><strong>51</strong></td>
<td><strong>35</strong></td>
<td></td>
</tr>
<tr>
<td>for “MAN” or</td>
<td></td>
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</tr>
<tr>
<td>“WOMAN”</td>
<td><strong>man</strong></td>
<td><strong>woman</strong></td>
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<td></td>
<td><strong>17</strong></td>
<td><strong>24</strong></td>
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<td><strong>boy</strong></td>
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<td><strong>16</strong></td>
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<tr>
<td>husband</td>
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<td></td>
<td><strong>boy</strong></td>
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<td><strong>old man</strong></td>
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<td><strong>3</strong></td>
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<td><strong>6</strong></td>
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<td><strong>old cock</strong></td>
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<td><strong>lover (s)</strong></td>
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</tbody>
</table>
For Hemingway, woman appears as being:

a) an immediate interlocutor or partner:
   “I wish we’d never come” the woman said.”
   “Where did we stay in Paris?” he asked the woman who was sitting by him.”
   “Wouldn’t you like some more broth?” the woman asked him now.”
   “He heard the woman say, ‘Bwana is asleep now.’”

b) subject of meditation and analysis
   “It wasn’t this woman’s fault.”
   “She was still a good-looking woman, he thought.”
   “She was still a comparatively young woman…”
   “She was a damned nice woman, too.”
   “He had never quarrelled much with this woman while with the woman that he loved he had quarrelled so much…”
   “How little a woman knows…”

c) an expression of moral degradation
   “He (…) left her for a hot Armenian slut…”
   “…he wandered up past Taxim’s, picked a girl up and took her out to supper.”
   “‘You bitch,’ he said. ‘You rich bitch.’”

By comparison, man appears as an example of strong will, firmness and wisdom as well as a symbol of power. Here are some examples:
   “I don’t want to move,” the man said.”
   “No,” said the man… ‘I never have (loved you).’ ”
   “I don’t like to leave anything’, the man said.”
   “He could stand pain as well as any man until it went on too long…”
   “You’re the most complete man I’ve ever known.”

By the different meanings and contexts they appear in, the first two nouns prove that the hero, Hemingway focuses his attention on, is the human being.

Confronting himself with nature’s loneliness and greatness, the human being becomes, from a simple character on a natural setting, a profound case of consciousness. The perspective of death, the danger of disappearing from the living’s world, as well as the irresistible wish to reach ideal heights, make Harry analyse himself and recall his life.

Usually printed in italics, the reminiscences or flashbacks serve for a capsule of the dying Harry’s biography and offering a rationale for his personality. The five paragraphs of interior monologues intersperse regularly in the surface narrative of Harry’s death and produce a number of effects. So, the very density and complexity of Harry’s mind thinking, offered against the sparseness of the prose in which he acts out his dying moments, demonstrates the richness of the creative mind and its life against the barrenness of ordinary existence.

In his flashbacks (some merely reflections, others induced by delirium), Harry conjures images of his first wife – that one he really loved, the one who left him – and of the many women who succeeded her, each wealthier than the previous one, none of them able to fill the emptiness of his psychic void.

At first, Harry tries to charge his failure as an artist to Helen, his current wife, “this rich bitch, this kindly caretaker and destroyer of his talent.”

Finally, he realizes that he himself had traded his art for security: “He had destroyed his talent himself (…) by not using it, by betrayals of himself and what he believed.”
Conscience and nostalgia fuse into a tortured strand of memory as Harry recalls unwritten and never-to-be-written stories it had been his “duty to write of” – about love, violence and death; about Paris in the teens and twenties of the century, in those chaotic and fervent times, and the clean, cold simplicity of Austrian mountains; about the joys and terrors of his boyhood in Michigan; about the terrible death he witnessed, of one Williamson, caught in barbed wire with his bowels spilled out; and, until he abandons the themes with his condescending reference to Scott Fitzgerald, about the rich.

3-4-5) plain / field – hill – mountain

These notions, having a toponymic value, sum up a great number of frequencies which get significance values. From this point of view, the contexts they appear in *The Snows of Kilimanjaro* are expressive.

**Plain / field**
- “…he looked out past the shade on to the glare of the *plain*…”
- “He lay then and was quiet for a while and looked across the heat shimmer of the *plain*…”
- “…the mountains showing across the *plain* that Johnson had flown across the lines to bomb the Austrian officers’ leave train.”
- “The sun was gone behind the hill and there was a shadow all across the *plain*…”
- “She had gone well away, so she would not disturb this little pocket of the *plain* that he could see.”
- “…he remembered (...) riding all day through *fields* of the poppies…”
- “Behind the house were *fields* and behind the *fields* was the timber.”
- “The boys had picked up the cot and carried it (...) out on to the *plain*…”
- “…they moved in long fingers across the plain…”
- “…and the plain as far as you could see, grey-yellow now…”
- “…they crossed, and hills sloped down and then another *plain*.”

**Hill-mountain**
- “This was a pleasant camp under big trees against a *hill*…”
- “The sun was gone behind the *hill*…”
- “He heard a shot beyond the *hill*.”
- “‘Did you walk far?’ / ‘No. Just around behind the *hill*.’”
- “A hyena crossed the open on his way around the *hill*.”
- “There was a log house…on a *hill* above the lake.”
- “A road went up to the *hill* along the edge of the timber.”
- “… a side road went up through the hills…”
- “… he could see... all the *hills* of Paris .”
- “The trail went up into the *hills*…”
- “Then they were over the first *hills*…”
- “… they crossed and the *hills* sloped down…”
- “Kilimanjaro is a snow-covered *mountain* and it is said to be the highest *mountain* in Africa .”
- “…looking out the window and seeing snow on the *mountains* in Bulgaria ...”
- “the *mountain* showing across the plain that Johnson had flown across the lines.”
- “… a fighter went into the *mountains* to train.”
- “And behind the *mountains* (...) the peak in the evening light.”
- “… and then they were over the *mountains*...”
- “Then there were other *mountains* dark ahead.”
The analysis of the contexts clears up the limits of the definition fields. At a first glance, we can easily notice the choice of the relief forms in their graded succession. Their occurrence (in contexts) is sometimes correlated: “... the mountain showing across the plain...”; “...they crossed, and hills sloped down and then another plain.” Other times, the relief forms are only individualized: “Then, there were other mountains dark ahead.”; “He heard a shot beyond the hill.”; there was a shadow all across the plain.”; “he remembered (...) riding all day through fields of poppies...”

A characteristic of these toponymic nouns is indetermination. Except for the Kilimanjaro summit, which is individualized, all the other relief forms create a somehow abstract picture of nature. Hemingway does not insist upon their details, although they logically appear close to Kilimanjaro (or just little references are made when they appear in his flashbacks).

Therefore, there is no interest of the writer to extend the description, to give it a monographic meaning, but to present it in general lines as a natural background.

Plain, hill and mountain are the relief forms of the natural existence. To them, there is the toponymic noun of “valley” which should be added. The symbol of “snow” gets dimension in this natural background; it overlooks nature and human existence.

6) Snow

Snow is the main symbol both in this short-story and in Hemingway’s whole works. It is interesting to pursue the distribution of this notion in contexts as follows:

- “Kilimanjaro is a snow-covered mountain...”
- “...looking out of the window and seeing snow on the mountains...”
- “...asking the old man if it were snow...”
- “No, that’s not snow...”; “It’s too early for snow.”
- “It’s not snow, we were mistaken.”; “But it was the snow all right, and he sent them on into it...”
- “And it was snow too that fell all Christmas week.”
- “And it was snow they tramped along in until they died that winter.”
- “The deserter came with his feet bloody in the snow...”
- “...the snow was so bright...”
- “...the snow as smooth to see as cake frosting...”
- “...they were snow-bound a week in the Madlener-Haus that time.”
- “When there was no snow you gambled and when there was too much you gambled.”
- “...looking down, he saw a pink sifting cloud, moving over the ground and in the air like the first snow in a blizzard that comes from nowhere...”

So, snow appears either on the mountains, (“Kilimanjaro is a snow-covered mountain...”); “and seeing snow on the mountains”), or as a meteorological phenomenon (“And it was snow... that fell all Christmas week.”), or as an ascertained fact (“But it was the snow all right.”); “It’s too early for snow.”; “It’s not snow, we were mistaken.”

It may also be met with its determinatives (“The snow was so bright.”; “The snow as smooth to see as cake frosting...”), in connection with the people’s habits and concerns (“When there was no snow, you gambled and when there was too much, you gambled”), or as a cold and unfriendly immensity (“And it was snow they tramped along in until they died that winter.”)

The symbolic value of snow comes from its different states. This notion comes out in various forms of expression and significance.

It is described in the past tense (in Harry’s flashbacks), in the present tense (which is the landscape Harry has in front of his eyes, during his meditations), and even in the future
(the dream before Harry’s death, when the plane takes him towards the snow-covered peak of Kilimanjaro).

The action does not finish, interrupted by Harry’s death, but continues, being designed as a wish, as a dream, to a time that has not been reached yet.

So, snow is permanence.

The choice of snow as a symbol of truth, set on Kilimanjaro - “the highest mountain in Africa” – therefore, at a height which can be hardly attained, is very significant, because this one - being the highest mountain - governs nature. But snow is not a secret for human beings. On the contrary, man sees and knows it, with its qualities (it is “bright”, “smooth”, “powdered”), with its time (“It’s too early for snow”); he recognizes it (“No, that’s not snow”) and sometimes he is its victim (“... it was snow they tramped along in until they died…”). Thus, the snow of Kilimanjaro is not different from that which appeared in the various states in this story. Its qualities are cleanness, immaculate whiteness as well as low temperature. All these are determined by the height where it is. Purity means detachment, rising above the common existence. It is not isolation from reality, for the mountains peak, where there is Harry’s “ideal”, has a natural and well determined existence; it is surrounded by other mountains, by hills and fields that determine the natural setting, in its various forms of living.

Kilimanjaro is almost inaccessible to man, but it finally may be reached by strong will, power and a driving victory wish.

He, who intends to go up there, on the top, rises, little by little, above reality, thus getting a panoramic view. Harry has not reached the top of Kilimanjaro; his plane is somewhere above some height of this mountain (like the leopard) but a bright outlook opens in front of his eyes. He already looks over the hills and plains. But there are still others and over them all, it is Kilimanjaro.

If the writer Harry arrived “there”, there would be a total perspective. The ideal thus gets a material interpretation. It is not out of reality or absolute - in abstract forms of existence - but material, well-determined, attainable. Some people’s impossibility to reach it shows their lack of force, power and will. He who has these qualities and dedicates himself to the ideal, can reach the “top”.

The snows of Kilimanjaro never melt as the snows that fall down on the ground; they seem to be eternal, for once reached there, perishability (caused by warmth, man’s step etc.) disappears, not as a supernatural phenomenon, but fully explained; the height makes the travel difficult and the weather phenomena influence nature changes. Up “there”, everything is dominated by “coldness”, but the low temperatures hinder people and animals to live.

Everything is preserved, everything becomes eternal. Thus, the snow-covered top of the mountain, mastered by a sober and ceremonial quietness, has the aspect of a picture. Its white, immaculate, cold and eternal image, always above things and people, dominating natural existence, is the place where dying and new generations look at with admiration.

The top of Kilimanjaro is the symbol of the everlasting life, a fixed point that time passes by; the human being, thirsty for knowledge, may long for reaching such a top, the only room where he can master the essence of things from, where he can live for ever and be an example from this time on. Only up there, above the crowd of people, man can reveal it as cold, pure and immaculate for eternity.

7-8) Life and death

The Snows of Kilimanjaro develops its action in an equilibrium moment. On one side, there is life, the true and eternal life, dominated by the snow-capped mountain of Kilimanjaro; on the other side, there is death with its darkness, man’s separation from the world of the living, his vanishing.
The characters’ tent is lain far from the ordinary people, but at the same time far enough from the top of Kilimanjaro mountain which is always snow-covered. The dying Harry is as far from the people’s world as he is far from what means the ideal, perfection world, represented by the mountain top, but also far from divinity because of his sins (since the western top of the mountain is called Masai “Ngaje Ngai”, i.e. “the House of God”). The space of his actual physical existence is an empty one.

The saving plane which appears in Harry’s dream before his death, “instead of going on to Arusha they turned left (...). Then they began to climb (...). Compie turned his head and...pointed and there, ahead, all he could see, as wide as all the world, great, high, and unbelievably white in the sun, was the square top of Kilimanjaro. And then he knew that there was where he was going.”

This very moment, when in the writer’s dream, the way to the top of Kilimanjaro becomes reality, its fulfilment only depending on a short interval of time, “the hyena stopped whimpering in the night and started to make a strange, human, almost crying sound. The woman heard it and stirred uneasily.” It was the omen of Harry’s death. When his wife woke up, “...she could not hear him breathing.”

Harry had died before he could reach Kilimanjaro in his dream. The eternal snow covering its summit, which has never melted, puts on the coat of intangibility. Up there, the cold and white symbol expresses purity and ideal. The hero dies, dreaming of the ideal, as he did during his whole life (before his death, too); he used to look at those far peaks of Kilimanjaro.

A life credo and a belief bend to the absolute, a human existence that has served this credo, is dying without reaching it, at least in his thought.

In this setting, where the action of the story takes place, it is interesting for us to see the contextual value of these two disjunctive notions of life and death. So, we meet:
- “He thought of all the time in his life he had spending gambling.”
- “It’s trying to kill to keep yourself alive, I imagine.”
- “He had his life and it was over and then he went on living it again with different people and more money…”
- “Africa was where he has been happiest in the good time of his life…”
- “He had sold vitality (...) all his life…”
- “She had to make another life.”
- “And now this life that she had built again was coming to a term…”
- “For years it (death) had obsessed him; but now it meant nothing in itself.”
- “...as he looked and saw her well-known pleasant smile, he felt death come again.”
- “He lay still and death was not there.”
- “Now he would not care for death.”
- “I’m getting as bored with dying as with everything else.”
- “He had just felt death come by again.”
- “...death had come and rested its head on the foot of the cot…”
- “Can’t you let a man die...without calling him names?”
- “You’re not going to die.”
- “Don’t be silly. I’m dying now.”
- “You can’t die if you don’t give up.”
- “If he lived by a lie, he should try to die by it.”
- “...it occurred to him that he was going to die.”
- “I’m going to die tonight…”
- “So this was how you died, in whispers that you did not hear.”
Life and death or existence and non-existence are man’s obsessive thoughts. They have various contexts of significances in this short story.

Life is a permanent fighting to survive, sometimes built up on the attempt to kill for being able to live. It has “good times” when you happen to be “the happiest”; it can be “envied”, if you know how to spend it (“...she had always envied the life he led.”), or built again (“she had built herself a new life.”). It can also be wrongly spent by gambling or trading (“He thought of all the time in his life he had spending gambling.”). But life, “old” or “new”, will be coming to a term one day. By analysing life, one comes out as a limited space of time, given to human beings, which must be full spent and which implies an utmost consumption of energy.

Death belongs to man’s calculations and knowledge. He knows that everything has an end and, before dying, he feels but “a great tiredness”. Death “obsesses” you, you feel it “coming” and sometimes resting “its head on the foot of the cot.” The thought that you are going to die “occurs” to you and not to somebody else. Sometimes the lucidity of the last life moments is total (“So this was how you died, in whispers that you did not hear.”). Other times human selfishness is devastating, some people trying “to kill off everything they leave behind.” (If you have to go away, she said, is it absolutely necessary to kill off everything you leave behind? Do you have to kill your horse and your wife and burn your saddle and your armour?).

It is interesting to underline that these contradictory symbols, which exclude each other, stand out in a short story governed by the symbol of eternal snow. It is so, because Kilimanjaro, the snow-covered mountain, dominates life and death, being the witness of people’s successive existences.

New Dimensions of the Notions Belonging to the Universe of Life

Man – woman, life – death, plain/field – hill and mountain, morning–day–night, snow, cot/bed, tent, tree, water, window, house, fire, broth, wine are the most frequently used 20 notions of the total number (414), which sum up 241 frequencies of 1040 statistically scored in the short story.

So, we could say that these notions make up the basic vocabulary, Hemingway’s life universe in this short story, in its general co-ordinates, and help us to draw some conclusions:

– Hemingway’s main character is the human being (man-woman, having the frequency of 35);
– life and death, existence and non-existence, the life’s reason, the way of living and death significance - symbolize the philosophical sense of the story.
– field/plain – hill – mountain, the relief forms of natural existence, suggest nature’s taking part in the action.
– morning-day-night - the gradual aspects of light and darkness contain a whole cycle whose levels serve as setting for human events. Beyond the alternation of day and night, this triad brings on the first plan, figuratively, possible moods suggested by the “light-darkness” symbol.
– snow - as it has been presented, is the symbol of truth, of the ideal, of divinity, of “the House of God”. Its occurrences are complex not only in this short story, but also in Hemingway’s whole works. The consistency of the snow image will be followed in all Hemingway’s works.

Looking over the above mentioned basic vocabulary used by Hemingway in this short story, we can correlate these fundamental elements as follows: human being (man - woman) – existence – non-existence (life-death) – natural back-ground (plain/field-hill-
mountain) – dialectics of time (morning-day-night) – immediate human universe of life (water, wine, broth, cot/bed, tent, window, fire, tree). The co-ordination of these significant notions emphasizes the meaning of human existence, making up the fundamental theme of Hemingway’s short story. The predication function is to be added to these notions, in a future analysis, thus giving us new meanings to these nouns in various contexts. The predication function is to be revealed by the verbs which create the action of this short story.

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ABSTRACT CATEGORIES – A CHALLENGE FOR THE CATEGORIZATION
ORTHODOXY

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In this paper we start from the assumption that whereas concrete terms are prototypical categories, abstract terms are non-prototypical categories, requiring a different type of coherent conceptual organization with a higher degree of abstractness.

Our assumption is that much of the coherent conceptual organization that underlies abstract categories is metaphorical/metonymical in nature, requiring a more elaborate semantic model – that of I. C. M. (Idealized Cognitive Models). Unlike the concrete categories, the abstract categories can no longer be referred to as ‘best examples’; instead, they can be described by means of Idealized Cognitive Models, where degrees of abstractness are higher. G. Lakoff (1987) argued that prototype theory could be extended from those categories having both a referent and a perceptual support, to all linguistic categories:

“The approach to prototype theory suggests that human categorization is essentially a matter of both human experience and imagination – of perception, motor activity, and culture on the one hand, and of metaphor, metonymy, and mental imagery on the other. We have categories for biological species, physical substances, artefacts, colours, kinsmen, and emotions and even categories of sentences, words, and meanings. We have categories for everything we can think about. To change the concept of category itself is to change our understanding of this world.” (1987: 8)

Given this hypothesis of a theory for both kinds of categories, it is important to try and see the differences between concrete and abstract categories and how the prototype theory can work in accounting for both of them.

An important step was the contribution of Lakoff and Johnson (1980) who defined Experiential Realism in order to provide a theory of cognitive models capable of dealing with the facts of categorization and natural language semantics. Experientialism claims that conceptual structures i.e. meaningful because it is embodied, i.e. it arises from and is tied to our pre-conceptual bodily experiences. Lakoff & Johnson characterized meaning in terms of the nature and the experience of the organisms doing the thinking, that is, in terms of embodiment. Therefore, the conceptual structure is meaningful because it is embodied, arising from and being tied to our pre-conceptual bodily experience.

There are two ways in which abstract conceptual structure arises from the two pre-conceptual structures

- by metaphorical projections from the domain of the physical to abstract domains.
  This idea has been reinforced by Goatly A. (1996), as well:
  “Lexical evidence suggests that our bodily pre-conceptual experiences of movement and manipulation are the basis of our lexical metaphors for change /process/activity.” (Goatly, 1996: 544)
- by the projection from the basic-level categories to super-ordinate and subordinate categories.

This postulation has been shared by Glucksberg and McGlone (1999:1541) who argue that the comprehension of metaphorical language is mediated by metaphoric correspondences that structure our understanding of abstract concepts.

According to Lakoff & Johnson’s theory, there are several differences between abstract and concrete structures:

- abstract conceptual structures are indirectly meaningful; they are understood by their systematic relationship to directly meaningful structures;
abstract categories are projected from basic-level categories. The anomalous grammatical features of abstract entities in English differentiate them, once more, from concrete entities.

If prototypical nouns, adjectives, verbs follow the above-mentioned system, animate nouns are more prototypical than event nouns, which are more prototypical than abstract nouns, which are more prototypical than idioms. As degree of prototypicality declines, so does freedom of syntactic distribution. The same appears to hold true of verbs; in some languages only action verbs may occur in the passive construction. The correlation between conceptual complexity and inflectional possibilities differentiate prototypical nouns from non-prototypical nouns. Objects can be individuated and specified in a way that abstract nouns, such as ‘liberty’, cannot.

This point is very important: it follows that the semantic structure of concrete nouns will map onto more layers of nominal functional structure than that of abstract concepts. As Croft explained (1990:115), one could speak of categorical hierarchies of prototypicality:

- **ANIMACY HIERARCHY**
  1st, 2nd person pronouns < 3rd person pronoun < proper names < human common nouns < non-human animate common nouns < inanimate common nouns.

- **DEFINITENESS HIERARCHY**
  definite < referential indefinite < non-referential indefinite

Note that the two hierarchies converge to a certain degree, e.g. first and second person pronouns are always definite, while abstract and therefore inanimate common nouns are always non-referential. Furthermore, the semantic end points of these two hierarchies jibe well with the pragmatic criteria for prototypicality, since definite personal pronouns are the most “referential” of all NPs. In other words, markedness is a relative concept, while prototypicality is an absolute concept: the unmarked subject NP may be animate and the unmarked instrumental NP may be inanimate, but the prototypical NP in general, i.e. the NP which is unmarked for the largest number of features - is animate and concrete.

Continuing the demonstration according to which there are obvious and important differences between the concrete and the abstract concepts, we will outline several other grammatical features underlying the anomalous status of abstract entities in English and that are supported linguistically:

- abstract nouns only have a form in the singular or they are semantically and formally plural requiring a singular verb (they are referred to as Pluralia Tanta);
- they can be pluralized only for stylistic purposes or emphatic reasons, e.g. raptures = ecstasy
- they do not accept the definite or indefinite article (the unmarked behaviour of abstract entities is more determined):
  * a freedom * the freedom
  * an anger * the anger
  * a linguistics * the linguistics
  * an aesthetics * the aesthetics

Under this analysis, the contribution of Geeraerts (1997) is remarkable; he considers that the noun *prototype* is an extremely flexible one, prototypicality itself being a prototypical concept, with best cases (concrete nouns) and less good cases (abstract nouns), as members which depart from the base cases:

“The concept of prototypicality is itself a prototypical clustered one in which the concepts of non-discreteness and non-equality either on the intentional or the extensional level play a major distinctive role. Non-discreteness involves the existence of demarcation problems and the flexible applicability of categories,
whereas non-equality involves the fact that categories have internal structure.”
(Geeraerts 1997: 21)

Taken together, all the above-stated observations make abstract concepts ‘abnormal’ cases which clearly depart from the prototypical concrete nouns. This difference accounts for a difference in the status of linguistic acquisition as well. As we will see in this section, abstract entities are vulnerable because they lack any perceptual support; their prototypical structure is conveyed by their attributes. Abstract entities are characterized by innate imaginative capacities (schematic categorization, metaphor etc) by linking them to imageschematic and basic-level physical concepts. Cognitive models are built up by such imaginative processes, mental spaces providing medium for reasoning using cognitive models. Lakoff and Johnson (1980) have further proposed that linguistic usage frequently reflects our inherently metaphorical understanding of many basic areas of our lives; that is, not merely language but cognition operates metaphorically most of the time. The metaphors manifested in most linguistic systems fall out from a more holistic viewpoint, which takes language as part of our general cognitive system: linguistic structure is, then, as logical and objective as human cognition, no more and no less (Sweetser 1990: 17).

All these observations fit our assumptions that much of the coherent conceptual organization that underlies abstract categories is metaphorical/ metonymical in nature. Therefore, Lakoff has correctly substituted the notion of prototype (which works only for physical concepts) by that of ICM. In this way, Lakoff (1987), covers both Fillmore’s propositional models and Langacker’s image-schematic structures, as well as Lakoff and Johnson’s metaphoric and metonymic mappings, Fauconnier’s mental spaces, and the models through which Kay describes visions of world associated with hedges like technically /strictly speaking. It becomes obvious, now, that the domains of cognition are metaphorically structures with pervasive metaphorical/ metonymical connections that link our vocabulary of physical perception and our vocabulary of intellect and knowledge In this paper, we are going to provide an analysis of emotions as an example of abstract entities, following a model proposed by Wierzbicka (1990). The aim of this analysis is to perform a contrastive study focusing on both cultural diversity and ‘emotional universals’. Many psychologists appear to favour the term ‘emotion’ to ‘feeling’, because ‘emotion’ seems to be more ‘objective’ and to have a biological foundation, therefore, it can be studied, while ‘feeling’ calls for subjectivity. Wierzbicka (1990: 2) argues that emotion combines in its meaning a reference to feeling, a reference to thinking, and a reference to a person’s body. She concludes that while the concept ‘feeling’ is universal and can be safely used in the investigation of human experiences and human nature, the concept of ‘emotion’ is culture-bound and cannot be similarly relied on. Linguistic evidence demonstrates that one can define ‘emotion’ via ‘feel’, but not the other way round. If someone doesn’t know what ‘feel’ means, then they wouldn’t know what an ‘emotional’ state means either. The crucial point is that while most concepts (e.g. ‘emotion’) are complex (decomposable) and culture-specific, others are simple (non-decomposable) and universal (e.g. ‘feel’, ‘want’, ‘know’, ‘think’, ‘say’, ‘happen’), and that the former can be explained in terms of the latter. The universal availability of words expressing these concepts (e.g. not ‘believe’, but ‘think’, not ‘emotion’ or ‘sensation’, but ‘feel’) allows us to say that those particular concepts (THINK, FEEL, WANT, SAY, DO) represent different and irreducible aspects of a universal ‘folk model of a person’ (Wierzbicka 1990: 10). Major contributions to the study of ‘emotions’ belongs to Geertz (1984) calling for clarification and explanation of the concept of ‘emotion’ versus the concept of ‘feeling’. He includes in the category ‘emotion’ only those feelings related to thoughts (‘shame’, ‘anger’, ‘sadness’) and not feelings related to body (‘hunger’, or ‘itch’). ‘Emotion’ is a fairly complex and culture specific word which cannot be understood ‘by all’ since it does not have exact equivalents in all languages and
because children have to learn it on the basis of a prior understanding of words such as ‘feel’, ‘think’, ‘know’, ‘body’ (universal concepts). In his analysis of ‘emotions’, Geertz (1984: 227-228) makes the distinction between ‘experience-near’ concept and ‘experience-distant’ concept (for example, FEAR and LOVE are ‘experience-near’ concepts, while AFFECT and COGNITION are ‘experience-distant’ concepts).

Another distinction he makes is that between ‘thought-based’ feelings and ‘body-based’ feelings. The remarkable facts are, first, all languages have a general, undifferentiated word for ‘feel’ (covering both ‘thought-based’ and ‘non-thought-related’ kinds of feelings), and that, second, all languages have some words for some particular kinds of ‘thought-related’ feelings (e.g. in English HOPE, in Romanian SPERANŢĂ/NĂDEJDE). Starting from the above-stated analyses, we suggest a description of ‘emotions’ as ‘feelings based on thought’, since the meanings of such words are language-specific and, generally speaking, do not match across languages and cultures. We are also going to use as linguistic evidence the ‘experience-near’ concepts (which are universal as well): FEEL, WANT, KNOW, as analytical tools (following Wierzbicka’s pattern - 1990).

To deny the universality of ‘emotion’ as a conceptual (and lexical) category does not mean, of course, denying the reality of the links between thoughts, feelings, and bodily processes, or the universality of the human awareness of, and the interest in, such links. In fact, linguistic evidence tends to confirm the universality of perception that thoughts, feelings and bodily processes are often interrelated. Undoubtedly, the ‘emotion’ lexicon of different languages show similarities as well a differences, since the way people interpret their emotions depending on the lexical grid provided by their native language. In particular, by clarifying the issues form a semantic point of view, we can go beyond the debates whether ‘emotions’ are ‘biologically based’ or ‘culturally constitute’, ‘private’ and ‘internal’, or ‘public’ and ‘social’, and move to investigate clearly formulated questions focusing on what people think, feel, know, say, and do; what happens in their bodies; how the thoughts, wants and bodily events are linked; what role the feelings (linked with culturally shaped thoughts and biologically based bodily events) play in the course of life.

Wierzbicka (1990) argues, like Caffi and Jamney, 1994, that, like any other sets of complex entities, ‘emotions’ can be classified in several ways (e.g., ‘something good happens’ – HAPPINESS, or ‘something bad happened’ – UNHAPPINESS). They all include prototypical scenarios around which the other senses cohere.

**OUR ANALYSIS (1)**

**Hypothesis.** The concepts of emotions include a semantic field of each category that consists of abstract entities, with prototypical scenarios that are related among themselves by a family resemblance relationship, each entity being regarded as a prototype effect of that category.

**Predictions.** We expect to emphasize both the universal common folk model for ‘emotions’ in English and Romanian, and cross-cultural differences in the concrete manifestations of ‘emotions’ in the two languages.

**Procedure.** We followed the model provided by Wierzbicka (1990) in the analysis of the semantic field of HAPPINESS, starting from the prototypical scenario she proposed for English:

**HAPPY (X was happy)**

a) X felt smth Because X thought smth
b) sometimes a person thinks:
c) ‘some good things happened to me’d) I wanted things like this to happen
e) ‘I don’t want anything else now’
f) when this person thinks this, this person feels smth good
g) X felt smth like this
On the one hand, Wierzbicka points out the difference between HAPPINESS and HAPPY: while HAPPINESS implies ‘superlative words’, the adjective HAPPY is much weaker. In Romanian, this case is much clearer: HAPPINESS = FERICIRE, whereas HAPPY = is more often felt as BUCUROS, rather than FERICIT. We have used as main sources two dictionaries: Dicționarul limbii române contemporane (1957) and Dicționarul explicativ al limbii române (1984). On the other hand, HAPPINESS/ FERICIRE appears to be more dependent on some cognitive appraisal (like JOY in English), whereas HAPPY/ BUCUROS can be used to describe a certain mood, not necessarily linked with any thoughts:

**HAPPINESS (X felt happiness)**

a) X felt smth (because X thought smth)

b) sometimes a person thinks :

c) ‘some very good things happened to me

d) I wanted smth like this to happen

e) I can’t want anything else’

f) when this person thinks this, this person feels smth very good

g) X felt smth like this ( because X thought smth like this)

**Results and discussion**

In TABLE 1 we show the semantic field of HAPPINESS (Wierzbicka, 1990: 54), and TABLE 1’ we show the semantic field of FERICIRE in Romanian. (We have used for the Romanian language the translations from dictionaries: Dicționarul limbii române contemporane (1957) and Dicționarul explicativ al limbii române (1984).) The aim of this comparative analysis is to suggest on the one hand the universality of the cognitive scenario of ‘feeling that something good happened/is happening/will happen, and on the other hand, the cultural diversity in naming particular feelings. The prototypical scenario for Romanian is similar to the one in English:

**FERICIRE ( X a simțit fericire)**

a) X a simțit ceva ( pentru că X a crezut ceva)

b) Uneori o persoană crede că:

c) ‘o sa mi se întâmple ceva plăcut

d) am vrut astfel de evenimente să mi se întâmple

e) nu îmi pot dori alceva’

f) când această persoană crede așa ceva, această persoană simte ceva plăcut

g) X s-a simțit astfel ( pentru ca X a crezut acest lucru)

Like HAPPY, CONTENT combines with the modifier ‘quite’ but not with ‘very’. CONTENTMENT/ MUȚUMIRE SUFLETEASCĂ is also more focused on the present well-being based on past good events and on lack of present desires. So, it is more limited in scope than HAPPY. PLEASED (unlike HAPPY) requires a thought. It is less personal and has a sharper focus. If I say ‘I am happy about your marriage’, I imply that I identify with you, while if I say ‘I am pleased about your marriage’, implies only that I think that ‘smth. good happened to you’. DELIGHT in English is a mixture of being surprised and pleased at the same time, while in Romanian (PLĂCERE/ DESFĂTARE) the idea of pleasure prevails. RELIEF was defined by Johnson-Laird and Goately (1989) as: happiness as a result of something that brings to an end fear or sadness). In Romanian, as in English, one can feel RELIEF/ UȘURARE without feeling happiness, contradicting the above mentioned definition. EXCITMENT is linked to future rather than present or past events. It is often linked with an active attitude and an element of ‘out-of-controlness’, in so far as one cannot fully control one’s thoughts. Like JOY, it refers to current rather than past desires. In Romanian, we need a paraphrase in order to provide an equivalent for the English EXCITMENT: SURESCTARE ÎN ANTICIPAREA UNUI EVENIMENT PLĂCUT (Dicționarul limbii române contemporane). HOPE refers to desired future events
but unlike EXCITEMENT these events are seen as ‘good’ rather than ‘very good’, and
they are seen as ‘possible’ rather than ‘certain’. Prototypically, HOPE is less focused than
EXCITEMENT. It also implies a lack of knowledge about the future. In Romanian,
(Dicţionarul limbii române contemporane) it adds the implied meaning of fatality to
SPERANŢĂ.

OUR ANALYSIS (2)

Hypothesis. As shown above, the concept of ‘emotion’ includes a complex semantic field
consisting of members that cohere around a prototypical scenario.

Predictions. Starting from the above mentioned findings, we expect that there is a common
cognitive background in Romanian and English, with specific manifestations in the two
languages subsumed by different cultural models.

Procedure. In the same manner as in Analysis 1, we provide the analysis of the conceptual
category of ‘something bad happened’ from the prototypical scenario proposed by

SADNESS (X feels sad)

a. X feels smth
b. sometimes a person thinks:
c. ‘smth bad happened
d. I don’t want / like things like this to happen
e. I know that I can’t do anything’
f. because of this, this person feels smth bad
g. X feels smth like this

Results and discussion. The conceptual category of ‘something bad happened’ is shown in
TABLE 2 and TABLE 2’. For the sake of symmetry, UNHAPPINESS is placed at the
centre of the category. According to Wierzbicka, UNHAPPINESS differs from SADNESS
in numerous ways:

- it does require some underlying thoughts (some known reason), while SADNESS
does not;
- UNHAPPY implies a strong negative evaluation and cannot be combined with
  minimizing qualifiers like ‘a little’ or ‘slightly’:
    She felt a little/slightly sad
    She felt a little/slightly unhappy.
In Romanian, (see TABLE 2’) the situation is similar:
    Ea s-a simţit puţin/un pic tristă.
    Ea s-a simţit puţin/un pic nefericită.
- UNHAPPY, like NEFERICIT, has a more personal character than SAD;
- UNHAPPY/ NEFERICIT do not suggest a resigned state of mind;
- UNHAPPY/ NEFERICIT suggest prototypically a state extended in time rather
  than a momentary occurrence ‘a moment of sadness’ vs. ‘a moment of
  unhappiness’)

While in Romanian, we seem to find similar explanations for NEFERICIRE vs.
TRISTEŢE, DISTRESS displays different manifestations in the two languages. Thus, in
English, DISTRESS has a present orientation, a personal character, an active and less
resigned attitude. In Romanian, these active and less resigned components are less obvious
in terms such as SUFERINŢĂ / DURERE (Dicţionarul limbii române contemporane). In
English SORROW is personal (like DISTRESS and UNHAPPINESS), not impersonal like
SADNESS:

- It can be caused by a past event;
- It implies a long-term state: it has roots in the past, but the stress is on the on-going.
  Wierzbicka (1990: 66) says that SORROW is half way SADNESS (acceptance)
  and half way DISTRESS (non-acceptance). In Romanian, the two terms NECAZ and
AMĂRĂCIUNE, reflect perfectly this double understanding. Unlike UNHAPPINESS, SORROW suggests a degree of resignation of semi-acceptance, lending SORROW an air of dignity. In Romanian, AMĂRĂCIUNE seems to suggest acceptance and passivity, lacking the air of dignity. GRIEF/ DURERE + INIMĂ REA is connected, in English and Romanian, with ‘death’, ‘loss.’ It is similar to SORROW: they are both personal, intense, related to past events. Unlike, SORROW, GRIEF is not a long-term state; it is caused by a recent event and it is not associated with thoughts. These last remarks are clearly reflected in Romanian: INIMĂ REA (cf. Dicționarul limbii române contemporane). DESPAIR is a mixture of two elements: HELPlessness + LOSS OF HOPE (in Romanian, DISPERARE + DEZNĂDEJDE). DISAPPOINTMENT is similar to SADNESS. In Romanian, DEZAMĂGIRE/ DECEPȚIE/ DEZILUZIE do not imply that something bad happened, instead they imply that one expected something good to happen, but it did not. (cf. Dicționarul limbii române contemporane). FRUSTRATION seems, at first, not to belong to this category. It is highly culture-specific, focusing on goals, plans, and expected achievements. In Romanian, it is a loan word from English, its equivalents implying an additional component of SADNESS: INȘELAREA AȘTEPTĂRILOR combined with DEZILUZIE (cf. Dicționarul limbii române contemporane).

Pustejovsky (1995:48-52) discuss these types of adjectives expressing emotions as a case of sense permeability. He considers them adjectives which have complementary senses in well-defined contexts. These are cases which are defined as the so-called psychological predicates having the ability to apparently change type. For instance, adjectives like happy / sad are able to be both individual as well as event denoting nouns, as in the examples provided by Pustejovsky (1995: 49):

1. The woman is sad1
2. sad1 woman
3. sad2 day/event/occasion

For such polysemous adjectives, Pustejovsky gives the following semantic representations:

<table>
<thead>
<tr>
<th>Type</th>
<th>Representation</th>
</tr>
</thead>
<tbody>
<tr>
<td>sad1</td>
<td>CAT = adjective</td>
</tr>
<tr>
<td>Arg1= animate_ind</td>
<td></td>
</tr>
<tr>
<td>sad2</td>
<td>CAT = adjective</td>
</tr>
<tr>
<td>Arg1= interval</td>
<td></td>
</tr>
</tbody>
</table>

According to Pustejovsky’s demonstration, sad-adjectives do not take a prepositional object, except by adjunction, i.e. sad about that. The frighten-adjectives, being passive participles are underlying relational i.e. frightened of snakes, as are the afraid-adjectives i.e. afraid of swimming. Apparently only the non-relational adjectives permit this shift of sense. (1995: 55).

We can only agree with Pustejovsky when he concludes that in weakly polymorphic languages all lexical items are semantically active, and have a rich typed representation. All subclasses of polymorphic operations are defined, each with independent properties and conditions on their application. As anticipated in the previous section, all these examples clearly demonstrate partial overlaps of core and peripheral components of different word meanings making the traditional notion of word sense as presented in current dictionaries, inadequate. The proper approach, as stipulated by Pustejovsky (1995: 52) would be to have one definition for each of these concepts which could, by suitable composition with the different complement types, generate all allowable readings shown above. In order to demonstrate the way in which qualia structure elucidates an interpretation in context, Pustejovsky (1995: 87-88) considers the contextualised meanings for the verb enjoy, where the ellipsed predicate is supplied by information from the complement:

a) Mary enjoyed the movie last night. (watching)
b) John quite enjoys his morning coffee. (drinking)
c) Bill enjoyed Steven King’s last book. *(reading)*

Our understanding of these sentences is facilitated by default interpretations of properties and activities associated with objects. Thus, the qualia of an object can be regarded as the starting point from which to construct interpretations that would otherwise be ill-formed. Further more, Pustejovsky (1995: 88) notices that the contextualization of a sense for a verb need not come from the semantics of the complement, but from the subject as well as in the following examples:

a) Most commercial pilots prefer Kennedy to Logan.

b) Most commercial pilots prefer New York to Boston.

The qualia structures associated with the subject NP and the double object NPs contribute to the interpretation of the ellipsed predicate. The complements are identified as names of airports, thereby allowing a default co-compositionality interpretation of *landing*, *taking off*, etc. Pustejovsky concludes (1995) that polysemy is not a single, monolithic phenomenon. Rather, *it is the result of both compositional operations in the semantics, such as coercion and composition, and of contextual effects, such as the structure of rhetorical relations in discourse and pragmatic constraints on co-reference.* (1995: 236).

**CONCLUSIONS**

Confirming our expectations, both languages appear to have a word for the concept ‘feel’, as an integral part of the universal folk model of a person. On the other hand, there are cross-cultural differences among languages, confirming our predictions according to which abstract items are linked to a certain cultural model and so cannot be taken as a ‘culture-free’ tool in describing ‘human emotions’. The one-to-one correspondences in the two languages are quite scarce. At this stage, we argue that there is a common cognitive background underlying the process of conceptualization and categorization in English and Romanian, with concrete cultural manifestations, while the prototypical scenarios used in describing the structure of these abstract concepts accounting for the intricate structure of the abstract categories in all languages. Abstract concepts are problematic for any hypothesis like Lakoff’s – that all human concepts are grounded on life (bodily) experience. In approaching abstract concepts we have resorted to a study of I.C.M. s where they belong since more than the concrete categories, abstract categories are meaningful only through their mutual relations. The conclusions we arrive at on the basis of our experimental work and on the basis of the English literature are:

a) the concept of prototype and / or prototypical effects is valid for abstract concepts as well;

b) abstract concepts are also indirectly grounded on perception. The development of abstract models by metaphorical and / or metonymical entailment is empirically sustained;

c) abstract concepts are more culturally dependent.
TABLE 1

**JOY**
(BUCURIE/PLĂCERE)

**HOPE**
(SPERANȚĂ/NĂDEJDE)

**CONTENTMENT**
(MULȚUMIRE SUFLETEASCĂ)

**EXCITEMENT**
(SURESCITARE ÎN ANTICIPAREA UNUI EVENIMENT PLĂCUT)

**PLEASURE**
(PLĂCERE, VESELIE, BUNĂ DISPOZIȚIE, ANTREN)

**DELIGHT**
(ÎNCÂNTARE, DESFĂȘURARE)

**HAPPINESS**

TABLE 2

**SADNESS**
(TRISTEȚE/ÎNTRISTARE MĂHNIRE/MELANCOLIE)

**FRUSTRATION**
(AMĂGIRE/ÎNȘELAREA AȘTEPTĂRILOR)

**DISTRESS**
(SUFERINȚĂ + DURERE)

**UNHAPPINESS**
(NEFERICIRE+TRISTEȚE)

**DISAPPOINTMENT**
(DEZAMĂGIRE/DECEPȚIE/DEZILUZIE)

**SORROW**
(NECAZ/AMĂRĂCIUNE)

**DESPAIR**
(DISPERARE/DEZNĂDEJDE)

**GRIEF**
(DURERE/INIMĂREA)
### TABLE 3

**IMAGINATION (INDIGNARE/ REVOLTĂ)**

**APPALLED (MĂNIE PASIVĂ+ AMĂRĂCIUNE+ DISPREȚ; ORIPILAT, REVOLTAT)**  
**FURY (FURIE/MÎNIE/VEHEMENȚĂ VIOLENȚĂ)**

**ANGER (SUPĂRARE / MĂNIE/ FURIE/ NEMULȚUMIRE FĂĂ DE)**

**OUTRAGE (MĂNIE ACTIVĂ+ AMĂRĂCIUNE+ DISPREȚ)**  
**RAGE (FURIE DESLĂNȚUITĂ/ TURBARE/ SUPĂRARE CUMPLITĂ)**

**SHOCKED (REVOLTAT / SCANDALIZAT / OFENSAT)**

### TABLE 4

**FRIGHT (SPAIMĂ)**

**HORROR (GROAZĂ/SPAIMĂ)**  
**DREAD (FRICĂ + GROAZĂ)**

**COMPREHENSION (FRICĂ + PRESIMȚIRE)**  
**NERVOUSNESS (AGITAȚIE + SURESCTARE)**

**FEAR (FRICĂ / TEAMĂ / SPAIMĂ)**

**PANIC (SPAIMĂ SUBITĂ)**  
**ANXIETY (TEAMĂ + NELINIȘTELĂ+ÎNGRIJORARE)**

**ALARM (PANICĂ + TEAMĂ)**  
**WORRIMENT (NELINIȘTE + GRIJĂ + TEAMĂ)**

**CONCERN (NELINIȘTE + ÎNGRIJORARE)**

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THE CONCEPT OF HYBRIDITY IN TRANSLATION STUDIES

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The concept of hybridity I employ in this study is based on the term ‘hybrid genre’. Routledge Encyclopedia of Narrative Theory defines the term ‘hybrid genre’ as “works of art which transgress genre boundaries by combining characteristic traits and elements of diverse literary and non-literary genres.” (2005: 227) According to Bakhtin, hybridization is “the mixing, within a single concrete utterance, of two or more different linguistic consciousnesses, often widely separated in time and social space.” (Allen: 214). The hybrid novels combine, transform, and subvert the conventions of several narrative sub-genres, go beyond the boundaries of fiction, and integrate various text-types and discourses. Some well-known examples of hybrid genre in fiction include Lawrence Sterne’s Life and Opinions of Tristram Shandy, Gentleman, James Joyce’s Ulysses, George Perec’s La Vie mode d’emploi, Umberto Eco’s La Misteriosa Fiamma della Regina Loana and Orhan Pamuk’s Benim Adım Kırımızı (My Name Is Red), and the works of some Postmodern American writers such as E.L. Doctorow, Walter Abish, Sherman Alexie, Robert Coover, John Barth and many others. Samples of such works are collected in Norton Anthology of Postmodern American Fiction.

Based on the definition of hybrid genre, we can argue that the concept is closely related to intertextuality. It is an independent form of intertextuality since it covers text types and conventions, not necessarily focusing on the relations between specific text type in one-to-one matching style. My paper aims to analyze the significance of the concept of hybridity as a form of intertextuality in Postmodern American Literature and by arguing that the concept of hybridity can be observed in all types of genres and is not confined to literature, I aim to investigate the means of tackling the issue in Translation Studies, particularly in courses such as Translation Oriented Text Analysis in translation didactics.

The corpus of the study is Kurt Vonnegut’s Breakfast of Champions. The underlying reason for the selection of this novel is the fact that it is an example of Postmodern American Fiction that represents the concept of hybridity most vividly.

Kurt Vonnegut’s Breakfast of Champions invites us to a carnival, a carnival of reading, in Bakhtinian sense; this carnival is provided through the hybrid characteristics of the novel.

Vonnegut first defies our traditional way of reading by employing arrows that direct the reader for a top-down and left to right reading process. As a matter of fact this is our traditional way of reading. The fact that the writer starts to employ arrows with the very title of the novel functions as a foreshadowing that pictures will be used throughout the novel.

The novel can be read in various ways. It is metafictional, it can be read as a novel on novel-writing. It can similarly be read as a dictionary, or a comprehensive picture dictionary at times with so many definitions supplied together with drawings, illustrations, and pictographs. In addition to them, the novel integrates advertisements, songs, and ditties, poems, tales, some articles from certain laws, stickers, national anthems, recipes, signs of all kinds, signposting, postcards, medals and many other text types that we come across everywhere on a daily basis. In short it can be read as a hybrid novel.

The novel owes its title to a breakfast cereal as mentioned in the preface. The very title of the novel establishes intertextual relations for the American readership. Those who are familiar with the packing of the product will be able to establish the link immediately.
In the preface Trout, the narrator and alter ego of Vonnegut, says that he helps Phoebe Hurty to whom he dedicates the novel, and starts to write advertisements. He quotes a slogan from an advertisement she wrote. “For prices like this, you can run them through your horse and put them on your roses.” For the advertisements he writes, he has to try the clothes he praises. So we can argue that at this point the text becomes part of his daily life.

Hurry teaches the narrator how to be impolite in conversation not only in sexual matters, but about American history and famous heroes, about the distribution of wealth, about school and everything. This attitude is revealed through different texts. Since he considers the book as his fiftieth birthday present, he decides to perform childishly. We can argue that what he means by performing childishly is talking bawdily and insulting common social and national values.

The narrator also states that he is trying to clear his head of all the junk. He refers to his other books, saying he is throwing out characters from his other books. We can argue that the novel is highly autobiographical: the writer and the narrator happen to be born on the same day on November 11th which is the day the First World War ended. It is also the Armistice Day - 11 November 1918. He prefers Armistice Day to Veteran’s Day since he wants to retain some sacred values in life. He asks himself what else is sacred? In a clear intertextual reference, he mentions *Romeo and Juliet* and all music – reference to music pieces is made throughout the novel.

The main characters of the novel, Trout and Hoover are citizens of the USA. The first chapter of the novel in which the characters are introduced is highly hybrid in terms of the references to the sacred national values of the USA through different text types. The author quotes the national anthem of the States – The Star-Spangled Banner and refers to it as “a pure balderdash”, stating that it is the only national anthem which is gibberish sprinkled with question marks. After supplying an illustration of the US flag, he quotes from the US flag regulations. “The flag shall not be dipped to any person or thing”. With this quotation a new discourse, the legal discourse is introduced in the novel, and this also contributes to the hybridity of the novel.

According to the narrator, another text type that represents American values is the US dollar banknote. He studies “the paper money”, he argues that it is full of baroque trash and he reproduces the picture of a truncated pyramid with a radiant eye on top of it. He also transforms the slogan *In God We Trust* it into “In Nonsense is strength”. The narrator also refers to the textbooks of history which he argues contributes to teachers’ concealing the great crimes.

At the end of the first chapter the narrator in a hypothetical intertextual reference to Trout’s last novel provides an illustration of a monument dedicated to Trout, which quotes his name and surname together with the dates of birth and death and with a slogan. They all contribute to the hybridity of the novel.

In another instance, the tombstone Trout plans for himself is presented. The illustration functions as a text analysis on text conventions. It reads “Somebody: (Sometime to Sometime) and at the bottom of the stone, instead of a statement, it reads: “He Tried”.

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Hurry teaches the narrator how to be impolite in conversation not only in sexual matters, but about American history and famous heroes, about the distribution of wealth, about school and everything. This attitude is revealed through different texts. Since he considers the book as his fiftieth birthday present, he decides to perform childishly. We can argue that what he means by performing childishly is talking bawdily and insulting common social and national values.

The narrator also states that he is trying to clear his head of all the junk. He refers to his other books, saying he is throwing out characters from his other books. We can argue that the novel is highly autobiographical: the writer and the narrator happen to be born on the same day on November 11th which is the day the First World War ended. It is also the Armistice Day - 11 November 1918. He prefers Armistice Day to Veteran’s Day since he wants to retain some sacred values in life. He asks himself what else is sacred? In a clear intertextual reference, he mentions *Romeo and Juliet* and all music – reference to music pieces is made throughout the novel.

The main characters of the novel, Trout and Hoover are citizens of the USA. The first chapter of the novel in which the characters are introduced is highly hybrid in terms of the references to the sacred national values of the USA through different text types. The author quotes the national anthem of the States – The Star-Spangled Banner and refers to it as “a pure balderdash”, stating that it is the only national anthem which is gibberish sprinkled with question marks. After supplying an illustration of the US flag, he quotes from the US flag regulations. “The flag shall not be dipped to any person or thing”. With this quotation a new discourse, the legal discourse is introduced in the novel, and this also contributes to the hybridity of the novel.

The narrator considers the motto of the Great Seal of the USA as a text and quotes it in Latin referring to Latin as a language nobody speaks and he translates “Et pluribus unum.” as Out of Many, One.

According to the narrator, another text type that represents American values is the US dollar banknote. He studies “the paper money”, he argues that it is full of baroque trash and he reproduces the picture of a truncated pyramid with a radiant eye on top of it. He also transforms the slogan *In God We Trust* it into “In Nonsense is strength”.

The narrator also refers to the textbooks of history which he argues contributes to teachers’ concealing the great crimes.

At the end of the first chapter the narrator in a hypothetical intertextual reference to Trout’s last novel provides an illustration of a monument dedicated to Trout, which quotes his name and surname together with the dates of birth and death and with a slogan. They all contribute to the hybridity of the novel.

In another instance, the tombstone Trout plans for himself is presented. The illustration functions as a text analysis on text conventions. It reads “Somebody: (Sometime to Sometime) and at the bottom of the stone, instead of a statement, it reads: “He Tried”.
The motto of the Robo-Magic company Goodbye Blue Monday also contributes to the hybridity in the novel.

The novel abounds in signs as well. The no trespassing sign in chapter 8 has an unconventional element, an explanation: it reads “This Means You”. In a conventional no trespassing sign there is no reference to a subject, it is for everybody. But here the pronoun you is underlined and an exclamation mark follows the pronoun. Here in this context it can be argued that the writer first presents the text conventions, he criticizes it and then opts for an unconventional way.

Another discourse introduced in the novel is the journalistic style. A reporter writes a story for the New York Post and the headline reads “Pluto Bandits Kidnap Pair”.

In chapter nine the writer produces the illustration for a band of sanitary paper. We can study Holiday Inn hotel’s sign as an advertisement since it contains both the reference to the product and a slogan: it reads Holiday Inn – The World’s Inn Keeper. Holiday Inn is the name of the hotel chain. Another text type is the traditional “Please Do Not Disturb” hung on the doorknobs which functions as a warning.
In chapter ten the protagonists see a huge sign that reads “EAT” in front of a restaurant by the road. It is a sign that defies text conventions since such signs do not address people in the imperative. And they obey the imperative. “So they ate.” This can be considered as a slight reference to Biblical discourse.

In chapter 11, a badge calls people to “Support the Arts”, so any object can include texts like the t-shirt with the slogan “Make Love Not War.”
In chapter twelve there is an allusion, which is regarded as yet another form of intertextuality. Dwayne while in the truck named PYRAMID crosses a bridge named in honor of the poet Walt Whitman. A sign at the foot of the bridge which was dedicated to Whitman says “You are now entering the city of brotherly love”. The idea of brotherly love is a main theme in Whitman’s poetry.

Another signposting is about the Sacred Miracle Cave. In accordance with the text conventions, the author indicates how many miles left before the cave, people are invited to visit the cave/ so it has an additional function. In another chapter the writer uses another sign reading “Turn Back! You Have Just Passed Sacred Miracle Cave!” Signposting is a text type that refers to the future, but here the author argues that through the sign the Sacred Miracle Cave has become a part of the past.
Another instance that contributes to the hybrid nature of the novel is the recipe of hamburger. Like other text types integrated in the novel, this recipe partly conforms to text conventions. The author presents the preparation process of a hamburger, but he also provides the illustration of a cow from which the meat is taken and contrary to the text convention he employs passive voice in the recipe. In another recipe for fried chicken he conforms to the text convention by employing the imperative form.

In chapter sixteen another tombstone is supplied, it is a fictitious one presented at the end of Trout’s novel, which both supports the text conventions by attaching to RIP and denies the text conventions with a long discussion.

An historical marker on the front of the former opera house reads: Jenny Lind “The Swedish Nightingale” Sang Here August 11 Anno Domini 1881. It conforms to the text conventions of markers with the Latin spelling of August and roman numerals and the fact that the word Here is emphasized.

Another sign used in the novel is the sign for a table reservation. In chapter eighteen the trade mark of the dairy product produced in the prison is reproduced. In the illustration we see a cow with a crown on her head that reads “Queen of the Prairies”. The writer criticizes the fact that the trademark does not mention prison.

The novel also incorporates various semiotic signs such as the footsteps and the structure of plastic molecule which contributes visually to the hybridity of the novel.
In chapter twenty-one the writer uses a racist sign. In Shepherdstown white people do not want blacks to enter their town and the sign at the city limits reads: “Nigger! This is Shepherdstown. God Help you if the sun ever sets on you here!”

Another text type that is integrated in the novel is a Christmas card. One of the clients of Dwayne writes “This car is a lemon with yellow paint on his car”. In chapter twenty-four a billboard for Craig’s Icecream is reproduced with the slogan “It is harder to be unhappy when you are eating Craig’s Icecream”.

In the novel there are so many advertisements, references to trade marks and mottos and slogans. All these texts contribute significantly to the hybrid polyphony of the novel. In chapter twenty-one the writer reproduces speech balloons in an ad for a product called Robo-Magic. This ad also underlines the racist feeling. A white lady from the jetset says “Off to the bridge club while my Robo-Magic does the wash! Goodbye Blue Monday!” and in another ad which is painted on a billboard shows a black maid, saying “Feets, get movin’! Dey’s got theirselves a Robo-Magic! Dey ain’t Gonna be needin’ us ‘roun’ here no mo’!” The way the black maid speaks contributes to the polyphony in the novel in terms of discourse.
The novel was translated into Turkish literally as Şampiyonların Kahvaltısı by Handan Balkara. In some cases it is observed that the translator chooses to produce a literal translation by disregarding the text conventions. For instance the no-trespassing sign was translated as “Gecilmez”, whereas a conventional sign in Turkish would read “Girmek Yasaktır” – “Do Not Enter”. In another instance the translator considers the sign for Holiday Inn as a text of advertisement since she translates the worlds InnKeeper which serves as a title for the hotel chain in the original as Dünyann Her Yerinde Hizmetinizde, which can be back translated as “At Your Service all over the world”.

By resorting to footnotes, the translator helps the reader to establish the intertextual links. For instance Trout sees a fire extinguisher with Excelsior brand on it. In a footnote the translator states that this is a reference to Longfellow’s poem entitled Excelsior and she supplies a summary of the poem so that the reader can understand the connection with the body text. In chapter seventeen for a scarf it reads Claire de Lune the translator introduces a footnote saying that it is moonshine in French and it is the title of a Debussy piece.

In a conversation with a driver, the driver asks Trout What the Star of Bethlehem was, Trout answers that saying that “A whole galaxy going up like a celluloid collar. In a footnote the translator chooses to answer the question herself in order to inform the Turkish readership whom she believes cannot establish the connection.

Translation Oriented Text Analysis course aims to introduce text linguistics to students in the Department of Translation and Interpreting in English at Istanbul University. The key terms covered are the concepts of text, co-text and context, text type, text conventions, genre and discourse, textuality and so on. Texts are analysed in the class in terms of their intratextual elements such as the subject matter, form and style and extratextual elements such as the function, the writer, the readership, temporal factors and the effects produced, that is to say the reception of the text. Students are invited and encouraged to analyse any text of their choice as part of the practice with the belief that all text types may require translation. Even the ones that do not require translation on their own may be integrated in another text, in a hybrid text. Hybrid novels, like Vonnegut’s novel Breakfast of Champions and many other Postmodern American works of fiction, can be employed as a tool for teaching students to identify different text types and text conventions in courses concentrating on text analysis for translation in the Departments of Translation and Interpreting.
Bibliography:
General Remarks

Specialists have suggested that the main difficulty of English for Special Purposes (ESP) lies more with the grammar than with the vocabulary. This is true, inasmuch as among the most frequent difficulties that non-technical students are likely to encounter, the linguistic ones which are brought about by the students’ lack of knowledge regarding the grammar rules, are virtually more common than the referential ones (caused by the students’ lack of knowledge as far as the terminology of a particular domain is concerned).

Due to the fact that the passive constructions have the highest frequency in scientific and technical English, they often create translation difficulties to most non-philological students.

Active and passive constructions exist in English as well as in Romanian. According to Greenbaum and Quirk, the distinction between active and passive applies only to sentences where the verb is transitive. (Greenbaum, Quirk 1990: 44)

The distinction between active and passive was also summarized by Floriana Popescu who put it as follows: “when a speaker focuses the discourse on the subject of a sentence, the active form will be resorted to; when the focus is on the result of the action described by the predicate of the sentence, the passive will be used.” (Popescu 2001: 107)

However, the difference between the active voice and the passive voice involves the verb phrase as well as the clause.

According to the Romanian linguist Domnica Şerban, the Passive is a complex linguistic phenomenon, which manifests itself at several levels of linguistic analysis:

1. the morphological level, by specialized passive voice markers attached to the verb: the auxiliaries be, get, and –en affix for the main verb;
2. the syntactic level, by a change in the position and status of the active subject and object noun phrases;
3. the semantic level, by a change in the relation between the underlying role-structure of the sentence and its functional organization. (Şerban 1986: 365)

In scientific texts, the passive is mainly used for rhetorical purposes. The most common uses of the passives is when the action is more important than the agent, as in formal notices, instructions, processes, etc, which are specific to the scientific discourse.

Types of Passive Constructions

Passive constructions in General English may be classified according to the context, into: central or true passives, semi-passives or mixed sentences and pseudo-passives or passivals. (Popescu 2001: 111) Examples in point are the following:

1. **central passives**, which have a direct active – passive relationship:
   
   The purchase deed was signed both by the manager and by the supplier yesterday evening.

2. **semi-passives or mixed sentences** referring to types of sentences which show passive features: the verb phrase consists of the auxiliary be + past participle, but they express a resultant state (they are also known as statal passives):
   
   e.g. The file has been deleted (by the new employee). (verbal)
   The file is deleted. (adjectival)

   As Trimble underlined (1985: 115), among the grammatical elements that bring about the most difficulty, passive – stative distinctions in the rhetoric of description and of
instruction hold high order position. He defines stative verbs as “those constructions that on the surface resemble passives in that they consist of the verb ‘to be’ plus a past participle”.

Examples of passives:
• The payrolls are being checked by the chief accountant.
• Three printers have been bought lately for our Legal Department. (by the person in charge)

Examples of statives:
• A computer system is composed of the central processing unit (CPU), main memory, auxiliary memory and input and output devices.
• The motherboard is housed in the computer case.

As it can be seen from the examples above, a stative verb describes the state of the grammatical subject, whereas the passive verb indicates an activity (the agent may be or may be not mentioned).

3. pseudo-passives or passivals. These are verbs active in form but passive in meaning. This kind of structures is not to be found in Romanian, and that is why they are sometimes quite a challenge for the non-philological students, bringing about a lot of misunderstandings. The reflexive patterns are employed when they are rendered into Romanian:
   e.g. This guide reads easily.
   (Acest manual se citește ușor.)

Passivals consisting of a verb of perception + adjective may sometimes cause translation difficulties as the Romanian structural pattern is different:
   e.g. Starch syrup tastes sweet.
   (Glucoza are gust dulce / este dulce la gust.)

The following verbs of perception: feel, taste and smell are more frequently used in the scientific discourse than the verb sound.

Other specialists (Celce-Murcia, Larsen-Freeman 1999: 349) believe that there is no clear-cut distinction between the two types of verbs.

The invoices are checked. (Facturile sunt verificate.)

When there can be encountered ambiguous structures, specialists mention that the only aspect that can make the distinction on the sentence level is the use of a nominal phrase introduced by the preposition by to mark the agent of the passive voice.

Characteristics of the Law Discourse

The law discourse is specific to juridical, diplomatic and state administration relationships. It has a collective recipient and transmits precise facts or events. One of its main characteristics is the use of certain specific words and nominal or verbal collocations.

Grammatically speaking there can be noticed the frequent use of the nominal constructions, gerunds, passive sentences as well as impersonal constructions due to the tendency to present facts in a logical and objective way.

Bhatia (1993: 227) uses the term “legal language” which encompasses “several usefully distinguishable genres depending upon the communicative purposes they tend to fulfil, the settings or contexts in which they are used, the communicative events or activities they are associated with, the social and professional relationship between the participants taking part in such activities or events, the background knowledge that such
participants bring to the situation in which that particular event is embedded and a number of other factors.” According to the same author this type of language is characterized by:
- long sentences and phrases,
- complex-prepositional phrases made up of preposition + noun + preposition, for instance: *in respect of, in accordance with, for the purpose of*, etc.
- binominal and multinominal expressions – meaning that one or more words belonging to the same grammatical category, characterized by the same semantic feature, for example: *by or on behalf of, under or in accordance with, unless and until*, etc.
- syntactical discontinuities etc.

We have presented a few characteristics of the law discourse to create a theoretical background for the next section that will tackle some difficult aspects encountered by the translator (non-philological students) when dealing with texts belonging to this type of discourse.

Aspects of Translating Passive Constructions in the Law Discourse

To make an inventory of the difficulties that can be encountered when translating passive constructions we have selected article 72 from *Codul muncii, (Decizia curții constituționale nr. 24 din 22 ianuarie 2003, editura Rosetti, București, 2003)* for which we provide the English variant.

The text uses a specific terminology as well as the syntagms that are specific to this type of discourse, frequent passive constructions and nominal phrases. We do not intend to focus on the cases of equivalence but on those which can generate translation difficulties.

Art. 72.
1. a. Angajatorul care a dispus concedieri colective nu poate face noi angajări pe locurile de muncă ale salariaților concediați pe o perioadă de 12 luni de la data concedierii acestora.

1.b. The employer who imposed the layoff is not allowed to take on other workers on the posts of the employees who were made redundant, in a period of 12 months from the date when they were laid off.

2.a. În cazul în care în această perioadă, angajatorul reia activitățile a căror încetare a condus la concedieri masive, salariații care au fost concediați au dreptul să fie reangajați pe aceleași locuri de muncă pe care le-au ocupat anterior, fără examen sau concurs ori perioadă de probă.

2.b. If during the mentioned period, the employer takes up the activity again, whose ceasing led to the employees’ layoff, the employees that were made redundant are entitled to be taken on again having the same posts that had previously had without the obligation of exams or interviews or probationary periods.

3. a. În situația în care salariații care au dreptul de a fi reangajați potrivit alin. (2) nu solicită acest lucru, angajatorul poate face noi angajări pe locurile de muncă rămase vacante.

3.b. If the employees who are entitled to be rehired according to paragraph (2) do not apply for the post, the employer is allowed to hire new employees on the vacant posts.

In the 1.a variant there can be noticed the use of the active voice in the source language rendered by a passive in the target language. This variant was preferred due to the meaning of the term in the source language: the employer cannot hire new workers because
of the law. In the target language the agent is not mentioned because it is obvious. The verb *to be allowed* used to translate the active construction from the source language has the same meaning as the modal verb *may/might* as well as *to be permitted*, meaning “to give permission to or for; permit”. (Webster 1996: 40) The use of the verb *to be allowed* was preferred due to its frequent use in the law discourse.

In the same paragraph “de la data concedierii acestora” was rendered by using a passive construction in the target language. The English language has an equivalent for the Romanian term *concediere* (meaning personnel cutback due to economic reasons) namely the noun *layoff* meaning “the act of laying off workers”. (Webster 1996: 813) As a verb, *to lay off* has the meaning of “to dismiss an employee, esp. temporarily because of slack business”, therefore the Romanian equivalent is *a disponibiliza*. (Webster 1996: 813) The use of passive voice in the target language was preferred just to avoid any ambiguities or misunderstandings that can occur.

A verbal collocation having the same meaning, as the above-mentioned verb is *to make (a worker) redundant* translated by *a disponibiliza*. This collocation was used to render the passive construction from the source language: “(salariații care) au fost concediați”. The agent is not mentioned but obvious: “(the employees that) were made redundant”. It was preferred to avoid repetition and was followed by an active and a passive in the source language: “au dreptul să fie reangajați” translated by a passive followed by a passive infinitive: “are entitled to be taken on again”, due to the meaning from the source text, they have this right according to the law.

The source-language verb *a avea dreptul* was rendered by the passive infinitive *to be entitled* due to the first meaning of the active verb *to entitle*: “to give (a person or thing) a title, right or claim to something; furnish with grounds for laying claim”. (Webster 1996: 476)

In the third paragraph 3.a. there can be encountered two examples when the source language active verb is rendered by a target language passive verb. In the first instance “(salariații care) au dreptul de a fi reangajați” was rendered by “(the employees who) are entitled to be re-hired”, where the equivalence of translating the passive infinitive can be noticed.

In the second example, “angajatorul poate face noi angajați” was translated by “the employer is allowed to hire new employees”. The use of passive construction was preferred due to its lack of ambiguity.

**Final Remarks**

As it has been demonstrated, passive constructions are frequently used both in English and Romanian. Nevertheless, active forms are more common in imaginative writing or in other cases when the focus is on the people who make things happen.

In the law discourse as well as in all other types of discourses of the English language, the passive voice is more frequently used due to its objectivity and lack of ambiguity. Passives are very common with those kinds of writing where the focus is on events and processes, in things that happen.

To sum up, speakers or writers use the passive constructions in the law discourse for the following reasons:

1. when there is no use of identifying the agent of the action, being unimportant or obvious from the context;
2. to avoid repetition of the subject;
3. to put emphasis on the action or the process;
4. to convey objectivity;
5. to avoid a long active subject.
It is worth pointing out that non-philological students should be taught how to handle these passive constructions, to be made familiar with the lexical meaning of words in specific contexts, as vocabulary choice is closely associated with grammar. They should be able to select the appropriate structures in rendering them into the target language, focusing on the message, as any translation is closely linked with the context.

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Teaching a foreign language has always been considered to be an incredibly challenging task, especially in those situations in which the foreign language to be taught and the native language of the student(s) are significantly different from each other.

The present paper is a glimpse of my six-year experience as an English teacher in Taiwan and it is intended to illustrate, on the one hand, essential morphologic differences existing between English and Chinese verbs, and a possible approach to teaching English verbs to Chinese students, on the other.

I went to Taiwan to teach English to Taiwanese children after 22 years of direct contact with the Romanian educational system, both as a student and as a teacher, assuming that things in Taiwan would be, if not the same, at least similar to what I had seen and experienced in Romania.

The cultural relations between Romania and Taiwan were inexistent at that time and, unfortunately, the situation has remained unchanged. The Chinese language (the Mandarin Chinese, which is the official language of Taiwan and of the rest of the Chinese world) was not known to me. I could neither speak nor understand Chinese and I knew nothing about the grammar of this language.

Even though English is a very difficult language for the Chinese, learning it is the thing in Taiwan. More and more parents send their children to cram schools or to bilingual schools in order to provide them with appropriate education in this respect. This explains why thousands of foreign teachers, mainly from the USA, Canada, South Africa, Australia, New Zealand and the UK, but also from some non–English speaking countries, may find themselves a job in one of the numerous schools (public, private or cram schools) available on the island. Teaching English is definitely a business in Taiwan.

Chinese is a language in which the parts of speech are invariable. Words don’t change their forms according to a certain morphological category (mood, tense, number, gender, case a. s. o.) and this makes it difficult for the Chinese to understand that, for instance, variation in the time reference of the action presupposes variation in the form of the verb: *I am going to Taipei now, I go to Taipei every week, I went to Taipei yesterday.* Moreover, mention should be made that declarative affirmative sentences and questions have the same form in Chinese, the latter being marked by the presence of the word *ma* at the end of the sentence. The examples below are meant as an illustration of the aspects previously mentioned (the phonetic transcription of he Chinese words is valid only for the present paper):

<table>
<thead>
<tr>
<th>English</th>
<th>Chinese</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>I go to Taipei.</em></td>
<td><em>Uo ciu Taipei.</em></td>
</tr>
<tr>
<td><em>I will go to Taipei tomorrow.</em></td>
<td><em>Uo mintien ciu Taipei.</em></td>
</tr>
<tr>
<td><em>I went to Taipei yesterday.</em></td>
<td><em>Uo tzuotien ciu Taipei.</em></td>
</tr>
<tr>
<td><em>I am going to Taipei now.</em></td>
<td><em>Uo cien tzai ciu Taipei.</em></td>
</tr>
</tbody>
</table>

As it may be noticed, *ciu* means *to go* and the words before it are adverbs placing the action in time: *mintien* means *tomorrow,* *tzuotien* corresponds to *yesterday* and *cien tzai* are two words which, used together, mean *now.* The remark that the verb doesn’t change its form, no matter the tense, is redundant. More out of curiosity than passion for linguistics, I once counted the forms of the verb *a fi* and I compared the number of the verb *to be* and the corresponding Chinese verb *shi.* There are 32 different forms for *a fi,* 8 forms
for to be and only one for shi. This is not an isolated case. All Chinese verbs have one form. Moreover, there are no auxiliary verbs, thus no compound tenses and no distinction in the form of the verb for categories such as mood, tense or aspect.

Chinese nouns and adjectives are also worthy mentioning here, given the fact that they have the same morphologic behaviour as verbs. Nouns do not change their forms according to number and short adjectives lack forms specific for the different degrees of comparison. The personal pronoun has a unique form regardless of its function in a sentence. There are no morphological changes, the subject and the object pronouns having the same form. In as far as the possessive pronoun/adjunctive is concerned, mention should be made that it is obtained by placing the word da after the subject/object pronoun: wo da used both for my and mine.

As previously illustrated, verb categories such as: mood, tense, aspect and number are absent in Chinese. Consequently, the teaching of English verbs to Chinese students requires that these notions be previously explained by appealing to the students’ both linguistic and extra-linguistic knowledge.

Teaching English verbs to elementary Chinese students is even more challenging. If teenagers and adults have enough linguistic and extra-linguistic knowledge to understand that there is a great variety of languages functioning in different ways, 7 year-old children cannot grasp the complexity of the mechanisms behind a given language system. How could a Chinese child, familiar with the existence of a unique verb form in his/her native language, understand that, for instance, the corresponding English verb has three forms from which other numerous compound tenses may be created?

The answer lies in the teacher’s knowledge of the two language cultures brought into contact, in his/her ability to compare and contrast the two language systems, as well as in his/her ability to appropriately transfer the cultural and linguistic information to his/her students. From this perspective, teaching English to Chinese students requires that the teacher should be able to identify essential differences between the two language cultures and that these differences be appropriately approached, in keeping with the age of the students and their linguistic and extralinguistic knowledge.

Not knowing very well the language of the students may be a problem sometimes, but this was not my case because I had the chance to benefit from Miss Jennifer Liu’s assistance, a Taiwanese teacher of English with a lot of experience in teaching. The problems I had to cope with were my students’ age and the significant differences between the two language systems. My task was even more challenging due to the fact that the Taiwanese do not regard grammar as an important school subject. This is something that may be easily noticed and it is also the view shared by many people having direct contact with the Taiwanese educational system. For instance, teacher Blanche Chiang from the Blanche English School, one of the most prestigious private English schools in Keelung, Taiwan declares: “We don’t have grammar. We don’t have grammar classes.” Even more significant seems to be the confession of a student from Sacred Heart Elementary Bilingual School in Keelung, a school whose fame is spread all over the island: “My favorite subject is Chinese, because there are rules for it in the beginning, but in the end, there are no rules! That’s why I like it so much, just because I don’t like rules!”

Given this situation you can only imagine what a challenge it was for me to teach English grammar to children speaking a language without any grammar rules. My teaching approach was far from being scientific, just because theory hardly helped me in this situation. Methodology books describing teaching methods seem to be too technical and hardly useful in such circumstances. This type of books label people and actions, classifying and analyzing them and for this reason they resemble more those user’s manuals in which both teachers and students are electronic devices supposed to work “by the book”. My opinion is that things are not as simple as that. I consider that teaching is far
Iulian Mardar  
Challenges in Teaching English Verbs to Chinese Students

from being a science. It is an art. The fragment below, taken from a book written by me, but not published yet, I, Teacher, will try to illustrate this:

Once I wrote that “Teaching tenses to students whose mother tongue is Chinese is like teaching colours to people who are blind from birth.” Chinese students have no concept of tenses. I didn’t know exactly how to begin, so I just took a piece of chalk and wrote the formulae that I had learned from my teachers:

Present Tense Simple

\[
S + V (-s/-es) \rightarrow I \text{ run.} \quad \text{He runs.}
\]
\[
S + \text{ don’t/doesn’t} + V \rightarrow I \text{ don’t run.} \quad \text{He doesn’t run.}
\]
\[
\text{Do/ Does} + S + V? \rightarrow \text{Do I run?} \quad \text{Does he run?}
\]

I was so proud and so excited: I was finally teaching grammar. I turned around and what I saw made me come back to planet Earth: I was teaching present tense to 8 year-old children! (...) Jennifer (my co-teacher) was quiet, waiting for me to do something about it. She knew that I couldn’t go on with what I had started. She was ready to help me, but she knew the students much better than I did and she realized that it was not going to work. For a moment I thought that I had lost the battle and I was going to surrender and admit that I couldn’t make it, but, I don’t know how, I heard myself telling them a story. I don’t remember exactly the words I used that day, but this is the story was something like that:

“Long, long time ago, there were no people on our planet. There were only... words. And words were playing and running happily on the fields...The Subject and the Verbs were always together and played all the time. But the strongest verb was Mr. Be. This verb could ask questions by itself: Are you happy? Is she a good girl? Are they cats or dogs? All Mr. Be had to do was to put itself in front of the Subject (at that point I turned around and wrote on the blackboard the following scheme):

\[
S \quad V
\]
\[
You are happy.
\]
\[
\text{Are you happy?}
\]
\[
V \quad S
\]

I wrote more examples until I felt that they had enough and they wanted to hear the rest of the story. So, I continued.

“The other verbs couldn’t ask questions. They were trying to do what Mr. Be was doing, but their questions sounded really silly: ‘Go they? Eat you? Run she?’ (My students had already learned how to ask a correct question in the Simple Present, but they didn’t know the theoretical part. When they heard me saying ‘Go they?’ they started laughing). That’s why they were so sad. They used to say: ‘We have to do something, we have to do something. But what can we do? We cannot do anything’. ‘Hey’, they all said, ‘wait a minute! We always say that we have to do something, so, maybe, Mr. Do can help us’. They went to Mr. Do and said: ‘Mr. Do, please, we cannot ask questions and Mr. Be is always laughing at us saying that we are stupid verbs because we cannot ask questions. Please, help us. We know you can because your name is Do, you are the one who can always DO something about anything!’ Mr. Do said: ‘Yes, I can, but you have to do something for me, too.’ The other verbs said: ‘Yes, anything you want.’ Okay, then... I want to be the first in a sentence. I want the first place, yes, this is what I want.’ ‘Ok’, the other verbs said, ‘you will be number one, if this is what you want’. So, Mr. Do
started working. He took the Subject whose name was YOU and some other verbs and put them on its left, like this:

\[ \text{Do} + S + V \rightarrow \text{Do you go? Do you run? Do you eat?} \]

All the verbs were so happy now. Mr. \text{DO} also helped the verbs to make negative sentences. He took his little friend, \text{NOT}, and started making negative sentences: ‘I do not run. You do not swim.’

Because \text{He}, \text{She} and \text{It} were late, they had to accept two other friends of Mr. \text{DO}: letters \text{e} and \text{s}. ‘Does he run? Does it rain?’ Everybody was happy, even if Mr. \text{DO} lost his first place in the negative sentences, but this is because Mr. \text{Do} liked the other verbs so much that he wanted to be next to them all the time.

My father used to tell me that students learn faster and remember things easier if the theoretical part is presented to them in the form of a story with vivid characters. So, I took his advice and, during my grammar classes, I wanted verbs to be not only words expressing an action, but characters in a story: the great story of the English language. The fact that I started teaching grammar to those little children the right way helped me so much. After that opening, I had no problems in making them understand why we have to say ‘She runs’, but we cannot say ‘She doesn’t run.’ (because letter ‘s’ is a very close friend of letter ‘e’ and it will always stay with ‘e’ if it has the chance to) or why the second form of the main verb cannot be used in negative or interrogative sentences in Past Tense Simple: ‘She ate. She didn’t eat.’ They knew that \text{did} was kind of fat (look at the shape of letter \text{D}; it looks like a huge stomach) and that he pushed the second forms of the main verbs away, but it couldn’t push the first forms because they are much younger and stronger.

Present Simple (I walk.) and Present Continuous (I am walking.) were relatively easier to explain and even easier to understand. (...) The real problem was when I started teaching my students Past Tense Simple. Chinese verbs have only one form, that’s why you will hear your students saying ‘I do my homework yesterday’ instead of ‘I did my homework yesterday.’ Telling them that they have to change the form of the verb is the right thing, but how you do it is more important, especially if you teach young children. So, I had to introduce to them new characters in my story: the \text{Older Brothers} of the verbs. They already knew that all the verbs used to be alive and have friends, why not having older brothers? But why do they have to use the older brothers of the verbs when they talk about ‘yesterday’ or ‘two days ago’ or ‘last year’? Why do they have to use the older brothers when they talk about something they did in the Past? Because older brothers were born... yesterday or two days ago or last year, that’s why! The older brothers were born before the verbs they already knew, so only the older brothers could talk about the Past, just like my students’ grandparents could talk about things they did long time before their grandchildren were born. My students accepted this new ‘reality’ and embraced my idea without having any problems at all. For the interrogative and the negative sentences in the Simple Past, Mr. \text{Did} replaced Mr. \text{Do}, because Mr. \text{Did} is Mr. \text{Do}’s older brother. To justify why one cannot use two verbs in the second form inside of the same clause, I told them that, at the beginning, Mr. \text{Did} wanted everything for himself, so he pushed away the older brother of the main verbs, but he couldn’t get rid of the younger brothers who came to help their older brothers. Therefore, we cannot say ‘She didn’t went’, but we can and have to say ‘She didn’t go’... Haven’t I talked about this, before? Oh, yes, I have, actually. I guess I was just reinforcing it. (...) 

It was difficult, at the beginning, but so beautiful and rewarding. When my students were 9 years old, they knew more grammar than the High-School students.
(...)When they were in the third grade, I told them that, actually, the older brothers of the verbs are called, in the world of adults, the second form of the verbs and that the verbs have, usually, three forms. The stories became, little by little, just formulae. The friends of the verbs were replaced by the auxiliary verbs. An entire world was collapsing, but a new one was rising: the world of grammar. I pushed them so far (and, yet, so gently) that they were able to deduct new formulae of new tenses starting from what they had been previously taught...

I remember that, one day, I decided to introduce to them the Perfect Continuous tenses. I started by talking about Continuous and Perfect tenses trying to show them what all the Continuous tenses have in common and what all the Perfect tenses have in common. All the Continuous tenses MUST use ‘to be’ and V-ing (the –ing ending of the verbs), like in ‘I was talking. I am talking. I will be talking.’ And all the Perfect tenses MUST use the verb ‘to have’ in order to form a correct sentence (plus the third form of the main verb) like in ‘I have talked. I had talked. I will have talked.’ So, what must all the Perfect Continuous tenses have? They MUST have the auxiliary verbs for both the Continuous and the Perfect aspects: ‘I have been talking’. I told them that this new tense is called Present Perfect Continuous then I asked them to think of Past Perfect Simple and, starting from there, to build a sentence in Past Perfect Continuous. After some moments of hesitation, they gave me the correct answer: ‘I had been talking.’ A crazy thought crossed my mind: can they build the formula of…Future Perfect Continuous? I know what you think: who needs Future Perfect Continuous, anyway? People barely use Future Simple (indeed, there is a tendency to replace ‘I will have a party next week’ with ‘I’m going to have a party next week’, ‘I’m having a party next week’ or simply ‘I have a party next week’), they almost never use Future Continuous (‘I will be doing my homework.’) and they forgot what ‘I will have done my homework’ or ‘I will have been doing my homework’ are. I know, but I was being carried by the wave on whose top I thought I was. To my surprise, the answer came from Jim, the boy who was almost always playing with his pencil-box during the classes:

‘It is Subject, plus… will, plus… have, plus… be… no, been, been, plus…V-ing’.

Nine years old. He was nine years old. Other children are still having problems with the alphabet and this kid was able to deduct the formula of a long forgotten tense. Indeed, following what he said, the sentence would be ‘I will have been doing my homework’, which is a perfect sentence in Future Perfect Continuous.

Their capacity to understand grammar and use it in sentences and even in short stories demonstrates two facts. On the one hand the fact that learning a foreign language through grammar is efficient and, on the other, that children are a lot more intelligent than we think they are.

In order to illustrate the aspects mentioned above I considered it useful to insert two scanned test papers and a composition, which was also part of a test paper. The first two scanned tests were taken by second-grade students, i.e. 8 year-old students, whereas the composition was written by one of my third-grade students.
Task 1: What did you do during this Dragon Boat Festival?
I only played with PS2.

Task 2: Complete the table:

<table>
<thead>
<tr>
<th>Positive</th>
<th>Negative</th>
<th>Interrogative</th>
</tr>
</thead>
<tbody>
<tr>
<td>S + V1</td>
<td>S + am/are/is + not V-ing</td>
<td>Did + S + V1?</td>
</tr>
<tr>
<td>S + V2</td>
<td>S + don't/doesn't + V-ing</td>
<td>Any/Any + S + V1?</td>
</tr>
<tr>
<td>S + V1 (s., -s.)</td>
<td>S + don't/doesn't + V-ing</td>
<td>Have/Has + S + V3?</td>
</tr>
<tr>
<td>S + have/has V2</td>
<td>S + have/has + not V-ing</td>
<td>Shall/Will + S V1</td>
</tr>
<tr>
<td>S + shall/will V1</td>
<td>S + shall/will + V1</td>
<td>Shall/Will + S V1</td>
</tr>
</tbody>
</table>
Iulian Mardar
Challenges in Teaching English Verbs to Chinese Students

Student:icky
A Date: 01, 08, 03
Teacher: I
Parent: I

WRITTEN TEST PAPER

Exercise 1

Put the verbs within brackets at the right tense. Look carefully at the adverbs.

a. Sam [was] (play) football, yesterday, when his mother [told] (tell) him to go inside and to do his homework.

b. Sam [told] (tell) his mother: “But I [have already] done (do) my homework.

c. His mother asked (ask) him: “When did you do (do) your homework?”

d. Sam said (say): “I did (do) my homework three hours ago.”

e. “What about your brother, his mother said (say). Have he already done (do) his homework?”

f. “Yes, he had done (do) his homework before he went to see a movie, with his friends.

Exercise 2:

Write the names of the tenses are used in Exercise 1.

b. Past Simple + Pres. Perf. S

c. Past Simple + Past S

d. Past S + Pres. C.
e. Past S + Pres. Perf. S

f. Past Perf. S

Exercise 3. Name all he tenses you know and make a very short sentences for each.

a. I play every day (Pres. S) b. I am playing now (Pres. C)

c. I played yesterday (Past S) d. I was playing (Past. C)

e. I have played (Pres Perf. S)

f. I will play (F.S.) g. I have been playing (Pres Perf. C)

h. I had been playing (Past Perf. C)

i. I will have been playing (F. C)

j. I will have been playing (F. C)

k. I will have been playing (Past Perf. C)
Of course, the test papers above are not perfect. Jim did not finish (he actually barely started) the first task, Ricky wrote a tense twice (plus other minor mistakes), Angela made some mistakes, too, but their results prove that they could learn all the English tenses. Moreover, Angela’s short story is solid evidence of the fact that they could use the English tenses being aware of what they meant. Unfortunately, the influence of the Chinese language upon them was stronger and stronger, they had more classes of Chinese composition and less classes of English grammar which lead to a regression in as far as
their linguistic competence in English was concerned. However, they were aware of their mistakes and they could correct themselves.

My method is not the only one that may be used in such circumstances, but, taking into consideration the age of the students and the great differences between the two linguistic systems, differences which are illustrated in the beginning of the present paper, it could be the most appropriate one. Some teachers from Canada, USA, UK, South Africa and Australia, all of them working in the same school, tried other methods such as teaching through games and teaching through songs, but the results were not as spectacular as the ones obtained using the “teaching through stories” technique, because those children were at that beautiful age when a stick is not a stick, but a horse, a ruler is not a ruler, but an airplane and Mr. Do is not an auxiliary verb, but a hero.
Translation, as a means of communication, aims at conveying a message from one language into another, from one culture into another. Thus translation is not only a process in which a word-by-word variant of the original text is rendered, but a dynamic process of transferring complex concepts from a source-text (ST) to a target-text (TT). This holds valid with translations in general and literary translations in particular. Translating literary works has always been challenging and controversial due to aesthetic and expressive values such as figurative languages, metaphors and cultural differences.

Literary translation is a ‘creative process’, a ‘subjective activity’ (Jonas Zdanys 1987 in Gentzler 1992: 10) and requires that the translator should have the same ‘empathetic’ spirit of the author. The translator should have the ability to impersonate the author’s ‘demeanor’, ‘speech and ways’. Unless these requirements are fulfilled the translator will miss the original message (Eugene Nida 1964 in Gentzler 1992: 57). Thus in Eugene Nida’s opinion translation must focus on transferring the content rather than the form of the message. According to Nida’s concept of ‘dynamic equivalence’, the best translation would be that which triggers the same reaction as the message of the original text (Nida 1969 in Gentzler 1992: 54). In other words, dynamic equivalence means that the receptors of the message in the target language (TL) respond to it in substantially the same manner as the receptors in the source language (SL). However, this response can never be identical, because the cultural and historical settings are often too different. Nida argues that there should be a high degree of equivalence of response, or the translation will have failed to accomplish its purpose.

Many theorists in the field of translation studies consider that the study of translation can contribute to a ‘qualitative richer’ understanding of literature. Moreover there are scholars who have subsumed translation to the larger goal of interpreting literature (Zdanys 1987 in Gentzler 1992: 10).

In the studies on literary translation, the two main issues discussed are the translatability of metaphors and the elaboration of the potential translation procedures. (Neagu 2005: 1).

As a typical feature of communication, metaphor presents a challenge for translation. The wide range of uses and meanings metaphor covers is reflected in the numerous definitions it has been given in the course of time. According to Aristotle, for instance, metaphor is a mark of genius consisting in the application to one thing of the name of another. (Ţurcanu 2005: 433). If we look it up in a dictionary of literary terms we find the following definition: ‘a figure of speech in which one thing is described in terms of another. The basic figure in poetry’. (Cuddon 1982: 391) These two possible definitions of metaphor correspond to the traditional view on metaphor, but new theories of metaphor defined it in different terms.

In the 20th century, metaphor studies have been marked by two epistemologies: logical positivism and experientialism. The classical theory (logical positivism) considers metaphor a novel or poetic linguistic expression where one or more words for a concept are used outside of their normal, conventional meaning to express a ‘similar concept’. This approach states that metaphor is a figure of speech used only in literature and its main function is the stylistic embellishment of the text. (Şorcaru 2005: 82, 86). But the cognitive or constructivist approach to metaphor proved that this was not true. This new approach,
initiated by George Lakoff and Mark Johnsons’s book *Metaphors We Live By* (1980), claims that metaphor is far more than a rhetorical or poetic device; it is pervasive in everyday life, not just in language, but in thought and action (in Neagu 2005: 5). In this context, the metaphor will no longer be a mere combination of words, but a set of correspondences between domains of experience. Consequently, the locus of metaphor is considered to be not at all in language, but in the way we conceptualise one mental domain in terms of another. We thus reach the concept of mapping. In cognitive linguistics, the term metaphor is used to refer to ‘a cross-domain mapping in the conceptual system, whereas the term “metaphorical expression” refers to a linguistic expression (a word, phrase, or sentence) that is the surface realization of such a cross-domain mapping (this is what the word “metaphor” referred to in the old theory).’ (Lakoff and Turner in Merișanu 2005: 32). In cognitive terms, a mapping is a conceptual correspondence of the structure of a source model onto a target model. Mappings or conceptual correspondences usually follow a subconscious pattern of comparing patterns from different domains. A conceptual metaphor is hence a unidirectional linking of two different concepts, such that some of the attributes of one are transferred to the other. (Neagu 2005: 6).

Another important aspect to be taken into consideration is the issue of the strategies to apply in translating metaphors. In this respect, Peter Newmark’s theories on metaphor translation may help one in achieving deeper insight when analyzing this process. Peter Newmark proposes the following strategies when translating metaphors: 1) reproducing the same image in TL; 2) replacing the image in SL with a standard TL image which does not clash with the TL culture (e.g. proverbs); 3) translating the metaphor by simile, retaining the image; 4) translating the metaphor (or simile) by simile plus sense (the Mozart method); 5) converting the metaphor to sense; 6) modifying the metaphor (if the metaphor is too bizarre or flowery); 7) deleting the metaphor. (Newmark in Şorcaru 2005: 87). He also considers that the original metaphors have to be translated literally in order to preserve the same effect intended in the SL.

The choice of one method over another depends upon how much the source language culture (SLC) and the target language culture (TLC) have in common, upon the orientation of the translation, i.e. communicative or semantic, and upon the translator’s understanding and preference. The translator’s vision upon the literary text to be translated will play an important role in the process, beyond any rules that any one may try to impose.

The cognitive approach to metaphor has become more and more dominant in cognitive linguistics. We agree to the opinion that this new theory can contribute new insights into translation as well. Understanding the conceptualizations on which metaphorical expressions in a text are based proves to be relevant to translation. If the mappings supporting the conceptual structure of the literary text are being decoded and rendered in the TL, the original ‘message’ of the text survives.

In this paper various conceptualizations of **light** and the translatability of the conceptual metaphors of **light** will be analysed within the frame of a specific work of fiction. The choice of a literary text responds to the need to show how metaphors can enrich the aesthetic value of a text and its internal coherence. We consider that in this case the translator’s goal should be the recreation of a coherent and evocative system of images and connections in the TL. The short-story *A Haunted House* by Virginia Woolf proves a fertile ground for such an exploration. Virginia Woolf’s short story has not been translated yet into Romanian and this paper will (try to) offer a translation of several fragments of this text.

An interesting fact about Virginia Woolf’s literary work is that it can be viewed as highly metaphorical, based on a set of conceptual metaphors that pervade all her novels and short-stories. Such is the case with the concept of **light** that we chose to comment
upon, concept that is to be found in the marked collocation the ‘lighthouse beam’ (To the Lighthouse), in the succession of day and night (Night and Day) or in the syntagm ‘moonbeams splashing wildly in the rain’ (A Haunted House) and in other various metamorphoses throughout her writings.

If we consider Virginia Woolf’s short-story A Haunted House as the ST to be rendered into the TL (Romanian, in our case), we may see that it is structured on the following domains: light, life, feelings, love, sounds, time. Their opposites are: darkness, death, sleep, silence. Light vs. darkness and life vs. death are the two main contrasting pairs of cognitive domains that make-up the inner structure of the text. The conceptual mappings of light to be found in the text are: light is a line, light is fluid and light is moving entity.

With a view to pointing out such aspects, an analysis of several fragments has been made.

‘A moment later the light had faded. But the trees spun darkness for a wandering beam of sun. So fine, so rare, coolly sunk beneath the surface the beam I sought always burnt behind the glass. […]
The wind roars up in the avenue. Moonbeams splash and spill wildly in the rain. But the beam of the lamp falls straight from the window. The candle burns stiff and still.’

‘Wild beams of moonlight cross both floor and wall, and, meeting, stain the faces bent; […]’.

Analysing the sentence ‘But the trees spun darkness for a wandering beam of sun’, we can remark that the ‘wandering beam of sun’ may be included in the structure of the metaphor light is a line. According to Lakoff, metaphor is an integral part of our ordinary everyday thought and language. He claims that we understand literary metaphors because they can be related either to extensions of conventional metaphors, or to generic-level metaphors, or image metaphors. This theory is sustained by the multitude of metaphors present in everyday English. The metaphor light is a line, for instance, is used in everyday language in expressions like: Sunbeams/Moonbeams filtered through the blinds. The lamp throws a weak ray of light. Direct the light over there so she can see well.

Even if ‘the trees spun darkness over the wandering ray of light and the wind’ (being attributed the semantic feature [+wild animal]) ‘roars up in the avenue’ (which corresponds to the mapping wind as wild animal), despite these opposing, destructive forces, the light grows in intensity. The visual imagery is so powerful that it is as if we could see the light becoming brighter, the climax being reached in the fragment: ‘Moonbeams splash and spill wildly in the rain. But the beam of the lamp falls straight from the window. The candle burns stiff and still.’ There are several metaphors in this text sample and a minute analysis of the conceptual mappings reveals multiple representations of light. There is even a simultaneous mapping in the sentence ‘Moonbeams splash and spill wildly in the rain’. In this respect, the metaphor light is a line in the first part of the sentence – ‘moonbeams’ – combines with the metaphor light is fluid in the second part, ‘splash and spill wildly in the rain’. Another example of simultaneous mapping, overlaying the conceptual mappings light is fluid and light is a line, may also be found in: ‘So fine, so rare, coolly sunk beneath the surface the beam I sought always burnt behind the glass.’

In as far as the conceptual mapping light is moving entity is concerned, one can observe that light manifests itself taking a different form. It is added the semantic feature [+ motion]. At the linguistic level it is expressed by: ‘Wild beams of moonlight cross both floor and wall, and, meeting, stain the faces bent […]’.

Thus, light can be a beam like in moonbeams, it can be a fluid that ‘splashes and spills’. It can also be a moving entity that ‘falls straight from the window’ or it can be a still or firm object like in ‘The candle burns stiff and still.’
Two other beautiful metaphors, i.e. ‘the silver lamp’ and the metaphor that closes (only momentarily) the text – ‘The light in the heart’ – (that could be considered as a key in the interpretation of the whole text) stand in close connection with the conceptualizations of light previously discussed.

The metaphor ‘the silver lamp’ derives from the conceptual mappings referred to above and may be included in the field of light as precious metal. It is interesting to see this structure as an example of the interaction between the cognitive mechanisms of metonymy and metaphor, since lamp stands for light in a similar way as brains stands for intelligence in the expression ‘She has brains’.

The metaphor ‘The light in the heart’ is far more complex, overlaying two conceptual mappings in one construction. First, there is the heart as container mapping. Usually heart is seen as a container for feelings. Strong feelings/passions are fire (very close to light, still not exactly the same) has to a certain degree a negative connotation, because fire is [+destructive] (and finally means death). Therefore the light in this case could stand only for love. Love is not seen as passion which is darkness or suffering but as ideal love, the one that heals suffering, the one that can save you from death, ‘the buried treasure’ which brings about happiness and makes one feel whole. The second conceptual mapping, the one that it is implied, is love is light. We may consider that in the metaphor ‘The light in the heart’ the mapping heart as container is superimposed on the mapping love is light. In this example, we may sustain that metonymy and metaphor blend together as in the metaphor of ‘the silver lamp’.

We believe that the analysis of various conceptualizations of light may shed…light on the message encoded in the literary text. Like many other Woolfian texts, this is one that does not easily yield to interpretation. Bearing in mind that with Virginia Woolf the words are endowed with multiple meanings, one should accept that different interpretations and different approaches may be possible. A good starting point could be the analysis of the conceptual mappings of light in close connection with those of darkness. In so doing, we may observe not only an almost cyclic alternation of light and darkness (as in the effect of the lighthouse beam), but also a blurring of the distinction between them. If one is to refer to the cultural background, light is a divine manifestation, a positive force. Moreover in all cultures it is a symbol standing for life, knowledge, love, creative energy. This holds valid for Virginia Woolf’s short-story (and for many of her novels To the Lighthouse included). Another aspect is that expressing abstract notions may find its roots in concrete realities. It might be helpful to refer to the extension of certain specific forms of metaphor within the concrete to abstract category. One such form is the use of images drawn from light and allied experiences, meant to denote intellectual and moral phenomena: throw/shed (a new) light on, bring to light, see the light, come to light, stand in one’s own light, according to one’s lights, leading lights, in a good/bad light, in the light of etc. (see Oana Turcanu) Thus in Virginia Woolf’s text, the concept of light could be associated with life and consciousness and one could understand life and consciousness as being mapped unto the domain of light, in a play on conceptual mappings. Therefore the sentence ‘A moment later the light had faded’ could be interpreted as the moment that marks the passage from a state of consciousness to the unconscious state and by extension to death. The whole alternation of light and darkness may stand for the natural cycle of life itself, death being a sequel of life, a cloth of darkness ‘spun on a wandering beam of sun’.

In the sentence ‘So fine, so rare, coolly sunk beneath the surface the beam I sought always burnt behind the glass’, one could see Virginia Woolf’s interest to explore inner life, that which is going on ‘beneath the surface’ of real things, her desire to sink into the ‘stream’ of her own consciousness and plunge deeper into the unconscious, in flight from ‘real reality’. That is why in A Haunted House light is conceptualized as fluid and as in many of her writings fluidity is associated with something solid, firm (like for instance
water surrounding the lighthouse). This fluidity/solidity association may go in more than one direction: it may stand for the universe of the human mind that looks for something solid to hold on to or simply for its balance and that is conceptualized by Woolf as ‘water’ (with all its possible metamorphoses, such as waves, rain, waterfalls, river and the like) or it may be interpreted as an attempt to capture all that is changing constantly in life, that is flowing, that passes by. Fluidity may also symbolise dissolution, destruction and death. The sentence cited above, might also imply that death, whose presence is all pervasive, is no more considered so frightful, since behind the glass - which means death, as the writer clearly states in the following sentence – ‘Death was the glass’ – she always seeks the beam of her consciousness with the hope that what ‘burnt behind the glass’ may somehow survive after one is gone. Her search may be a desperate attempt at finding a way to defeat death. These conceptualizations of light and life associated with death create an atmosphere in which the borders between life and death, consciousness and unconscious, dream/fiction and reality are all blurred. What she proposes is no longer a classic literary journey based on very well structured narrative patterns but an exploration of the depth of human inner life not being afraid to share the Romantic experience of death-in-life or life-in-death. It becomes more clearly now that the house with ‘the beam of the lamp’ that ‘falls straight from the window’ (an image that calls to our mind that of the lighthouse) stands for everything that could offer equilibrium, peace of mind and stability in the middle of a chaotic, stormy, continuously changing and unbalanced world where destructive forces (‘the wind’ that ‘roars up the avenue’) are unleashed.

The image of the house with its ‘candle that burns stiff and still’ and the constant blurring of boundaries may also represent Virginia Woolf’s desire of being and feeling whole, her aspiration for perfection and for love. If the house is a shelter for the ghostly couple who seek their joy and the love they once lived in there, it is all the more so for the writer who seeks refuge from reality, a reality that she feels like too great a burden to bear. She refuses to live anchored in reality searching for the mysteriousness of the human soul. That is why she tries to create fictional and mysterious, alternative worlds to the real one. Her world/house is romantically flooded with the light of the wild moonbeams that ‘cross both floor and wall’ dissipating the darkness of loneliness and shattering all barriers. The moonlight is another manifestation of the principle of light and adds some other extra meanings to the rich literary content. Moonlight was cherished by all Romantic artists as being favourable for that state of mind called ‘reverie’. It is considered mysterious, fertile and feminine and its corresponding metal is silver (element that is also present in A Haunted House in the beautiful metaphor of ‘the silver lamp’).

Virginia Woolf chooses to live her dream-like vision up to the point of going through the ultimate and absolute experience (that she, as we know, will finally choose): death. The death/Thanatos experience comes in opposition with the Eros/love experience since ‘the buried treasure’ searched by the ghostly couple is nothing more, nothing less than ‘The light in the heart’.

After having closely analysed conceptual mappings, we consider that this primary section facilitates the process of translating the text into Romanian. We will insist on the ways of rendering the metaphors of light into Romanian and not on translating the whole text. Since translation should be regarded as ‘opera apperta’ (in Umberto Eco’s terms) as a ‘text in the making’ or a process of ‘re-writing’ we consider that this translation is not final and we say to anyone interested that we are open to suggestions.

The translation we suggest for ‘A moment later the light had faded’ is: ‘După o clipă, lumina păli.’ We translated the English verb to fade by a păli, because we felt that adding the semantic feature [+human] to light helps in understanding the fundamental role played by the concept of light in Virginia Woolf’s short-story where it appears to be a
creative force that pours energy into the artist’s soul. **Light** against the **darkness** principle has a positive connotation being warm, friendly and an almost human, protective presence.

‘But the trees spun darkness for a wandering beam of sun.’ was translated by: ‘Dar copacii au țesut o pânză de întuneric peste o rază de soare hoinară.’ The text was translated considering the **light** vs. **darkness** opposition. The metaphor **darkness is solid** in the ST was rendered into Romanian by ‘au țesut o pânză de întuneric’ adding to the Romanian verb a țese the nominal group ‘pânză de întuneric’. We felt that it was necessary to express this idea of **darkness** covering the light and making it disappear which triggers the idea of one being trapped in the darkness the same way as one is tightly wrapped in a shroud.

The translator has to overcome other problems, too, with the sentence ‘So fine, so rare, coolly sunk beneath the surface the beam I sought always burnt behind the glass.’ One of the first difficulties was to render the oxymoronic expression that combines the notion of coldness expressed in ‘So fine, so rare, coolly sunk beneath the surface’ with the notion of heat expressed by the verb to burn – ‘the beam that burnt behind the glass’. We rendered it in Romanian by: ‘Atât de minunată, atât de rară, atât de răcoroasă scufundată sub suprafața străvezie, raza pe care am căutat-o ardea totdeauna îndărătul ferestrei.’

‘The wind roars up in the avenue’ was translated as ‘Vântul ură în stradă’, in order to keep the conceptual mapping wind as wild animal. In Romanian too, we have the collocation ‘vântul ură’ and the same conceptual mapping is also possible. Mihai Eminescu uses the same metaphor in his prose: ‘Vântul ură afară cumpălit și ploaia cădea măruntă și rece pe geamurile ferestrei...’ (Mihai Eminescu, Geniu pustiu)

For the sequence ‘Moonbeams splash and spill wildly in the rain. But the beam of the lamp falls straight from the window. The candle burns stiff and still.’ we suggest the following: ‘Razele de lună revârsă lumina în bătaia ploii. Dar dâră de lumină a lămpii răzbate dreaptă din fereastră. Lumânarea arde înintuitit.’ Some commentaries are to be made. First of all, we chose the Romanian variant ‘revârsă lumina’ in order to keep the metaphor **light is fluid** from the ST. This mapping is not specific to the English literary language and such instances are to be found in Romanian literature as well. An example at hand would be: ‘Luna șIă varșă lumina ei cea fantastică prin ferestrelle mari, albind podelele de păreau unse cu cridă [...]’. (Mihai Eminescu, Sărmanul Dionis)

We preferred dâră de lumină for the beam of the lamp to all other possible translations, such as: rază, șăcie, fascicul, dungă since we considered that this metaphoric expression corresponds to the recurrent symbol of the lighthouse in Woolf’s writings. We felt that the idea of **light** shining in the **darkness** should be preserved and rendered into the TT in keeping with the contrasting pair of conceptual domains in the ST, i.e. **light** vs. **darkness**. We also thought that the Romanian rază could be understood as sunbeam or moonbeam and it may be associated with night/dark but also with day. The Romanian terms dungă (fășie îngustă pe un fond de altă culoare, The Romanian Language Dictionary – DEX) and șăcie (bucată lungă și îngustă de material, pământ, lumină etc.- DEX) have both the semantic feature [+narrow] and do not render the idea lumină pătrunecă. That is why we finally stopped to ‘dâră de lumină’. According to DEX, the primary sense of dâră is: ‘urmă neîntreruptă lasată de un obiect târât sau de un țechid care se scurge’. The Romanian collocation ‘dâră de lumină’ is explained as: ‘rază de lumină proiectată în întuneric de o sursă’. The term dâră has the semantic feature [+ fluid] and it was chosen considering the co-text, the previous sentence containing the metaphor **light is fluid**.

The sentence ‘Wild beams of moonlight cross both floor and wall’ was translated into Romanian by: ‘Raze ortoioare de lună străbat podea și zidul’, keeping the mapping **light is moving entity** from the ST. This metaphor may also be found in Romanian literary texts: ‘[...] luna, lundecând alene printre nouri de argint a cerului albastru, gândea și visa ce nici un om nu știe. (Mihai Eminescu, Geniu pustiu). ‘Wild’ was translated by ‘ortoioare’
to stress the idea of light as very bright and considering the fact that the Romanian collocation is ‘lumină orbitoare’ and not ‘sălbatecă’.

The strategy of applying the cognitive theory of metaphor to literary texts proved once more to be useful in understanding the secret meanings lying ‘beneath the surface’. The mechanism of metaphors that is so similar to the mechanisms of displacement in dreams led to the uncovering of the literary message. To de-code and translate Virginia Woolf’s *A Haunted House*, though difficult it might have been, revealed itself as an intensely rewarding experience. Knowing that she committed suicide (by drowning into a river near her house) makes the experience of searching and discovering the ‘buried treasure’ of her text all the more painful for the fascinated researcher, but in a way one could feel that her ‘beam that burnt behind the glass’ is still shining!

**Bibliography:**
In a letter dated 24 January 1905, a year after the establishment of Ireland’s National Theatre in Abbey Street, Dublin, Yeats approached Gilbert Murray, the famous English classicist, with the request of providing him with an English translation of Sophocles’ *Oedipus Rex*, in order to write his own version of the play for the Irish audiences. The answer came, unexpectedly, in the following terms:

“I will not translate the *Oedipus Rex* for the Irish Theatre, because it is a play with nothing Irish about it: no religion, not one beautiful action, hardly a stroke of poetry. Even the good things that have to be done in order to make the plot work are done through mere loss of temper. The spiritual tragedy is never faced or understood: all the stress is laid on the mere external uncleanness. Sophocles no doubt did many bad things in his life.”

Despite this refusal, Yeats did not lose interest in the Greek text, and in 1928 he came forth with his rewriting of Sophocles’ tragedy for the Abbey Theatre. Yeats’s *Oedipus the King* bears the trademark of the Irish playwright, becoming, like the famous Cuchulain of Irish myth, another exemplar of tragic heroism. As such, Oedipus “becomes a character of awe-inspiring dignity even in his outmost misery”, and is appropriated and assimilated “within the context of a self-renewing Irish culture”. Moreover, when Oedipus requests Creon, his brother-in-law and advisor, to explain the circumstances of his predecessor’s death, the latter’s response relates the turmoil of ancient Thebes to the contemporary Irish political experience of the early twentieth-century “troubles”:

“Such things were indeed guessed at, but Laius once dead no avenger arose. We were amid our troubles ….” (lines 126-7)

For Yeats’s audiences, the term “troubles” would have immediately brought to mind the failed Easter Rising of 1916, the bitter Anglo-Irish War of 1919-21 and “the infinitely more embittering and messier civil war of 1922-3, in a country divided between those who maintained that the revolution was over and others who passionately held that the struggle had to continue.” But, after 1968, with the resurgence of sectarian violence in the North of Ireland, the “troubles” would relate to the political reality of the Ulster conflict, so tragically exemplified by “the deadly seriousness and efficiency of the war being waged between paramilitary terrorists [on both sides of the sectarian divide], the police and the British army.”

With the actuality of violence, an insoluble conflict emerged once a sense of difference experienced by the two communities in the North translated now “on one side into a sense of superiority and on the other into a sense of grievance.” This inevitably led to a revival of Irish nationalism in ways which harked back to the early decades of the century in its persistent belief in the unfinished nature of the Irish revolution. As David Cairns and Shaun Richards explain:

“As the crisis deepened […] some nationalists in the North saw the situation as a prelude to unification, and sought vindication in the tropes of the earlier nationalist revival for a renewed struggle against the metropolitan power and the Unionists, once again identified as its ‘garrison’. Other nationalists and Catholics, however, found such a reprise morally and intellectually indefensible and, as the crisis deepened, began to search systematically for new approaches.”
Since 1970 dozens of plays dealing with various aspects of the troubles in Ulster have been written, developing into what D. S. Maxwell considers to represent a subgenre of modern Irish drama. This confirms Frank O’Connor’s view that: “The political note … is characteristic of all Anglo-Irish literature. I know of no other literature so closely linked to the immediate reality of politics.” Both Protestant and Catholic playwrights often find a common ground in the search for dramatic strategies through which the present turmoil may be artistically framed, and in a generalized attempt to break away from historically determined definitions of national identity. In the same way in which Yeats turned to Greek myth as translator and adaptor, re-appropriating its themes and inviting Irish decodings pertinent to his contemporary issues, more and more contemporary authors make recourse to the same practice, recasting works from other times and cultures through translation or adaptation. Kurdi cites the theorist Patrice Pavin who considers that the new meanings accrued around original texts through translation and interpretation “pull the foreign text towards the target culture and language”, making it able to be performed in “the surrounding culture”, which, in our case escapes historically determined oppositions like Ireland/England, Nationalist/Planter, or Catholic/Protestant. As she furthers this point, “rewritten in and for a particular environment, plays gain a double identity as a result of the cross-fertilisation of cultures, which in Ireland proves to have strong affinities with the century-long national experience.”

As proof of the above-stated, the 2002 Methuen collection of essays suggestively entitled *Amid Our Troubles: Irish Versions of Greek Tragedy* includes numerous examples of contemporary Irish authors who have rewritten ancient Greek sources into new texts, in an attempt to offer fresh insights and help their audiences reexamine their contemporary experience. Without trying to duplicate the broad scope of the Methuen volume, the present paper is going to focus on the example provided by the Field Day Theatrical Company, which, in its productions from 1980 to 1993, included translations and adaptations not only of Greek classics, but other famous texts in the history of European theatre, as part of its political agenda, defined in the following terms:

“Field Day could and should contribute to the to the solution of the present [Northern] crisis by producing analyses of the established opinions, myths and stereotypes which had become both a symptom and a cause of the current situation.”

The Field Day Theatrical Company was founded in 1980 by the playwright Brian Friel and the actor Stephen Rea, with other four directors soon to be added in the persons of the poets Seamus Heaney and Tom Paulin and the musician David Hammond. As Murray notices, “the board was balanced between three Protestants and three Catholics, all from the North. In 1986, however, the novelist and playwright Thomas Kilroy was added from the South.” Though the base of the company was Derry – Northern Ireland’s “second city”, located close to the border between Ulster and the Republic and able thus to underline the historical division between North and South – Field Day was, in fact, a touring company, with no permanent theatre. During its thirteen year of existence, the productions of the company provided a reflection of the ideological views associated with the project, explained by Friel in the following terms:

“I think that, to a certain extent, you’re a maimed people in this country … because the language we use is an inherited or an imposed language … So that if there’s a sense of decline, it’s in that sense that … we’re trying still to identify ourselves. And I think when we say we’re trying to identify ourselves, I’m not quite saying that we’re trying to define a national identity…. But, when we try to identify ourselves, it means you’ve got to produce sounds, you’ve got to produce images that are going to make you distinctive in some way… Field Day, I think, may offer us the possibility of choosing what those identification marks might be. And if those choices, if those
identification marks are available to people, they can then choose them, and they can identify themselves by them.\textsuperscript{13}

At the extra-theatrical level, the same commitment to issues of history, identity and national representation was expressed in the publishing of two series of pamphlets on language, myth, law and the interrelation of literature and colonialism, the editing of the monumental \textit{Field Day Anthology of Irish Writing} and that of a series of critical monographs, all aimed to create an atmosphere in which different versions of the Irish past and of national identity could coexist in mutual tolerance and understanding.

As Kurdi remarks, “the activity of the company was aptly introduced by the premiere of Brian Friel’s \textit{Translations} (1980), a play that foregrounded the historically determined forms and pitfalls of communication between cultures as both theme and technique.”\textsuperscript{14} Set in 1833, the year of the British Ordinance survey which Anglicised the Irish place names, the play’s central dramatic conflict is provided by the arrival of a platoon of English Royal Engineers in the rural, Irish-speaking community of Ballybeg, County Donegal, to map the country and translate the Irish place-names into English. But the crisis threatening the villagers is also enhanced by references made to the imminent prospect of having the local hedge-school (where teaching has been conducted so far in Irish) replaced by a new state-run education system, with English as the sole language of instruction. As such, Friel focuses on the language issue as a means of writing a play for contemporary Ireland which still seeks a way of coming to terms with its present predicament: the questions of identity, allegiance, and national birthright which have been revived in the continuing crises, or, as Terence Brown explains it:

“Friel wrote a play [. . .] which would inevitably touch on a pressure point in a society that still reckons itself in transition between a Gaelic order in which the Irish language determined reality and an English language context which, although it affords economic opportunity, is somehow out of the Irish spirit.”\textsuperscript{15}

The play then interrogates the nationalist cultural nostalgia, echoing its themes in the clash between tradition and modernity, between the rural Ireland envisaged by the Gaelic Revivalists and taken over by the post Independence definitions of the nation and the reality of economic growth and rapid social change, the ‘modern’ world, scientifically armed and bent on global uniformity, not least of the problems that a post-colonial Irish identity must learn to cope with.\textsuperscript{16} In dramatizing the moment of a whole culture’s translation between two different modes of time and experience, it aims to “evaluate the viability of responses to that inevitability”\textsuperscript{17}, and the final scene of the play has Hugh, the polyglot schoolmaster of the hedge-school who teaches Latin and Greek through English,\textsuperscript{18} pointing to a positive reading of translation as the constructive merging of the two civilizations. “We must learn those new names. [. . .] We must learn where we live. We must learn to make them our own. We must make them our new home.”\textsuperscript{19} The final argument in favour of this reading of translation is given, perhaps, by Friel himself, since the English language used throughout the play allows the audience to directly experience the result of Hugh’s attitude of constructive acceptance of change, with English superseding Gaelic so successfully that everyone has fallen prey to the dramatic illusion of listening to two different languages spoken by the characters in the play.

Soon after the momentous impact of Friel’s \textit{Translations}, the company began to present its audiences with “real” translations of classical or modern texts. In their chronological order, these included Friel’s version of Chekhov’s \textit{Three Sisters} (1981), Tom Paulin’s version of Sophocles’ \textit{Antigone}, entitled \textit{The Riot Act} (1984), Derek Mahon’s version of Molière’s \textit{L’École des maris}, rewritten as \textit{High Time} (1984), and Seamus Heaney’s version of Sophocles’ \textit{Philoctetes}, under the title of \textit{The Cure at Troy} (1990).
Friel’s *Three Sisters* places Chekhov in an Irish context furthering thus the inquiry into translation and its relation to human communication that has characterized *Translations*. The provincial society of nineteenth-century Russia achieves the inflections of Friel’s own provincial Ireland, displaying a similar “emotional primacy on the family”, a similar “sense of an ‘elsewhere’ which exercises pressure on the family’s precarious seclusion and challenges its protectiveness”, a similar “tension between image and truth” and “a sense that what makes the interest and drama of life is its inevitable limitations.”

The similarity between the two worlds is reinforced by Friel’s use of Hiberno-English (i.e. the varieties of English spoken in Ireland, with their distinct grammatical structures, vocabularies, pronunciations and patterns of intonation), a “hybrid medium”, according to Kurdi, which is “capable of foregrounding the difference of the Irish from the British whereas it implicitly refers to the result of colonial exchange.” While Friel’s emphasis on the cultural similarity between Irish and Russians is likely to renegotiate national identity in terms of a general human paradigm that transcends particularism and opposition, the language of the play is “a corrective to the assumption that truth speaks received standard English.”

Tom Paulin’s *The Riot Act* was one of the three renditions of *Antigone* which appeared in the Irish theatre in the 1980s. Along with Brendan Kennelly’s and Aidan Mathews versions, these “Three Irish Antigones”, written within months of each other, adapt the classical myth in the light of social and political events of 1984, both north and south of the border. As Murray suggests:

“…the imaginations of these three poets, Kennelly, Paulin and Mathews, none of them more than an amateur dramatist, were attracted to the Antigone myth through an apocalyptic vision of political and social events in Ireland, North and South, in 1984. This was the year of the New Ireland Forum Report; the year of the Criminal Justice Bill; the year of the Kerry Babies’ Case; the year after the failure of the abortion debate and the year before its sequel, the debate on divorce, which ended in a crushing defeat for liberal opinion in Ireland. 1984, accordingly, was an appropriate year for Antigone to walk forth and state her ‘non serviam’ to the Irish establishment, with the understanding that the establishment would not, could not, be shaken from its position.”

In “Antigone”, the essay Paulin contributes to *Amid Our Troubles*, the poet admits that he particularly intended his audiences to react sympathetically with Antigone, and, consequently, recognize in Creon a politically corrupt authority figure. Richard Kearney explains this stance by considering that the British (and Northern Unionism) to have “repeatedly assumed the role of the magistrate Creon before the Republican Antigone.”

As such, though echoes of the original text are clearly evident in the play’s conflicts between man and woman, age and youth, society and individual, *The Riot Act* is firmly set within the Irish context of the Troubles, both by means of language – the Northern Irish vernacular – and by means of references specifically alluding to the North. His Creon becomes a symbol of both British and Northern Ireland Unionist politicians, while Antigone’s courageous resistance and her insistence on her brother’s burial rites clearly relate her to republicanism and the Catholic minority. This highly politicized approach in the adaptation of a classical text has brought him the criticism of failing to “take on the complexity of Creon’s actions” and of merely reinforcing “political stereotypes”. Nevertheless, it is in keeping with the poet’s conviction that “culture is an argument [and] if you occupy a static position then things sort of ossify”, and demonstrates how an ancient text can speak meaningfully about the experience of late twentieth-century Irish communities.

*High Time* is Derek Mahon’s free adaptation of Molière’s *School for Husbands*, a comedy about “paternalistic discipline and the danger of running too strict a ‘school’ in the
home." Like in his poetry, where he translated several French poets like Gerard Nerval and Philippe Jaccottet, his interest in rewriting and revising is a correlative of his commitment to translation. Like Paulin’s The Riot Act, High Time transposes the French text to the context of Northern Ireland in the 1980s, preserving the original’s political bias as well as its comic spirit in a playful translation, which uses Irish rhythms and phrases, while also playing on the qualities of the verse itself. Though many critics considered that Mahon’s adaptation is “a modernized, spectacular but non-political entertainment, a ‘pure romp’, according to the Irish Times, to others it offered a parable suitable to Ireland, since a ready equation can be made between, respectively Tom, the aged oppressor figure and the politically dominant Unionism, and Isabel, the youthful and rebellious heroine, and the suppressed emotional energies of nationalism:

“High Time is enormously successful . . . it manages to deliver the statutory Field Day message of political import – here a warning of the destructive consequences of a siege mentality (Ulster Protestants, take note) – in a highly entertaining and light handed form.”

Six years after the production of Tom Paulin’s The Riot Act, Seamus Heaney offered his own engagement with classical Greek drama, in the form of The Cure at Troy, an adaptation of Sophocles’ Philoctetes. In “The Cure at Troy: Production Notes in No Particular Order”, Heaney confesses to have been attracted to the Greek hero’s story, because:

“He is first and foremost a character in the Greek play, himself alone with his predicament, just as he is also an aspect of every intransigence, republican as well as Unionist, a manifestation of the swank of victimhood, the righteous refusal, the wounded one whose identity has become dependent upon the wound, the betrayed one whose energy and pride is a morbid symptom.

As such, Heaney uses the plot lines of the Sophoclean play but the intention is that of metaphorically commenting upon the Irish question, showing his audience that the Greek can resemble Northern Ireland by being obsessed with a wound. The text reverberates with echoes of the contemporary political context, when the first moves towards peace slowly progressed in secret talks between the British and the Irish governments. The analogy is further worked through the play’s language, steeped in the same Northern speech, and using vernacular words and phrases like “blather”, “staunch”, or “throughother”. Choral interpolation directly alludes to the Troubles, deploping victims from both sides of the conflict: “The innocent in gaols / Beat on their bars together, / A hunger-striker’s father / Stands in the graveyard dumb, / The police widow in veils / Faints at the funeral home.”

Nevertheless, as Murray has shown, the myth of Philoctetes may also be interpreted as the myth of the artist, providing Heaney with an alter-ego through which to voice and find answers to his own interrogations on his dual allegiances, as Ulsterman and poet. Like the Mad Sweeney, of the Celtic myth, “Philoctetes was another alienated artist, ‘displaced, guilty, assuaging himself by his utterance’. This second reading of Heaney’s adaptation is also favoured by the poet himself, who acknowledges that he wrote the play out of a fascination with “the conflict between the integrity of the personal bond and the exactions of the group’s demand for loyalty. A sense that the pride in the wound is stronger than the desire for a cure.”

The Cure at Troy, then, cannot offer a palpable solution, or “cure”, for the Northern Irish situation, because “No poem or play or song / Can fully right a wrong / Inflicted and endured.” What it can do, nevertheless, is to invite the audience ponder on the various allegiances hinted at in the play, and the various responsibilities that they entail, in the hope that “once in a lifetime / The longed-for tidal wave / Of justice can rise up / And hope and history rhyme”.

These lines align The Cure at Troy to the project envisaged by Field Day in terms of the ‘fifth province’, described by Friel as “a province of the mind through which we
hope to devise another way of looking at Ireland or another possible Ireland.”

The plays discussed in the present paper have each, in their turn and by various strategies, contributed to the same undertaking, either by foregrounding the “palimpsest” which translation inevitably entails (as demonstrated in Friel’s *Translations*), or by problematising the encounter with the “other” culture and text through the adaptation of plays from other theatrical traditions, whereby Greek, Russian or French classics were rewritten in keeping with the particular North-Irish experience (as proved by the examples provided by Friel’s *Three Sisters*, Paulin’s *The Riot Act*, Derek Mahon’s *High Time* and Seamus Heaney’s *The Cure at Troy*. With the Field Day Company, translation is a political statement, as far as its playwrights are, in Kurdi’s words:

“… inspired by the perpetual need to renegotiate national distinctiveness, measuring it against other cultures through artistic communication. In the realm of the theatre, the renewal of a people’s self-images involves the manipulation of both form and subject-matter, deploying strategies which become best revealed by the dual-natured process of adoption and adaptation.”

Notes:

4. Ibid., p. 166.
7. See D. E. S. Maxwell, ‘Northern Ireland’s Political Drama’, in *Modern Drama,* 33.1 (1990), pp. 1-14. Maxwell identifies more than twenty plays which deal directly or indirectly with the Troubles.
14. Mária Kurdi, op. cit., p. 82.
16. Declan Kiberd speaks about these tensions in terms of the opposition between the pastoral Ireland of de Valera and the technological island envisioned by Seán Lemass (see *Inventing Ireland*, London: Vintage, 1996, p. 615.)
17. David Cairns and Shaun Richards, op. cit., p. 147.
18. The character itself is an ever-present reminder that the happy association of Irish with the classical tongues represents the result of several amalgamations, or “translations”, which have taken place in the past, while the cultural heritages involved have always survived embodied in new forms.
27. Tom Paulin, op. cit., p. 169.
38 Quoted in Elmer Andrews, p. 165.
39 Mária Kurdi, op. cit., p. 90.

Bibliography:
LOOKING AT TIME AGAIN: A CONCEPTUAL AND A LEXICAL PERSPECTIVE

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Introduction

Although time is a basic concept in our conceptual system, it is not conceptualized and talked about on its own terms, but in terms of motion through space, so that most of our understanding of time is a metaphorical version of our understanding of motion in space. Space and motion are the metaphorical source domains that are mapped on to time and that establish the structural framework of time:

The Location of the Observer -> the Present
The Space in Front of the Observer-> the Future
The Space Behind the Observer-> the Past

1. The Time Orientation Metaphor

The most basic metaphor in which the ego is co-locational with the present, is facing toward the future and has the past behind him, is referred to as The Time Orientation Metaphor (Lakoff and Johnson 1999: 74). Linguistic expressions that instantiate this metaphorical mapping, include:

- English: That’s all behind us. Let’s put that in back of us. We’re looking ahead to the future. He has a great future in front of him.
- Romanian: De aici înainte nu va mai fi așa. Cu douăzeci de ani în urmă nu era mai bine. Ceasul merge în urmă cu cincisprezece minute. A rămas în urmă cu pregătirea examenului.

Generally, in Western cultures, the horizontal front-back orientation predominates in temporal arrangements: “We do not see a vertical or lateral movement in processing temporal expressions such as this coming month, the days gone by or the following week, i.e. we do not visualize a month approaching from above or from the left side”. (Radden 2006: 212).

Some languages, such as Mandarin, make use of the vertical spatial axis to conceptualize time: earlier times are viewed as ‘up’ and later times as ‘down’. For example, shanyue (up month) means ‘last month’ and xyayue (down month) means ‘next month’.

However, there are instances showing that sometimes, Western cultures may also conceptualize earlier time as ‘up’ and later time as ‘down’ as in These stories have been passed down from generation to generation where the younger generations, closer to the present, are at the bottom and described as descendant and the older generations are at the top and described as ascendant.

As suggested earlier, the pattern predominantly found across languages is that of the future being in front of the imaginary observer and the past behind the observer:

- English: I can’t face the future. Troubles lie ahead. I look forward to seeing you.
- Romanian: Avea în față o lună de așteptare. Îl aștepta un an greu. Lăsa în urmă toate necazurile prin care trecuse pînă atunci.

The only case in the literature of a mapping where future seems to be metaphorically in back of ego, whereas past appears to be in front of ego is the Aymara language, an Amerindian language spoken in the Andean highlands of Bolivia, Peru and Chile. Actually, this viewing arrangement of time is shared by other languages such as Toba (a language spoken in Taos Pueblo, northern New Mexico in the United States) and
Malagasy (a language of the Malayo-Polynesian group, the national language of Madagascar). Malagasy uses the expression ‘in front of the eyes’ to describe past events and ‘behind’ to describe future events. As Radden (2006: 216) argues, this arrangement of time is exceptional among the languages of the world but nevertheless well-motivated: we can see or know the past (cf. SEEING IS KNOWING metaphorical mapping) but not the future. When asked why the future comes from behind, one of Dahl’s informants (1995: 198) gives the following interesting explanation: “the future is totally unknown and behind because none of us have eyes in the back of our head”.

2. Cognitive models for time

The conceptual structure for time can be discussed at two levels: that of cognitive models and that of lexical concepts. Cognitive models are “large scale, relatively stable knowledge structures relating to our understanding of time” (Evans 2004: 17). While some linguists such as Evans, prefer the phrase ‘cognitive models’, some other scholars, such as Lakoff (1999), Moore (2006), favour the phrase ‘general metaphors for time’. The distinction that is generally made in the literature is between metaphors/models that locate times relative to ego (the ego-based metaphors Moving Ego and Moving Time) and a metaphor/model that locates times relative to other times (SEQUENCE IS RELATIVE POSITION ON A PATH or simply, SEQUENCE IS POSITION).

2.1 The Ego-based Models

In the case of the Moving Ego Model, temporal events are conceptualized as locations with respect to which the experiencer moves. Thus, the experiencer can move towards and then past these temporal events like in

English: We’re moving up on Christmas. We’re approaching my favourite part of the piece. She’s passed the deadline.

Romanian: Ne apropiem de sfârșitul meciului. E trecut de cincizeci de ani. A depășit termenul limită.

In the case of the Moving Time Model, the Ego is conceptualized as stationary and moments of time move from the future towards the ego before going past and disappearing behind the ego. The Moving Time Model accounts for linguistic examples such as

English: Christmas is getting closer (to us). Graduation is coming up. The deadline has passed.

Romanian: Ne vedem saptămâna care vine. L-am întâlnit luna trecută.

2.2 The Sequence Is Position Model

In Sequence Is Position the relative position of a particular temporal moment or event is determined with respect to another temporal moment or event as in

English: The sound of an explosion followed the flash. I will graduate before I get married. I graduated before I got married. She will be abroad in the weeks preceding Easter. A reception followed the talks.

Romanian: După convorbiri a urmat o conferință de presă. Va pleca la Dublin în săptămâna premergătoare Crăciunului.

While the Sequence is Position Model does not involve any particular perspective (it is perspective-neutral), the two types of Ego-Based Model (The Moving Ego and The Moving Time) construe temporal existence from ego’s perspective (they are perspective-specific). Moore (2006: 200) rightly maintains that the conceptual distinction between perspective-specific Moving Ego/Moving Time (the ego-based metaphors) and perspective-neutral Sequence is Position corresponds to the distinction between tensed and tenseless facts and is analogous to the linguistic contrast between tense constructions
(which are perspective-specific/deictic) and adpositional constructions (which are perspective-neutral).

Thus, the recognition of the conceptual distinction mentioned above enhances the explanatory potential of Conceptual Metaphor Theory (CMT) as proposed by Lakoff and Johnson (1980). Besides, the recognition of Sequence is Position (which was relatively neglected in the literature up to 2000) not only allows the CMT to be more responsive to linguistic data involving temporal perspective, but also opens the way to more precise descriptions of the target domain of motion metaphors of time than has previously been available.

According to Lakoff and Johnson (1999: 75) the inference structure of the source domain schema of motion in space is mapped on to the inference structure of the target domain of the passage of time. The linguistic evidence provided by the two American scholars is given below:

*The time will come when there are no more typewriters. The time has long since gone when you could mail a letter for three cents. The time for action has arrived. The deadline is approaching. The time to start thinking about irreversible environmental decay is here. Thanksgiving is coming up on us. The summer just zoomed by. Time is flying by. The time for end-of-summer sales has passed.*

As the term ‘passage’ (in ‘the passage of time’) is quite problematic in Lakoff and Johnson’s statement in that it belongs to the source-frame (of relative motion) and rigor demands that we avoid stating target-frame concepts in source-frame terminology (Grady 1997) proposes to eliminate the need to mention the passage of time as a target-frame concept. Moore goes even further and suggests that we abandon stating the abstract concept of time in the mapping. Instead he proposes a more adequate description of motion metaphors of time by using relatively concrete temporal concepts such as times in sequence, now and future as in the tables below:

**SEQUENCE IS RELATIVE POSITION ON A PATH (Example: An announcement followed dinner)**

<table>
<thead>
<tr>
<th>SOURCE FRAME FRAME</th>
<th>TARGET FRAME MOTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>ORDERED SUCCESSION</td>
<td></td>
</tr>
</tbody>
</table>

Moving entities at different points on a one-dimensional path -> Times in sequence
An entity that is ahead of another entity -> A time that is earlier than another time
An entity that is behind another entity -> A time that is later than another time

**The Ego-centred Moving Time Metaphor. (Example: Winter is coming)**

<table>
<thead>
<tr>
<th>SOURCE FRAME FRAME</th>
<th>TARGET FRAME EGO-CENTRED</th>
</tr>
</thead>
<tbody>
<tr>
<td>RELATIVE MOTION TIME</td>
<td></td>
</tr>
</tbody>
</table>

An entity moving toward ego’s here -> A time in Ego’s future
Arrival of the entity at ego’s location -> Occurrence of a time
Co-location -> Simultaneity
An entity moving away from Ego -> A time in Ego’s past
Change in degree of proximity - > Change in degree of immediacy of the expected or remembered time.
As can be noticed, Moore (2006) uses the terms ‘source frame’ and ‘target frame’ instead of source and target domain: “Once we recognize time in the source domain we can no longer characterize motion metaphors of time as mappings across domains … rather, these metaphors need to be characterized as mappings across frames”. (Moore 2006: 201)

Further, she argues that motion metaphors of time should be characterized as a mapping across frames, as opposed to metonymy which is a within frame mapping. Therefore, the notion of frame can be used to distinguish between a space-to-time metonymy and a space-to-time metaphor. For example, in *Pat got to the well ahead of Kim* the experience of motion entails a correlated and proportional experience of time; Pat and Kim both take a single path to the well, Pat is ahead of Kim on the path when she gets to the well and also she gets there first. Pat’s position on the path stands metonymically for her time of arrival. The position of each entity on the path (Pat and Kim) maps onto the time of arrival of that entity. As position and time of arrival are both associated with elements of the frame of ordered motion, it is clear that is a within frame mapping, i.e. a metonymy.

### 3. Space-Time Metonymies

It is generally known that everyday we get involved in motion situations – that is, we move relative to others and others move relative to us. We automatically correlate motion (whether by us or by others) with those events that provide us with our sense of time, what Lakoff and Johnson (1999) call ‘time-defining events’.

For instance, we correlate distance traveled with duration as in *San Francisco is half an hour from Berkeley*. Here, time duration, the time it takes to travel the distance (e.g. half an hour) stands metonymically for distance. The metonymy can go the other way as well: distance can stand metonymically for time as in *I slept for fifty miles while she drove*. Here, fifty miles is the distance corresponding to the amount of time slept. (Lakoff and Johnson 1999: 81). Distance and time are associated at conceptual level in the same way quantity and vertical elevation are.

Being motivated by the most basic of everyday experiences and because of the correlational structure of motion situations, it is no wonder that comparable examples can be found cross-linguistically. Here are some examples from Romanian:

*Bucureștiul este la trei ore și jumătate de Galați. Am dormit de la Bîrlad la Iași.*

To conclude at this point, we can say that an understanding of motion metaphors of *time* lies not in abstract concepts like MOTION and TIME, but in the interplay of spatial and temporal aspects of specific scenarios of motion.

### 4. Senses associated with time

At the beginning of section 2 we have shown that the second level at which conceptual structure for time can be discussed is that of lexical concepts. Evans (2003: 6) defines lexical concepts as a subset of concepts which are paired with linguistic symbols (e.g. words). This view entails that the study of linguistic semantics offers a direct way of investigating the human conceptual system. Following Evans (2003, 2004) we believe that temporal lexical concepts are necessary and relevant tools for an adequate linguistic analysis. In order to identify the distinct senses that are associated with the lexeme *time*, three criteria or principles which relate to meaning, concept elaboration and grammar need to be used: “When a particular usage of time is distinct in terms meaning or the way the concept is elaborated (which is to say structured) or if it exhibits a distinct grammatical pattern, then this is suggestive that we are dealing with a distinct lexical concept for time (Evans 2004: 6).

For example, if we compare *time1* in (1) *The relationship lasted some time1* with *time2* in *The time2 for a decision is approaching*, we realize that *time1* relates to the notion of duration while *time2* relates to a discrete temporal point or moment. Obviously, these
two usages if time relate to significant differences in meaning, so the meaning criterion is satisfied.

Further, the criterion of concept elaboration relates to the way in which a particular lexical concept is structured at the conceptual level. This is reflected in the nature of the semantic content which collocates with a particular meaning. For instance, the duration meaning of time1 is elaborated in terms of length (We can say ‘The relationship lasted a long/short time’) while the moment meaning of time2 is elaborated in terms of motion (the verbal form ‘is approaching’ lexicalizes motion).

Finally, the grammatical criterion relates to the way the lexical form time is encoded. Grammatically, time1 encodes a mass noun - it can be accompanied by the quantifier some that is not acceptable in the second sentence * Some time for a decision is approaching and besides, the nominal time cannot be pluralized *The relationship lasted long times. As for time 2, it encodes a countable noun - the use of the indefinite article is also acceptable: A time for a decision will come one day.

Applying the criteria mentioned above, Evans identifies eight distinct lexical concepts or senses associated with the lexical form time.

I. The Duration Sense.

The duration sense is elaborated, as we have seen, in terms of length and encoded grammatically as a mass noun:

English: The relationship lasted a long/short time. It was some/ a long/a short time ago that they met. In the past, all that time that you were away from me, you really went on existing. During ill-fated marriage they fought a lot/some/much of the time. The time of life is short; to spend that shortness basely were too long. My face, during this time, can best be imagined as a study in strain. He returned to Germany for good in 1857, moving for a time in Berlin. They had only been together for a short time before he proposed.

Romanian: În timpul acesta se întâmpla cearta postelnicului cu amanta sa (Filimon, DLR, 261). Ia să fie un antal cu vin ori cu rachiu și să vezi atunci, ar şedeia carul strictat atâta timp în mijlocul drumului (Creangă, DLR, 261). Întâlnim după un timp o casă pe stânga (Camil Petrescu, DLR, 261). Peste un timp, cei doi au ajuns sub coasta dealului (Preda, DLR, 261).

II. The Moment Sense.

The moment sense encodes a discrete temporal point, is elaborated in terms of ego-centred motion events as lexicalized by verbs such as come, approach, arrive and is encoded grammatically as a countable noun:

English: The time for a decision is approaching. Doctors had warned that she could die at any time. His ambition resulted in his being Prime Minister by the time he was thirty-eight. An international peace conference might be useful at an appropriate time. A time will come when you will have to act. The time to start thinking about irreversible environmental decay is here.


III. The Instance Sense.

In this reading, time is an instance of a particular event, activity, process or state rather than an interval as in the Duration Sense or a discrete temporal point as in the Moment Sense:
English: The horse managed to clear the jump 5 times in a row. This time, it was a bit more serious because I got a registered letter. O’Neil improved for the fourth time this winter when he reached 64.40 metres at a meeting in Melbourne. Once it was clear that the room could not be held, he would order its evacuation, men leaving two at a time by the far window. They bought the Cashmere scarves at $50 a time.

As far as Romanian is concerned, the Instance lexical concept is lexicalized as oară, dată:

Romanian: E prima oară când aud asta. L-am întâlnit de două ori, dar nu am vorbit cu el. A câștigat concursul pentru a treia oară. Data viitoare îi voi spune tot ce am hotărât. De data aceasta va trebui să fii mult mai prudent.

In terms of grammatical encoding, one of the notable features of the Instance Sense is that it can occur with both ordinal numbers and cardinal numbers. This is understandable because the Instance Sense relates to distinct occurrences of the same or similar kind of event or activity, and hence can be iterated.

IV. The Event Sense.

In this lexical concept, time prompts for a reading in which a specific event is referenced. Although both the Moment Sense and the Event sense are temporarily discrete, they cannot be taken for one another because the Moment Sense references a temporal point in an event sequence, while the Event Sense references an experiential point (in ongoing experience). The linguistic evidence for the Event Sense of time, given below, mark occurrences as distinct from background experience:

English: The young woman’s time (‘labour’) approached. She is near her time. The barman called time. His time (‘death’) has come/arrived.

In Romanian, the Event Sense has few lexicalizations with time (e.g. timpul secerişului, timpul culesului la vie), the preferred lexicalization including ceas (e.g. ceasul morţii).

The Event Sense seems to manifest distinct grammatical behaviour in that it is premodified by a noun phrase (NP) such as an attribute possessive pronoun (e.g. her time) or a genitive NP with possessive enclitic’s (e.g. the young woman’s time).

V. The Matrix Sense.

In its Matrix Sense, time is an unending and all-encompassing entity, subsuming all other events. However, it is an independent reality (absolute time), apart from the events it subsumes, as it is viewed by Newton, in his Principia Mathematica: “Time, of itself and from its own nature, flows equably without relation to any external’ (Evans 2003: 142). This reading is evidenced in the following examples:

English: Time flies. Time flows/runs/goes on forever. Time lost/past cannot be recalled /won again. Time has no end. Time is but a stream I go a-fishin in. Time wears on. Age and time do not wait for people.

Romanian: Timpul mort şi-ntinde trupul şi devine veşnicie. (Eminescu, DLR, 263)

Obviously, verbs such as fly, flow, run, go on, etc. point to motion as the event in terms of which this sense of time is commonly elaborated. Unlike the Moment Sense and the Event Sense that are elaborated in terms of ego-directed motion, the Matrix Sense involves non-deictic motion.

In terms of grammatical distinctions, the Matrix Sense appears unable to undergo determination by the definite article, i.e. it is incompatible with the definite article.

VI. The Agentive Sense.

The Agentive Sense relates to a lexical concept associated with an entity which has the ability to affect us and our environment. In the examples below time can be a physician who heals:
TIME IS A HEALER

English: *Time is the great physician.* (Benjamin Disraeli, *Endymion*) Nature, time and patience are the three great physicians. Time heals all wounds/sorrows. Time is a great healer. Time cures all things. Time tames the strongest grief.

Romanian: *Timpul le vindecă pe toate.*

Equally, it can be a thief who steals (our youth):

TIME IS A THIEF

English: *Time stole/took my best years.*

*Milton, Sonnet 7.*

The Agentive Sense is particularly prevalent in literature and it is elaborated in terms of acts or processes which do not produce only a gradual change of state, but a marked one:

TIME IS A MAGICIAN

English: *Time works wonders; the crutch of time does more than the club of Hercules.*

*Time and straw make medlars ripe.*

Romanian: *Timpul face şi desface. Timpul face minuni.*

TIME IS A DEVOURER/A DESTROYER:

English: *Time devours all things. Time undermines us all. Time is the rider that breaks youth.*

*The toot of time* (Shakespeare, *Measure for Measure*)


As Agents are typically human in our experience, it is not surprising that the Agentive sense often appears to evidence personification:

TIME IS A TEACHER

*Time is a great teacher but unfortunately it kills all its pupils.*

TIME IS AN EVALUATOR/A JUDGE.

*Time will tell/show. Time tries truth. Time is a great legalizer, even in the field of morals. Time! The corrector where our judgments err.* (Byron, *The Pilgrimage of Child Harold*)

Romanian: *Doar timpul va hotări. Timpul descoperă adevărul.* (DLR 1987: 263)

TIME IS A PURSUER

*But at my back I always hear Time’s winged chariot hurrying near.* (Marvell, *To His Coy Mistress*)


Each of the agents evoked by the mappings above possesses special features or abilities which enable them to bring about a relatively rapid and marked change in state. This is a concept elaboration which is not evident in other senses associated with time.

In terms of grammatical encoding, The Agentive Sense behaves akin to proper nouns, which lack either a definite or indefinite article and cannot be preceded by quantifiers.

VII. The Measurement-system Sense.

Evans (2003: 170) argues that in the Measurement system Sense, Time prompts for an entity which constitutes a system for measuring duration. Temporal measurement is particularly useful for the kind of activities which require co-ordination among individuals, such as marching, dancing, music, time-reckoning, payment of labour, etc. Time is an entity which constitutes a measurement system for marching (*The time having been given on a drum, on the word March, the squad will move off*), for dancing (*They performed the dance to waltz-time*), for time-reckoning (*Don’t forget to move the clocks forward with the*.
start of Summer Time) and for calculation of payment for labour (We get paid double time on public holidays).

In terms of concept elaboration, the Measurement-system Sense of time relates to deictic motion as exemplified by lexemes such as approach (The time is approaching 11 pm), move towards (We’re moving towards bed-time), etc. The nature of the motion content which serves to elaborate the Measurement-system Sense is distinct from the motion which elaborates the Moment and the Event Senses discussed earlier, which involve the presence of an animate reference point: The time for a decision is moving closer (to us) or His time (= death) is approaching (him). In the case of the Measurement-system Sense, the reference point (deictic centre) with respect to which motion is oriented constitutes an inanimate landmark.

In Romanian, the Measurement-system Sense of time can be exemplified by these examples taken from DLR, 264: Tactul în muzică este împărțit în timpi (Heliade), Melodia pe timpul de vals (Filimon).

Grammatically, the Measurement-system Sense can be profiled as a mass noun (to beat time, to work overtime), a countable noun (A time is a short syllable) or a proper noun (Eastern Standard Time is five hours behind Greenwich Mean Time). No other sense associated with time appears to have such flexibility.

VIII. The Commodity Sense.

Time, in the Commodity Sense, refers to an entity which is conceived as being valuable and hence exchanged, traded, acquired, possessed, etc. As a salient example of a valuable commodity is money, we can spend, invest, borrow and budget time as we spend, invest, borrow and budget money. Other entities which are valuable, including personnel, natural resources (forests, water, minerals) and manufactured products can also serve to elaborate the Commodity Sense. For instance, we manage people and other resources and commodities and so too can manage time. Prospectors find oil, gold, silver, etc., and so too we can find time to do something. Manufactured products are made, and so too we can make time for tasks, others and ourselves.

The Commodity Sense of time, exemplified below, points to the perceived resemblance between the Commodity sense and money:

**English:** Remember that time is money (Benjamin Franklin). We need to spend more time together. We need to invest our time more wisely. They sold/bought more advertising time. I need a better return for the time I’m putting in. We should try and make more efficient use of our time. I have to budget my time. You don’t use your time profitably. That mistake resulted in a considerable loss of time.

**Romanian:** Nu avea timp niciodată pentru rudele lui. Nu cred că mi-aș pierde timpul cu unul ca el. Nu prețuim timpul decât atunci când nu-l mai avem. Președintele cumpără timp.

In terms of the third criterion, grammatical encoding, the Commodity Sense is a mass noun, like the Matrix and Duration Senses. Evidence for this comes from the fact that time, in its Commodity Sense, can be determined by the quantifier some: Can you spare me some time?

**The reification of Time Metaphors in Institutions**

The last sense attached to time, i.e. the Commodity sense, seems to be very frequent in American English and is also increasingly used in Romanian, obviously under the influence of the Americanization process. A headline like Președintele cumpără timp (the headline of an article in ‘Ziua’, March, 1st, 2007) can be interpreted in terms of what Lakoff and Johnson (1999: 87) call ‘the reification of metaphor in institutions’.
Reification can be defined roughly as the process by which an idea is transformed into a thing. The term is taken from computer science and artificial intelligence and is used to describe the act of making a data model for a previously abstract concept. Lakoff and Johnson sustain the idea of metaphor reification by showing that metaphorical statements can be true as non-metaphorical statements: “It is true that in this society we have to budget our time. It can be true that someone can waste an hour of our time. It is true that we don’t always use our time profitably. And it is true that we have invested a lot of time in writing this book”. (Lakoff and Johnson 1999: 87)

American institutions that reify the Time as Resource and Time as Money metaphors include the institutions paying people by the amount of money they work (by the hour, or week, or year), the institution of appointment books (by which time is budgeted), deadlines which define the limitations of time resources, etc.

While Romanian culture has only lately started to realize the importance of these institutions, there are cultures and therefore languages that do not even have the Time as Resource Metaphor. For example, the Pueblos do not have in their language a means of saying the equivalent of I didn’t have enough time for that. Instead they say My path didn’t take me there or I couldn’t find a path to that. Cultures in which time is not conceptualized and institutionalized as a resource (e.g. native American cultures) show that time is not inherently resource-like. People in the world look at time differently (e.g. there are people in the world who live their lives without even the idea of budgeting time or worrying if they’re wasting it) and their view of time clearly reveals the extent to which a given culture has reified a metaphor in cultural institutions.

A submapping of the Time is Money metaphor that could have some impact on economic and social life originates in an article in the San Francisco Chronicle, on November 14, 1984, where a study on the theft of working time is presented. Robert Half, the author of the article, defines time theft as “leaving work or arriving late, extended lunch hours, excessive personal phone calls, conducting personal business during company hours, unwarranted sick days and non-stop chitchat at the proverbial water cooler”. (Lakoff and Johnson 1999: 88).

To conclude this section, we believe that cultures can be located at opposite ends of a continuum from those lacking the Time As Resource metaphor to those which have it (the Stealing Time As Stealing Money metaphor included).

5. The semantic network for time.

All the senses of the lexical item time discussed so far appear to be connected in a semantic network where the Duration sense is the most predominant. Besides (1), the criterion of predominance, this meaning also satisfies (2) the criterion of earliest attested meaning, (3) the criterion of predictability and (4) the criterion of lived temporal experience, which are required by a primary conventional meaning (See Evans 2003).

Turning to the first criterion, predominance, it has been shown that the meaning type ‘duration’ features in over half the distinct senses in the semantic network for time. Relative to the second criterion, that of earliest attested meaning, the Oxford English Dictionary points out that the earliest attested appearance of a ‘duration’ sense is lexicalized by the archaic form tide and is found in Beowulf, around 700 AD. Applying the third criterion, that of predictability, the duration sense has been found to be the basis of which the other distinct senses can be most plausibly predicted. The fourth criterion, related to our lived experience of time, can be understood if we are aware that duration allows us to distinguish past from present and to experience events as successive.

Diagrammatically, the semantic network for time can be represented as below:
Conclusions

In the present paper we have looked at time as a concept and as a lexical item. We have seen that the conceptualization of time involves the discussion of two main cases: (1) time as an entity moving with respect to an observer and (2) time as a fixed entity and the observer moving with respect to time.

Besides these perspective-specific cognitive models, we have presented a perspective-neutral cognitive model in which times are located with reference to other times. As language constitutes a key tool in investigating conceptual structure, in the last half of the paper we have analysed the various senses of the lexical item time and have shown that the polysemy of the term is systematic and can be represented as a semantic network with the ‘duration’ sense as a node.

In Romanian, the lexical item timp discloses most of the senses found in the polysemy of the English time with the exception of the Instance sense, which is lexicalized differently.

(e.g. dată, oară)

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TRANSLATION STUDIES IN BUSINESS LIFE: CASE STUDY OF TURKISH BANKING SECTOR

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Introduction

“The changes in the way people realize the economical production and organize the exchange of commodities point out to an apparent aspect of today’s biggest transformations. Economical globalization signifies an intensity and dissemination of the mutual economical interactions on the world-scale. Huge capital and technology flows have encouraged commodity and service trade. Markets also expanded their dissemination areas all throughout the world and formed new connections among national economies during this time. Big supra-national companies, strong international financial corporations and big regional trade systems appeared as the vital parts of the twenty first century global economic order” (Steger 61).

With Manfred Steger’s terms “in globalization, the global markets are liberalized and integrated”, which clearly brings us to the present day when we are experiencing the integration of not only financial institutions and assets but also corporal cultures and values throughout this transformation period.

Turkish banking sector is no exception in this respect; we see a swarm of activities and movement especially in the last five-year period when three major banks were included in the international acts of merger and acquisition as well as the other various partnership and cooperation affiliations with international financial corporations and banks.

In this respect; this essay will first provide some basic information about three Turkish banks- namely Yapi Kredi Bank which merged with Kocbank in 2006, Finansbank which was acquired by the National Bank of Greece in 2005 and Turkiye Ekonomi Bankasi or Turkish Economy Bank which merged with French BNP Paribas in 2005 with the aim of drawing the basic framework for the current banking business sector in Turkey. Moving from these three particular examples this study will try to hint at the possible status and reception of the translator & interpreter in the banking business, if not come up with absolute or ultimate conclusions. The figures which are quoted in this study are included in order to give an immediate idea about the financial and corporal scales of these banks operating in Turkish banking arena.

- **Yapi Kredi Bank**
  Headquartered in Istanbul, it would not be wrong to say that Yapi Kredi ranks among the leading commercial and retail banks in Turkey. Established in 1944 as Turkey’s first nationwide privately-held bank, Yapi Kredi today is the fourth largest private bank in terms of total assets following its legal merger with Kocbank on 2 October 2006. One of the biggest in the history of the Turkish banking sector in terms of figures, the merger united Yapi Kredi and Kocbank.

  The bank positions itself as a bank which concentrates on a customer-oriented strategy and service model, offering approximately 13 million customers through 638 branches throughout Turkey and some other alternative distribution channels, a range of financial products and services in retail (including credit cards), private, corporate, commercial and SME banking, asset management, leasing, factoring, insurance and brokerage. As well as its domestic presence including its financial subsidiaries, Yapi Kredi owns subsidiary banks in the Netherlands, Germany, Russia and Azerbaijan.

  As for the ownership structure, according to the figures provided on the bank’s official web-site; around 80% of Yapi Kredi is controlled by Koc Financial Services A.S.
UniCredit is the third largest financial group in the Eurozone in terms of market capitalization, has a presence in 23 countries worldwide and is among the leading institutions in CEE countries, having around 40 million clients and 9,500 branches as of 30 June 2007.

If we look at the merger that took place: “On September 28, 2005, Kocbank acquired 57.4% of the issued share capital of Yapi Kredi. Kocbank increased its interest in Yapi Kredi with the acquisition of a further 9.9% of the issued share capital in April 2006, increasing Kocbank’s total interest to 67.3% as of that date. As of October 2, 2006, Kocbank was dissolved under a legal agreement whereby the rights, receivables and obligations of Kocbank as of that date were transferred into Yapi Kredi with the consolidated group being renamed Yapi ve Kredi Bankası A.S. as of that date” (Yapi Kredi Bankası. http://www.yapivekredibankasias.com.tr/enUS/investorRelations/ykbAtaGlanceList.aspx >15 September 2007). We can see that Kocbank is a Turkey-based corporation whereas UniCredit is a financial and banking group operating via local banks controlled or in which it has a significant equity interest.

- **Finansbank**

  Finansbank was established on October 26, 1987. In 2001, Finansbank sold its shares in Commercial Union Sigorta and Commercial Union Hayat Sigorta to CGU International Insurance PLC. Finans Sigorta A.S. (Finans Insurance) was established the same year.

  As of August 2006, Finansbank was active in ten countries: Turkey, Switzerland, the Netherlands, France, Germany, Belgium, Russia, Romania, Ireland and Bahrain. In August 2006, Finansbank sold 46% of its shares to the National Bank of Greece (NBG), the largest bank of Greece. According to the sale agreement, Finansbank continued to own its Turkey-based subsidiaries FinansLeasing, FinansInvest, Finans Portfolio Management and IBTech, as well as the foreign-based Finansbank Malta, while Fiba Holding assumed the control of all other activities abroad, including banking activities in the Netherlands, Switzerland, Russia and Romania.

  Founded in 1841, National Bank of Greece is the largest and oldest bank of Greece. Its shares have been traded on the Athens Stock Exchange since 1880, and on the New York Stock Exchange since 1999. Having a market capitalization around 16 billion dollars, NBG operates 568 branches in Greece. Excluding Greece and Turkey, the bank is active in another twelve countries, where it controls seven banks and nineteen financial institutions. The bank is known as an active player especially in Southeast Europe and Eastern Mediterranean. 46.2% of its shares are held by foreign institutional and private investors. (Finansbank. http://www.finansbank.com.tr/english/aboutus/index.jsp?ez_ref=about_finansbank 17 September 2007).

- **Turkish Economy Bank- Türk Ekonomi Bankası (TEB)**

  According to the press release published on the bank’s website, “as foreign companies started a closer watch on a Turkey that set its economy on the fast lane to EU accession, mergers for which the groundwork had been laid earlier began coming through in 2005.” (Türkiye Ekonomi Bankası. http://www.teb.com.tr/eng/content_includes/IR_press_releases.aspx) 19 September 2007) The TEB Mali Yatırımlar AS (TEB Finance) that owns 84.25 percent of the Türk Ekonomi Bank signed a partnership deal with the BNP Paribas, the largest bank in the Euro zone. BNP Paribas purchased 50 percent of TEB Finance’s stock for US$216.8 million. By acquiring a 50-percent partnership in TEB Finance, BNP Paribas became a shareholder in TEB Yatırım (Investment), TEB Leasing, TEB Factoring, TEB Sigorta (Insurance), TEB
Portfolio Management, and TEB NV that operates in Amsterdam as a Dutch bank along with the Turk Ekonomi Bank.

**Role of Translation & Interpreting During This Transformation**

It is clear that a merger and/or an acquisition is quite a long and detailed process, requiring the adaptation and adoption of many things from working practices to the business habits, from simple daily procedural details to the factors regarding performance and success as well as failure. In a nutshell, a merger or an acquisition requires the integration or sometimes the up-dating of what might be called as the ‘corporate culture’. Many definitions of corporate culture are readily available in the marketing literature; however the definition by Schein seems to be providing a meta-definition which enables one to think of the term ‘corporate culture’ as a solid notion.

According to Schein, corporate culture is “the model of essential assumptions which the organization discovered, found and accepted due to its positive results during its adaptation to the outer environment and internal integration and therefore should also be taught to the new members to understand, think and feel these aspects” (Schein 12).

These basic values which orient the individual and organization behavior of the person within the organization ‘show their effect on various factors from organizational stories, rituals and the language used to the office decoration, plan and dress code of the personnel’ (Ritchie & Thompson 11).

From the definitions above, it may not be wrong at all to state that a certain philosophy of attitudes, beliefs, behaviors and a certain communication link exist within any corporation *per se* as well as the people working inside that institution. This brings us to the point that language is a *sine qua non* aspect of not only the daily conversations and business relationships of the staff but also the set of solid, integrated and agreed-upon attitudes, stance and thinking of the members of a certain company.

The other dimension of this international transformation which should be mentioned in relationship with language is the immediate need for translation of the company documents, agreements, by-laws as besides the interpreting of meetings and workshops organized for particular purposes.

According to the Turkish Law of Trade, companies of an origin other than Turkish should retain and archive any document in Turkish as well as the original language; in this respect, for example a Turkish & American joint venture company should make available every document they produce in Turkish and English for the purposes of auditing and inspection. At a first glance it may not seem such a big challenge for the company in question to translate and interpret anything whatsoever or at least arrange these two important and necessary items on the corporate to-do list; after all the generally held belief is that an administrative assistant can easily take care of these things; however in reality, this is not always the case; especially if the given company is a financial institution with its own system, behaviors and culture trying to merge with another company. The key idea here is: Sorting out the linguistic differences on the basis of written and usually official and legal documents in addition to verbal meetings and interviews on one side, embracing and melting two separate corporate cultures and professional behaviors and habits on the other side. Moving from the assumption that language is the common denominator of these two dimensions, acting as a bridge, an essential instrument which enables meeting of these two polars; the experts of language- namely the translators and interpreters- come on to the stage as the individuals who will be enabling the actual dialogue between these two dimensions via their expertise. Speaking in ideal terms, this should be the way to follow; in other words, translators and interpreters should take care of any linguistic occasion and assistance; yet, what is seen in the real atmosphere of business world seems to be quite different from this.
In this section of the study, taking this background information about these three Turkish banks as the basis, I would like to touch upon the way how the acts and tasks of translation & interpreting have been handled within these particular corporations and especially during the aforementioned merger & acquisition periods.

The method of gathering information used in the preparation process of this study is, to a great extent, the face-to-face interviews with a number of employees working for these banks as well as the freelance translators & interpreters who are doing translation & interpretation for these financial corporations. Names of the people interviewed will not be disclosed upon their own requests; instead I will call them with their own qualities. A major reason for this is these banks do not have any staff translator & interpreter at hand and try to meet their translation needs through different ways.

Yapi Kredi Bank is one of the oldest banks in Turkey and even before the actual merger negotiations started, the bank placed a number of ads on Kariyer.net (accessible at www.kariyer.net) which is a popular human resources site in Turkey, stating that they are looking for a full-time translator, who can interpret at the same time, preferably graduated from a relevant department such as translation studies and/or English studies. As a matter of fact, this might be a sign of the professional perspective of YKB regarding the translation as a separate profession and translator as an expert to be included in the staff. One freelance translator and a graduate of the translation studies department who was interviewed about this subject stated that after a pre-selection of the applicants, they called and told her that this would be a one-year project for translation and that the holder of this position was expected to both translate and interpret ‘intensely’ throughout this time. It can be suggested that reserving a separate position for a translator within the company structure and placing ads about this seems to be something signaling a professional perception of the translation and translator; however, considering that this is limited with only a project for one year, it casts some doubt on the extent of professionalism in this respect.

After seeking qualified applicants and arranging verbal and oral exams for this purpose, Yapi Kredi opted for delegating translation & interpreting tasks to independent translation offices. A freelance interpreter & translator and also the owner of a large translation office in Istanbul stated that for a period of almost one year, they focused on tasks coming from Yapi Kredi, both written translation and simultaneous & consecutive interpreting tasks. However when I asked whether they had any strategy when taking care of these tasks, I was told that in the first place the translators and interpreters who preferably have a certain knowledge of banking issues were selected for particular tasks as a translator, interpreter, proofreader and editor, sometimes more than one of these; yet, this was not because Yapi Kredi asked them to do so; but rather, they felt that this was the best and perhaps the most professional way.

In the case of second bank, Finansbank, we see the use of ‘internal resources’ which means that a certain employee is recruited for the purposes of banking business; yet, at the same time, it is a requirement that that person should be able to speak a foreign language and perhaps translate and proofread whenever needed. An important aspect in this case is they resort to the assistance of a professional translation office only when the deadline is considerably near. The interviewee from a branch of Finansbank stated that they would distribute the translation and interpreting works on the basis of content, i.e. if it was about legal matters someone from the legal department would take care of that and likewise if it was about marketing, a relevant employee would do it. Here, it can be seen that, translators & interpreters are resorted to only under what can be called ‘the emergency’ circumstances.

The case of TEB is not very different from that of Finansbank; an administrative assistant at TEB who studied translation studies at college and still is an MA student in the same department stated that she is responsible for multi-tasks at one time, from interpreting
during the meetings to translating the official agreements, from telephone interpreting even to making customs arrangements for the bank. What we see in this case can be considered partly-professional; in other words, not having a separate job description and position for a translator and/or interpreter but recruiting a graduate of translation studies.

In all these three cases, as the interviewees underlined, any document translated by a professional translator or any occasion on which a professional interpreter interpreted was double-checked by someone who might be called a sort of supervisor from the relevant corporation. I was also told that sometimes these supervisors made corrections, intervening in the interpreting process or sending back the translation possibly for a re-editing period. This also shows that even if they worked with professional translators & interpreters in terms of getting linguistic and communication assistance, the banks still kept a mechanism of controlling at hand rather than leaving it up to the expertise of these people.

Conclusion

As a result of these one-to-one interviews carried out with people working for these banks as staff personnel as well as freelance interpreters & translators working on the tasks assigned by these financial corporations, it can be said that the aspect of translation & interpreting has not been attached the importance which might be described as ‘professional’. The interesting aspect of these three cases in banking business in Turkey is the ‘emergency saver’ identity attached to the translator & interpreter profession; only when the deadline is too soon to be met or the subject matter is too intricate for the ordinary banking employee to express in another language, are the translators & interpreters called in. Perhaps what is more interesting is that even if there is a certain arrangement or project in terms of translation & interpreting, this is not carried out within the framework of a certain organization or planning. As they are given the certain tasks at a time not far from the deadline, translation offices can not help distributing the texts to various translators whom they can find at the last minute or call the those interpreters to interpreting who happen to be available on that particular dates.

This is by no means to state that no bank or financial corporation arranges its translation & interpreting tasks according to a certain plan by providing assistance from these people as the experts of their subject matter; however, from the translation studies point of view, it is also worth noting that translators & interpreters should be included in these linguistic and communicational processes such as mergers and acquisitions which mean more one than sides meeting on a common denominator and in this case it is the language.

Bibliography:

- Personal face-to-face interviews with translators & interpreters working with YapiKredi Bank, Finansbank and TEB.
THE COMIC RECONCILIATION OF APOLLO AND DIONYSUS IN PETER SHAFFER’S LETTICE AND LOVAGE

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Lettice: Light them up! ‘Enlarge! Enliven! Enlighten!’ That was my mother’s watchword. She called them the three Es. She was a great teacher, my mother.

Lotte: Really? At what institution?


*Lettice and Lovage*, premiered at the Globe Theatre in London in October 1987, was a surprise for both audience and critics because Shaffer sharply departed from his former philosophical and metaphysical themes to write a witty three-act comedy, with two middle-aged female protagonists engaged in the now familiar clash of Apollonian and Dionysian wills and values.

Until recently, Shaffer’s drama has been associated with contests which involve mostly male ‘doubles’: Pizarro/Atahualpa, Dysart/Alan, Salieri/Mozart, Gideon/Mark. M. MacMurraugh-Kavanagh remarks that Shaffer has usually associated gender with genre and so, his most credible female characters belong to the comedies where they are more easily accommodated within emotional territories, while the more intellectual territories of tragedy have remained male zones, and that even in the comedies “the female finds existence on stage solely in relation to her attachment to a male force. As a result, women here are included as identifiable, labeled functions: girlfriend, fiancée, wife, spinster, virgin and daughter. All, of course, are roles defined in relation to, and circulating around, notions of maleness. As a result, men again dominate these plays while women operate within them as protagonists dependent upon male presence.” (MacMurraugh-Kavanagh 128)

In *The Private Eye*, Doreen is a sexual pawn, un-intellectual and down-to-earth, but by the end of the play it becomes clear that her perception is sharp and that she is not fooled by the two young men who try to win her attentions. Clea, in *Black Comedy*, is imaginative and funny and she soon has the situation under control, however, the other female characters are just stage clichés. *The Public Eye* portrays Belinda, a free spirit who questions the definition of a “wife” and rebels against the role her husband has cast her in, while Sophie Lemberg, in *White Liars*, appears as a mature and autonomous person who is capable to recognize the truth about herself and about the two male protagonists who are unwilling to face their problems and resort to lies and self-delusion.

In the dramas, the female characters are either absent from stage and script altogether, like in *The Royal Hunt of The Sun*, or absent from stage but present as points of reference, as is the case with the absent ‘wives’ in *Equus* and *Shrivings*; sometimes they fulfill minor roles, usually related to their sexuality, or they act as moral catalysts. However, Shaffer’s last dramas, *Yonadab* and *The Gift of the Gorgon*, bring on stage powerful and credible female protagonists who are “finally woven into the spiritual and metaphysical action in decisive terms.” (MacMurraugh-Kavanagh 133) Both Tamar and Helen Damson are Apollonian protagonists who wage their personal battles with intelligence and determination. In the course of the play, Tamar discards her roles as daughter, sister and victim and becomes herself a manipulator, a victimizer and a victor who refuses to be acted upon. While Tamar embodies the darker, terrifying side of Apollo, the murderously right God, Helen stands for the Apollonian virtues of self-restraint expressed by metron ariston and medên agan, and aligns herself with the victor of all that is dark, amorphous, irrational and primitive.
As previously stated, *Lettice and Lovage* is Shaffer’s first and only play where a female Apollonian is pitched against a female Dionysian and where the dramatist’s lifelong fascination with the duality of human nature is expressed in the ultimate realization of a new, albeit comic modus-vivendi.

C.J. Gianakaris is right when he remarks that “nowhere in Shaffer’s playwriting is the dominance of the Apollonian-Dionysian antithesis more pronounced that it is with these two unlikely protagonists. Lotte Schoen embodies the cool pragmatism and absolute adherence to ‘rule’ demanded of the Apollonian archetype; Lettice Douffet conversely trusts to instinct, surrounding herself with artifacts and ‘facts’ which give her personal and aesthetic pleasure.” (Gianakaris 152)

The first scene of Act I is divided into four short sections lettered, A, B, C, D, that present basically the same situation repeated with variations that enlighten Miss Lettice Douffet’s character. The setting is the dim sixteenth century Great Hall of Fustian House; its main feature is an imposing Tudor staircase of oak that descends into the middle of it. Lettice Douffet is the guide appointed by the Preservation Trust to show people round this gloomy old house and she is described as “a lady in middle life… striving valiantly to suppress her own natural exuberance, and deliver herself dutifully of the text she is employed to recite.” (*Lettice* 7) In Scene 1: A it is a cold rainy day, and a freezing group of tourists, downcast and bored, listen to Lettice’s story while lugubrious Elizabethan music is heard. Trying to ignore their lack of interest, Lettice tells them the story of the Grand Staircase and of the family’s motto, ‘lapsu surgo’, i.e., ‘by a fall I rise’. It seems that on the Feast of Candlemas in 1585, Queen Elizabeth, who was touring her realm, stopped for a short time to honour with her presence the yeoman merchant John Fustian. When Her Majesty, accompanied by John Fustian, set foot on the first stair to descend into the hall where the banquet was held, she tripped on the hem of her elaborated dress and she would have fallen all fifteen stairs if her host had not caught her in time. In appreciation, the Queen dubbed him a knight of her realm on the spot. End of story, end of tour. The group leaves with the same sullen expression of boredom on their faces while Lettice looks after them in dejection. Scene 1: B takes place several days later; the weather is a little brighter and Lettice mechanically recites the story to an equally bored and unresponsive group. Lettice can stand this no more and decides to enliven the story a little bit. With sudden ardour and dramatism she points to the stairs and calls it a unique monument known as the Staircase of Advancement. Having invented the name she also invents a story to go with it, and the first thing that comes to her mind is that the menu contained hedgehogs then known as urchins, glazed with egg yokes, puffins and coneys, the last term, she explains, refers to infant rabbits torn from their mother’s breast, whom the Romans called lauraces and considered delicious. This is enough to awaken her audience’s interest. Therefore she continues to improvise: “Her Majesty… was wearing a dazzling dress with a hem onto which had been sewn one hundred pearls, hedged from the Indian Ocean, and sent as a present by an Ottomite Sultan!” (*Lettice* 10) When she trips on the treacherous hem, John Fustian leaps down half the staircase and saves her, and the Queen, not only dubbed him knight, but she also tore off six large pearls and asked him to set them in the handle of his sword which, unfortunately, is not on display, as it had been stolen not a very long time ago. The tourists are pleased with her story and leave, while a sprightlier Elizabethan music is heard. Scene 1: C shows a bright day and a pleased and spellbound audience to whom a “confident and happily dramatic” Lettice (*Lettice* 11) narrates the story of the Staircase of Aggrandizement. In this new version, the tables in the banquet hall are piled with hedgehogs, puffins, coneys, herons, peacocks and swans “each of them waiting to be carved in its own particular manner” (*Lettice* 11) as was the custom with the Elizabethans. The Queen appears, “Gloriana herself, the Virgin Queen of England - in a blaze of
diamonds presented to her by the Tzar Ivan the Terrible, who had seen a portrait of her in miniature, and lost a little of his icy heart to her Chaste looks!” (*Lettice* 11)

When she trips, John Fustian, sitting now at the bottom of the stairs leaps in a single bound “like feathered Mercury” (*Lettice* 12), catches her in his loyal arms saying: “Adored and Endored Majesty! Fear not! You are safe! – And your hedgehogs await!” (*Lettice* 12) However, this time an Elizabethan scholar, identified as The Surly Man, interrupts Lettice and asks for her source of information, which she cannot provide. She declares the tour concluded, invites her audience to leave such “tokens of appreciation” they see fit in the saucer she has provided for that purpose, and Scene 1: C ends with the man marching off crossly.

Scene 1: D. It is a brilliant day and Lettice is lecturing a group who are listening attentively and enthralled. Among them, holding a guide-book, stands Lotte Schoen, “a severe-looking lady in her late forties, her dark hair and dress both aggressively plain.” (*Lettice* 14) This time Lettice is no longer content with only one story and she continues to improvise. She now tells of Miss Arabella Fustian’s wedding ceremony one century later, and the terrible event that occurred then; as Arabella appeared on top of the stairs and everyone was moved to tears by her beauty, the family faithful mastiff, wild with excitement at smelling the meat roasting in the kitchen below, knocked the young lady aside. She fell, rolled down the fifteen stairs and remained a cripple for the rest of her life. Since then, Lettice concludes, the staircase has been known as the Staircase of Wound and Woe. Lotte cannot restrain herself any longer and calls out that what Lettice is saying is simply intolerable. She asks to speak to Lettice in private and dismisses the group. When they are alone, Lotte tells Lettice that she is from the personnel department of the Preservation Trust, and that there have been numerous reports about Lettice’s “gross departures from fact and truth” (*Lettice* 17), therefore, she summons Lettice at her office the next day. Lettice calls Lotte deceitful and despicable because of her spying, however, she is dismayed because she realizes that she has to go to ‘judgement’.

The second scene of Act I, which is very short, describes in witty dialogue the clash between Fancy and Duty. The place is Miss Shoen’s office and Miss Schoen herself sits at her desk “looking darkly through a pile of letters” (*Lettice* 19), the stern Apollonian waiting for the righteous trial. Her secretary has already found out that Lettice briefly held a job at the Tower of London that she left with a cautious recommendation. Lettice appears wearing “a theatrical black cloak like some medieval abbot” (*Lettice* 21), an outfit she evidently thinks proper for the Bar ofJudgement presided by Lotte, the headsman, and she informs her executioner that “the headsman always asked forgiveness of those he was about to decapitate.” (*Lettice* 21) Lotte firmly demands for an explanation about Lettice’s historical fabrications, and the latter defends herself by telling her that Fustian house is simply the dullest house in England and that she wouldn’t dream of altering any detail of its history if it were moving or startling. Then she elaborates on her creed, which is very much like her creator’s. Her job, in the words of her late mother, who had worked in the oldest and best institution, The Theatre, is to “Enlarge! Enliven! Enlighten!” (*Lettice* 23) and to fight the Spirit of Nullity and light the world, not douse it in dust. However, she admits that she was ‘excessive’ and let herself be carried further from “the shore of fact down the slipstream of fiction” (*Lettice* 23); Lettice’s Dionysian force is not the uncontrollable, violent wave that gnaws at the Apollonian shore, but that wave which brings bits of beautiful pieces and artifacts to embellish it. When Lettice tells Lotte that her mother ran a touring company of female players, *Les Barbares*, who acted Shakespeare’s historical plays in French villages and towns, a very brave act, since “the French peasantry is hardly noted for that kind of enthusiasm” (*Lettice* 23), as Lotte says, there is a first sign of a possible merging into likeness of their two divergent ways of interpreting life. However, even if Lotte agrees that the French are fickle and furtive, she insists that facts
are facts and that the Trust is guarding a heritage not running a theatre, and therefore she dismises Lettice’s defense that “fantasy floods in where fact leaves a vacuum” (Lettice 24) and that her audiences leave in a State of Wonder not Boredom. Lettice empties the contents of her satchel over the desk, and a small avalanche of envelopes that contain the tourists’ words of appreciation, the Vox populi, as she calls it, appears. Lotte can also provide the same amount of letters containing complaints about the liberties that Lettice takes with historical fact. Lotte is determined to sack Lettice, but she assures her she will compose a reference to help her with another job. Lettice is defeated, however, she has prepared a grand exit: she sheds her black cloak as Mary Queen of Scots had done before her execution, reveals a blood-red night dress, the very colour of martyrdom and defiance, and she leaves the office. Lotte is left staring after her in amazed fascination; in the end, Lettice’s contagious spirit has affected Lotte’s grey integrity.

The second and third acts take place in Lettice’s small basement flat in Earl’s Court, London, several weeks later. The room is poorly furnished but it contains several theatrical props including a sword and two thrones, one in plain wood, one gilded, the latter called the Falstaff chair. Lettice is talking to her cat, Felina, Queen of Sorrows, who will play an important part in the play, when, suddenly, an unexpected visitor comes. It is Lotte, ‘The Executioner’. Lettice wouldn’t let her in, but as Lotte is determined to see Lettice, she invites her “down to the dungeon.” (Lettice 33) Lotte is frightened by the cat and Felina is banished to the bedroom. It appears that Lotte has harboured some remorse for dismissing Lettice, and she is now here to offer her another position as a guide on a tour boat on the Thames. Lettice informs Lotte that she already tried a job in a store in Oxford Street where, dressed in green crinoline, she had to advertise a new brand of an uninspiring cheese, a thing that displeased her as an expert in Elizabethan food, with the result that she improved a little and she was fired. Lotte provides the letter of recommendation she wrote on Lettice’s behalf and in which she mentioned Lettice’s extensive knowledge of history. Lettice is touched to the point of tears and proposes a toast with ‘Quaff’. Quaff is Lettice’s sixteenth century ‘cordial’ that makes her full of “song and story.” (Lettice 30) It is a drink made of mead, sugar, vodka and lovage, an herb whose name derives from ‘love’ and ‘ache’ and which is also the medieval word for parsley. While helping themselves generously to the concoction, the two ladies loosen their tongues and start talking about their past and current lives. Lotte tells Lettice that her mother ran off with someone when she was quite young and that she was brought up by her father, a German refugee from Dresden, who was a publisher of art books. She studied architecture for some years but she dropped it when her father became ill. What she inherited from him was ‘the Communal Eye’, the eye who perceives beauty and sores at the sight of ugliness that for Lotte is modern architecture. She confesses that she is not happy with her job where she sits “among the ghosts” at “the Non-doer’s Desk.” (Lettice 48) After several refills of Quaff, Lotte also confesses that her motive for her visit was Lettice’s uniqueness and her theatrical enactment of Mary Queen of Scots. Lettice is glad to provide one more detail about the queen’s execution: knowing that the executioner had to hold up the severed head, as was the custom, Mary had put on a wig of auburn hair, and when the headsman stooped to pick up the head, he clutched a handful of beautiful curls while Mary’s head stayed where it was, on the ground.

Lettice concludes: “that is the true end of the scene, and certainly does not need improvement.” (Lettice 50) Lotte drops to her knees and asks Lettice to pull her hair: it is a wig that hides Lotte’s grey hair. Lettice is overcome with amazement and delight; they decide to go out for dinner and Lettice lays her cloak ceremoniously on the floor in the manner of Sir Walter Raleigh assisting Queen Elizabeth, and says: “Come, madam. Your hedgehogs await!” (Lettice 51)
Act III takes place six months later in Lettice’s flat. The room is in some disarray, the front door is broken and in the Falstaff chair is sitting Mr. Bardolph, a middle-aged dry solicitor. He has come to question Lettice who is charged by the police with attempted murder and, therefore, will go on trial soon.

Lettice obstinately refuses to reveal the facts that led to her incrimination and she tells him that her friend, Lotte, who is “the soul of honesty” (*Lettice* 54), will come and explain everything. The fact is that while passing outside the house, a constable heard a cry, and when he looked down through the window he saw a woman lying on the floor with blood pouring from a cut in her head, and another woman standing over her, with an axe in her hand. After he broke the door, because no one let him in, he identified the victim as Miss Schoen, and the perpetrator as Miss Douffet. In addition, one of the neighbours, a certain Mr. Pahmani, told the police that strange, violent noises were always emanating from the flat and that he himself would not stay another winter with “those two demented female infidels.” (*Lettice* 57) Lettice admits that there may have been some noises, but not because of fighting, as that “smirking, sneering Ottomite” (*Lettice* 57) wrongly presumed. She and her friend were enacting executions, just as simple as that. Mr. Bardolph is stupefied and asks her to elaborate. Lettice explains that they both harbour an enthusiasm for the heroic figures of the past, for the “people of spunk”, as Lotte would call them. They both consider that the country no longer produces such people and, therefore, they decided to “recall in Show how a few monumental spirits turned History into Legend.” (*Lettice* 58)

On the evening of the alleged crime, Lotte, who usually played the executioner or the inquisitor, wanted to play the victim, Charles I, who was executed on 31 January 1649. Before she can reveal the truth about what happened during that fateful evening, Lotte appears and forbids Lettice to go on with the story. She even calls Lettice a romancer and a compulsive storyteller whose word cannot be relied on. When Lettice reminds her that she will nonetheless be going on trial in a real court if they don’t tell the truth, Lotte fears her reputation will be damaged. However, she eventually agrees to repeat the scene for Mr. Bardolph. Mr. Bardolph himself is gradually caught up by Lettice’s description of the freezing sunless morning, of the slim, bearded man walking steadfastly to the place of the execution, and of the menacing sound of the most dreadful drums that announced “the end of old England” and the beginning of “the grey of Prose and Puritanism.” (*Lettice* 70)

Actually, he is so enthralled by the story that he accepts to play the invisible drums, which he does with much gusto. It turns out that during the enactment Lettice’s cat crept into the room and jumped on Lotte exactly when Lettice was holding the axe; Lotte jerked right up in the air and Lettice dropped the axe. Now Mr. Bardolph is satisfied and tells them that if they testify, Lettice will be acquitted and no harm will be done, except, probably, a few sarcastic remarks from the judge as to the ladies’ childish behaviour.

When Mr. Bardolph leaves, the ladies in question have a hard time facing each other. Lotte accuses Lettice that she got the revenge she wanted for her dismissal, now that Lotte will have to resign after the story goes public, and she admits that it is her own fault for having let herself be lured into an actress’s world. Lettice tries to appease Lotte’s wrath but Lotte leaves stormily. Lettice dashes to the intercom telephone and cries to Lotte who can hear her: “No! No, that’s stupid – just going! We can think of something for you! There’s always something! Even for me – there’s something! (A pause) You’re wrong when you say there’s nothing Ghosty about me. That’s what I am. A Ghost. Every day more. Every day there’s something new I don’t understand… Computers. Screens. Bleeps and buttons. Processors. Every day more… Bank cards – phone cards – software! JVC. PLC. ABC. DEF (More and more anguished). The whole place – the whole world I understand isn’t there… You’re right! That’s the precise word for me – ridiculous. Ridiculous and useless.
Lotte comes back as stormily as she left because she can’t stand to see Lettice reduced to a whining, enfeebled ‘ghost’. She decides that they will no longer live in the past because they are two able and intelligent women who can do something to survive and be themselves. Her proposition is that they organize the Eyesore Negation Detachment Tours, dedicated to showing people the ugliest new buildings in London: “E.N.D. Tours Presents Lettice Douffet’s Dramatic Guide to Disgusting Buildings! Hear her Devastating Denunciations of Modern Design! Before your very eyes she will show how Beauty has been Murdered – and by whom!” (Lettice 77) Lettice is transported by Lotte’s theatrical idea. They also decide to offer their future audience a complimentary Quaff and Lotte tells the audience out front that the cordial offers in miniature what Lettice gives in abundance: “Enlargement for shrunken souls. Enlivenment for dying spirits. Enlightenment for dim, prosaic eyes. (Pause). In short – lovage.” (Lettice 78)

The two ladies toast the audience and wish them a ‘brimming’ good-bye; Fancy and Pragmatism join forces and offer the audience a very happy end.

For the first (and last) time in Shaffer’s dramatic work, the game of opposites is not destructive and Apollo and Dionysus conjoin their virtues in a triumphant reconciliation.

The Dionysian and Apollonian qualities and flaws of the female protagonists are as marked as they were in earlier pairings.

Lettice’s name derives from the Latin word Laetitia, gladness; she embodies the joy and delight of Dionysus Charidotes, ‘the joy giver’, and the ecstasy of the leader of the choral dance and songs, Dionysus Iakhos, ‘the giver of riches’. Lettice’s spirit is contagious and it ‘endores’ everything around her. Her watchword, “Enlarge! Enliven! Enlighten!” characterizes her Dionysian way of life, a life which refuses the dust of everyday existence and is dedicated to lighting up the world, albeit in theatrical way, but then, Dionysus was the God of the theatre as well. Lettice’s strong ‘cordial’, Quaff, which she presents Lotte as “very enlarging”, making one “full of song and story” (Lettice 38), also connects her with Dionysus.

Like her mother – the absent female Dionysian in this play – Lettice believes that “language alone frees” and that “history gives one place”; as a Dionysian she is naturally drawn by the spectacular moments in English history, by its extreme personalities and, above all, by the horror and the glory of the executions. M. MacMurraugh-Kavanagh notices that Lettice is “a creature of Dionysian passions and extremes who battles the Puritan instinct, worships the arch-Dionysians of history (including Falstaff), and is attracted to colour and richness as manifested in glorious tales of the past.” (MacMurraugh-Kavanagh 134-135) Her glorious and favourite tales of the past are about such victims as Marie Antoinette, Mary Queen of Scots and Charles II, with whom she unconsciously identifies herself. It is important to note that she lives in a basement flat that she likens to a ‘dungeon’, but which may also point to the hidden cave of the unconscious. With all her exuberance and gaiety, Lettice feels a victim of modern society that rejects and threatens her, and therefore she feels that her Dionysian spirit may run dry. She fears modern gadgets and toys – computers, screens, bleeps, bank cards, JVC, etc., and she feels secure in the world of the homemade.

Lettice feels estranged from the world surrounding her because of her Dionysian nature, while Lotte feels threatened by her Apollonian nature. Her devotion to self-restraint, orderliness, truth and fact are purposely set in contrast with Lettice’s values at the beginning of the play. In addition, Lotte declares that she despises theatre and that she cares more for buildings than for people. Her love for architecture and for the city marks her Apollonian spirit. In Greek mythology, Apollo was known as Aguiates and as Thyraios – the Guardian of the Gates and Highways, and he was also the god of architecture,
painting and sculpture, the arts committed, as Nietzsche says, to the pure contemplation of images in their eternal beauty. In Act II, Lotte reveals her passion for architecture in terms that seem to point to an anti-humanistic philosophy: “I actually care more for buildings than their inhabitants. When I imagine Dresden burning, all I see are those exquisite shapes of the Baroque – domes, pediments, golden cherubs going up in flames. Not people at all, just beautiful shapes vanishing for ever… I’m an idolator… If I could save a great Baroque city or its people I would choose the city every time. People come again: cities never.” (Lettice 44)

Lotte defines her identity in terms of the societal rules of respectability and adherence to the norm and she is careful to hide her rebellious spirit and the fact that she secretly admires the people of ‘spunk’. Thus she represses her own Dionysian nature and, as repression begets more repression, she is unable to establish contacts with other people. Like other Shafferian Apolloians, notably Salieri and Yonadab, she feels she is becoming ‘a ghost’, suspended in her personal Limbo – her enormous library of art books.

D. A. Klein remarks that “the wig she wears is really a metaphor for false appearances she presents to the world. It hides her true identity. It takes another person to bring out that identity in her. This time it is Lettice.” (Klein 212) Lotte’s first gesture of acknowledging her hidden Dionysian impulse is when she asks Lettice to remove her wig. As the play progresses the connections between the two protagonists multiply. They are both middle-aged women, alone in life, reared by single parents who have left a deep imprint on their education in beauty and in their mutual abhorrence of the modern life and, finally, as MacMurraugh-Kavanagh points out, “both feel themselves to be victims in a victimizing environment.” (MacMurraugh-Kavanagh 136) She also notes that “Lettice had been subject to a liberating matriarchal life-force, Lotte had been subject to a repressive, inhibiting patriarchal ghost.” (MacMurraugh-Kavanagh 136) The liberating matriarchal life-force belongs to the chthonic Dionysus, who is related to the powers of the earth and its ever-renewing life drive. Lettice’s absent mother, who ran an all-female touring company acting Shakespeare’s historical plays, and who played herself Richard III and Falstaff, can be appropriated with Dionysus Gynnis, who was characterized by his bisexuality. Lotte’s absent father, owner of Perseus Press and publisher of art books, aligns himself with Apollo Uranian and Apollo Patroios, who govern the rational, lucid, intellectual sphere. Lotte, however, comes to acknowledge her own Dionysian side as she willingly participates in the games initiated by Lettice, first as the ‘executioner’ or the ‘prosecutor’, and finally as the victim. Both protagonists are aware that the instinct ascendant in them will always remain dominant, but they also come to understand that they complement each other and that, together, they are ‘a combination’.

The game of opposites ends in conjunction, and the Apollonian and Dionysian ways of life, as well as the conscious and the unconscious drives within one’s psyche, are reconciled for the first time; dualism merges into likeness and Apollo with Dionysus give the world its total dimension and this play its happy, cheerful and inspiring ending.

Bibliography:
EQUIVALENCE IN TRANSLATION

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Introduction

Equivalence in translation is “a concept that has probably cost the lives of more trees than any other in translation studies” (Fawcett, Peter, Translation and Language, 1997: 53, quoted by Sánchez in “Domesticating the Theorists: A Plea for Plain Language”). It is also the fundamental concern in translation and has been given due attention since the early 1950s, but, obviously writers and translators expressed their opinions about equivalence in translation since the first attempts to translate an SL text into a TL one.

The notion of “equivalence” is the conceptual basis of translation and “the central problem of translation practice is that of finding TL (target language) equivalents. A central task of translation theory is therefore that of defining the nature and conditions of translation equivalence.” (Catford 1965: 21)

Equivalence is the goal of translation since translation is perceived as an all-out intellectual effort towards equivalence, or, at least, that type of equivalence that is appropriate for the circumstance.

At the same time, equivalence is the prerequisite of translation given that only a TL text which exhibits the necessary amount of appropriate equivalence may be identified as a valid translation of the SL text.

Equivalence can also be considered “a normative criterion, however diluted through its subtypes, serves to control translation, to keep it in its space, in a hierarchical order, to avoid its erasure of the difference between production and reproduction which is essential to the establishment of power”. (Osimo 2004)

Deciding whether an SL text and its translation into the SL are equivalent does not mean that the issue is settled. The next issue to be resolved is what type and measure of translation equivalence they disclose.

Theorists and practitioners of translation have come up with various responses: E. A. Nida identified formal equivalence and dynamic equivalence; P. Newmark branded them as semantic and communicative; J. House identified overt and covert equivalence; C. Nord discerned between documentary and instrumental; Jacobsen between imitative and functional, etc.

Other scholars, such M. Baker, have gone further and equivalence has been subdivided into functional, stylistic, semantic, formal or grammatical, statistical and textual subtypes.

It is thus obvious that the attempts to define translation equivalence, to quantify its relevance and applicability to translation theory have triggered impassioned debates, and as a result, a number of theories of the concept of equivalence have been constructed; the aim of our paper is to reflect the major aspects of the debate.

Approaches to Equivalence in Translation

The next few pages will be a series of descriptions of the essence of some of the most important theories upon equivalence in translation. The choice is unavoidably very selective, since the aim of the paper is to suggest the complexity of the issue and to stimulate the reader to research it.

Jean-Paul Vinay and Jean Darbelnet consider that equivalence in translation is achieved when the TL text “replicates the same situation as in the original, whilst using
completely different wording” (quoted in Baker 1998: 342). They also suggest that, equivalence maintains the stylistic impact of the SL text in the TL text.

Roman Jakobson’s study of equivalence gave momentum to the theoretical analysis of translation because he introduced the notion of “equivalence in difference”. Jakobson asserts that, in interlingual translation, the translator uses synonyms or circumlocutions in order to transmit the message of the SL text. As synonymity is not complete equivalence, this means that in interlingual translations there is no full equivalence between code units. Thus, “translation involves two equivalent messages in two different codes” (Venuti 2000: 114).

E. A. Nida and C. R. Taber identify two types of equivalence, namely formal equivalence (1969) / formal correspondence (1982) and dynamic equivalence. Formal correspondence consists of a TL item which corresponds to the closest equivalent of an SL item. Nida and Taber call attention to the fact that there are not always formal equivalents between SL - TL pairs and that formal equivalents should be used wherever possible if the translation process has as the main objective to achieve formal rather than dynamic equivalence. Nida and Taber warn of the distortions engendered by formal correspondence at the level of the grammatical and stylistic patterns of the TL language that result in a distortion of the message itself that cause misunderstandings.

In the case of dynamic equivalence, the translator does his/her utmost to translate the meaning of the SL text in such a manner that the TL text will generate the same impact on the TL text reader as the original produced upon the SL text reader. There may be frequent cases when “the form of the original text is changed; but as long as the change follows the rules of back transformation in the source language, of contextual consistency in the transfer, and of transformation in the receptor language, the message is preserved and the translation is faithful” (Nida and Taber 1982: 200). It is obvious that Nida and Taber favour dynamic equivalence, as a more effective translation procedure as it is “far more than mere correct communication of information” (Nida and Taber 1982: 25).

J. C. Catford’s approach to translation equivalence differs from that implemented by Nida and Taber in view of the fact that Catford preferred a more linguistic-based approach to translation. He proposed very wide-ranging types of translation according to three criteria: the extent of translation (full translation vs. partial translation); the grammatical level at which the translation equivalence is established (rank-bound translation vs. unbounded translation); the levels of language involved in translation (total translation vs. restricted translation).

The types of translation corresponding to the second criterion concern the concept of equivalence. The analysis of the translation shifts, as they were worked out by J. C. Catford and which are based on the distinction between formal correspondence and textual equivalence will also generate interesting insights upon the theorist’s views on translation equivalence.

In rank-bound translation, an equivalent for each SL word or morpheme is sought in the TL. In unbounded translation, equivalences are found at various levels: word level, but also at sentence, clause, and other levels. If equivalences between two languages exist at various levels one can say that there is a formal correspondence between them. This type of correspondence, though, seems not to be a useful instrument in assessing translation equivalence between SL texts and TL texts. Catford’s other aspect of correspondence, i.e. textual equivalence which occurs when any TL text or portion of text is “observed on a particular occasion [...] to be the equivalent of a given SL text or portion of text” (Catford 1965: 27).

As far as translation shifts are concerned, Catford characterizes them as “departures from formal correspondence in the process of going from the SL to the TL” (Catford 1965: 73). Catford identifies two main types of translation shifts: level shifts, where the SL item
at one linguistic level (grammar, for instance) has a TL equivalent at a different level (lexis, for example), and category shifts which are divided into four subtypes: structure shifts, involving a grammatical change between the structure of the SL text and that of the TL text; class shifts, when a SL item is translated with a TL item which is a member of a different grammatical class, unit shifts, which involve changes in rank; intrasystem shifts, which occur when “SL and TL possess systems which approximately correspond formally as to their constitution, but when translation involves selection of a non-corresponding term in the TL system” (Catford 1965: 80).

Generally speaking, Juliane House’s theory of equivalence in translation seems to be much more flexible than Catford’s, the latter having been subjected, along the years, to much criticism.

J. House, in her book *A Model for Translation Quality Assessment*, 1977, advocates semantic and pragmatic equivalence and asserts that SL texts and TL texts should match one another in function. J. House suggests that the characteristics of a text are identifiable by determining the situational dimensions of the SL text; every text is positioned in a particular situation which must be correctly identified and assessed by the translator and conveyed into the TL so that “a translation text should not only match its source text in function, but employ equivalent situational-dimensional means to achieve that function” (House 1977: 49).

House discusses the concepts of overt and covert translations. In the former type, as the TL text reader is not directly addressed, there is consequently no need to endeavour to recreate a “second original” since an overt translation “must overtly be a translation” (House 1977:189). The latter type aims at producing a TL text that is functionally equivalent to the SL one and that “is not specifically addressed to a TC audience” (House 1977: 194).

One of the outstanding critics of the notion of equivalence in translation theory is Mary Snell-Hornby. In Übersetzen, Sprache, Kultur. In Übersetzungswissenschaft. Eine Neuorientierung, 1986 (quoted by Sergio Bolaños Cuellar), she compares the meanings of “equivalence” that she found in English and German dictionaries and considers them as non-equivalent. After an attentively constructed reasoning, she deems that translation equivalence is an illusion of symmetry between languages and that the term “equivalence” is vague and ill-defined.

Later on, in 1988, she considers translation as a complex act of communication and suggests that everything is potentially translatable and that translation studies might as well include cultural studies, literary studies, etc.

Mona Baker’s approach to translation equivalence is very well illustrated in her book *In Other Words: A Coursebook on Translation*, 1992, that offers a detailed list of conditions in relation to which the concept of equivalence can be defined. The notion of equivalence is investigated at different levels, in relation to the translation process; all the different aspects of translation are taken into consideration, the result being that the perspectives are linguistic and communicative.

One of the different levels that can be identified is the translation equivalence at word level and above word level. M. Baker acknowledges that, in a systematized hierarchical approach to translation, equivalence at word level is the initial element to be taken into account by the translator. He/she analyses the SL text from the perspective of the words / phrases as single units and tries to find a direct “equivalent” term in the TL. Given that one lexical item can sometimes be allocated different meanings in different languages and might be regarded as a more complex unit or morpheme the translator should pay attention to a multiplicity of factors when considering a single word (e.g. number, gender and tense).
Then, she singles out grammatical equivalence. She reiterates the idea that grammatical rules may and do vary across languages and this might cause problems in the attempt to identify a direct correspondence in the TL. Actually, she asserts that it is unavoidable that different grammatical structures in the SL and TL cause outstanding changes in the transmission of the SL information or message to the TL. The translator may have either to include or to exclude information in the TL text because he/she does not have the exact same grammatical TL devices to perform the transfer and Mona Baker mentions some of them that might cause problems in translation (person, gender number, tenses, aspects, voice).

Then she identifies the next level, textual equivalence. This level of equivalence between an SL text and a TL text is extremely important in terms of information and cohesion. The reproduction of the SL text texture is a very important aspect in translation since it ensures the comprehension and analysis of the SL text with a view to producing a cohesive and coherent TL text for the TL addressees, in a specific context. The translator will decide upon the exact strategies to implement but he/she will have to take into consideration factors such as TL audience, the purpose and function of the translation, and the text type.

Finally, Mona Baker identifies pragmatic equivalence and focuses upon coherence and implicature. She considers that the translator must decipher implied meanings in the process of translation in order to transmit the message of the SL text. The responsibility of the translator is to reconstruct the author’s intention in another culture and they must also remember that “readers in general, and readers of translated texts in particular are prepared to accept a great deal of change and a view of the world which is radically different from their own […]”. In attempting to fill the gaps in their readers’ knowledge and fulfill their expectations of what is normal or acceptable, translators should be careful not to ‘overdo’ things by explaining too much and leaving the reader with nothing to do” (Baker 1992: 254).

In the same period, Wolfram Wilss, in *Übersetzungsfertigkeit: Annäherungen an einen komplexen übersetzungspraktischen Begriff*, 1992 (quoted by Bolaños Cuellar 2002: 72), articulates his perplexity concerning the attitude of those authors representing the functional-sociocultural translation approaches that refuse to acknowledge the utility of the notion of equivalence in translation studies. Wills, constructs his theory of equivalence on the concept of a universal language which consists of universal forms and a nucleus of shared experience, a belief that deep-structure transfer is possible via a hermeneutic process, and a generative component which translates intralinguially from the base to the surface of a given language.

**Albrecht Neubert** is a critic of the approaches to translational equivalence solely from one perspective: “[t]he narrow and hence mistaken interpretation of translational equivalence in terms of linguistic correspondence is in our opinion one of the main reasons that the very concept of equivalence has fallen into disrepute among many translation scholars.” (Neubert, Albrecht. ‘Competence in Translation: a Complex Skill, How to Study and How to Teach it,’ in M. Snell-Hornby et al eds. *Translation Studies. An Interdiscipline.* Amsterdam and Philadelphia, John Benjamins, 1994: 414, quoted by Pym 1995: 164).

Albrecht Neubert also commented on equivalence, considering it not to be “an isolated, quasi-objective quality”; on the contrary, “it is a functional concept that can be attributed to a particular translational situation” (Neubert 1994: 413-414, quoted by Pym 1995: 166).

Finally, studying all the references to Neubert’s opinions, one can aver that he hypothesizes that translation equivalence must be considered a semiotic category, comprising syntactic and semantic components and these components are organized in a
hierarchical relationship, where semantic/discourse equivalence has priority over syntactic equivalence and leads to the final translation choice.

In 1997, Juliane House reacts and comments on the argument presented by Mary Snell-Hornby for rejecting the notion of equivalence. She asserts that the term “equivalence” has a relative nature and has clearly nothing to do with “identity”. She criticises the defective way in which Snell-Hornby dealt with the notion, basing her assumptions on the one particular dictionary entry that supported her claim that equivalence basically equals identity. J. House performs her own dictionary search and thus reinforces the conviction that Snell-Hornby selected only those definitions that would bring into disrepute the concept of equivalence in translation studies.

Then she asserts that “the attack against the concept of ‘equivalence’ in the field of translation studies has a slightly dated touch: definitions of equivalence based on formal, syntactic and lexical similarities alone have actually been criticized for a long time, and it has long been recognized that such narrow views of equivalence fail to recognize that two linguistic units in two different languages may be ambiguous in multiple ways. Formal definitions of equivalence have further been revealed as deficient in that they cannot explain appropriate use in communication. This is why functional, communicative or pragmatic equivalence have been accredited concepts in contrastive linguistics for a very long time, focusing as they do on language use rather than structure. It is these types of equivalence which have become particularly relevant for translation, and this is nothing new.” (House 1997: 26)


Initially, in 1978, Koller used translational equivalence as an argument against theories of general untranslatability and he reiterated this opinion in 1992.

In his various approaches of equivalence, he asserted that “what is translated are utterances and texts; the translator establishes equivalence between SL-utterances/texts and TL-utterances/texts (SL=Source Language, TL=Target Language), not between structures and sentences of two languages” (Koller 1978: 76, quoted by Sergio Bolaños Cuellar 2002: 73).

Recently, in 2000, Koller has distinguished two concepts of equivalence: a theoretic-descriptive one, where equivalence is considered as a basic, constitutive, translation concept. Then there is a translation normative critical concept of equivalence that is sameness of value between a translation and the original text.

He considers that “equivalence as a disciplinary constitutive concept for the science of translation means selection, that is, reduction and abstraction: not all (secondary) texts which hold some relation (thematic and/or structural) with a (primary) text can be considered as translations and thus as subject-matter of the science of translation. Reduction and abstraction are characteristics of all empirical sciences that attempt to pursue substantial theoretical and empirical knowledge” Koller 2000: 14, quoted by Sergio Bolaños Cuellar 2002: 75).

Closing Remarks

The notion of translational equivalence is unquestionably one of the most challenging and divisive areas in translation theory. Its definition, the identification of all
its types and their manifestations seems to have been analyzed, evaluated and lengthily discussed and still there is no universally accepted point of view or perspective.

It is our firm conviction that the debate will continue to expand, as a result of the breakthroughs in translation studies. If, until today, the debates have generally been wide-ranging, there is no doubt that, in the future, meticulous attention will be paid to manifestations of translational equivalence in various types of texts and further efforts will be devoted to the achievement of a complete inventory of the types and subtypes of the manifestations of the notion.

Bibliography:
TRANSLATING ENGLISH LEGALESE EPONYMS IN ROMANIAN
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Introduction

0.0. The literature on lexicology and lexicography of the early 1990s had already acknowledged eponyms as a class of lexemes per se. Eponyms seem to have arisen the interest of lexicologists as early as the beginning of the 20th century, although they had been known long before as ‘words derived from proper names’. (1) In the mid-1990s McArthur, among other linguists, borrowing the term ‘eponym’ from everyday usage into the specialist language of linguistics, re-defined it through the linguistic perspective, and provided an early classification of this category of words. (2) Nevertheless, those eponyms very frequently used in the language of science and technology were ignored by the author. These eponyms belonging to jargons or specialized registers will be called specialist eponyms in what follows. The current approach accounts for our interest in exploring the origins, productivity, morphology and semantics of eponyms in general, and of specialist eponyms in particular. In addition to that, aspects regarding the methods of translating English eponyms into Romanian constituted another strand of our research, as a consequence of personal observations on the attitude of bilingual dictionary compilers (who often proved superficiality in the exploration of the Romanian lexical sources to the detriment of this language) as well as the attitude of a host of professional translators who obviously need to improve and enlarge their knowledge on eponyms and eponymous constructions, since they provide (often uninspired and inaccurate) word-for-word translations to colourful idiomatic eponymous constructions.

0.1. The current study is a tiny section of a wide project of most often individual research on eponyms intended to prove the high degree of adaptability and lexical productivity of proper names, which may occur as simple, derived, compound or part of compound common nouns, verbs, adjectives or even adverbs, in very few cases, thus enriching the English (specialized) vocabulary. The project also investigates the possibilities of translating (specialist) English eponyms into Romanian, with a particular focus on those eponyms recorded in the lexicographical works describing Romanian, but which were overlooked by authors of bilingual dictionaries matching English and Romanian terminologies.

1. An overview of specialist eponyms
For the last ten years or so, specialist eponyms have been a minor topic of interest in as far as lexicologists, lexicographers and translation theorists have been concerned. Unfortunately, no specialist dictionary on law eponyms has been published yet. (3) If in the case of sciences as mathematics, physics and chemistry such a lexicographical product would be of little help to the community of specialists in the field, professional translators or students who are non-native speakers of English (since most of the eponyms have become internationally used terms), it would be of considerable help to them when dealing with texts belonging to medical literature, atlases, medical guides, etc., to economic and to social sciences, and, to a smaller extent, to computerese.

Even if attempts to refresh and update dictionaries of eponyms have been noticed, specialist eponyms still offer research and compilation opportunities. For example, our bibliography recording the dictionaries produced in Europe and the United States consists of 42 titles, out of which 27 deal with special fields and out of these 24 dictionaries and lexical guides describe medical eponyms. Manser (2004), for another example, re-
dimensioned and improved the first version of his dictionary of eponyms (1996), while the Romanian lexicography has just welcomed the publication of the first monolingual Romanian dictionaries of eponyms. (4) Since no bilingual dictionary of eponyms (English – Romanian) has been compiled so far, this created a certain degree of difficulty in the investigation intended to select specialist eponyms as well as in the analysis of selected data. The translation studies interpreting versions of personal names consider English to be the source language and Romanian the target language and those where the two language roles are reversed. Few aspects regarding the more restricted area of the translation of (highly) specialized eponyms (namely, those which belong to languages for specific purposes) into Romanian are part of the above-mentioned project and tackle the language of physics and applied physics, of chemistry, as well as that of shipbuilding and maritime English (5).

2. Research and corpus description
The research carried out until recently revealed various aspects featuring the translation of specialist English eponyms/eponymous constructions into Romanian. With an end to exploring the wealth of eponyms in the two languages, a data base was created to join together the following corpora:

   a) eponyms extracted from monolingual specialist English dictionaries;
   b) English eponyms selected from bilingual specialist (English-Romanian) dictionaries which are given Romanian versions;
   c) eponyms which exist in the English language and which have also been recorded in the Romanian lexicographical works, but which have been disregarded by the authors of the English-Romanian specialist dictionaries;
   d) English eponyms which have not yet been recorded in Romanian lexicographic works and implicitly not translated into Romanian.

The a) corpus, mainly extracted from the *Merriam-Webster’s Dictionary of Law* (1996), Gifis (1998) and Martin (2004) is the most important of the research since it includes both the terms in the b), c) and in the d) corpora. Some additional information on etymological and historical data, events and celebrities whose names have become elements of eponymous constructions was taken from the Webster’s Encyclopedic Unabridged Dictionary of the English Language (1996).

The b) corpus is mainly built with entries selected from Hanga and Calciu (1994) and from Pucheanu (1999). Of great help to the expanding of the b) corpus was an early version of the *English-Romanian Dictionary* (Levitchi and Bantaș 1971), purposefully resorted to in order to see whether English legalese eponyms were given full entries. The striking paradox uncovered by this paralelling of the different documentary sources comes from the fact that even if Romanian had adopted and developed a multitude of meanings in words as *boycott*, the bilingual specialized dictionaries compiled by experts in the discourse and terminology of law pay little attention to many of the eponyms used in Romanian, thus depriving this language of at least one of its virtues, openness to borrowings. (6)

The c) corpus is based on the information provided by *Noul Dicționar Universal al Limbii Române* (2006), and the first and second editions of the *Dicționarul Explicativ al Limbii Române* (1984 and 1998, respectively).

The d) corpus consists of those lexical elements and formations in the a) corpus which remained after the matching of the English and their corresponding Romanian versions. This corpus plays an important part in the economy of the present approach since it lists the some of the yet untranslated structures in the terminology of legalese. For a thorough etymological documentation on the possible relationships between proper names and common words in either language etymological dictionaries were used as well.
The first stage in the analysis of the corpora shows a striking quantitative difference in the sum total of eponyms/eponymous constructions recorded by English dictionaries as compared to the Romanian ones or to those which parallel the two languages. Naturally, the corpus of eponyms extracted from monolingual English dictionaries is the richest. The comparison of the corpora also uncovers the fact that many of the legalese eponyms which exist in the English language have also been adopted by the Romanian lexicographic works. Unfortunately, they have been ignored, omitted or left aside by the Romanian compilers of specialist bilingual dictionaries.

For practical reasons, the present approach will tackle aspects of the translation of both legalese English eponyms included in bilingual dictionaries and of those adopted (via French or other languages) by Romanian and which still cannot be found in specialist bilingual dictionaries.

3. The translation of legalese eponyms

3.0. The interpretation of the translation methods or strategies will principally rely upon Catford’s linguistic theory and upon the more recent contribution of Croitoru’s description of explicitation. The recourse to Catford’s theory best serves the purposes of this paper which analyzes the versions of English legalese eponyms and eponymous constructions translated into Romanian. Within Catford’s theory framework, three methods of translation are active in the translation of eponymous patterns in focus: equivalence, translation shifts and transference, which apply both to the proper name and the common noun, as elements of set phrases.

3.1. Structurally, the corpus of English legalese eponyms consists of one-word and of multi-word eponyms. The former group may be further subdivided into simple words resulting from the recategorization of proper names of persons or of nation names and terms derived as a result of suffixation. The recategorization of proper names to be used with reference to other concepts but persons or nations, most frequently involves the replacement of the capital letter with a small one, which is the case with such lexical pairs as Boycott and boycott or Lynch and lynch. Nevertheless, professional translators should not be misled into applying the principle of analogy, which sometimes may be deceiving, with all such lexical pairs because they might be dealing with a case of false eponymy.

The latter group, the multi-word eponymous constructions circumscribes diverse types of patterns which start with simply two-member constructions as the Abington Law to gradually expand to idiomatic structures as to appeal to Caesar.

3.2. Catford (1980: 27) defined equivalence to be the possibility of ‘any target language form which is observed to be equivalent of a given source language form’. Equivalence or the literal translation was noticed both with eponyms and with eponymous constructions.

3.2.1. Equivalence accounts for the solutions to one-word eponyms, such as vandal (used in English to denote a person who willfully or ignorantly destroys, damages, or defaces property belonging to another or to the public) and having both the same form and meaning in Romanian as well. The origin of the suffixes -ize, -ism - e/-y in the classical language contributes to the formation of derivatives which are common to both English and Romanian as vandalism (vandalism), vandalize (a vandaliza), sodomize (a sodomiza), sodomy (sodomie), simony (simonie). Nevertheless, there were recorded terms which have not been introduced into Romanian up to the moment of our research, even if they are built on the same patterns. This is the case with the transitive verb pandar (< Pandare, the character who procured for Troilus the love of Cressida in Troilus and Creseyde, Geoffrey Chaucer’s poem) (9), or with the transitive verb to mirandize (to recite the Miranda warnings to a person under arrest, MDL 1996: 314) (10)
3.2.2. The same translation strategy is applicable with eponymous constructions, which even if created within the framework of a non-native English speaking culture, they were adopted by the two cultures in our focus. Therefore, some of these eponymous creations are *Code of Justinian* which in Romanian is known either as *Codul lui Justinian* and *Code Napoleon* (adopted by English from French with no alteration) or the *Napoleonic Code* known in the Romanian law literature as *Codul (lui) Napoleon*. Idiomatic structures also show instances of word-for-word translations, in spite of the metaphorical usage of Caesar as in *to appeal to Caesar* where the eponym is replaced into Romanian by what Caesar actually stands for, *a apela la instanțele superioare*.

3.3. The bulk of the phrases are circumscribed to the subdivision of translation shifts, class-shifts, more specifically, i.e., “the translation equivalent of a source language item is a member of a different class from the original item” (Catford 1980: 78), or where the grammar patterns of the TL require specific Romanian structures.

The cases of both grammatical and meaning equivalence are obvious in the noun phrases made up of a determiner, usually expressed by common nouns. The most frequently used of these are: *act, agreement, brief, code, challenge, charge, doctrine, fund, hearing, plan, law, resolution, rule, term, system,* and *test*. Due to the similarities in the two language versions of such constructions, only very few will be mentioned, such as: *Hatch Act* (*legea Hatch*), *Hepburn Act* (*legea Hepburn*), *Torrens system* (*sistem Torrens*), *Keogh plan* (*planul Keogh*).

The relationship of determination may be replaced by a relationship of possession, as is the case with *lynch law* which becomes *legea lui Lynch*.

3.4. Borrowing, or in Catford’s terms, transference, i.e., ‘an implantation of source language meanings into the target language text” (Catford 1980: 48) is to be understood to have been active with the borrowing of the proper name with its associated eponymous value. This would be the case with *boycott*, and with *lynch*, which were borrowed into Romanian via French.

3.5. Croitoru (2006: 146) describes explicitation to be ‘a translation technique involving a shift from the source text in structure and meaning’, thus assigning the procedure to the text level and not to the level of lexical units. Even if explicitation denominates a complex process which applies a larger (con)text to be translated, we shall assign it to our metalanguage, for, in its essence, it does account for what happens with some eponymous structures when they are translated out of English into Romanian. Therefore, we shall apply the concept of ‘explicitation’ to the lexical level wherever need be and wherever the Romanian version reveals new or additional information to accurately express the meaning involved by the eponymous patterns in focus. It actually describes the method by which new lexical formations may be included in the Romanian terminology to contribute to the accuracy and the fidelity of English legalese translated into Romanian.

Within the framework of legalese eponyms, explicitation accounts for two translation solutions – (1) the Romanian version omits proper names and describes the concept or the particulars involved by the eponymous element in the set phrase, and (2) the Romanian solution is the result of the synonymous English version which was recorded in the corpus. The former category is much richer than the latter.

3.5.1. The English eponyms used in legalese are also to be found in everyday speech, but they acquire a new special meaning, peculiar to the world of law. Thus, *John Doe*, which is used in legalese English with reference to *a party to legal proceedings whose true name is unknown* or to *any average man*, is translated into Romanian as *reclamant imaginar intr-un process* (Pucheanu 2000:95). The *Abingdon law* (Abingdon, a market town in South England, in Oxfordshire) has the Romanian version *judecată sumară* (Pucheanu 2000:2).
The Hilary sittings and the Michaelmas sittings are explicitated as sesiunea de la 11 ianuarie până la miercurea dinaintea Paştelui for the former set phrase, and sesiunea de la 1 octombrie până la 31 decembrie for the latter. Also circumscribed to this method is the set phrase Michaelma term, whose Romanian rendering is sesiunea de toamnă a tribunalelor (Hanga and Calciu 1994: 94).

The set pattern Enoch Arden divorce could have been given a structurally similar Romanian version divorţ Enoch Arden because the eponym comes from the English literature and the practice with eponyms derived from literary heroes is to borrow the literary hero’s name. Nevertheless, the explicitated version was preferred - divorţ motifat de absenţa declarată de peste cinci ani a unuiu dintre soţi, după numele marinarului dintr-o poezie a lui Tennyson care, absentând mai multă vreme, nu cere anularea căsătoriei contractată între timp de soţia sa (Hanga and Calciu 1994:55).

Some personal-name including patterns are replaced by explanatory information because the Romanian version of the eponym, even if it exists in this language, would be devoid of the meaning it has in English. Thus, if Dutch auction were translated as licitaţie olandeză – it would hardly suggest what it really means, so the dictionary authors decided to explain what a Dutch auction consists in, namely, licitaţie cu reducere de preţ, cu adjudecare la cel mai scăzut preţ oferit (Hanga and Calciu 1994: 57). The same applies to Dutch bargain which is explained into Romanian to mean profit unilateral (Hanga and Calciu 1994: 57).

3.5.2. Our research also recorded cases of eponymous constructions used with their alternative denominations which include no personal name and which will not create problems to professional translators. Eight such pairs were noted: Glass-Steagall Act of 1933 or Banking Act of 1933, Landrum-Griffin Act or Labor Management, Reporting and Disclosure Act, Lanham Act or Trademark Act of 1947, McCarran Act or Internal Security Act of 1950, Code Napoleon or Napoleonic Code or Civil Code, Norris-LaGuardia Act or Labor Disputes Act, Taft-Hartley Act or Labor Management Relations Act, Wagner Act or National Labor Relations Act. They were mentioned here to illustrate cases of meaning synonymy with eponymous constructions and denominations avoiding proper names.

The alternative to the eponymous title of these acts enables professional translators not to create any confusion in their rendering them into Romanian.

Conclusions

The investigation aimed at recording the translation of proper names which are used legalese English. In addition to that, some common features and some differences were noted in relation to eponyms, as part of the English or the Romanian vocabularies. As common features we noticed that:
- both English and Romanian use common words formally similar with proper nouns, i.e., eponyms are active in the law terminology of the two languages;
- more frequently than Romanian, English uses these words either separately or in idiomatic patterns;
- the eponymous legacy described by the English dictionaries outnumbers that described by Romanian monolingual and English-Romanian dictionaries. The specialist bilingual dictionaries compiled by Romanian authors seem to have been intended for only one readership target (Romanian jurists who have access to English law literature and who will always translate from English into Romanian, and never vice versa). This might be the explanation for the fact that the English entries are hardly rich in information, even when the case be. Thus, the term lynch and its derivatives are thoroughly described from a lexical perspective in the MDL (1996:301) as well as in the Romanian explanatory dictionaries (see, for instance DEX 1984: 502).

Based on the criterion of their translatability, the investigated corpus classified eponyms and eponymous idioms into:
- extremely few items which show possibilities of equivalence;
- items which are translatable by means of transposition;
- items which are translated by explicitation; this is the particular case of the
English constructions ignored by bilingual dictionaries and which can be translated by
more or less comprehensive explanations.

Notes
1. One of the earliest approaches to this lexical category belongs to Eric Partridge.
2. Thomas McArthur (1996: 350) defined eponyms to be (a) “a personal name from which a word has been derived”
   (the source-eponym, in our approach), (b) “the person whose name is so used” and (c) “the word so derived”.
3. The research carried out with a view to learning about the Anglo-American literature on eponyms and eponymy
   resulted in an inventory including more 40 monolingual dictionaries and encyclopedias whose titles include the term
   eponym (either as such or with its derivate forms) separately or in distribution with other lexical categories
   (acronyms, abbreviations, etc.).
4. The Romanian literature on eponyms is in a phase of ‘early beginnings’ since only two such dictionaries have been
   published up to the publication of this paper. See the bibliography references below.
5. See the bibliographical references below.
6. Boycott as translated by Hanga and Calciu (1994:28), expresses only a noun, boicotare, while the other source we
   used, Pucheanu (2000) preferred not to introduce the term in the dictionary. On the other hand, Levîțchi, Bântuș
   (1971: 87) provide full and accurate information about this term, describing it as both a verb and a noun: I. vt. a
   boicota II. s. boicot; boicotare.
   Boycott and boycott as well as Lynch and lynching illustrate the phenomenon of recategorization. The proper name in
   either case refers to persons who became famous for one reason or another and the common word was used to
denote actions, situations or features related to the reason in point. Thus, Charles C Boycott was an English land
agent who was ostracized for refusing to reduce rents, while the common word boycott is described as a transitive
verb ‘to engage in concerted refusal of having dealings with (as a store, business, or organization) usually to express
disapproval or to force acceptance of certain conditions’ or as a noun. (MDL 1996: 58). William Lynch, the
American vigilante who lived in the second half of the 18th century is remembered in the transitive verb to lynch ‘to
put to death (by hanging) by mob action without legal sanction’ in the nouns lyncher and lynching as well as a
part of the lynch law ‘the punishment of presumed crimes usually by death without due process of law’ (MDL 1996:
301)
7. The formally similar pairs Earnest and earnest together with Scot and scot reveal simply cases of coincidence, were
   no relationship between the proper and the common noun could be established etymologically. Earnest, as a
   common word originates in the Old English form eornust which meant ardour in battle; seriousness. The terms
   ernust in Old High German and ernest in Middle Low German were used as adjectives to mean safely. Hence,
   earnest is supposed to have been used as an adjective (Onions 1996: 297). Scot, as a proper noun was used in Old
   English to designate ‘one of a Gaelic-speaking people first known in Ireland, and later settled in north Britain’; in
   the 14th century it was used with reference to ‘any native of Scotland’ (Onions 1996: 799). The legalese English
   term is translated as avans, amanet, garanție, arvouă (Pucheanu 2000: 64) As a common noun, the Old English scot
   is acknowledged by etymologists to be the earliest form of the present-day scot, used with the same meaning as in
   the 13th century, i.e., payment or contribution; the scot and lot were ‘taxes levied by a municipal corporation in
   proportionate shares upon its members’ (Onions 1996: 799)
8. According to the MDL (1996:349), pander is quite a productive word, giving the legalese terminology, in addition
to the transitive verb (to sell or distribute by pandering), the intransitive verb whose meaning is to engage in
pandering, as well as the nouns panderer (one who engages in pandering) and pandering (1. the act or crime of
recruiting prostitutes or of arranging a situation for another to practice prostitution; 2. the act or crime of selling or
distributing visual or print media –as magazines- designed to appeal to the recipient’s sexual interest)
9. The term Miranda and its derivatives (Miranda rights, Miranda card, Miranda warnings together with the verb to
    mirandize) represent the terminological contribution of the famous case Miranda v. Arizona (1966). ‘Ernesto
    Miranda had been convicted on serious charges after having signed a confession without being told his rights. The
    Court held that the prosecution could not use his statements unless the police had complied with several procedural
    safeguards to guarantee his Fifth Amendment privilege against self-incrimination. The 5-4 Miranda decision showed
    the law enforcement community and was hotly debated. Several later decisions by a more conservative
court served to limit the scope of the Miranda safeguards.’ (MDL 1996: 571)

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COLLEGE ESSAY-WRITING: A CORPUS-BASED ANALYSIS

Teodora Popescu

“I Decembrie 1918” University of Alba Iulia

1. Introduction

Starting with the 70’s, Error Analysis (EA) became a scientific method in its own right, owing a lot to the research done by Corder (1967), Richards (1971) and Selinker (1972), who identified different aspects of the second/foreign language learners’ own language system, which is neither the L1 (mother tongue), nor the L2 (second/foreign language). The essential shift that their studies brought about in linguistics is a reassessment of the importance of errors made by ESL/EFL learners. Therefore, according to Corder (1967), a learner’s errors are not random, but systematic (unsystematic errors occur in one’s native language) and they are not negative or interfering with learning the Target Language, but on the contrary, they represent a necessary positive, facilitative factor, indispensable to the learning process, highly indicative of individual learner strategies. Further on, Richards (1971) identified three types of errors: a) interference errors generated by L1 transfer; b) intralingual errors which result from incorrect, incomplete or overgeneralised) application of language rules; c) developmental errors caused by the construction of faulty hypotheses in L2.

By the same token, Selinker (1972, and more recently, 1992) elaborated on the theory of interlanguage, by which we understand a third language, with its own lexicon, grammar and discourse structure, phonological traits, etc. The basic processes through which interlanguage is created are: language transfer (negative transfer, positive transfer, avoidance, and overuse), overgeneralization (at phonetic, grammatical, lexical, discourse level) and simplification (both syntactic and semantic).

This process-oriented approach to error-analysis (investigation into the reasons why language errors are made, and learners’ active strategies) has allowed for the adoption of a learning-based perspective. It follows that teachers now view errors as necessary stages in all language learning, as the product of intelligent cognitive strategies, hence as potentially useful indicators of what processes the student is using.

In our endeavour to investigate students’ errors occurring in essay-writing, we first tried to identify and categorise these mistakes, and further on we attempted to explore the reasons why they might have come about. In order to ascertain learners’ writing competence (in L2), we analysed learner errors from a linguistic perspective: (spelling – partly accounting for phonetic inaccuracies, morphological, syntactic, collocational and discursive – in terms of non-achieving coherence and cohesion). The approach we adopted was one provided by electronic tools of concordancing software.

2. Corpus Linguistics

The term corpus, derived from the Latin word for body, was first encountered in the 6th century to refer to a collection of legal texts, Corpus Juris Civilis (Francis 1992: 17). The term corpus has preserved this initial meaning, i.e. a body of text; nevertheless this definition is not entirely satisfactory for corpus linguists. According to one of the five definitions provided by the Oxford English Dictionary, a corpus is ‘the body of written or spoken material upon which a linguistic analysis is based’. It results that a corpus is not just a collection of texts; it represents in fact ‘a collection of texts assumed to be representative of a given language, dialect, or other subset of a language, to be used for linguistic analysis’ (Francis 1982: 7 apud Francis 1992: 17). Furthermore, Francis (1992) mentions three main areas in which corpora have traditionally been used: lexicographical
studies in the creation of dictionaries, dialectological studies and the creation of grammars. Modern corpus linguists nevertheless are quite different from their early fellows. Kennedy (1992) underlined the fact that initial corpora were mostly of written texts only, just the forms were counted, not the meanings and they were untagged, so homonyms were often classed as one word. Another important reason was that traditionally, linguists had been strongly influenced by Chomsky’s theory that corpora were inadequate whereas intuition was. Chomsky contested the concept of empiricism on which corpus linguistics had been based and offered a rationalist approach instead, supporting a sort of methodology by which ‘rather than try and account for language observationally, one should try to account for language introspectively’ (McEnery & Wilson 1996: 6). Chomsky condemned corpus-based studies asserting that ‘Any natural corpus will be skewed…the corpus, if natural, will be so wildly skewed that the description would be no more than a mere list’ (Chomsky 1962: 159 apud Leech 1991: 8). This theory is not surprising as long as Chomsky, more interested in competence than performance, was against an approach that was foremost based on actual performance data.

Nonetheless corpora research continued in spite of early criticisms, and it even strengthened due to technological advances in computer software. Now it is possible to process texts of several million words in length (Sinclair 1991).

Nelson (2000) pointed out that there are several reasons that speak in favour of using corpora in linguistics analysis: objectivity vs. intuition, verifiability of results (Svartvik 1992, Biber 1996), broadness of language able to be represented (Svartvik 1992, Biber 1995, Biber, Conrad & Reppen 1994), access, broad scope of analysis, pedagogic – face validity, authenticity, motivation (Johns 1988, Tribble & Jones 1990), possibility of cumulative results (Biber 1995), accountability, reliability, view of all language (Sinclair 2000).

3. Methodology

The learner essay-writing corpus (LEWC) was created by collecting the essays written by 30 Romanian-speaking university students of economics in their 2nd year at an intermediate level of language learning. We need to mention that students typed their own essays, which were subsequently compiled by the teacher. This fact might a priori account for the automatic correction of some spelling mistakes (made by the word editor students used), as well as for a limited amount of correction in the case of morphological or syntactic errors. Results would have undoubtedly been different had we had our students handwrite their essays. The essays are argumentative, non-technical, including titles such as ‘Crime does not pay’, ‘Most university degrees are theoretical and do not prepare students for the real world. They are therefore, of very little value’, ‘Living in a city has greater advantages than living in a small town or country’, and have an average length of about 500 words each. The first step was to analyse the corpus as a whole, in order to identify the most frequent words that were used. The figure below will show a screen shot of the frequency count of our corpus.
As can be seen from the picture above, the most frequent words are articles (definite and indefinite), prepositions and conjunctions, personal pronouns – mainly 1st person singular since it was an argumentative essay and students expressed their own views, as well as the verb to be. The most frequent noun was people, again because an argumentative essay has to be rather referential and generalising. Next in our count we have crime, person and life. Person is the singular of people, therefore the same explanation as above might hold true. Crime was mainly used because most of the essays were written on the topic ‘Crime does not pay’.

The next step was to highlight the errors that occurred in the corpus and to try to classify them. As we mentioned in the introduction to this study we considered the errors from a linguistic point of view: (spelling, morphological, lexical – inappropriate use of lexis, lexical – collocational, syntactic, and discursive).

<table>
<thead>
<tr>
<th>Type of error</th>
<th>Examples</th>
<th>No. of occurrences</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spelling</td>
<td>* [...] and you remain like a dad person [...] a dead person…</td>
<td>25</td>
</tr>
<tr>
<td></td>
<td>* They kill for example for unpayed debts [...] unpayed debts</td>
<td></td>
</tr>
<tr>
<td>Morphological</td>
<td>* Crimes always catches up with the criminal… Crimes and criminals are always discovered… * so they have to action […] […] so they have to act / take action […]</td>
<td>54</td>
</tr>
<tr>
<td>Lexical –</td>
<td>* My device in life is… My motto/watchword/slogan in life is […]</td>
<td>68</td>
</tr>
<tr>
<td>inappropriate</td>
<td>* I think rappers are equal with the criminals…</td>
<td>use of lexis</td>
</tr>
</tbody>
</table>
Lexical – collocations
*…where they have a lot of opportunities and where have achieved respect and wealth […] […] have earned respect and acquired wealth…

Syntactic
* In our country, is still that old system […] In our country there still exists […]

Discursive
* Instead of studying math when at a law school it would be better that everyone will have a course that teaches them or improves their skills when it comes to society and person to person relationships? Wouldn’t it be better, if, while a Law student, one could take a course in personal and social communication skills instead of studying Math?

Table 1. Classification of student errors in the LEWC

We previously draw attention to the fact that the relatively low number of spelling mistakes is due to the quasi-satisfactory computer-literacy of our students. There are specific mistakes that a spell-check tool will automatically correct, while others will be just underlined. By a right click on the mouse the student can see the alternatives offered by the computer. Needless to say that the options of the computer are not always the best. There were nevertheless, spelling mistakes which could not be corrected with the help of the computer; these are, in general, words that have more than two misspelled letters. E.g. * […] the person who died wasn’t crossing the street regulamentary […] (in this case the student’s mistake is twofold, both intralingual and interlingual; probably knowing that certain adjectives in English – e.g. customary, preliminary, etc. have the –ary suffix, he/she added it to the Romanian adjective ‘regulamentar’ – both adj. and adv.; in English ‘lawful/-ly’). Neither could the word ‘consilier’ be corrected. What the computer offered as solutions were: ‘consoler’, ‘costlier’, ‘consulter’, ‘consular’ and ‘consigliore’. The best rendition of the idea would be in fact ‘counsellor’. A third example is a rather common mistake that Romanian students make in English: “Is it worthed to live my life in death […]”. Once students learn the passive voice in English, they will develop a strategy of always using the subject + verb to be + past participle. This overgeneralization works detrimentally, since ‘worthed’ does not exist in the English language.

The mistakes that students made in terms of morphology, syntax and discourse did not come necessarily as a surprise, as we knew from the outset that our students’ language competence was at an intermediate level (similar to B1 of the CEF) and we can’t speak of proper foreign language writing competence as long as a certain linguistic competence is achieved. One typical mistake that we recorded was the omission of the subject: “In the majority of the countries is a mixture […]”, which can be easily ascribed to the fact that subject-elliptic utterances are quite frequent in Romanian. Another example of bad morphology/syntax/discourse is the incorrect use of ‘what’ (interrogative pronoun) instead of ‘that’: *”[…] if you accomplish something what is not palpable[…]”; * “Many professions what are needed in a society are now missing people to practice them[…]” or * “In our country are few respectable companies what can give the recompense that top people need.” In Romanian there is one single word for both functions: ‘ce’.

We noticed a high occurrence of lexical mistakes, especially in the case of collocational patterns. We considered therefore that it might be useful to delve even deeper into this type of errors. This time it was relatively easier to identify mistakes with the help of a concordancer. We started form analysing the most frequent words in their vicinities and subsequently categorised the mistakes. We will present the sub-classification of collocational errors in the following table:
We would like to present in the following some of the most frequent words in the corpus and the way they collocate.

Some of the incorrect patterns that you can see below are: *Crime does not worth; one can make a crime; crime always gets paid. Nevertheless, the most common verb used was ‘to commit a crime.’

<table>
<thead>
<tr>
<th>Multi-word expressions</th>
<th>* be indicate that it is advisable to</th>
<th>* it’s the best to it’s best to</th>
</tr>
</thead>
<tbody>
<tr>
<td>Verb + Noun</td>
<td>* achieve offence commit an offence</td>
<td>* are now missing people now lack people</td>
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<tr>
<td>Adj + Noun</td>
<td>* dense course elaborate course</td>
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<tr>
<td>Adverb + Verb</td>
<td>* will suffer very hard will suffer deeply</td>
<td></td>
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<tr>
<td>Verb + Preposition</td>
<td>* graduate the university graduate from university</td>
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<tr>
<td>Noun + Preposition</td>
<td>* experience on computer experience in/off computers</td>
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<tr>
<td>Preposition Noun</td>
<td>* in university at university face to face with a computer in front of a computer</td>
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<td>Table 2 Sub-classification of collocational errors</td>
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</tbody>
</table>

We would like to present in the following some of the most frequent words in the corpus and the way they collocate.

Some of the incorrect patterns that you can see below are: *Crime does not worth; one can make a crime; crime always gets paid. Nevertheless, the most common verb used was ‘to commit a crime.’
A word with such a high degree of generality was by and large used in a correct collocational manner, the mistakes being of ‘grammar’ type:

1. *… essentially if people are being paid by the “quantify” of work they do, …* - incorrect use of tense / incorrect use of morphological category;

2. *… I think that the rehabilitate is for people that achieved minor offences like theft –* incorrect use of definite article / incorrect use of morphological category / collocational error / morphological error;

3. *The people general opinion is that a better live is far away …* - incorrect use of definite article / incorrect use of genitive.

4. **Pedagogical implications**

We are aware that the present study does not cover all aspects pertaining to errors occurring in the LEWC and there still exist numerous facets that deserve a researcher’s and practitioner’s attention.

What this study has nevertheless shown is that collocational errors were the most numerous, which entails that the educator should devote substantial time and space to the teaching of collocations. Despite all criticisms brought to the behaviouristic approach, which laid particular emphasis on learning by heart, thus shaping appropriate language behaviours, it is important to teach and learn a large amount of collocations explicitly. In particular, as can be inferred from the above error analysis samples, it is important to focus on the larger context in which collocations / lexical items occur.

5. **Suggestions for further research**

Starting from the findings of the research already carried out and in view of further analyses of students’ writing skills, we will try to focus on specific methods strategies of teaching essay writing, with particular emphasis on the development of collocational competence alongside the syntactic and morphological ones.
Notes:
1 The Oxford Genie CD-ROM gives the following definitions for *device* (Engl.): 1. an object or a piece of equipment that has been designed to do a particular job 2. a bomb or weapon that will explode 3. a method of doing sth that produces a particular result or effect 4. a plan or trick that is used to get sth that sb wants. Unfortunately, in Leviţi’s *Dicţionar român-englez. Romanian-English Dictionary* (1998), the first definition for *deviză* (Rom.) is *device, motto*. This was an important means of identifying yet another type or error source: consulting a faulty dictionary.

Bibliography:
Culture is symbolic by definition. Its semiotic signs form a kaleidoscopic pattern which changes periodically and connotes plurally. This pattern or cultural text functions like a mystic writing pad, carrying traces of other texts (inscriptions of other worlds, at other times, in other words). It therefore presupposes decoding abilities in its reader/translator, which may be learned, but which are creative and subjective in the majority of cases.

From among the wide range of media on the contemporary stage, film seems to be the most popular form of processing and transmitting cultural texts, being attractive especially due to its power to tell stories. “It contextualises language through the flow of images, making it more accessible. Motivation to engage with a narrative, especially one with a high affective charge, is enhanced. The combination of sound, vision and language engages and stimulates our senses and cognitive faculties simultaneously, creating a total impact that dwarfs other mediums.” (Alan Maley, in the Foreword to Stempleskev and Tomalin 2001)

Film theory today moulds itself along postmodern(ist) lines, looking into the representations on screen as one or more of the following (in Stam, 2000: 301):

- a discursive/conceptual grid (a philosophy, therefore)
- a corpus of texts (inscribed by and inscribing postmodernism)
- a style or aesthetic (whose key terms are self-reflexivity, narrational instability, nostalgic recycling and pastiche)
- an epoch (the age of information technology and cultural globalisation)
- a prevailing sensibility (nomadic subjectivity and historical amnesia)
- a paradigm shift (from grand narratives to “petits histoires”)

Nonetheless, the more recent return to history is increasingly dictating that the governing grid remain the cultural one, which brings into play the universal texture underneath the individual surface structure, and identifying the glocal is, in these terms, the challenging task that film theory has assumed.

Addressing an ever larger audience, with an increasingly acute eye for mediation practices and techniques, film opens itself up to multiple interpretations – forms of resistance against hegemonic meaning and outcomes of intercultural communication. Connoting rather than denoting or having culturally specific referents, film asks for appropriate cultural mediation in order to be simply accessed, let alone appropriated.

The very poetics and semiotics of film narratives are culturally inspired and culturally oriented. Contemporary films tend to be “written” in the tradition of postmodernist literature and to invite at postmodernist “readings”: setting is either restricted to a minimum (somebody’s chamber of consciousness, for instance) or is multiple and juxtaposed; traditional plot is demolished (i.e. films may, and generally do, start with the dénouement or the climax rather than the exposition stage); characters are only glimpsed into, usually from a psychological perspective, instead of being portrayed one hundred per cent mimetically; temporal boundaries are transcended, subjective time being mostly under focus; as for technique, their narrators, narrateds and narratees engage in a purposefully complex communication network which leaves room for deciphering the subtext. But focusing “exclusively on the narrative features of a text involves laying aside questions about referentiality” (Lamarque 1994: 132) since, obviously, narratives are
technically built and their content may be true or false. When the cultural component is
under observation, there remains the difficulty of discerning what is real from what is
fictional although, in many cases, the two converge due to the simple fact that our
understanding of narrative depends on the standpoint we choose or are obliged to look into
it from; otherwise said, the act of reading meanings into texts is itself culturally biased.

Also culturally bound, film language has its own particularities, undergoing
transformations from the script to the transcript phase. The former precedes the actual film
production and the latter is the sum of the actual utterances on the film’s soundtrack, and
the changes that occur in one’s becoming the other point in the direction of escape from
under authorial control. With film scripts, the ideational, interpersonal and textual
metafunctions of actual language use are had in view. “The information exchanged and the
expressing of experiences within and about the world we live in (the ideational
metafunction), the relationships created and sustained between speakers (the interpersonal
function) and the way speakers structure their dialogue both syntactically and semantically
(the textual metafunction) reflect the predictable conversational patterns that are expected
in real-life situations.” (Lombardo et al. 1999: 264) With transcripts, the functions
mentioned above remain operative, but the information exchanged, the relationships
formed and the structure of the dialogue may vary slightly, in keeping with the participants
in the communicational event (their memorising capacities, their personal input, even their
mood and inspiration). Actors therefore add to or subtract from the initial form, shaping
and reshaping it as they go along. This would explain why, with different casts, the same
film gets to be forwarded differently and received accordingly, not to mention the fact that
different audiences bring varying readings of identical film texts.

Furthermore, films use sound and vision to broaden their scope and deepen their
message. The soundtrack comprises utterances (dialogue), underscoring (music), voice-
overs (voices of unseen narrators) and sound effects (sounds imitative of natural
phenomena, for example). To serve artistic goals, vision is moulded by means of numerous
techniques like: close-ups, wipes, zooms, dissolves, freeze frames, cuts and intercuts, fade
outs and fade ins, flashbacks and flashforwards, lip synching, sequences, special effects.
They are attained through careful use of filming practices such as long or medium shots,
high or low angle shots, eye level shots, establishing shots, opening shots, pan shots, tilt
shots, and tracking shots – all of which are universally known and accepted. The film
industry worldwide consequently makes use of its own lingua franca that viewers have
been accustomed to using in their approaching and consuming the filmic end product.

In other words, the language the cinema speaks is “an artistic language, a discourse
or signifying practice characterised by specific codifications and ordering procedures”,
reaching its addressee via five tracks or channels of communication: “moving
photographic image, recorded phonetic sound, recorded noises, recorded musical sound
and writing (credits, intertitles, written materials in the shot)”. (Stam 2000: 112) It is
specifically this arbitrary system of signs that facilitates the representation and translation
of culture(s) on the screen and that the translator, as cultural mediator, needs to be aware of
and conversant with when attempting to transfer information so that it might make sense to
the target viewer.

Envisaging communication of conceptual and cultural factors that are relevant to
the given interaction as part of the lingual transmission, the cultural mediator has to
interpret expressions, intentions, perceptions and expectations of cultural groups. (in Katan
2004: 16-17) However, this does not seem to be enough when it comes to film translation
and interpretation, the cultural and the Cultural being both involved (One speaks of Culture
as common to all hominids, and of culture as specific to certain societies).

Literature, as part of the Cultural heritage, but also as resonant of local culture, is
one particular aspect that films take up. No longer read in the good old fashioned way, but
sooner browsed, listened to or watched in an endless race against time and as a surrogate for an otherwise highly desired (and desirable) end: self education, literature is increasingly processed on screen allowing the passage from the elitist to the popular. Some films even turn literature into their subject matter, being versions of famous novels (The French Lieutenant’s Woman, Nice Work, The Remains of the Day etc), life stories of writers (William Shakespeare, Scott Fitzgerald, Sylvia Plath etc) or both (The Hours). The problem with them is that, unless one is familiar with the literary core, one is left wondering as to the suggestions and allusions made (aware that something is missing), or forced to keep to the surface level (without the possibility of enjoying the subtle intertext). And this is true for all factors involved in their dissemination: producers, receivers and translators.

An interesting case of literary-cinematic interplay, whose translation raises considerable difficulties, is the already mentioned 2002 Oscar nominated film The Hours, screenwriter: David Hare, director: Stephen Daldry. It is based on Michael Cunningham’s 1998 homonymous novel which, in its turn, is a contemporary rewriting of Virginia Woolf’s life and of her groundbreaking novel of 1925, Mrs. Dalloway. Actually, the film looks into the metamorphosis of the Clarissa Dalloway myth and its contaminating global culture. A myth with generally human implications, it breathes of femininity and masculinity, of life and death, of sanity and insanity, of the ephemeral versus art and timelessness. In its constant battle of opposites, it encapsulates human nature, offering shocking and intriguing images of living on the edge or of dying as a preferred alternative to the illness of being.

The film’s “contributing elements – images, words, music, silences – all have a translational role, creating a special kind of equivalence” (Hardwick 2000: 139) between the literary and the filmic texts, between the early modernist and the contemporary realisations of the myth and its making.

In short, The Hours is made up of three diegetic levels, each of which centres around the figure and personality of a woman, being set in three different locations, at three different times (reduced to twenty-four hour spans in the tradition of Mrs. Dalloway): Virginia Woolf (beginning writing her book in Richmond, England, 1921 and committing suicide in 1941), Laura Brown (involved in domestic routine in Los Angeles, 1951) and Clarissa Vaughan (organising a party in New York, 2001).

Virginia’s 1941 drowning opens and closes the filmic text with a persistent and, at once, symbolical image: of water – bubbling, rising, sucking under – an image with literary connotations, standing for artistic fertility and human sterility, for the fluidity of subjective time and the rigidity of chronology, for Woolfian representations of life and death. Actually, water is a recurrent presence throughout the film, a memorable shot, for instance, capturing Laura, pregnant, meditating on futurity and suicide, slowly dissolving into rapid waters – summarising the main themes.

Other symbols and allusions sustaining themes and carrying biographical weight are:
• the names of characters – with both literary and broader cultural overtones – as with Dan Brown (bringing to mind the contemporary writer, author of the disputed and mediated Da Vinci’s Code), Laura Brown (resonant of the woman in flight from authority as portrayed in Virginia Woolf’s Mr. Bennet and Mrs. Brown), Clarissa and Richard (spouses engaged in a monotonous, conveyor-belt marriage in Woolf’s Mrs. Dalloway); in the case of proper names, allusions are more than oblique since roles are, at times, reversed: Dan is as brown as his name suggests, lacking the glamour and notoriety of the novelist, and the marriage of the Dallaways is transferred to the Browns;
• the window – a barrier between worlds – that Woolf’s novel associates with violent, self-inflicted death (with Septimus Warren-Smith) and with thoughts of natural death preceded by long periods of loneliness and old age disabilities (with Clarissa’s looking out
of her window to another window, across the street, behind which an old woman is silently getting ready for bed and putting off the light); and that the film takes up along similar lines with Laura waving Dan goodbye on a typical morning when he is leaving for work and she is staying in, about to embark upon her housework chores, with little Richard’s desperately hitting the panes and crying when left behind by his mother who is going out, with the adult Richard jumping off the sill into the tumult of the city streets etc;

- the woman – central and essential for the social and artistic core – holding the family and the narrative together;
- mental disturbance – as a protective shield and sign of difference – with the “poets” in the film: Virginia and Richard;
- the kiss – manifestation of affection and tenderness to which eroticism is frequently added – here in association with lesbianism historically tackled (see Virginia and Vanessa’s, Laura and Kitty’s, Clarissa and Sally’s);
- homosexuality – the taboo stared in the face – also pointing to the effacing of gender roles (with Louis Waters and Richard Brown);
- the automobile – with gender attributes – as may be observed in Dan and Laura’s cases: his, an expensive sports car, elegant and speedy; hers, a cheaper, family-size, more practical than trendy type;
- the train – Victorian symbol of progress and dynamism – which, unfortunately never comes or is never taken by Virginia but is present as the dim possibility of a way out;
- the editing activities – predominantly male in the old days turned female in the twenty-first century – are used to draw character and to define Leonard Woolf and Clarissa Vaughan respectively;
- writing itself – a symbol with a meta value – presented as a cure gone bad with two characters whose works add to their fame but cannot heal their inner discontent (Virginia Woolf and Richard Brown).

Besides creating a dense web of intertextual references, these allusions and symbols avenge a number of cultural evils and attempt to set things right, at higher costs nonetheless. The image of the world that they form is chaotic and absurd, a burden to come to grips with, the question automatically emerging being whether it is worth mirroring in fiction; and, indeed, it seems that it is not, that the preferred alternative is to have it contaminated by fiction and to leave the choice of trespassing world frontiers up to the individual caught in its midst.

All this may be recognisable across cultures, which is not so bad after all (the purpose being communication), but crossing genres (from the page to the screen) also involves knowledge and understanding of one’s own culture – past, present and future, which in turn implies the acceptance of different definitions of translation. As Lorna Hardwick suggests, “the importance of shifts in translational norms within cultures, that is in perceptions about what constitutes a translation and about how it might be judged has resulted from the recognition of the importance of ideological frameworks, patronage, patterns of language and meaning, and the shifting relationships between central texts and the processes of cultural change.” (2000: 22) What may be read into this idea is translation as interpretation, as creative rewriting of earlier texts still breathing under the immense weight of multi-media processing.

With regard to The Hours, the Americanised English text turned global has firstly gone through the intercultural translation phase, to then find appropriate means of expression so that, eventually, it might get to be multicantly translated. Its name and fame rests on the inspired collaboration between a novelist, a screenwriter and a film director who have brought Virginia Woolf’s life story closer to a public long reluctant to engage with the amazing maze of her writings. Moreover, it is now watched by viewers worldwide, whose interaction with the filmic text is supported by the actual translator’s
dubbing or subtitling interventions – an additional filter in between producer and consumer – which is why awareness of all cultural factors involved in the making of a film needs to be raised and a solution be found to bring linguistics, literary and translations studies together, despite the fact that, as analysts suggest, along the years “the former have generally neglected the importance of non-verbal semiotics [and] the latter has generally underestimated the importance of verbal components in international and intercultural communication” (Catrysse 1996: 11)

Filmic translations of culture, as this particular case suggests, is a complex process which rests mainly on the contribution of a number of factors that make up the communicative chain and whose conflictual heteroglossia is disconcerting at times, but essential for pinpointing the underlying “speech tact” that Bakhtin and Medvedev speak of as “the ensemble of codes governing discursive interaction”, determined by “the aggregate of all social relationships of the speakers, their ideational horizons, and, finally, the concrete situation of conversation” (quoted by Stam 2000: 311). To add a figurative comment, one might say that speech tact is not only operative at the level of verbal exchange within the film diegesis proper, but also at the level of the cross-genre dialogue or the dialogue that the filmic text initiates with its receiver. Illustrative of power relations within specific historical contexts that both the film and the viewer find themselves in, this plurality of voices constantly oscillating between the hegemonic and the oppositional opens up multiple vistas for the cultural interpreter or translator as mediator who thus proposes versions (themselves generative of others) rather than offering THE equivalent. As to the consumer, his role is an interactive one, operative both ways: from the film text (whose narrative reaches him in a particular way) and back (as his own narrative on the film will serve others in accessing it) – weaving the web of the world as text.

Bibliography:
Language is a set of verbal symbols that are auditory and written. Language also constitutes the most distinctive feature of a culture, which may be described in a simplistic manner as the totality of the beliefs and practices of a society. Although a language may be regarded as a relatively small part of a culture, it is indispensable for both the functioning and the existence of the culture. Accordingly, competent translators are always aware that words have meaning in terms of the corresponding culture. But while a language can usually be acquired within relatively few years, it takes a lifetime to understand a part of a culture.

In order to understand and appreciate the related roles of language and culture as two interdependent symbolic systems, it may be helpful to describe some of their more relevant similarities, differences, and interrelations. According to E. Nida, “Their similarities can perhaps be best understood in terms of early acquisition, loss, collective activity, variability, change, bundles of features, and sociosemiotic factors. The differences can also be described in terms of language as the most distinctive feature of a culture, a code that can speak about itself, linear arrangement, entities that have no measurable existence, and the underlying forces that sustain and drive the culture. The interrelations between language and culture can then be described in terms of reciprocal modifications, the rates of change, the representation of culture by language, and the issues of double causation” (Nida 2001:10).

Both language and culture are acquired at a very early age and in the largely unstructured contexts of home and playground. Furthermore, “both language and culture seem to be frozen by upper adolescence, after which time most people find it very difficult to learn a foreign language without a noticeable accent. They also feel "more at home" in the culture of their upper adolescence, when most of the automatic patterns of behavior are seemingly accepted as the most appropriate” (Nida 2001:11).

Both language and culture are collective enterprises, and no one person ever controls completely a language or a culture. Variability is the name of the game for both language and culture.

One effective way to test variability in language is to employ a game involving twelve or more people who are asked to whisper in order a complex sentence of twenty words to the next person in line.

For example, the game described by I. Creangă (1996) in Memories of My Boyhood is worth mentioning here:

**ST1:** Apoi îşi pun câte-o țoală în spate și câte-un cof de hârtie în cap și cântă „aliluia” și „Doamne miluieşte, popa prinde peşte”, de te scot din casă. Și asta în toate zilele de câte două-trei ori, de-ți vine, câteodată, să-i coșești în bătaie, dac-ai sta să te potrivești lor. (40)

**TT1:** Then, with a rug on their backs and a paper cap on their heads, they sing: Hallelujah! God give grace, our priest has gone and caught a dace! until they drive you out of the house. And this goes on every day, two or three times a day, so that you would feel like giving them an almighty thrashing, if you were to take any notice of them.” (41)
The words miluieşte \(\rightarrow\) give grace, prinde peşte \(\rightarrow\) has gone and caught a dace have nothing to do with their well-known semantic content. They are used for the sake of rhyme and rhythm necessary in the language used in children’s games.

The language used in describing the game in the following excerpt is also interesting to study:

ST2: Văzând ea că nu dau răspuns de nicăieri, lasă toate în pământ și se ia după mine la baltă, unde ștea că mă duc; și, când colo, mă vede togolit, cu pelea goașă pe nășip, cât mi-ți i gliganul; apoi, în picioare, țind la urechi câte-o lespeioară ferbinte de la soare, cu argint printr-însele, și aci săream într-un picior, aci în celălalt, aci plecam capul în dreapta și la stânga, spuind cuvintele:

Auraș păcuraș,
Scoate apa din urec
Că ți-iou da parale vechi;
Și ți-iou spăla cofele
Și ți-iou bate dobele!

După aceea zvârleam petrele, pe rând, în ștroalna unde mă scăldam: una pentru Dumnezeu și una pentru dracul, făcând parte dreaptă la amundoi; apoi mai zvârleam câteva, de încuiaș pe drac în fundul ștroalnei; apoi, în ciocârlia și-i glisântă, și eu în ștroalnă, de-a cufindul, să prind pe dracul de un picior, căci așa ni era obiceul să facem la scăldat, de pe când Adam-Babadam. După asta mă mai cufundam de trei ori în rând, pentru Tatăl, pentru Fiul și Duhul Sfânt, și înc-o dată pentru Amin. (62)

TT2: Not getting any answer, she left her work undone and followed in my tracks to the waterside, where she knew I was in the habit of going; and there I was, lying naked in the sand, as big a lout as ever was. Then I stood up, holding a sun-baked stone with silver spots in it to each ear and I hopped, now on one leg, now on the other, bending my head first to the right, then to the left, saying these words:

Spots of silver, spots of gold,
Take the water my ears hold!

If you do, I’ll clean your churns,
I will beat your drums by turns,
And I’ll give you coins of old.

With that I threw the stones, one by one, into the deep pool in the river where I bathed, one for God and one for the Devil, dividing them; then I threw a few more to block the devil, foaming at the mouth as he was, at the bottom of the pool; then, splash! in would I dive to catch the devil by the leg, for that was our way of bathing andodel has been ever since Adam's time. After that I would dive in three more times in succession for the Father, the Son and the Holy Ghost, and a final one for Amen. (63)

Rhyme and rhythm are also characteristic in both ST and TT of the lines uttered by Nică during the game. Exception is Că ți-iou da parale vechi which is the last in the TT in order to preserve the rhyme of the original. Adam-Babadam in de pe când Adam-Babadam has no equivalent in the TT; it is approximately rendered by the more emphatic ever since Adam's time.

The language used in the songs presented in Memories of My Boyhood is marvelously rendered. Consider the following excerpts:

ST3: Mai bună minte avea Mirăuşă din Grumăşeşti, care umbla trela-lela, în puterea iernii, pe la târâbile jidoveştii, întrebând ba teacă de cosor, ba căpestre de purici, ba cuie de la corabia lui Noe, ba fragi și căuşune pentru cineva care pornise într-adaos, ba cânta în pilda jidovilor:

TT3: Far more sensible was Mirăuşă of Grumăşeşti, who would loaf about in the bitterest cold of winter, calling at every Jewish booth, for fun: here he would ask for a straight sheath for his curved pruning knife, there for a halter for fleas, at another place it was for nails out of Noah's Ark, now wild strawberries or cultivated strawberries for someone who's gone out of his mind; or he would sing to spite the Jews:
The rhyme and rhythm of the original is skillfully preserved. Of course there are a few semantic losses: *nu mi-e ciudă* rendered by *I can just abide* and not rendered at all in the third line; the Romanian perfectul compus *c-a mâncat* is rendered by the present *it kills*.

However, *frunza de crudă* is very well rendered by *tender shoot* and the English equivalents for *să odrăslească*, i.e. *reach a height*, and for the line *voinicii să se umbrească*, i.e. *to shelter lads and lasses bright* are very skillfully found. The same holds valid about the language used in the song in ST4. One of the differences between ST and TT is the use of Simple Present in the TT for the imperfectul in the ST, this being due to rhyme, rhythm and prosody rules. The adverb *again* is pronounced with the diphthong just to match *strain* in the previous line.

Different interpersonal contexts result in quite different forms of language. These registers of language are typically on five different levels: ritual (the language of ceremonies and rites), formal (language used in speaking to people one does not know), informal (conversing with business colleagues), casual (at a sports event), and intimate (language used within a family).

The culture also parallels these same five levels of language. The style of language used for a particular communication also differs greatly. Change in language is a corollary of its inherent variability.

There are arbitrary decisions with respect to change in language also apply to cultural features. In Great Britain shifting from pounds, shillings, and pence to a decimal system required considerable pressure over a number of years, and the complete shift in America from yards, feet, and inches to a metric system will require a number of more years. But some changes, especially in culture, may be only cosmetic. Some communists in Europe use socialist terminology as a means of hiding their ultimate purposes.
In Ion Creangă’s novel, there are some words designating units of measure such as prăjini, which is the old-fashioned Moldavian square measure about six yards by two, i.e. a strip of twelve square yards, or post-mile, a distance of about six miles between two mail coach stations where horses were changed:

ST5: Căt pe ce să puie mâna pe mine! Și eu fugă, și ea fugă, și eu fugă, până ce dăm cânepea toată palancă la pământ; căci, să nu spun miciuni, erau vor zece douăsprezece prăjini de cânepe, frumoasă și deasă cum iu peria, de care nu s-au ales nimica. Și după ce facem noi trebuiau asta, mătușa nu știu cum, se încâlcește prin cânepe, ori se împeșecă de ceva, și cade jos. (48)

TT5: She very nearly laid hands on me! I went on running and she went on chasing, and between us we trod the whole field of hemp flat, and truth to tell, there were about ten or twelve prăjini of fine hemp as thick as a brush all ruined! And when we had done that bit of a job, my aunt somehow got tangled up in the hemp or stumbled against something and she went down. (49)

ST6: De la Neamț la Fălticeni și de la Fălticeni la Neamț era pentru noi atunci o palmă de loc. Dar acum se schimba vorba: o cale scurtă de două poște, de la Fălticeni la Neamț, nu se potrivește cu o întindere de șase poște, lungi și oboioare, de la Iași până la Neamț. Căci nu vă pară de șagă: de la Neamț până la Iași e catu-i de la Iași până la Neamț, nici mai mult nici mai puțin. (106)

TT6: From Neamț to Fălticeni and from Fălticeni to Neamț was just child’s play for us in those days. But this was a different story: the short distance of two post-miles from Fălticeni to Neamț was a very different matter from the six long and tiresome post-miles, neither more, nor less, from Jassy to Neamț. Nor am I just trying to be funny when I say that from Neamț to Jassy is the same distance exactly as from Jassy to Neamț. (107)

A particular stylistic feature of a language or culture never occurs alone. For languages there are almost always a bundle of stylistic features that combine to communicate a message. These stylistic features carry along an additional message or impede communication.

Language and culture often combine in a kind of symbiosis. Most vocabulary of any and all languages is conventional, that is, there is no one-to-one relation between the sounds and the meanings of words. Furthermore, the boundaries of meaning of practically all words in any language are fuzzy and indefinite.

Consider the following text:

ST7: Și după ce ne culcam cu toții, noi, băieți, ca băieții, ne lumam la hârjoană, și nu puteam adormi de încurii, până ce era nevoită biata mamă să ne facă musai câte-un șurub, două prin cap și să ne deie câteva tapanele la spinare. Și tata, săturându-se cățeadată de atâta hâlăgie, zicea mamei:
- Ei, taci, taci! ajungă-ți de-amu, hergelie! Știu că doar nu-s babe, să chirotească din picioare. Însă mama ne mai da atunci câteva pe deasupra, și mai îndesate, zicând:
- Nu-va de cheltuială, ghiavoli ce sunteți! Nici noaptea să nu mă pot odihni de incotele voastre? (40)

TT7: When we had all gone to bed-children will be children-we'd start fighting and wouldn't sleep for giggling and tittering till Mother, poor dear, must needs pull our hair and give us a few thumps in the back, and Father, having had enough of such a row, would sometimes say to Mother: "Come, come, shut up! That's enough slapping and scolding. They're not old women who go to sleep standing up." But Mother would then give us a few more thumps, saying: "Take that and behave yourselves, you devils! I can't even rest at night because of your giggling." (41)
The word *incuri* → *giggling* occurs twice but first it is associated with *tittering* for emphasis and to complete the semantic content of *giggling*. The noun *șurub* is not used with its denotative meaning, but in collocation with *a face*; they are used idiomatically with the meaning of beating smb. → *to pull smb’s hair*. The idiomatic phrases *a da câteva* and *a da câteva tapangele la spinare* rendered as *give a few thumps in the back* and *give a few more thumps* include a supplementary meaning of the verbs *a da* and *give*, respectively, i.e. to beat somebody. The noun *herghelie* has a specific use and meaning in this context, being translated by *devils*. The noun *cheltuielă* has nothing to do with the meaning of the noun *expense*, but is used idiomatically in the phrase *na-vă de cheltuielă* rendered as *take that and behave yourself*. The use of *take that* alone would miss the meaning of the Romanian idiomatic phrase.

The meaning of compound words cannot always be determined by the constituent parts, for example, in English a *set-up* and an *up-set* are distinctly different although they contain the same verbal components. It is the arrangement that counts. Many people wrongly assume that language and culture must exist in dictionaries, grammars, and encyclopedias, but this is obviously not true. Such books are only limited attempts to describe some of the more salient features of these two interrelated patterns of behavior. The real location of language and culture is in the heads of participants.

Compounds such as *zgărie-brânză* can be found in a text such as the following:

**ST8:** Dar mai în desară, iaca și moș Vasile, cu vornicul și pasnicul, strigă pe tata la poartă, îi spun pricina și-l cheamă să fie de față când s-a ispăși cânepe și cireșele... căci, drept vorbind, și moș Vasile era un cărnănos și-un puiu de *zgărie-brânză*, ca și măușa Mărioara. Vorba ceea: „Au tunat și i-au adunat”. Insă degeaba mai clămpânește eu din gură: cine ce are cu munca omului?

**TT8:** But later that evening, along came Uncle Vasile with the mayor and the watchman, and calling Father to the gate, told him what had happened and summoned him to attend a hearing of the case and pay a fine and damages for the hemp and the cherries; for, if the truth must be told, Uncle Vasile was a niggardly fellow and as much a skinflint as Aunt Marioara. As the saying goes: “They were like the two halves of an apple.” It was not much use my saying anything. A man's work is his own concern. The evil was done and he who bore the blame had to pay. "It is not the rich but the guity who pay;" says the old saw. And so Father paid the fine for me and that was the end of it. And when he came back *shamefaced* and hurt from that restitution, he gave me the very grandfather of all hidings. (51)

The compound adjective *shame-faced* is used for the simple adjective *rușinat*.

The real meaning of a word may depend on a context that occurs on a following page. Furthermore, fast reading of a text using a system described as "speed reading" depends on assimilating the meaning of a passage by reading successively different portions of a page containing three or four lines at a time. Moreover, in reading narrow-column texts, as in most newspapers and popular magazines, a reader does not look back and forth for each line, but simply glides rapidly down the text while concentrating on the content vocabulary and passing over many formal markers, such as prepositions and conjunctions, since the meaning of such linking words is usually predictable from the
contexts. At the same time, however, close attention must be given to negatives and modals of probability, for example may, could, possibly.

This process of reading is essentially based on the principle of reading by contexts rather than by lines, since so frequently the meaning of words depends on what follows rather than on what precedes.

A culture creates and endows certain entities with important cultural significance. A path may become for some tribal people a way of explaining their traditional way of life. As long as the people can remember, each generation has walked the same path.

Perhaps the most unusual feature of culture is its capacity to treat as real a number of entities and concepts that have no measurable existence, for example, mermaids, unicorns, demons, angels, heaven, hell, reincarnation, horoscopes, clairvoyance, fortune telling, a rabbit's foot, tea leaves, and lines in a person's hand.

Language consists of four distinct levels of signs: sounds, words, grammar, and discourse, with seemingly no one central cerebral region for integration or control of verbal communication. But for culture there seem to be certain drives that combine to make decisions favorable to each person: especially, self-preservation, power, and belonging. Self-preservation seems to be one of the most fundamental drives, even in circumstances in which death would seem to be much more advantageous. The concern for power, whether political, physical, or monetary, is also a vital factor in making decisions, but many people place an even higher price on the sensation of being accepted and belonging to others.

The uses of language by culture are as follows:

1. providing information about the processes and the values of a culture (education is mastering the information regarded as essential for being a part of a society),
2. directing the activity of a culture (traditionally described as the imperative function),
3. establishing and maintaining a positive emotional state for the participants within a culture (the emotive function),
4. ritual alteration in the status of participants in a culture, for example, marriage vows, sentencing of criminals, religious ritual, internment of the dead (the performative function),
5. interpersonal relations (who speaks to whom about what and in what manner),
6. cognitive activity (the most common use of language is in thinking, although some thoughts are not necessarily expressed in words),
7. re-creative (the use of language in games, for example, scrabble, crossword puzzles, word-guessing games on television, verbal challenges involving poetry and song), and
8. aesthetics, the use of language for aesthetic expression, especially in poetry and elegant prose.

The most important aspect of the interrelation between language and culture is that the differences in culture mean differences in language. When a culture experiences radical change, the vocabulary also undergoes corresponding alterations.

The rate of change within a language-culture depends on a number of factors. Nonetheless, in almost all situations the change in culture appears to be faster than change in language. This conservatism in language has an important implication for self-preservation, since the need to communicate effectively needs to be something so conservative that people will have no doubts as to the meaning of a sentence. However, it does seem strange that languages also appear to change directly proportionate to the density of communication. It would seem only natural that peripheral dialects would change more rapidly than a central dialect since they would be only on the edge of a speech community. Nevertheless, it is the dense center of language use that undergoes the greatest and the most rapid change.
Language represents the culture because the words refer to the culture, as the beliefs and practices of a society, but the representation is never complete or perfect. Changes in language inevitably tend to lag behind changes in culture, but there are also aspects of culture that are so taken for granted that people simply do not feel the need for terminology to talk about what is completely obvious. For certain aspects of experience there may be a significant shortage of specific terms. For example, the verb *lie* refers to saying or writing something that is not true, and a person can use *prevaricate* (with the usual implication of oral language) or falsify (often related to documents). But what about *white lies* (those that generally do no harm to anyone, other than to the liar) and *black lies* (those that are obviously untruths and harmful). Nevertheless, there are also exaggerations that cross the line into lies, and there are understatements that do the same. There are also political promises that everyone, including the speaker, realizes can never prove true, and there is also slanted advertising, justified because it offers the audience ‘a chance to decide for themselves’. So much of modern life may be a lie that we are numbed to the distinctions that constantly assail us on television, billboard newspapers magazines internet and books.

Bibliography:
AN ANTI-PROJECT: RONGLISH ALIAS ROMGLEZĂ

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Argument

Projects are liked by Western societies and businesses. They are a modern matrix of organization built on marketing surveys (in Romanian, since this is going to be a bilingual project, ‘studii de piață’). Why should this language-use project be prefixed with anti-? If a project is temporary, that is it lasts until it has palpable and unique results to yield, this one in particular deals with a problem giving a sensation of disquieting durability. And it is not with observable final results yet. Project management is theoretically described as planning, execution and control over the project; the anti-project is nobody’s plan, it is not executed but rather getting along by virtue of its inner mobility (language dynamism is a truism), moreover, allowing things to happen beyond any possibility of control. I will attempt to put forth these aspects and I will detail the cultural factors that add pressure to the day’s constraints on the anti-project of perverting traditions.

The idea of this project has come to me while – by virtue of my basic training as a teacher and translator of English – I found myself confronted with the task of making intelligible ‘bits’ of English vocabulary generously dotting the expression of many snobs in our country. They apply the concept of freedom in the very terms of language choices, but one can interpret this as an abuse. Older generations not having enjoyed a corresponding instruction in English are understandably baffled by a new type of ‘limbaj de lemn’, alternatively ‘limbaj de fițe’, as recent slang teaches us that it can be dubbed. That is why I will start the present anti-project with a suggestive subtitle which I will make more emphatically explicit by expressing myself in Romanian: Glosar cultural în folosul românilor care vorbesc „englezit” în necunoscință de cauză.

There are groups and individuals which a common-sensical person has to consider like oneself; there are, also, groups and individuals felt to be unlike oneself, alien, threatening – as pragmaticists will say – hence the conclusions of the present article can likewise be read as a partial record of the effects of prejudicial cultural stereotypes.

The instances chosen for an interpretation below are not only interesting to me, but also current issues in our country or mere indicators of how much the average educated Romanian gets involved in public debates today, in forming personal opinions on domestic and foreign policy matters, or key questions referring to daily living. All of the previously mentioned areas are coloured by the (sometimes uncalled for) contribution of English words and phrases.

To translate and to gloss – a cultural need

There is much dynamics and a lot of instability in any natural language, including English and Romanian. A dictionary – always the most precious tool for a translator – makes language users aware of the speedy development alluded to, which could ultimately be for the better or for the worse. I am going to be critical of every piece of novelty signalled in this project. The essential problem of choosing from a high number of printed dictionaries and, at the moment, a less high number of electronic dictionaries, as long as technological developments have run parallel to linguistic developments, makes me decide in favour of glossaries. Why? There is a perspicuous need for learners and translators as well to grow knowledgeable about many collateral facts about language use. An ordinary dictionary will be terse in explanation, whereas cultural interests will be attended to only if many nuances are handed in with every gloss.

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It is, perhaps, worth quoting Professor Hulban (2001: 32) who, writing about “poor translations”, points out that “translators frequently do not understand their meaning, offering the readers glosses, instead of translations”. Nonetheless, a gloss is a way out when the equivalence on the basis of a word-by-word relationship is not possible. A glossary contains the cultural comparison between transemes in order to reach conductions and disjunctions during the analysis (in other words, similarities and dissimilarities between languages and cultures), according to Professor Croitoru (1999). Since wherever we have signs of cultural impact we have a communicological phenomenon to investigate, in a transdisciplinary understanding of signs and codes of culture, this is an inquiry blending humanities, social sciences, mass communications, popular culture, public relations, advertising, discourse analysis.

Somewhat following the Sapir-Whorf hypothesis, George Orwell writes in 1946 an article entitled “Politics and the English Language”, where he demonstrates how a language is uglified because of a degradation in thinking and thought, in its turn, becomes ugly owing to an increasing distortion and imprecision in the language. Orwell calls Newspeak this mutilation of language, which is to be dubbed logocide (R. logocid to be defined as the blow the communist system administered to speech in a Soviet manner) and langue de bois. Language, even though not creating a new reality, functions like a sieve and allows the vision of only fragments of an integral reality. Today’s mixture of Romanian and English vocabulary generates a new form of Thom’s langue de bois, Romanian plus English jocularly resulting in Ronglish (‘Romglish’ is too reminiscent of the prejudices created to us by the Roma element in circumstantial crime abroad). Evaluating them at the level of a letter-count, Ronglish almost recreates full form for the ‘intruder’ (the name ‘English’ is just missing the initial letter) while giving up the potentially conflictive contribution of letter ‘m’. Romglish would balance the compounding contribution, if it were not for the scrupulous care to avert allusions to gypsies (etymologically, Rom is ‘man’ in their idiom). Politically speaking, the Romanian-Roma relation should be revisited, shaking off biases and following the postmodern trend towards an acception of identity in diversity.

The glossary to follow contains comments that will check the cohesion of verbal discourse, the path covered towards coherence and, ultimately, an integration of forms, meanings and actions for achieving cultural closeness. It is a proposal for a coverage of some of the words and phrases I have found to be frequent in Romanian, despite the feeling of Romanian natives that so much foreign usage is awkward to them. For those familiar with English, however, I hope the material is informative while steering clear of pedantry.

Vying languages
In defence of linguistic ‘purity’, we may always wonder whether it is worth engaging ourselves in combating cases of abusive ‘Englishness’ such as disclosed by the following.

(1) There is doubt - the discussion was on the Actualității radio station - about the Romanian epithet responsabil, overused to the detriment of the perfectly valid răspunzător, under the influence of the English responsible and the French responsable, all of them synonymically related, except for the fact that older generations of Romanian speakers may still keep pregnant in mind the nominal use of responsabil as pointing to the chief manager of a restaurant dining-room or of a department in the supermarket.

(2) Why should anthropologist Vintilă Mihăilescu in Dilema Veche (henceforth DV, no. 203/2007: 7) explain to us that „de sârbători toți românii devin compulsivi”? The English compulsive can perfectly well be rendered by the contextualized word agitați, or aferați if we were in favour of French neologisms, meaning ‘governed by an obsessive need to act’, in this particular case the need subjectively created to be queueing and doing shopping.
feverishly of the festive atmosphere. Or, to add another example, one wonders what can motivate Florin Irimia in DV (no.197/2007) to begin the last sentence in his book review with „Nu stiu dacă această obsesie a sa pentru tragedia din spatele lui if only și what if își are originea în ...[etc.]“ One might say that wordings with pretentious and esoteric terminology reflect the taste of a narrow group of specialists.

(3) The widespread manifestation of what I intend to research is annoying to parodic writers as well, not only to untrained older speakers of Romanian. Radu Paraschivescu nails down the new wooden language in Bazar humanitas (2007) creating a hilarious sample of managerial English: „Să legăm salesskills-urile folosite de trendurile de emergență ale market-ului. Aceste skills-uri folosite corect ne pot da un awareness superior al frame-ului general și ne obligă la o implementare modernă. Ceea ce înseamnă că nu vom mai fi reactivi și vom începe să ne manifestăm proactiv. În contextul restrâns al vânzării, va fi nevoie de un check-up efectuat prin activități de outreach, precum și de un follow-up corespunzător.” (in România literară, henceforth RL)

The hybridization of terminology shown above is overdone by a somewhat tripled density of Anglicisms to mock at what it discloses, namely the linguistic practice of the day in a multinational corporation.

(4) Even without the satirical purpose in view, there are ‘earnest’ texts in the same way abusive in launching Anglicized forms, for instance: „Funky Business este un bestseller despre business și leadership, iar un spot tv ne anunță că autorii acestei cărți vor veni să conferențieze în România. In spotul respectiv, vedem doi bărbați cool și rași în cap care [...] Oare să nu știe experienții în business – funky sau nu – că reclama [...] etc.” (DV no. 196/2007: 23).

May the new journalists not know that we have in Romanian a prepositional phrase which is less and less heard, cu trac, or a verbal phrase, a avea trac, both making the foreign funky useless? On the Romantica television channel, a panel of ladies were talking about how „să faci internship într-o firmă și să începi cu HR” (decode as follows: E. internship ~ R. stagiu, ucenicie; E. HR=human resources ~ R. resurse umane). In the magazine eu/ro<26, no. 3/dec. 2007, a young man writes about his employment „ca barman, chelner, operator într-un call center” (p. 6), and another one writes about impatience „să cumpărăm haine la sold [one wonders that the student still remembers this old word] în Mall-ul Universității” (p. 3). In RL no. 37/2007: 31, the critical text about the musicalization of fiction refers to „nu atâția o intrigă, dar un pattern de elemente al cărora ecou este fixat în mintea cititorului”. In the same paradoxical blending of bilingual textual bits, a reader must persist in reading without a twitch: „Zona de media, de advertising, de online, chiar cea de research, ca de altfel și zone mai mari precum IT-ul erau practic absente în timpurile etc.” (C. Pîrvulescu, DV no. 191/2007: 11).

(5) Blog rhymes with log and refers to written accounts but neither is accepted by DEX among Anglicisms in Romanian (though the family of words pushed forward by Romanian texts is on the increase: blogger, blogging, blogosferă). Some believe blogging is playing in the form of online versions for a boarding-school missie’s diary; others proclaim it a free space for graphomania. A key attraction for some bloggers is constituted by their and others’ comments. Why should the new idea of blog never get a variant of translation into Romanian? It is the formula of compromise, it is a hybrid in form, it is the journal online – a new cultural reality admittedly open in a democratic manner, enjoying media usefulness and a high rating. At the same time, it is time-consuming (even voracious), dispersive, exhausting and much too interactive to generate writing satisfaction and a feeling of fulfilment. Some say that the blog is only an illusion of creation: it is like opening a pair of alienating parentheses within earnest writing! In the circumstances in which a blog gives vent to personal hatred and venomous words against those you disagree with, the blog turns into a terrorist form of cultural dialogue. In the magazine eu/ro<26, no. 3/dec. 2007: 9), the activity of blogging is described as „una dintre garanțiile fericirii” (the enthusiasm of a young Internetist!) because it offers a wonderful feeling of belonging: through what
you write there, you become an opinion-creator, be it for five people or a few thousand. „Stiloul e deja fumat” (ibidem), so a mere tapping of keys and the world will read you. Others are of opinion that, thanks to blog authors, there is a likelihood that a new recipe for spreading cultural notions and practices has been initiated. Culture catches with the public when setting up a promotional system of small talk, gossip, ‘innocent’ urges, recommendation from a ‘nobody’ joined by a few other anonymous guys. Unfortunately this system tells on a nation that is insecure in the extant levels of education. Professor Paul Bradshaw from the University of Birmingham identifies four types of contributors to blogs or other sites: experts (already enjoying a good reputation and fame for what they post on the web); voices (with the know-how for argumentation, actually rivalling professional journalism); ears (knowledgeable about what is going on from picking the brain of insiders); occasional reporters (with a video camera or mobile cell on them, they witness an event and upload the material on trusted sites). Perhaps this is a picture of the future for journalism in the world!

(6) Brain-drain, spelled separately, is a ‘newcomer’ in DOOM, second edition, p. 98. While writing his article „Soluția Mariana Nicolesco”, Andrei Pleșu (DV no. 199/2007: 3) devised a very inspired version for the Anglo-American colonial policy in connection with the intelligentsia in underdeveloped countries: exilul valorilor. On the one hand, in ‘normal’ Romania, they go abroad because their own country has no perception of their skills and facilitates no motivation for their work. On the other hand, a success abroad has its happy reflection back in the country of origin. Pride swells in Romanian hearts when one says Brâncuși, Enescu, Palade, Eliade, Ionesco, Cioran…; they are looked upon as minds of unparalleled genius after having once left their native parts. In Romania, if brain-drain occasions a self-complacent emotional declair, linguists should devise the antonym for the reverse situation: the young ones covering the way back, equipped with prestigious awards, ready to make the offering of their ‘brain’. Homeland – journalists have found out – outrageously ignores them or foolishly wastes their talent. The process of brain-drain on the reverse spells out disappointment.

(7) In TV broadcasts, when the surprise of the news itself has to be specially surprising, one reads breaking news, alternatively news alert. There are TV channels to print, after these notices in red, lovitură de teatrul, so this is likely to be the common perception of the untranslated syntagms. One difference between Romanian reference books is the mention of ‘break news’ as merely imparting news (DER: 84) and the comment on circumstantial details of the news („a aduce cuiva la cunoștință o veste proastă, cu tot tactul/ menajamentul posibil” apud Nicolescu, 1982: 56). WEUD only records – for journalism – “to release a story for publication” (1996: 181). Practically, both syntagms often used nowadays by Romanian TV channels seem to dispute the territory of catastrophic events, with a stress in the former case on what is already accomplished, and in the latter case on what is in progress or anticipated in a short while to occur. We witness then an occurrence of what Silverstone graphically describes (1999: 27) as a dialectical articulation of anxiety and safety. To be sure, following a long period when news was looked upon as a means of demonstrating control over situations in order to build up calm and confidence in viewers, at present a subtle dose of tension is instilled into such programs, as long as hot news is about a cataclysm or some tragic incident. One will have to consider what is on the small screen next: the relevance of sweet smiles, a scribbling hand, a careless removal of sheets of paper at the final moment, meant probably to mitigate the shock of what has been reported by the news anchor. In sum, breaking news will be preferred to arrest attention on special developments for a longer show, whereas the second wording, news alert, is chosen for signalling an interruption of the current show by something unforeseen. Both will effect a subtle instilment of unrest, for we all live in a world that is ever more disquieting.
(8) The complaint about someone being a *loser* is common in Romanian talk, as if the words *perdant* or even *ratat* were not expressive enough. *I’m an underachiever*, a spoken line in a movie, was translated by *Sunt o incapabilă*. There is here already a diminished quality in the criticism and the former term (*loser*) sounds more like *invinsul* and the latter (*underachiever*) like *mediocrul*. The fellow who does not do as well as expected can be optimistically understood to have a potential for a comeback any time. Because *underachievement* is often a condition in education (*mediocritate la învățătură*), educational experts have even thought of motivation for this lower condition, for instance fear of achievement or a wish to avoid responsibilities can prompt the poor performance. Romanians sadistically enjoy the verdict of being a *loser* because it has a definite condemnation in it, it is felt to cut deeper than any translated variant (to sum up, the range of translations can be, in no particular order, *perdant / invins / fraier / imbecil / ratat / incapabil / umil / păgubaș*). Lucian Mândruță puts a climactic exclamatory ending to his article „România autistă“ (DV no. 199/2007): *Loseri lor!* It is a paradoxical way of accusing violently but, at the same time, less aggressively done, simply because it has recourse to the English language.

(9) The *free-lancer* is a writer, designer, photographer, investigating reporter, performer, etc. who is not on a regular salary basis for any one employer. In Romanian socio-professional circles, such a condition has not been known, at least not preceding the freedoms brought about by the change in the political regime. That is why it is highly convenient to use the English syntagm, though alternatively Romanian people do say *liber profesionist*. Historically, the free-lance was an adventurer of the Middle Ages, often of knightly rank, who was open to offering his services to any state or cause, therefore a mercenary or any hireling. Maybe today what is worth looking at is the lack of personal attachment, a lack paradoxically ranked to be a high possession, higher than the amoral professionist of translations can be, in no particular order, *condemnation in it, it is felt to cut deeper than any translated variant (to sum up, the range of translations can be, in no particular order, perdant / invins / fraier / imbecil / ratat / incapabil / umil / păgubaș)*. Lucian Mândruță puts a climactic exclamatory ending to his article „România autistă“ (DV no. 199/2007): *Loseri lor!* It is a paradoxical way of accusing violently but, at the same time, less aggressively done, simply because it has recourse to the English language.

(10) Geometry has supplied the verb *a (se) focusa* which plainly means both in English and in Romanian “a centre of interest” or, covering the same route as before from literal to figurative senses, “to obtain a clear visual definition” of something, because, in optics, the focus is the point towards which light rays are made to converge. In linguistics, focus refers to the part of a sentence which contributes the most important information. Despite so many ‘technical’, professional uses of the word, the verb will sound a barbarism in contexts like *grupul francez urmează a se focusa pe piața din...*(the register obviously is journalese). Since a related use of *focus* is *attention* or the ability to *concentrate* on a subject, a replacement by „aténție“ and „concentrare“ should be recommended. Philologist Rodica Zafiu (RL no. 7/2007: 14) makes a special discussion of *a se focusa*, an Anglicism vying with the Romance synonym *a se focaliza*, both explainable etymologically through the Latin *focus*. In Latin, the meaning of *focus* is *fireplace / vatră* and it became *foc* in Romanian. The latest linguistic creation, making the subject of this entry, is annoying (Zafiu says „supărător”) for it presupposes a degree of indolence from its users, a lack of interest in looking up existing terminology. The tendency to mechanically transpose foreign terms into the text is dubbed by Zafiu „limba macaronic“ (ibidem) – that is to say that foreign words are given endings which are specific only to Romanian.

(11) The situation on edge in English described by the noun *chance*, a possibility that something good happens or the risk that something unpleasant turns out, becomes *a avea șanse / șansa de a ...*in Romanian, in a levelling tendency like in English. Our semantic understanding should be about good opportunities, so that one can only say *are șansa de a găsi adevărul*, but never *are șansa de a nu găsi adevărul*. And yet, Romanians on the radio and on television seem to exclude from their vocabulary the expression *are șansă sau riscă să nu găsească adevărul*. As long as any concept is open to redefinitions, *șansa* has good chances of becoming resemanticized in Romanian.
Despite its frequency of use nowadays, *talk-show* is not included in DEX or MDA (still, *talkie-walkie*, much less used or necessary in casual talk, is an Anglicism recorded and explained). The word *show* alone in MDA, IV: 467 is first explained as „spectacol de varietăţi în care rolul principal este susţinut de un actor sau de o formaţie cu renome”, which actually is a narrowing down of the ways in which the term is used in our country. Informed users of the word *show* can adept it correctly to texts in Romanian, like Marius Chivu (DV no. 199/2007: 15): „Prezentul volum este un *one man writing show*, dar rareori despre sine.” A talk-show, whether on television or on the radio, corresponds to nothing in the MDA definition given above, but ironically it seems to accept what MDA explains in the second place: in colloquial contexts, *show* is read as *scandal*. A gossipy or vehement feature is apparently present in every talk-show, or this is the direction for most of our performances, because participants become passionate about their arguments and the show may develop into an ‘argument’. One negative contribution to the generation of inimical feelings is the impatience interlocutors – and most of all moderators of shows – display, overlooking their obligations as polite listeners once a question is launched. Frequent interruptions become frustrating not only for the guests, but also for viewers who might really have enjoyed the reception of a statement to its end. Romanians almost always turn such meetings into quarrelsome events, forgetting about self-restraint and respect for others. I further reproduce (translating into English) from an intelligent commentary on Forum Roportal issued on 29 April 2006: *talk-show moderators would do better to take the model of their homologues abroad. At home, there is a stupendous lack of communicative skills, missing knowledge of when best to pause, an annoying proliferation of never-ending narcissistic monologues, while often betraying the fact that their authors’ background reading has been rather meagre*. By the side of moderators, guests in their turn receive their own amount of criticism, for example the manner in which they pass from one talk-show to the next basking in their egotistical self-love.

*A nu vrea să ştii* is a curious example of phraseological transfer in the case of Romanian speakers who are thus revealed to be thinking in a foreign language because this foreign language is their constant inspiration! It is a matter of literally translating here the spoken American formula *Trust me, you don’t want to know*. One comes across the same formula in Romanian in movie captions for dialogues, in routine conversation or even in books. The expression has a pragmatic and rhetorical value of pointing to a superlative in the negative presentation of things that won’t be named. One detects the critical exaggeration of a speaker who intentionally omits, but at the same time implies, something. This rhetorical figure of preference sometimes omits precisely what the rhetor is going to dwell upon, in the upcoming passage. Variants with the same emphatic value are „e mai bine să nu ştii”, „nici nu vreau să-ţi spun”, „mai bine nu-ţi povestesc”, and so on – all of them evoking the dangerous, unpleasant, undesirable character of the information underlined in that specific way. Other likewise assertions include the possibility of a positive admiring decoding: „a-i încremeni / rămâne paf dacă ți-ți spune”. The Romanian equivalence of the English cliché should modalise the text, building it from the stand of the communicatee, something like „nu prea cred că ai vrea să știi...” The drawback of the circulated variant „nu vrei să știi” seems to be that of generating other implications than those meant by the speaker. The latter’s firm statement may strangely bring about a conflictive response of the type „da’ de unde știi tu ce vreau eu?” Therefore a modaliser to signal a supplementary presuppositional idea is required, working out at the same time the ambiguity of discussing and painting the actual wishes of the interlocutor. If the rhetorical nuance (unnatural for Romanian usage) is missed, discourse turns absurd, particularly when the next sequence is a sadistic description of the thing announced. In oral transmission, the formula should be uttered with a disambiguating intonation and the accompaniment of an appeal (*trust me* becoming *crede-mă / credeți-mă*). Why do such
situations of communication gain ground? We might hope, however, for their disappearance à la longue. Probably the reason they exist is that pragmatic conventional usage can pretty well circulate from one idiom to another with a unitary global function, depending on a similarity of context of use. The pattern in what we have analysed here is a fixed form, but the proper intonation has the role of disambiguating it.

Final remarks
I have tried to turn my critical acumen into accepting that a project can be cast also as an anti-project, going against the grain and defying pre-established patterns. If one says that culture (any culture) is to be contested at some point in time, I can add: culture also gets accepted. If one sees culture as temporal or transitory, I can say it also leaves definitive traces. Again, when the opinion prevails that there will always be emergent words in the vocabulary, I can hold that blossoming Anglicisms in our culture block new Romanian (translated) items from emerging. What is to be envisaged in future, in a linguistic future? My answer is: what linguists describe as etapa assimilării complete will bring about the loss of foreign print (amprenta străină) with the expected adaptation to semantics, morphology, syntax and derivational processes in Romanian.

Inside this project, while working on its completion, I feel like asking the question, how many need to cut la bella figura? I have bitterly inserted myself a foreign expression added to basic English, in the way texts – spoken or written in Romanian – accept English all of a sudden. A nice figure is absolutely cut by educated and ‘educated’ people, more or less blessed with modesty and decency, and who can be taught how to make more flexible the border between speech and writing when it comes to using English ‘incorporated’ in the flow of Romanian words. And linguists too, who have a good reason to stop and analyse what is going on in Romanian culture. Even the ‘rootless cosmopolitan’ begotten by the post-revolutionary freedoms of all sorts. And, if we are to lengthen the list of beneficiaries and focus it better professionally, we can produce it in the form educationalists – policy-makers – sociologists – parents and all those who have an interest in the media effects.

Notes:

1. E. Croitoru (1999: 184) explains that the transeme is the comparable meaningful text unit in ST (source text) side by side with TT (target text).
2. Communicology is a study outlined by Roman Jakobson, Julia Kristeva, Jacques Lacan, Michel Foucault, and others, and the laborious process of defining itself covered the latter half of the twentieth century.
3. A continuous flow of experience is broken up by language; we obtain a vision of nature which is predetermined by our mother tongue (the Sapir-Whorf hypothesis explained by Chişor 1973: 68).
5. If one looks at the historical development of the relationship between the Romanian majority and the Roma minority, one can see the distinct communist stage when official discourse eliminated any reference to gypsies, and the present day when this ethnic community is practically marginalized, in spite of some non-discriminatory efforts.
6. Let us quote an expert opinion, Eugen Simion’s, signing the foreword (Cuvânt-inainte) to DOOM: „Cât de necesară este [...] această romgleză pe care o ascultăm – de cele mai multe ori amuză, alteori iritați – la TV sau la Radio, vorbită cu precădere de Chiritele mediei de azi și ale lumii politice?... Nu este totdeauna necesară, dar n-avem încotro, nu putem s-o interzicem. Și de altfel, nici nu avem cum. Trebuie să lămâm ca un termen nou să-și dovedească utilitatea sau să dispară de la sine, pur și simplu.”
7. The correction of the generic label of negative alterity (stuck already onto gypsies) means to be – on the cultural level – a reciprocal acceptance presupposing a contract of mutual respect.
9. A pen sucks! (our version). The original text reads as follows: [...] poți deveni rege numai prin simpla mânuire a tatătării. Că oricum stîloul e deja funaţ [...] ( euro=26).
10. Available at http://onlinejournalismblog.com
11. Available at http://www.roportal.ro/discu/tii/topic8733.html
12. RL no. 40/2007: „ [...] instăpâinizdu-se pe un buget și trecând din talkshow în talkshow cu un sentiment accentuat al propriei importante” (p. 6).
Daniela Tuchel  
An Anti-Project: Ronglish Alias Romgleză

14 On the Internet I find out (http://code.google.com/p/anticulture/wiki/AntiCultureWorld) that „culture” has „anticulture” in counterpoise – a virtual human culture in which people can also evolve, learn and exchange knowledge. Defining anticulture could mean thinking of a set of artificial intelligence projects mimicking human culture.

Bibliography:
“Culture no longer offers itself as a unifying force; nation, language, culture no longer line up as bounded and congruent realities (...) Writing across languages, writing through translation, becomes a particularly strong form of expression at a time when national cultures have themselves become diverse, inhabited by plurality.” (Dumitriu 2006: 29)

The term ‘translator’ covers nowadays a whole range of problems and deals not only with the literary field but also with the political, ideological and social one. The translator takes upon himself the task of mediating between the source language/culture and the target language/culture. It is even harder when one deals with the work of what used to be seen as the margin, the other. The Indian literature has begun to raise its voice and the works by writers of Indian origin are being translated into various languages via, mostly, the English language. Nowadays, translation is seen as a “cross-cultural event” and the translator is “fully-engaged”, be it politically, socially, ideologically or literary (Dumitriu 2006: 29).

This paper is concerned with presenting the way in which culture is diffused through translations as well as the gains and losses that rendering a text from the source language into the target language might entail. The focus is on Salman Rushdie’s Midnight’s Children and the impact it has had worldwide.

The Indian literature experiences the popularity the Latino-American literature did back in the 1960s and its boom is, above all, due to the emergence of the Indian writer Salman Rushdie. The novelty he brings in the literature about India is that he is issued of an Indian family and that he writes from the point of view of the colonized, as opposed, for example, to Forster’s novels about India, in which the narrator was an Englishman, an intruder. His Midnight’s Children significantly breaks a barrier in this respect as, through it, readers witness the celebration of India’s independence, and life in India after the departure of the colonizers.

Salman Rushdie’s work belongs to postcolonial literature and, besides a magic realism feeling and the bilingualism it brings to the reader, it also amazes by the use of a number of Indian terms preserved as such, just to demonstrate the fact that one cannot talk about perfect communication and, thus, about perfect translation or perfect equivalence. These terms introduce the translator and, therefore, the reader into another dimension, into an unknown universe. Midnight’s Children, for which he won the Booker Prize, contains a great number of such Indian terms and the translator has the difficult task to make the text understandable and coherent, to integrate these terms in the whole of the translation. And it is important to notice the shifts from English to Indian words. In his novel written in English and talking about India’s independence, about India as an English colony, Rushdie thus chooses to suggest an independence of speech, to go beyond the ordinary, to abandon the dichotomy colonizer/colonized when it comes to the English and the Indian languages and cultures.

One of the most important terms which illustrate the fact that there are cultural differences that cannot be translated or that do not have an equivalent is fatwa. This word is not to be found in Rushdie’s work but it just comes to define what the author discovers when he has the courage to speak his mind. According to an encyclopedia, fatwa comes
from the Arab and is “a considered opinion in Islam made by a mufti, a scholar capable of issuing judgments on Sharia (Islamic law)”. Usually, a fatwa “is issued at the request of an individual or a judge to settle a question where fiqh (Islamic jurisprudence) is unclear”.

According to Homi Bhaba, “cultures are untranslatable because they are never in a pure state, but are always hybrid, mixed with other cultures.” (See Dumitriu 2006: 192) When asked whether he thought that the reader would be puzzled by cultural-specific references, Rushdie answered: “It’s fun to read things when you don’t know all the words. Even children love it. One of the things any great children’s writer will tell you is that children like it if in books designed for their age group there is a vocabulary just slightly bigger than theirs. So they come up against weird words, and the weird words excite them.” (2005) It is these “weird words” that cause the translator’s task to appear all the more difficult (almost impossible?) while dealing with Rushdie’s works, in particular with *Midnight’s Children*, as he or she must strive to render the text meaningfully and, at the same time, to keep its specificity.

**Short List of Indian/Arabic Terms in *Midnight’s Children***

As Samia Mehrez states in her work, *Translation and the Postcolonial Experience: the Francophone North African Text*, “these postcolonial texts, frequently referred to as hybrid or métissés because of the culturo-linguistic layering which exists within them, have succeeded in forcing a new language that defies the very notion of a foreign text that can be readily translated into another language. With this literature we can no longer merely concern ourselves with conventional notions of linguistic equivalence, or ideas of loss or gain which have long been a consideration in translation theory. For these texts written by postcolonial bilingual subjects create a language ‘in between’ and therefore come to occupy a space in ‘between’.” (See Dumitriu 2006: 204)

To particularize, Salmam Rushdie has chosen to use some vernacular Indian terms in order to create an intercultural text, to prove that people do not fully understand themselves when they communicate and that translation, the re-writing of a source text, implies, as he states in his book *Step Across the Line*, “breathing two times the same air”. (Rushdie 2006: 76) Some of these words designate family members, others are related to the domestic environment. There are also words designating movements, actions or titles given to different important representatives of the clergy. Both the translators of the Romanian and the French versions have preserved the words as such, in keeping with the text’s originality. However, the French translator has also provided explanations to some of these words, which is not the case in the Romanian version.

Here is a list of words pointing to the ‘hybrid text’ that Rushdie has created, accompanied by their explanations as given in some on-line dictionaries.

**Amma** = in North India, it means mother. In south India, female (kid or adult)

**Ayah** = grandmother

**Baap** = father

**Arre Baap** = an exclamation of surprise, literally “Oh, daddy!”

**Begum** = it is a word of Turkish origin; it is a title given to female family members of a higher official

**Baba** = title given to a holy man

**Bhani** = it is of Punjab origin and it is a derivative of the leaf and flower of a female Cannabis plant

**Biriani/biryani** = comes from Persian and means “fried” or “roasted”

**Chutney** = a term for a variety of sweet and spicy condiments, originally from South Asia

**Dahi** = yoghurt

**Dhow** = traditional Arab sailing vessel with one or lateen sails
**Dupatta** = comes from Hindi and means “scarf”  
**Hartal** = is a term in many Indian languages designating a strike action and it was often used during the Indian Independence Movement.  
**Hirja** = the emmigration of Muhammad and his followers to the city of Medina in 662  
**Koli** = a large caste living in the central and western area of India  
**Laddoo** = Indian sweet  
**Lingam** = a symbol for the worship of the Hindu god Shiva  
**Mullah** = it has Persian origin and is a title given to some Islamic clergy, coming from the Arabic word *mawla*, meaning both “vicar” and “guardian”  
**Sadhu** = is a Hindu word; it a common word for an ascetic or practitioner of yoga who has given up his pursuit of the first three Hindu goals of life: enjoyment, practical objectives and duty.

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**From Theory to Practice**

Aiming at analyzing some of the specific aspects of translation in the case of Salman Rushdie’s book, with reference to both the Romanian and the French text, the following section of the paper lays emphasis mainly on key terms and expressions that occur right at the beginning of the book, when the Indian writer relates his birth as well as that of other thousands of Indian children.

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<table>
<thead>
<tr>
<th>The Perforated Sheet</th>
<th>Cearșaful găurit</th>
<th>Le drap troué</th>
</tr>
</thead>
<tbody>
<tr>
<td>I was born in the city of Bombay … <em>once upon a time</em>. No, that won’t do, there is no getting from the date: I was born in Doctor Narlikar’s <em>Nursing Home</em> on August 15th, 1947. <strong>And the time? The time matters, too.</strong> Well, then: <em>at night</em>. No, it’s <strong>important to be more</strong>…On the stroke of midnight, as a matter of fact. Clock-hands joined palms in respectful greeting as I came. <strong>Oh, spell it out, spell it out</strong>: at the precise instant of India’s arrival at independence, I tumbled forth into the world. There were gasps. <strong>And, outside the window, fireworks and crowds.</strong></td>
<td>M-am născut în orașul Bombay… <em>cândva demult</em>. Nu, nu merge, n-am cum să scap de dată: m-am născut la <em>maternitatea</em> doctorului Narlikar pe data de 15 august 1974. <strong>La ce oră? Conteați și ora. Fie: noaptea. Nu, e important să fii mai</strong>...De fapt, când a bătut de miezul nopții. Limbile ceasului s-au împreunat respectuos la nașterea mea. <strong>Of, hai, zi-o dată</strong>: exact în clipa când India a ajuns independentă, am venit și eu pe lume. S-a găfăit zdravăn în jurul meu. <em>Iar dincolo de gemeni, focuri și artificii și lume ca la urs.</em> (2005)</td>
<td><strong>Il était une fois</strong>… je naquis à Bombay. Non, ça ne marche pas, il ne faut pas perdre la date de vue: je suis né dans la <em>maternité</em> du docteur Narlikar, le 15 août 1947. <strong>Et l’heure? L’heure a également de l’importance. D’accord: la nuit. Non, il est important d’être plus…</strong> A minuit sonnant, exactement. Les bras de la pendule ont joint les mains pour m’accueillir avec respect. <strong>Il faut tout dire</strong>: à l’instant précis où l’Inde accédait à l’indépendance, j’ai dégringolé dans le monde. Il y avait des haletements. <strong>Et, dehors, de l’autre côté de la fenêtre, des feux d’artifice et la foule.</strong> (1987)</td>
</tr>
</tbody>
</table>

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The title of the first chapter in the original text is “The Perforated Sheet”. The tone of the text is humorous, even playful, as the writer tries to establish his ‘paternity’, the exact day of his birth. The narrator is playing with the reader’s expectations and curiosity, providing the necessary information bit by bit. All these tricks and artifices render difficult the translation of the text. The translator has to maintain the same rhythm and to somehow
re-create the original which plays with question marks, suspension points and short sentences. The French and Romanian texts keep the same punctuation structure, so as to render the mocking tone and the suspense of the original.

The difficulty comes at the word-group level, as the translator faces a serious problem: the right choice of words so as the new unit created to preserve the meaning of the original and have the naturalness of the target language. In point of title translation, the Romanian and the French versions translate word for word, as the items do not raise particular problems. The beginning of the text is, however, altered in the French version, by first positioning the expression *il était une fois*. The English text encloses this phrase at the end of the sentence and the Romanian text fully observes the order and the meaning of the SL text. By bringing the *il était une fois* phrase in front position, the French text gives the reader the impression that he is reading a fairy-tale, or that this is what the author wants to tell about. The role of *once upon a time* in the English text is to keep the year of the character’s birth unknown, to arouse the reader’s interest in this matter.

For the collocation *Nursing home*, the target texts have chosen to translate it by giving a possible counterpart of this institution, in the target languages, *maternitate* and *maternité*. The *Macmillan English Dictionary* provides the following definition for a nursing home: ‘an institution where old people live when they are too old or ill to look after themselves without help’. (2002: 971) The translators have probably chosen to go for these equivalents after considering the larger context and finding out that Dr Narlikar’s ‘business’ is to deliver babies into the world even if he does not like babies. Thus, we may state that the peculiarity of the word choice belongs to Salman Rushdie and that the translation in the target languages has eventually turned out to be rather communicational relying less on the writer’s original choice and more on the context provided by the novel.

The collocation *Oh, spell it out, spell it out* is not rendered in Romanian and in French by means of repetition, as it happens in the original. Nevertheless, these translation equivalences point to repetition by the use of the Romanian adverb *odată* and, respectively, of the French syntagm *Il faut tout dire*. Nonetheless, by opting for an impersonal construction, the French text fails to render the involvement of the author and the persistence of the reader, who wants to be told everything.

<table>
<thead>
<tr>
<th>I, Saleem Sinai, later variously called Snotnose, Stainface, Baldy, Sniffer, Budha, and even Piece-of-the-Moon, have become heavily embroiled in Fate-at the best of times a dangerous sort of involvement. And I couldn’t even wipe my own nose at the time.</th>
<th>Eu, Saleem Sinai, poreclit ulterior Mucea, Pociiă, Cheliosul, Smârcăci, Budha și chiar Tândărel-de-Lună, mă încălciem adânc în Soartă – o implicare primejdioasă, în cel mai bun caz. Iar pe vremea aia nu puteam nici măcar să-mi șterg nasul.</th>
<th>Moi, Saleem Sinai, appelé successivement par la suite, Morve-au-nez, Bouille-sale, Déplumé, Renifleux, Boudha et meme Quartier-de-Lune, je fus étroitement mêlé au destin – dans le meilleurs des cas, un type d’implication très dangereux. Et, à l’époque je ne pouvais même pas me moucher.</th>
</tr>
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</table>

The translation of the way in which Saleem Sinai calls himself is of outmost importance both for the translator and for the reader. It is very hard to find a correspondent in the target language so as to preserve the meaning intended in the source language. I think that the equivalents found in the target languages pertain all to colloquial speech and that they are the best solutions for the French and Romanian texts. Snotnose denotes here a person who is very young and without much experience and the equivalents *Mucea* and *Morve-au-nez*, in the figurative way, have the same meaning. The French item *Morve-au-nez* seems to be particularly close to the English original, as it includes references to both
the substance (snot) and the anatomic part of the body it ‘runs’ from (the nose). For the English term Baldy, the French version has preferred Déplumé, a word pertaining to familiar language; another possible choice could have been chauve, but the artistic effect would not have been the same.

For the word Fate, the French text does not preserve the original capitalizing spelling and thus, unfortunately, altering the meaning and missing part of the symbolism of this word in the text.

<table>
<thead>
<tr>
<th>Talaq! Talaq! Talaq!</th>
<th>Talaq! Talaq! Talaq!</th>
<th>Talaq! Talaq! Talaq!</th>
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</table>

This last fragment chosen for analysis describes best the way in which Salman Rushdie has thought to build his book, to play with words, to mingle with the English and the Indian words. Each and every time he believes that the Indian equivalent of an English word will have a better resonance, will impress more the reader, he does not hesitate to use it. The Romanian and French versions provide perfect examples of Indian words used as such in the target languages as well. Besides, talaq may be understood by the readers because the author explains it. Nonetheless, there are instances in the novel when such Indian terms are inserted without any subsequent explanation, the reader being left to solve the puzzle on his own.

All in all, translating Rushdie turns out to be a very challenging task for a translator. He or she must be very well acquainted with the deepest meanings hidden in the Indian writer’s complex novels. For those who do not know the source language, it is the translator who must act as a reliable intermediary and transpose what the novelist has written as faithfully as possible. That does not exclude, however, the cases in which the translation either loses something of the original meaning or deviates from it. The translator must then try to find the most effective techniques by means of which (s)he could make up for the loss, without betraying any of the two cultures in contact.

Bibliography:

Webliography:
Theoretical background

Literary translation involves two different languages and two different literary traditions, thus complying with two sets of linguistic and cultural requirements. The text in the canon in the source language and culture should be secured a similar position in the target language and culture. In this respect, Moulin (1963) speaks of anisomorphisme, arguing that literary translation is arbitrary since the two languages and cultures do not attach the same value to the signs they have at their disposal. At the same time, the translator takes into consideration the readership’s expectations and there must be understanding of the fact that they are not ideal readers and consequently, they should be assisted. Toury (1980) distinguishes between reading as an original vs. reading as the original. The first case refers to the possibility of preserving or reproducing the source language cultural values, the culture-specific items weighing heavily in the text economy and credibility. The second case implies naturalization or cultural replica that allows the readership to enjoy and ratify the translation. The translation will read as the original and the readership will re-experience identity while the translation ensures continuity of the SLT. Translation proves to be a decision-making process where intentionality outranks the informative content.

Lefevere (1992) elaborates a new framework in which theoretical models and case studies provide with objective scientific data. Literary translation is governed by text production and reception norms; furthermore, literary translation can retroactively influence the source language literary (and cultural) system. The scholar lays emphasis on the factors that determine the literary text reception, i.e. power and ideology. The literary text is actually re-written in translation according to the translator’s ideological affiliation and according to what he calls poetology:

“The motivation for such rewriting can be ideological (conforming to or rebelling against the dominant ideology) or poetological (conforming to or rebelling against the dominant/preferred poetics).” (Lefevere 1992: 2)

Lefevere defines ideology largo sensu as set of conventions and beliefs (not only of political nature) that govern a certain type of social and linguistic behaviour. As far as poetology is concerned, he is confident that authors in the canon preserve their hierarchic value even if translation is a rewriting process according to the new poetical doctrines that dominate the target language culture.

Cordonnier (1995) pleads for the decentredness of translation and the immersion into the source language culture via a policy of annexation. The author equates the theory of translation to a theory of alienation in which the source language culture should be seen as manifesting a high degree of exotopy. The translator acts within the epistemic framework of his/her age, tributary to a narcissistic view of the world – in search for maternal identity, for the permanence of his/her own view of the world. Cordonnier rejects any hierarchy of cultures – there should not be any hegemonic and submissive cultures – and launches the phrase rapport et apport des cultures (Cordonnier 1995: 164) to designate a mutually beneficial relationship.

It is Toury (1995: 55) who develops a series of descriptors for the translation of literary texts according to the literary genre, the historical period and the author. His methodology underpins the following ideas:
A close examination of literary translations in order to identify recurrent equivalences or regularities of behaviour.

Analysis of the explicit references to the norms which are observed in translation, i.e. translators’, editors’, reviewers’ and employers’ comments. Nevertheless, the author is sceptical about the results of such an investigation as there is too much subjectivity.

Toury strongly recommends that translation should be rule-governed because translation has a social function and observes social behaviour. He argues that norms govern all the stages of the translation process – the selection of the material to be translated, the choice of the strategy to be applied when translating the whole text or just parts of it, revealing ideological affiliation “either to the original text, with the norms it has realized, or to the norms active in the target culture, or in that section of it which would host the end product.” (Toury 1995: 201)

The author envisages a three-layered model:

- **Initial norms** - the translator focuses either on the source language and culture requirements or on the target language and culture requirements;
- **Preliminary norms** – policing translation: the selection of the text to be translated and of the target language;
- **Operational norms** – referring to the parsing of the target language text and to the intra-or extra-textual glosses etc.

The identification of these types of norms in translation enhances the transition from the descriptive approach to the normative one, as norms are considered to give rise to predictable behaviour. Toury (1995: 267-279) acknowledges two universal laws that govern translation:

- **The law of growing standardization** – translation will eliminate linguistic variations from the target language; in other words, the equivalence of linguistic variations in translation becomes a matter of accommodation or of equating socio-cultural connotations, especially when the target language text is not highly valued in the target language culture;
- **The law of interference** – there may be positive or negative interference according to the degree of tolerance that the target language culture manifests towards the source language culture.

Venuti (1995: 19-20) discusses the nature of the control factors in literary translation and labels British and American translators as ethnocentric – their strategy is one of domestication, in which the source language cultural values are related to the ones pertaining to the target language system, by showing preference to the latter. Yet, the author advocates a foreignizing strategy – ethnodeviant – in which the cultural identity of the source text is preserved, the translator becomes visible and the readers are aware that they do not read the original.

Chestermann (2000: 64-70) adds two more sets to Toury’s model:

- **Product or expectancy norms** – translation is reader-oriented, falling under the expectation scope, and it is axiologically loaded;
- **Professional norms** – they derive from the first type and comprise:
  - **The accountability norm** – the translator assumes full responsibility for the translation as product to be evaluated;
  - **The communication norm** – the translator is identified with a social actor and a mediating agent;
  - **The relation norm** – the translator should possess linguistic competence in order to achieve equivalence in translation.
Cumulatively, the translator should develop sensitivity to the two linguistic systems and communicative competence in order to adequately function in the two languages and cultures.

**Corpus-based approach**

In what follows, we shall try to demonstrate that the flexible framework established in the first part of the paper is an extremely useful analysis tool, although some specific problems may arise in the translation of David Lodge’s *Paradise Lost* into Romanian.

Definitely, the couple of translators addresses initiated readers since they are not assisted with cultural information (except two instances in the paratext - footnotes) either at the denotational or connotational level. In this respect, it is noteworthy that the source language text is filled with more or less transparent culture-specific items, ranging from material culture to literary and historical allusions, which the translators transfer almost integrally. They preserve the writer’s idiolect (the writer has referent power, there is question of authorship), empathizing with the author of the original so that the readership could appreciate the aesthetic value of the literary text. Form reproduction fosters content reproduction, keeping the spirit of the author alive. Hence, the (overriding) policy of annexation that the translators promote and develop throughout the translation process. This high degree of interference (positive transfer) is mainly motivated by the desire to preserve the exotic flavour characterizing the original text.

The largest category of imported items is made up of geographical names: *Hawaii, Honolulu, Waikiki, Wyoming, Kalakaua, Chicago, L.A.* (in this case, the abbreviation is also present in the target language text as the Romanian readership is familiar with it due to frequent exposure via American movies), *Makai Manor, Belvedere House, Likelike Highway, Vineyard Street, Punchbowl street, Punahon Street, London, South London, London Bridge, Victoria Station, Heathrow, Hastings* etc. In fact, both the readers of the original and of the translation seem to endlessly transit the two worlds described by the author, i.e. the flamboyant Hawaii and the conservative England.

Secondly, we identify the brand names such as *McDonald’s, Kentucky Fried Chicken, Woolworths, The Hula Hut, Crazy Shirts, Take Out Sushi, Paradise Express, Burger King, IBM, William Morris (textiles), Marks and Spencer’s*, etc.

The policy of annexation equally envisages:

- local greetings and customs: *Aloha!, hula hula girls, lei (a garland of flower heads threaded on a string – information provided by the original text, p. 85), malihinis (first-time visitor to the island – explanation supplied by the original text, p. 90), illima (a sweet-smelling garland of yellow blossoms, p. 288);*
- food and drink: *the kosher meat (p. 91) – carne kosher in Romanian (p. 86), […] a second glass of Californian Zinfandel (p. 130) – […] și mai comandă un pahar de Zinfandel californian in Romanian (p. 121) - we think that although these terms (kosher and Zinfandel) are not key ones in the understanding and appreciation of the literary text, the Romanian readers would need additional information because they are interculturally alert to such items; sherry; Camembert, cocktails and pupu…one plate per person (pp. 253-254) – cocteiluri și pupu […] o farfurie de pupu de persoană (p. 229) (the word cocktail is naturalized into Romanian) etc.*
- pieces of clothing: *muu muu (meaning becomes detectable due to the contextual cluster of information: […] in a bright yellow muu muu and gold sandals – p. 155);*
- entertainment: *a drive-in movie (p. 171) – cinematograf drive-in (half of the phrase is borrowed in Romanian, whereas modulation is used for the translation of movie, p. 156)*
- names of public or historical figures: *Most of them had voted for Mrs. Thatcher (p. 188) – Cei mai mulți o votaseră pe doamna Thatcher (p. 173). At this point, it*
should be noted that the translators’ choice of Title + Last name is unnatural since the Romanians customarily refer to the PM by using the last name alone.

- literary and historical allusions:
  *Who made you?*
  *God made me?*
  *Why did God make you? (p. 57)*

The Romanian translation reads:

*Cine te-a făcut?*

*Dumnezeu m-a făcut.*

*De ce te-a făcut Dumnezeu?*

There is annexation: if the translators prefer no intra- or extratextual gloss, it is because there is no clue for the readers of the original, either. Thus, readers are free to intertextually relate the lines to William Blake’s *Songs of Innocence* or to simply discard interconnectedness.

...for a thousand years of Hawaiian history before Captain Cook...(p. 175) – the name of Captain Cook is transferred into Romanian and no assistance is provided although the Romanian readers may not be able to accurately identify the historical age or Captain’s Cook achievements.

As far as neutralization is concerned, we have identified two strategic options. In the first case, linguistic variation which is present in the original text (British English vs. American English) is practically annulled, the translation being performed into standard Romanian. It is common knowledge that equivalence of style and register is hard to achieve and that compensation strategies are activated under the circumstances. In this respect, we consider that there is the highest degree of entropy since the linguistic variants used by the characters typify them while also giving rise to some humorous cultural misunderstandings that are no longer perceived in translation. For instance:

*"There you go!"

*"Where?" asked Bernard [...] but it seemed that this was a phatic utterance, too. (p. 130)*

The translators’ compensation strategy lies in replacing *phatic* by *un fel de a se exprima specific Americii* (addition):

- Dați-i drumul!
- Cum? întrebă Bernard [...] dar, după cum își dădău seama mai apoi, și acesta era un fel de a se exprima specific Americii.

In the second case, the highly exotic names of the local restaurants and shops are through-translated, thus toning down the cultural load: *The El Cid Canteen – Pivnița El Cid, The Great Wok of China – Marele Wok Chinezesc, The Shore Bird Beach Broiler – Pasărea Litoralului, Lauhala Point Fantasy – Picnicul ca-n Povești de la Lauhala Point, the Sunset Sail and Secluded Beach Fantasy – Fantelia Pânzei Apusului și a Plajei Izolate, etc.*

**Conclusions**

Undoubtedly, the translator’s behaviour is regulated by a set of rules and that translation is pre-eminently reader-oriented. It may seem paradoxical, but the translators ensure their visibility by annexation and neutralization procedures. On the one hand, massive imports from the original text make the readers aware of the translators’ deliberate faithfulness to the author of the original. On the other hand, neutralization can contribute to a smooth reading of the target text (via linguistic harmonization strategies).
Bibliography:

TRANSLATION NORMS OR CONSTRAINTS

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Introductory Remarks
Translation norms are one of the main topics of discussion in the field of translation studies. The underlying reason for this discussion is that they intervene in translation processes and subconsciously determine the translators’ decisions during the translation act. That is to say, although norms are decisive in the cognitive processes of the translators, it is not easy to detect them directly throughout the translation process as a result of the covert nature of their defining features. Besides, translators gain professionalism, as long as they develop reflex responses to existent norms.

A Cognitive Approach to Norms
This raises the question at what stage norms are involved in translation. Daniel Gile’s cognitive approach to translation processes may give an answer to this question. According to his sequential model of translation, processing units of translation implies three stages: the knowledge base, the translation unit and knowledge acquisition. While the knowledge base and knowledge acquisition concern both encyclopedic or worldly knowledge which host norms, processing translation units concerns micro scale decisions related with the reformulation of the source text setting up correlations with the knowledge base and eliciting new knowledge for future use (Gile 1995: 102-124). That is to say, what first matters in the translation act is the knowledge base where the extralinguistic information is gathered, processed and filtered by the norms. Even the first decisions regarding the translation of the source text concern the knowledge base. Furthermore, it is up to the translator’s competence to apply the knowledge base to the translation units. In other words, the knowledge base does store knowledge processed and filtered by the norms. That is why, translator’s awareness of norms in processing the translation unit is as important as his linguistic skills. As for the operational phase of translation, it is only after having made the initial decisions in translating the text that the translator focuses on the source text to elicit meaning hypotheses, which would direct the translator in processing the translation units along with the extra-linguistic knowledge stored in the knowledge base. The translator achieves his/her end only if he/she could provide bilateral interaction between the knowledge base and the meaning hypothesis in the source text. There are two points normally expected from professional translators at this stage: first, the translator should obtain relevant information from the knowledge base in such a way as to filter and process the information he/she acquires from the source text according to the expectations of the society; next, he should reformulate the target text in relation to the literary norms available in the target culture. However, sometimes idiosyncrasies of translators and norms contradict each other. The translator may prefer idiosyncratic decisions to the option of conformity with norms. The best way to see to what extent norms pose constraints for translators is to discern norms from rules, idiosyncrasies and conventions. For example, norms do not have the same judicial power as rules. A conceptual study on these terms will also disclose a graded scale of constraints between the two extremes: rules and idiosyncrasies. Nevertheless, it is not easy to discern them from each other since the borders between them are fuzzy, or as in Gideon Toury’s terms, “in graded continuum along the scale” (1995: 54).
Norms, conventions, idiosyncrasies, rules

If translation is assumed to be a form of social behaviour, its affiliation to norms cannot be denied. Since norms provide coordination in a society, translation activity as a social behaviour cannot detach itself from norms in considering its role as a tool of communication. That is to say, communication takes place only if translators conform to the prevalent norms in the society. Besides, as they are members of society, the part norms play in their upbringing cannot be ignored. It is for this reason that norms direct our behaviour subconsciously as a reflex. One can conclude from these remarks that awareness of norms is a requisite of surviving as a social being, although they are unbinding in nature, and are not formulated as explicitly as they are in rules (Nord 1991: 96). Even so, for the sake of cooperation, they can be claimed to be the end product of common sense because they reflect the general values or ideas shared by the society.

Of course, these claims can also be asserted for “conventions” as they are defined as “specific realizations of norms” (Shuttlewood & Cowie 1997: 30). It means that conventions are recurrent realizations of specific norms, and, from this point of view, in some cases, they are confused with norms. However, conventions are weaker and less prescriptive versions of norms. For example, it is expected that taboo subjects related with children’s literature be replaced with canonized ones. It is common knowledge shared by most of the translators and readers. However, the same claim cannot be made for all norms. Accordingly, it can be claimed that norms are more binding than conventions in that they not only meet expectations of the society, but also oblige them to behave in a certain way in direct proportion with the shared expectations of society. Therefore, it is the common knowledge that decides what is proper, appropriate and correct (Hermans 1999: 82). On the other hand, norms sometimes may fall short in explaining the current situation in other culture, i.e. the source culture. In this case they may pose constraints for translators because translation is bound by the act of transfer, besides the temporal and eco-cultural factors involved in it. The main difference between rules and norms is that rules are binding and explicitly formulated as opposed to the implicit nature of norms. As a result, we can assert that norms are inculcated into the translators’ mind since childhood. Furthermore, most of the translators conform to them subconsciously as long as they meet the expectations of the society. They constrain translators only if they cannot conform to them as a result of linguistic temporal and spatial distances. Therefore, compared with rules, they are more flexible and open to change in the course of time.

As for the idiosyncrasies, they can be described as the translators’ individual use of language. Undoubtedly, idiosyncrasies can be as assumed as the main point of conflict with norms. It is only when norms and idiosyncrasies of translators overlap that we can mention “conventions”. Otherwise, the social dimension of translation fails on account of the lack of communication between the sides involved. As seen here, idiosyncrasies, norms, conventions and rules can be ranked in hierarchical order in terms of the constraints they exert upon translators.

Norms as Guidelines or Constraints

As mentioned above, it can be deduced that norms serve both for descriptive and prescriptive ends. When one makes a descriptive statement, he/she can be claimed to propose a causal hypothesis which can also be interpreted prescriptively. The following example will illustrate why norms contain both functions in themselves: “If a housewife is concerned with showing that she maintains cleanliness standards, she is likely to focus her attention upon glass surfaces.” (Duff 1990: 62) This is an indirect statement which implies a causal hypothesis as “one can mention cleanliness standards only if the glass surfaces are clean.” While this sentence is descriptive in terms of determining cleanliness standards, it is
prescriptive in terms of maintaining cleanliness standards. Although the two inferences fulfill different functions, we cannot overlook either of them.

1. When these features of norms are studied within the framework of translation studies, Andre Lefevere’s approach to translation as a system discloses the function of norms in translations systems. According to him, what runs the system is the interaction between the system and the environment. In other words, the norms produced in the environment both feed and restrict the system simultaneously. Therefore, norms act as both constructive and regulatory forces in the shaping of the system. Although the interaction between the system and its environment through norms keeps the system dynamic, in some cases they may halt the system as a consequence of the constraints they have laid on the system. If society is considered to be a conglomerate of systems, the literary system is composed of such subsystems as patronage, ideology, poetics and “universe of discourse” respectively.

2. While patronage refers to persons, institutions and publishing houses, ideology refers to the translators’ personal ideological attitudes against other ideological constraints in the environment. Patronage rarely intervenes in the literary system; instead, it tends to delegate control over the literary system to experts, specialists, rewriters. Their main task is to secure the ideology and poetics of the system. That is to say, the power of patronage can hinder or further the reading, writing or rewriting of literature. It has three components. The ideological component determines the relationship between literature and social systems. As for the economic component, it assures the author’s livelihood provided by the patron.

3. Status component: the patron can confer prestige and recognition. The patronage is undifferentiated when all three components are in one hand.

4. As for the ideology, it is the conceptual grid that consists of opinions and attitudes deemed acceptable in a society at a certain time, and through which readers and translators approach the text (Chesterman 1997: 78-79). Similarly, the “universe of discourse” is related with the constraints, or norms concerning source texts, beliefs and customs. For example, consider the constraint imposed upon a translator facing a translation task which is accepted as offensive in the target culture. It can be expanded as what literature should be, can be, or is allowed to be in a given society. He also thinks of it as a code which makes literary communication possible. It has two components:
   - **Inventory Component**: devices, motifs, genres, prototypical characters, situations, forms (syntactic component), rules for combining elements from the inventory.
   - **Functional Component** is related with what the role of literature is or should be in the social system as a whole. It is in a way identical with the definition of poetics.

   While Andre Lefevere defines the above-mentioned constraints as societal, he assumes the language constraint as the only norm which concerns translation studies since it affects and hinders or restricts the relations between the languages. However, this kind of approach to norms as constraints without any regard to their function as guidelines may lead translators and theorists to fruitless discussions on translatability and untranslatability in the past and will reduce the notion of constraints to the syntactic or lexical problems stemming from linguistic distances. It is for this reason that theorists deal with norms not as forms of constraint but as forms of regularities of behaviour observed from think-aloud protocols or products called translations in the target culture. Therefore, norms do no longer serve as problem-creating tools; on the contrary, they act as means of scientific study which disclose the translation concept of the target culture.

**A Theoretical Approach to Norms**

Gideon Toury is the first theorist who has claimed translation as a norm-governed activity. However, his approach to norms is not deductive at all. He proves this claim
setting out from a priori as “translations are facts of target culture.” It is only after he has obtained findings which yield regularities between translations that he has reached the norms that reveal the concept of translation in a target culture. In other words, recurrent preferences of translators disclose external and socio-cultural constraints. Therefore, Gideon Toury has evaluated norms as something that functions as constraints on translators. However, when he has made this claim, he has adopted an inductive method in contrast to the past theorists who exhibited normative attitude in dealing with norms. While Gideon Toury has deployed an empirical method in proving translations as a norm-governed activity, the past theorists’ approach to norms was more prescriptive than scientific. To sum up, Gideon Toury’s descriptive approach has not only consolidated the base of Translation Studies as an empirical science, but it also has refuted the prescriptive approach adopted in the discipline (Yazıcı 2005: 130-134).

Within this context, Gideon Toury distinguishes three types of translation norms:

- **Preliminary norms** are related with the choice of the texts, decisions concerning translations from intermediary languages as well as the decisions to translate into first or second languages (Hermans 1999:74-76). This definition is consistent with Andre Lefevere’s definition of the patronage constraint. Besides, translation as a norm-governed activity cannot be isolated from extralinguistic factors.

- **Initial norms** are related with the strategical decisions of the translators before starting translation. To put it otherwise, they concern the translator’s choice to employ a target-oriented or source-oriented strategy, or the strategical decisions the translator takes in consideration for the linguistic and cultural constraints. Gideon Toury defines this situation in terms of “adequacy” or “acceptability”. While acceptability refers to the translator’s orientation to the target pole as much as linguistic constraints allow it, adequacy refers to the orientation towards the source language pole.

- **Operational norms** are directly related with the processes of translation. From this point of view, they concern the translators’ process-oriented decisions during the business of translation. Gideon Toury distinguishes two sub-parameters for the initial norms:
  1. Matrical norms are related with the form of the translation. They determine the macro-structure of the translation. That is why the matricial norms cover the decisions concerning deletion, addition, division of chapters, and all the alterations that affect the structure of the text.
  2. Textual-linguistic norms concern micro-level decisions at the sentential and lexical level. Therefore, these norms are related with linguistic constraints the translation experiences in the business of translation (Toury 1995: 53-67).

Compared with Andre Lefevere’s approach to norms, Gideon Toury’s approach is more comprehensive in that he relates all the constraints including socio-cultural or extralinguistic norms to translation, in addition to linguistic constraints, and uses linguistic norms obtained from texts to extract information related with sociolinguistic norms. Thus, he has opened up the pathways for cultural studies in the field of translation studies, and has rationalized the underlying reasons why translations are facts of the target culture. For example, Ayşe Nihat Akbulut, a Turkish Scholar of Translation Studies, discussed the influence of the norms in the literary system on literary translation conducting a comparative study on the translations of Don Quixote between the years 1868 and 1931, and restricted her study to only preliminary norms to disclose the initial norms dominant in the target culture.

The first translation in 1868 was in Armenian orthography and may have been translated from an intermediate language such as Hungarian, since it discloses phonetic and orthographic similarities with Hungarian when the proper names are studied in the translation. As for the second translation, it was published in 1912 from an intermediary
language. Since there is no information from which language it was translated into Ottoman Turkish, the researcher cannot spot the intermediary language. However, in the last version (1931), she has remarked the intermediary language as French while the orthography of the translation was in the Latin script. She has obtained data related with preliminary norms such as names of publishing houses, names of translators, the names of the intermediary languages from the top and in-covers of the translations, and kept the track of the initial norms by observing preliminary norms in translations. She has concluded that, in the course of time, translators adopted target-oriented strategies. Furthermore, the Latin script has not posed a constraint in the translation process like those in Armenian and Arabic script. On the contrary, it has flourished in Modern Turkish as it is obvious from the target-oriented strategy the translator has followed in the last version (Akbulut 1993: 177-181).

In conclusion, Toury’s approach to norms disclosed not only the interaction between norms and the translation process, but also the prescriptive force they exert in the form of constraints.

Andrew Chesterman and Norms

Andrew Chesterman upheld Gideon Toury’s thesis on translation norms in terms of their prescriptive pressure on translators. His norms overlap Gideon Toury’s initial and preliminary norms. He distinguishes two types of norms that affect the function of translations: they are the product or expectancy norms and the process or professional norms.

- The product or expectancy norm is established by the expectations of the readers of a given text. For example, expectations of readers enable them to reach evaluative judgements on the subject and text type of the translations. Therefore, a translator has to consider the readers’ expectations from the product. However, sometimes expectancy norms are not only validated by readers, but they are also evaluated by norm authorities such as publishing houses, the cultural policy of the state. Besides, a norm authority cannot be restricted to only institutions; expectancy norms are sometimes validated by a norm authority of some other kind, such as a teacher, literary critic etc. Therefore, the translator has to bear responsibility concerning factors governing norms. These factors can be listed as follows: the discourse conventions of the target language, literary tradition, cultural as well as economic and ideological factors. Since the function of translations depends on the approval of readers within the society, we cannot deny the role of expectancy norms.

- Process or professional norms regulate the translation process itself. These norms are determined by expectancy norms because expectancy norms reflect the overall understanding of translation prevalent in the target culture. Professional norms are subdivided into three categories:
  - Accountability norms are related to the ethic values of society. Therefore, they are related to the issue of loyalty. Of course, the notion of loyalty does not only cover loyalty to source texts, but it also concerns the loyalty between the writer and the commissioner. While the former is related with checking, editing and deadlines, the latter covers agreements between the parties such as commissioners, customers and translators.
  - Communication norms: A translator has to conform to the maxims of communication to make his/her act of translation fulfill a function. It is for this reason that readability, relevance, situationality, clarity, Gricean maxims of quality and quantity are the main components of communication norm.
  - Relation norms: A translator conforms to relation norms so as to ensure relevant similarities between the source text and the translation. In providing the relation between the source text and the translation, the translator takes into consideration the text type, the intention of the author, the expectations of the prospective readers,
and the wishes of the commissioners (Chesterman 1997: 74-81). This attitude of the translator’s act first paves the way for formal similarity, next as the translator proceeds, he/she establishes appropriate relation between the source and the target text. For example, İşin Bengi, one of the leading Turkish scholars in the field of Translation Studies, studied the following translations of the same poem in an essay under the title of “Constraints directing the Verse Translation” (1992: 105) which illustrates in what way translators provide the relation between the original and the translation in terms of norms:

<table>
<thead>
<tr>
<th>Source Text and the literal translation</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kitabesiz Seng-i Mezar</td>
<td>Agrophos Epitaphios Lithos</td>
</tr>
<tr>
<td>Deniz moruna kaptı beni</td>
<td>Sea pulled me into its deep purple</td>
</tr>
<tr>
<td>(Sea pulled me into its purple)</td>
<td></td>
</tr>
<tr>
<td>Getiriyor götürüyor</td>
<td>Washes me to and fro</td>
</tr>
<tr>
<td>(Taking me to and fro)</td>
<td></td>
</tr>
<tr>
<td>Zıfiri bir lacinverdiye doğru…</td>
<td>Towards a pitch dark blue…..</td>
</tr>
<tr>
<td>(Towards a pitch dark blue )</td>
<td></td>
</tr>
<tr>
<td>Dalgalar ki yavaşlayan darbeleri kalbimin</td>
<td>Waves that are staggering strokes of my heart</td>
</tr>
<tr>
<td>(Waves that are pacing down strokes of my heart)</td>
<td></td>
</tr>
<tr>
<td>Vuracak ve duracak elbet o ziftli kuyuya</td>
<td>Will beat the tarry coast and complete</td>
</tr>
<tr>
<td>Will beat the tarry well, of course stop</td>
<td></td>
</tr>
<tr>
<td>Usuldan usul çırpıntilar halinde….</td>
<td>In agitation gentler than gentler…</td>
</tr>
<tr>
<td>(In agitations gentler than gentle)</td>
<td></td>
</tr>
<tr>
<td>Denizboku çakıllardır benim mezar taşlarım….</td>
<td>Seedung pebbles are my tombstone…</td>
</tr>
<tr>
<td>(Seedung pebbles)</td>
<td></td>
</tr>
<tr>
<td>Can Yücel</td>
<td>Translated by İşin Bengi Oner</td>
</tr>
</tbody>
</table>

**Translation-oriented text analysis**

Can Yücel was one of the most popular poets and most successful translators in Turkish literature. He was highly learned not only in Western languages and literatures, but also in Eastern languages and cultures. Although he was a modern poet, the title of the poem is in Ottoman Turkish. The Latin script was accepted in 1928 and new generation is unfamiliar both with Ottoman Turkish and with the Arabic script. Therefore, at first a sight, it even amazes Turkish readers because they recognise Can Yücel as a modernist writer who has advocated Modernism and Modern Turkish against Ottoman Turkish. However, as the reader proceeds, he/she can seize the plain and flowing tone of Can Yücel’s poem.

In his poem Can Yücel may have been inspired by the following poem under the title of “Epitaph I”, by Orhan Veli Kanık.

**Epitaph I**

1. He suffered from nothing in the world
2. The way he suffered from his corns;
3. He didn’t even feel so badly
4. About having been created ugly.
5. Though he wouldn’t utter the Lord’s name
6. Unless his shoe pinched,
7. He couldn’t be considered a sinner either.
8. It’s a pity Süleyman Efendi had to die. (Translated by Talat Halman 1997: 31)

Orhan Veli used his sense of wry humour to such an extent as to reach iconoclasm by versifying the ordinary man’s revolt to the Lord in line 5. It was only after such a revolution that offensive images such as the sinner and the ugly became the legitimate elements of Modern Turkish literature. Furthermore, modern writers and poets could encroach the past norms which restricted literature with established themes, patterns and structures. And Can Yücel as a modern poet has followed Orhan Veli’s trend in literature, which will, in the course of time, replace the past norms with the modern ones. It is for this reason that he has related his poem to the pioneer of modern literature by the title of “Tombstone without an epitaph”, which the readers will associate with Orhan Veli’s poem “Epitaph I”. This implies that he wanted to establish new norms in Turkish Literature in content and form. As for the translation, İşin Bengi has managed to transfer and to set up a relation with the original from the beginning to the end. By translating the title into Greek, she seized the archaic tone of the original. Besides, she explained that she deliberately translated it into Greek rather than Latin, because the sound of the title in the Greek version harmonizes with the rest of the sounds in the English Version. She has conformed not only to matricial norms, but also to textual-linguistic norms during the operational phase of translation. The number and the length of the lines of the English version are approximately the same as those in the original. She even seized the rhyme of the poem by her alliterative choice of words. Therefore, it can be claimed that the translator has observed not only the norms of the source culture, but also the norms of the target culture. Thus, she has fulfilled the requisites of the relation norm, which is the main component in the translation act (Bengi 1992: 106-111).

Conclusion

As seen from the brief translation-oriented text analysis, translation is a norm-governed activity. However, one should bear in mind that norms can also change according to eco-cultural, political as well as social factors. Though, since norms are based on common knowledge and shared values, they finally outlast laws. Since norms are not only inculcated in the mind by the society, but they may also be genetically coded by birth in the course of time by the members of the society who share the same environment, it takes longer to revolutionize them in comparison with laws. That is why professionalism in the field of translation requires not only linguistic knowledge, but also awareness of norms alongside the skill to set up correlations between two languages and cultures.

Bibliography:
II. ROMANCE CULTURAL AND TRANSLATION STUDIES

II. 1. FRENCH CULTURAL AND TRANSLATION STUDIES

LE RÔLE DE LA DIMENSION CULTURELLE DANS L’ACTE DE TRADUCTION

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La communication interculturelle n’est pas une nouveauté du XXI-e siècle. Dès le Moyen Age, les représentants des élites intellectuelles, les philosophes, les écrivains, les théologiens de tous les pays se prêtaient à des échanges afin de bâtir leur savoir-faire grâce au latin, langue de communication savante. Dans le domaine de la littérature, les récits de voyage ouvraient les portes vers l’autre, vers l’au-delà, enrichissant l’univers du lecteur de choses nouvelles. À partir du XX-e siècle, les nouvelles technologies, les nouvelles découvertes de la science ne font qu’approfondir et accélérer ce mouvement par des échanges d’ordre économique, politique, militaire, touristique, électronique. Déchiré entre l’identité et l’altérité, l’homme moderne, qu’il soit simple employé, grand philosophe, politique habile ou journaliste, s’interroge à chaque instant sur son véritable identité dans une société métissée. C’est à travers ce monde « villageois », autrement dit un monde de la cohabitation des identités culturelles, que le traducteur doit non seulement décoder les signes linguistiques mais également saisir et interpréter les allusions culturelles porteuses de sens et d’enjeux. Il devra les associer avec la réalité environnante et tenir compte des conditions sociales, historiques, de l’expérience linguistique et culturelle, des contacts avec les autres cultures, plus ou moins éloignées de l’espace d’origine. Par la suite, le traducteur doit acquérir une double compétence : linguistique et péribilinguistique. Si la compétence linguistique est facile à acquérir, la compétence péribilinguistique est bien plus complexe et comprend deux sous-composants: civilisationnel ou le transfert du culturel et stylistique fonctionnel ou les sous-codes de la langue.

En analysant le composant civilisationnel, F. Kiefer fait la distinction entre le cœur et la périphérie de l’entrée lexicale: « Le cœur d’une lecture d’entrée lexicale comprend toutes et rien que les stipulations sémantiques qui schématiquement déterminent sa place dans le système des entrées lexicales, c’est-à-dire délimitant ce terme par rapport aux autres entrées non synonymes. La périphérie consiste en stipulations qui contribuent à l’édification du sens d’une entrée lexicale sans cependant la distinguer des autres entrées - autrement dit la périphérie rassemble toutes les stipulations qui pourraient être retranchées de la lecture de l’entrée lexicale sans changer sa relation aux autres lectures d’entrées lexicales appartenant à la même grammaire ».

Teodora Cristea, dans Stratégies de la traduction, illustre la distinction faite par Kiefer, par le lexème fromage. Le Lexis défini le fromage: « aliment obtenu par la fermentation du caillé après la coagulation du lait ». C’est le cœur du lexème. La suite « que l’on sert à la fin du repas » représenterait la périphérie, le trait civilisationnel qui ne se retrouve pas dans la définition du correspondant roumain brânză. Par conséquent,
l’expression française « entre la poire et le fromage » (à la fin du repas) sera opaque pour le locuteur de langue roumaine. Une telle remarque pourrait engendrer une conclusion très catégorique. Faut-il alors souscrire à la théorie moderne de l’écrivain Samuel P. Huntington selon laquelle il n’y a pas d’espoir réel de communication entre les « visions du monde » ? A premier abord, la théorie de l’auteur américain se plie parfaitement sur l’exemple ci-dessus. Nous vivons dans un monde multiculturisé, dit-il, où les cultures se disputent, « à la fois par des éléments objectifs, comme la langue, l’histoire, la religion, les coutumes, les institutions, et par des éléments subjectifs d’auto-identification ». Si les différentes civilisations de ce monde constituaient des blocs culturels imperméables les uns aux autres, comment alors la traduction culturelle serait-elle possible, comment y aurait-il passage de l’une à l’autre ? La réponse est affirmative et complexe en même temps puisque les modalités de transfert des éléments culturels se livrent à l’adaptation et à toute une typologie de mise en correspondance des connotations socio-culturelles.

Nous plaidons pour l’idée que la traduction devra tenir compte de la démarcation de deux types de savoirs, linguistique et encyclopédique. L’ignorance des particularités locales telles que les coutumes alimentaires, les croyances, les vêtements, les monnaies, les formules rituelles, les particularités géographiques etc., risquerait « d’obscurcir la signification de certains textes de départ en les neutralisant ou en les faussant par la traduction », selon Teodora Cristea.

Teodora Cristea distingue 4 types généraux qui pourraient soulever l’ambiguïté ou l’opacité des modalités de transfert d’une langue à l’autre:

1. L’unité source marquée est traduite par une unité qui évoque une autre réalité (conversion):
   a. i ești limba de-n cot – être hors d’haleine / tirer la langue
   a nu cheltui un sfânt / zlot - ne pas dépenser un rouge liard / n’avoir plus un patard (pata)

2. Le traducteur substitue à l’unité source une unité de sa propre culture (ethnocentrisme):
   a o întoarce ca la Ploiești – changer de gamme

   a ploua cu băsici / cu bulbuci – pleuvoir des cordes, des hallebardes

   mais aussi :
   il pleut à bouteilles, il pleut à bouilles (en Champagne) ;
   il pleut à boire debout, ça tombe dru comme paille (au Québec) ;
   il se prépare une giboulée de curé (dans le Berry) ;
   il pleut des têtes de capucin (en zone franco-provençale) ;
   il tombe des rabanelles (en Languedoc) ;
   il pleut des crapauds et des chats (en Alsace) ;
   ninge tare – il tombe de gros flocons de neige

   mais aussi :
   il tombe des bérets basques / il tombe des plumes d’oie (on dit à Saint-Pierre-et-Miquelon).

3. Le terme marqué est traduit par un correspondant fonctionnel (explicitation) :
   « […] le commencement de l’hiver m’arrêta en un quartier où, ne trouvant aucune conversation qui me divertit, et n’ayant, par bonheur, aucuns soins ni passions qui me troublissent, je demeurais tout le jour enfermé dans un poêle, où j’avais tout le loisir de m’entretenir de mes pensées […] » (Descartes, René, Discours de la méthode)

   « […] începutul iernii mã gãsi în cartierul unde, negãsind nici un interlocutor simpatic și unde, neavãnd vreo grijã sau pasiune care sa mã tulbare - asta spre norocul meu - stãteam cât e ziulica de mare închis în camera cu soba aprinsã, sã mã bucur la nesfãrãit de propriile gânduri […] ».

   Le mot poêle désigne encore parfois en Lorraine, en Franche-Comté et en Champagne la pièce la plus belle de la maison, celle qui était chaufée par un poêle. C’est un mot qui s’employait encore dans ce sens à l’époque classique, comme l’attestent les lignes ci-dessus du Discours de la méthode, relatant le séjour de Descartes en Allemagne,
durant l’hiver 1620. Ce fut donc un séjour heureux et « par bonheur », pas une tentative de suicide sur un bûcher improvisé à son domicile.

4. Le terme marqué est neutralisé : par le choix d’un hétéronyme général ou approximatif, annulant les connotations de l’unité source :
   « In mijlocul ogrâzii, generalul Karg discuta gesticulând cu un colonel. »
   (L. Rebreanu, Pâdurea spânzuraţilor)
   « Au milieu de la cour, le général Karg discutait en gesticulant avec un colonel. »

Si le sous-composant civilisationnel balance entre l’approche linguistique et celle encyclopédique, l’autre sous-composant périlinguistique, stylistique-fonctionnel, traite de la diversité synchronique de la langue. Les lectes (sociolectes, chronolectes, dialectes) et les registres correspondant aux situations de communication, représentent les structures stratifiées de la langue auxquelles le traducteur se heurte.

La tâche du traducteur est souvent très difficile à cause des subtilités de traduction des termes évocateurs de la réalité spécifique d’une certaine communauté linguistique. Par exemple l’assemblée (serbare câmpenească), fête annuelle, organisée par chaque village, fête qui prend des noms différents d’une région à l’autre :
   assemblée – Basse-Normandie, Poitou-Charentes, Saintonge, Sarthe, Touraine, Bourbonnais, Pays aquitains
   apport – Bourgogne, Berry
   ballade – Poitou-Charentes
   bravade – Saint-Tropez ;
   ducasse – Nord-Pas-de-Calais
   frairie - Poitou-Charentes
   préveil - Poitou-Charentes
   sacre – Sarthe
   vogue – Beaujolais, zone franco-provençale

Une autre difficulté provient de la non correspondance des niveaux et des registres de langue, tels que :
   godasses / pompes pour chaussures
   bouquin pour livre
   flic / keuf pour agent de police
   fric / flouse / pèse / pognon / tunes pour argent
   troquet / bistrot pour café
   boulot pour travail
   bagnole / tire pour voiture
   froc pour pantalon
   mater pour regarder
   se marrer pour s’amuser
   avoir du pot pour avoir de la chance
   chiant pour ennuyeux
   être fauché pour être sans argent
   piger pour comprendre
ou par l’emploi des expressions ayant la marque des conditions locales. Le traducteur fera son choix entre ce qu’on appelle « les faux-amis socio-situationnels », du type : ogradâ, bătătura casei (cour, avant-cour, conseil, parlement, parquet, foyer), odaie (chambre, pièce, alcôve, dortoir, salle), bostan / dovelac (citrouille, caboche, fig., course, potiron, tête sans cervelle, fig.), etc.

Une autre difficulté à laquelle le traducteur se heurte concerne les termes provenant d’une langue étrangère dont l’utilisation est plus ou moins restreinte. Nous signalons quelques exemples d’emprunts formels à l’anglais :

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Il est hors de doute que toute langue change avec les individus qui se trouvent dans des contextes situationnels différents. Cependant, la diversité de la langue française est étroitement liée au cadre géographique. Par conséquent, la mise en relation de structures socio-culturelles devra être devancée par la traduction du français régional en français commun. Nous exemplifions par un petit texte du Haut-Maine :

« On pouvait voir, cette ressée-là, dans un bordage de la Sarthe : une coche et son laiton, un marcou et un bossu, des loches et des lumas, et vantiers des avettes et des guibets tandis que des agaces et des guerzillons bagoulaient tobi à toba. »

« On pouvait voir, cette après-midi-là, dans une métairie de la Sarthe : une truie et son cochon de lait, un gros chat et un lièvre, des limaces et des escargots, et peut-être des abeilles et des moucherons tandis que des pies et des grillons bavardaient à tors et à travers. »

La réalité non linguistique, les éléments culturels, les stéréotypes, les situations communicatives différentes évoquent des mondes différents, des réalités différentes que le traducteur doit gérer avec affinement.

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Préambule

Notre démarche vise à mettre en évidence les problèmes théorique et pratiques rencontrés au cours de la traduction du roman Tête à tête (Între patru ochi) de l’écrivain belge Paul Emond. Nous considérons comme nécessaire un court rappel des définitions générales de la traduction y compris de la traduction littéraire afin de mieux cerner dans quelle lignée des écoles de traductologie nous pouvons nous situer et quelles techniques nous devons employer en vue d’une « bonne » traduction.

Donc, on comprend par la traduction un processus consistant à comprendre le texte original, à déverbaliser sa forme linguistique et à exprimer dans une autre langue, la langue d’arrivée, recto le roumain, les idées comprises et les sentiments ressentis dans la langue de départ, à savoir le français. La traduction est également une opération qui cherche à établir des équivalences entre deux textes exprimés en des langues différentes, ces équivalences étant toujours et nécessairement fonction de la nature des deux textes, de leur destination, des rapports existant entre la culture des deux peuples, de leur climat moral, intellectuel, affectif, bref fonction de toutes les contingences propres à l’époque et au lieu de départ et d’arrivée.

Un bref survol des dictionnaires (le Grand Larousse Encyclopédique, le Grand Robert) nous amène à conclure que la majorité des définitions données à la traduction sont superficielles et abstraites, axées sur les langues, comme si la traduction consistait tout simplement à déchiffrer un code linguistique et à le convertir en un autre code linguistique, en respectant des correspondances préétablies. Ces définitions « généreuses » ne disent rien de la discipline intellectuelle qu’exige l’opération traduisante, des « affres du style » que le traducteur subit pendant l’exécution de son travail. En traduisant n’importe quel texte, littéraire, technique ou scientifique, un poème, le mode d’emploi d’un produit électroménager ou bien un traité de médecine, nous sommes arrivée à prendre conscience du fait que la traduction, c’est du traitement de l’information qu’implique une succession continue de prises de décisions. Au risque de perpétuer un truisme, il convient de rappeler également qu’il n’y a pas de traduction idéale et qu’il est très souvent possible d’exprimer un même message de différentes façons.

Idéalement, la traduction est un processus de transfert de contenus notionnels et émotionnels d’une langue dans une autre, effectué par un traducteur parfaitement bilingue, totalement identifié à l’auteur du texte original et conscient des réactions préalables des lecteurs de son texte. Théoriquement, aucun obstacle d’ordre linguistique, culturel, stylistique, thématique ou terminologique ne s’oppose à elle. Mais, en réalité, le traducteur littéraire a ses faiblesses, qui lui sont propres: il n’est pas un parfait bilingue, les problèmes de lexique sont innombrables, il n’a pas toujours de l’intuition poétique ou qui sont dues aux circonstances: délais trop courts, difficultés d’accès à la documentation, textes originaux mal écrits ou écrits délibérément obscurs.

Dans notre démarche, nous avons appliqué la stratégie de la déverbalisation, qui consiste à saisir les intentions plus ou moins explicites du texte-source comme effet immédiat de la compréhension du sens (autrement dit, c’est comprendre ce que l’auteur traduit « a voulu dire » (102), suivie de la stratégie de la réverbalisation, qui consiste dans la recherche d’une expression qui rende le sens de l’original.
Correspondances et équivalences dans la traduction des textes littéraires

Nous venons d’affirmer que l’acte de traduire signifie *grosso modo* comprendre, ensuite ré-exprimer ou reverbaliser dans une autre langue. Les traductologues font une distinction basique entre *la traduction linguistique* (la traduction de mots, de phrases hors contexte) et *la traduction interprétative* (la traduction de textes). Dans la traduction littéraire qui fait l’objet de notre travail, la pierre angulaire s’exprime par la phrase « traduire le compris-ressenti, en produisant *le même effet* ». Autrement, dit, un bon traducteur ne traduit pas seulement des mots, mais la pensée qui est derrière et, pour cela, il doit se référer au contexte et à la situation, au contexte cognitif. L’écart envers le texte de départ mène à des *équivalences*, à des connaissances extra-linguistiques. Après le déclic de la compréhension, le traducteur se détache des mots, il ne traduit pas automatiquement, en veillant en même temps de ne pas tomber dans le piège de *l’exotisme* (emprunts, calques syntaxiques, barbarismes).

Dans un premier temps, une traduction est réussie si elle ne comporte ni erreurs de langue, ni erreurs de méthode, ces dernières consistant essentiellement à procéder abusivement par correspondances. Dans ce sens, il y a des traductions sublimes et des traductions valables, exemptes d’erreurs. Une traduction réussie doit viser une équivalence globale entre le texte original et le texte traduit, les correspondances répondant à des besoins ponctuels. La traduction par équivalences a une validité générale quels que soient les langues et les types de textes, littéraires ou techniques, textes de fiction ou de réalité. Cependant, toute traduction comporte, certes, des correspondances entre les termes et les vocables, mais elle ne devient texte que grâce à la création d’équivalences. C’est là l’élément central de la théorie de M. Lederer. Les types d’équivalences se résument comme suit : *l’équivalence de contenu* ou dénotative (transmettre pleinement l’information apportée par le récit) ; *l’équivalence de connotation* (respecter le style, le registre de langue, le sociolecte) ; *l’équivalence de norme* (une traduction doit être conforme au genre du texte traduit puisque les recettes de cuisine ne s’écrivent pas comme un traité de droit) ; *l’équivalence pragmatique* (ou l’adaptation aux connaissances du lecteur) et *l’équivalence d’effet* (produire le même effet). Une équivalence réussie signifie relier réalité et structure et la transposer dans la langue d’arrivée.

La grande tâche du traducteur est de rendre le génie de la langue, son idiomacité, ce que les Allemands « le sentiment de la langue ». L’échec se résume par la phrase : « Ceci n’est pas français ». Il y a des règles non écrites à la fabrication des phrases, des manières de structurer le texte que l’autochtone manie intuitivement. Respecter le génie d’une langue (les normes lexicales, syntaxiques et stylistiques de la langue) et faire recours à la créativité individuelle à la fois est donc un grand défi.

Résumé du roman *Tête à tête* de Paul Emond

Lucienne Falinchkeau entre dans la chambre d’un hôpital de province belge, se met au chevet d’un malade grièvement blessé, plâtré et en plus amnésique, dans un accident de voiture plus que suspect (suicide ? règlement de compte avec des voyous ?), et parle. Elle prend ce malade pour son mari Léo, qui a quitté le domicile conjugal trois semaines auparavant sous le prétexte rebattu de sortir cher cher des cigarettes. Le lecteur ne saura jamais si le malade en question est bien le mari de Lucienne puisque celui-ci est aphabisque. Il sera toujours suspendu entre des demi-vérités et des demi-mensonges. De l’anecdote d’un couple en difficulté qui s’est détérioré par manque de communication, d’une simple rhétorique de la récrimination, le texte dérape et arrive à la mise en scène d’un meurtre affreux, imaginaire ou réel.

La beauté du texte réside tout d’abord dans l’ambiguïté de l’identité des protagonistes et surtout de l’instance narrative. Qui est cette femme qui, dès les premières lignes se lamente et récrimine, reproche et accuse, révise de manière analytique « les vingt
ans de mariage et de malheur» avec Léo ? Une simple secrétaire de direction, une bourgeoise la quarantaine bien sonnée, une bourgeoise acariâtre ? Elle avoue être lasse d’une vie conjugale ratée, malheureuse, sans enfants (le refus de la maternité en dit beaucoup), et pimentée par les infidélités du mari dont le donjuanisme est favorisé par son métier – représentant de commerce en lingerie fine – bref, une femme en détresse qui n’a pour elle qu’un objet-fétique, son grand Westminster. Une mythomane affolée ? Les histoires qu’elle débite frisent l’inraissemblable et passent dans le rocambolesque. Une meurtrière haineuse prête à éliminer sa rivale qu’elle jalouse depuis toujours, la Liliane, qui n’est autre que sa chère amie d’enfance ? Elle parle du crime qu’elle prépare avec soin et qu’elle met en application avec sang-froid. Ou tout bonnement, une vieille femme follement amoureuse qui perd ses grâces ? Dans ce cas, elle fait un récit à la fois pathétique et critique de ses malheurs domestiques, de ses misères quotidiennes tout en essayant de se rattraper, de se défendre. Finalement, elle est une « petite vieille qui tristement radote une stupide histoire pour son seul reflet – qui tristement attend d’être conduite à la guillotine » (p. 1389). Toutes ces hypothèses sont plausibles, le texte offre beaucoup d’arguments pertinents à leur appui ce qui le rend infiniment riche.

Problèmes concrets et solutions ponctuelles
La structuration idiosyncrasique des langues engagées dans l’acte traductif représente un obstacle important que le traducteur doit affranchir10. Il s’agit plus précisément d’un phénomène qui concerne « les relations qui s’établissent entre la matrice sémantique commune aux deux langues et son « incarnation » par des items lexicaux », à savoir les lacunes lexicales ou les trous lexicaux (loc. cit.). La paraphrase littérale, le transfert terme à terme est impossible dans la traduction littéraire. Le simple processus de convergence lexico-grammaticale mène à de graves confusions et à des résultats ridicules. En traduisant le roman en question, nous nous sommes confrontée à plusieurs situations particulièrement intéressantes que nous inventorions par la suite.

Expressions idiomatiques du français
Dans le cas des expressions idiomatiques, nous n’avons rencontré aucune difficulté de transcodage du français en roumain. La simple consultation d’un dictionnaire phraséologique11 corroborée à une recherche informatisée sur le Trésor de la langue française ou tout simplement à l’entrée du mot clé du syntagme en question dans le Petit Robert des noms communs, s’est avérée pratique et a donné de belles et correctes transpositions.

Exemples :
- fr. se battre comme bedeau d’enfer, comme le diable dans un bénitier (on dit de quelqu’un qui n’est pas à sa place) = roum. a se zbate ca-n gură de șarpe, a fugi ca dracu de tămâie
- fr. avoir le nez fin = roum. a avea fler
- fr. venir pour des prunes = roum. de florile mărului, degeaba
- fr. ne valoir plus un clou, retrouvé dans les variantes ne pas valoir tripette, ne valoir pas quatre sous (ne valoir rien ; cité dans le Robert « cela ne vaut rien ») = roum. a nu face doi bani, a nu face nici cât o ceapă degerată
- fr. faire le pied de grue (attendre longuement) = roum. a i se urî așteptând
- fr. rouler carrosse (mener une grande vie) = roum. a trăi pe picior mare
- fr. pour un oui ou pour un non = roum. pentru orice fleac
- fr. tirer le diable par la queue = roum. a trage mâța de coadă
- fr. avec armes et bagages = roum. cu cătel, cu purcel
- fr. sans tambour ni trompette = roum. fără să bată toba
- fr. contre vents et marées = roum. în ciuda tuturor greutăților
Expressions courantes du français familier, voire populaire y compris des incises

Paul Emond utilise souvent des expressions courantes du français familier. Le monologue de la protagoniste regorge de telles expressions, ce qui est facilement compréhensible vu son statut de secrétaire de direction qui fait partie d’un milieu social demi-bourgeois où les gens parlent d’une telle manière.

Exemples :

- fr. se porter comme un charme = roum. a fi sănătos tun
- fr. en moins de deux = roum. în doi timpi și trei mișcări, cât ai zice peste
- fr. se rouler dans le désespoir, se ronger les sangs = roum. a-și face înimă rea, a muri de grija cuiva
- fr. prendre la graine (y trouver, puiser un enseignement) = roum. a lua ca exemplu
- fr. en tout bien, tout honneur = roum. cu cele mai bune intenții, cinstit, fără să facă dragostă
- fr. faire le baratin à qqn (faire du bla-bla) = roum. a duce pe cineva cu preșul, cu zâhărelul
- fr. avoir la tête à l'envers = roum. a fi tulburat, năuc
- fr. tourner sa langue sept fois dans la bouche (cliché du français qui signifie littéralement qu’il faut beaucoup réfléchir avant de parler) = roum. a se gândi bine înainte de-a deschide gura
- fr. être dans ses meubles = roum. a fi în casa sa
- fr. comme de juste = roum. așa cum se cuvine
- fr. crier casse-cou à qqn = roum. a avertiza pe cineva de un pericol
- fr. filer du mauvais coton = roum. a nu o duce prea bine cu sântatea
- fr. rouler sa bosse = roum. a cutreiera lumea-n lung și-n lat
- fr. ne pas connaître ni d’Ève ni d’Adam = roum. a-i fi complet necunoscut
- fr. baiser pavillon = roum. a se da bătut

Exemples :
Phénomène de polysémie divergente

Les descriptions collocationnelles ont aidé à éclaircir le sens précis de quelques expressions et syntagmes. Il y en a eu qui ont été facilement décodables dans la langue de départ, il y en a eu d’autres moins « claires » à la première lecture, mais, en faisant le classique recours aux explications du dictionnaire, ils se sont avérés transcodables dans la langue d’arrivée. Nous avons veillé à éviter la paraphrase littérale, autrement dit l’hétéronymie directe, des agencements identiques, bref la traduction-calque.

Exemples :

- fr. se tenir à l’écart de ses eaux-là (se tenir à l’écart de ce domaine, de ces « affaires ») = roum. a sta de o parte
- fr. toi tout craché (le sens de craché est de très ressemblant ; couramment, on dit « c’est elle tout craché » qui signifie « on la reconnaît bien là » ; c’est cette nuance qu’on a ici) = roum. estei cap tâiat
- fr. en échange du tuyau (sens normal de tuyau est d’indications confidentielles pour le succès d’une opération, d’où le verbe tuyauter = renseigner) = roum. in schimbul informațiilor

Pseudo-«pièges»

Dans cette catégorie, nous avons regroupé les déformations des expressions idiomatiques du français, soit qu’il s’agisse de légères déformations /variantes des expressions consacrées, soit de coupures savantes sur lesquelles l’auteur a construit ses propres expressions, tout en gardant leur sens imagé. La procédure de la désambiguisation du texte de départ a constitué un premier pas dans l’algorithme de la traduction.

Exemples :

- fr. rire à belles dents (variante sur mordre à belles dents ; le sens est rire à gorge déployée) = roum. a se strica de râs
- fr. distiller une espèce d’eau de boudin où même les poissons les plus agiles finissent par se noyer (algorithme de la traduction : à partir de l’explication courante, voir le Robert à « boudin » ; s’en aller en eau de boudin = échouer progressivement, tourner à rien et de tourner qqn en bourrique = a înnebuni de cap pe cineva, Paul Emond construit une métonymie filée où « les poissons les plus agiles », c’est-à-dire les plus expérimentés peuvent se noyer (« eau ») = roum. să te-neci încetul cu încetul într-o apă în care s-ar îneca şi peştii cei mai agili
- fr. son regard de Venise (regard de séducteur vénitien, allusion voilée à Casanova) = roum. privirea lui de seducător venetian
- fr. Charles ne m’a jamais fait crier lanterne quand c’était vessie (c’est une variante sur l’expression prendre des vêtes pour des lanternes qui signifie plus ou moins prendre des choses inexistantes pour des réalités) = roum. Charles nu m-a făcut nicio dată să confund lucrurile
- fr. le plomb t’est tombé dans la cervelle (le Robert donne indistinctement « dans la tête » et « dans la cervelle » ; l’intervention de P. Emond est donc le verbe tomber qui est apporté du français argotique « le franc est tombé », donc le sens est « j’ai compris », issu de la superposition de deux expressions) = roum. ți-a căzut fisa
- fr. jamais vu au bataillon, jamais entendu au concert (variantes sur le cliché « inconnu au bataillon », voir le Robert ; le sens est de « tout à fait inconnu » ; P. Emond aime ce cliché qui revient pages 22 et 96 pour le plaisir de la rime vu / connu et la symétrie de la construction) = roum. nemai întâlnit vreodată
- fr. c’est la carpe faite homme (c’est l’utilisation du cliché bien connu muet comme une carpe) = roum. mut ca un mormânt
fr. en avoir ras la cafetière (comme variante de ras-le-bol ; cette locution connaît de multiples variantes dans le langage populaire ; la cafetière, en argot, est la tête, donc le sens est bien en avoir marre) = roum. a se sătura până peste cap
fr. bannière au vent (victorieuse ; brandissant sa bannière comme un chevalier du Moyen Âge) = roum. cu steagul fluturind în vint, victoriosă
fr. on ne contrarie pas le dinodon quand il fait la roue (c’est une sorte de proverb comme P. Emond aime inventer ; à comprendre littéralement : quand le dinodon se livre à son occupation préférée (faire la roue), on ne peut pas le contrarier ; au sens figuré, un homme qui fait la roue frime, veut se mettre en évidence à tout prix) = roum. te las să te dai mare
fr. donner dans le louche et le glauque, dans la combine entre chien et loup (le sens familier de glauque est de sinistre, pénible ; combine a son sens habituel de « moyen pas (nécessairement) très honnête », « j’ai une combine » est une expression courtoise) ; deux occurrences se complètent puisque glauque a aussi le sens de « peu transparent » qui fait écho dans « entre le chien et loup ») = roum. a intra într-o combinaţie dubioasă şi sinistră la căderea seriă
fr. tant d’eau au grand moulin de tes exploits ! (à partir de l’expression, voir le Robert à « moulin » : apporter de l’eau au moulin de quelqu’un, lui procurer des ressources, des moyens) = roum. câtă apă la moarţa îţi-a dat !
fr. le lapin galeux ne pensait qu’à filer sans demander son reste (le lapin est un animal qui a la réputation d’être peureux, de filer pour un rien ; en même temps, la phrase « il est galeux » fait penser à la maladie honteuse ; le syntagme « un chien galeux » a plusieurs sens = 1. chien qui a la gale, la maladie ; 2. injure ancienne ; 3. traiter quelqu’un de chien galeux = personne très méchante ; « sans demander son reste » est une expression toute faite pour dire « filer sans condition ») = roum. erai un iepure fricos şi rios care nu se gîndea decît s-o şteargă fără să mai pună condiţii
fr. il l’a gardée sur l’estomac (le Robert donne à « l’estomac » : « Ça lui est resté sur l’estomac », il ne peut pas la digérer ; un équivalent est rester sur le cœur ; notre choix rester dans la gorge) = roum. i-a rămas în găt
fr. comme si le lard était déjà dans le gousset (comme si c’était déjà fait, comme si l’affaire était dans le sac solution) = roum. zis şi făcut, treabă-i ca şi făcută
fr. rester au fourneau (rester chez soi, devant la cuisinière et remuer dans la casserole, pour accomplir son devoir ; on a affaire ici à une métaphore nutritive) = roum. rămâi la tine acasă
fr. j’ai un pareil pour brasser les flots de la mémoire (brasser = remuer, donc pour rappeler les souvenirs) = roum. sunt pricepută să reînvii amintirile

Pures créations de Paul Emond

C’est une difficulté importante pour les traducteurs des apprentis aux plus chevronnés de décider à quel moment ils ont affaire à des inventions, à des créations lexicales qui font l’originalité d’un écrivain. Comme dans le cas des ambiguïtés, les « inventions » sont un problème artificiel dans la traduction littéraire. Le premier pas est l’identification des ruptures d’isotopie et de l’incompatibilité des signifiés en connexion. Une parfaite maîtrise des deux langues éloigne le danger d’illisibilité. Seule une excellente connaissance de la langue originale donne directement accès au sens. De même, seule une excellente maîtrise de la langue d’arrivée permet la réexpression adéquate de ce sens. Pour que le lecteur suive un texte sans peine, il faut que celui-ci soit conforme aux habitudes de la langue dans laquelle il est écrit. Pour rejoindre le vouloir dire de l’auteur, pour éclairer les mobiles de l’auteur et faire supposer ses intentions, le traducteur a besoin de connaissances adéquates, voire d’« explications supplémentaires »12, le plus souvent d’une
intuition et d’une inspiration poétiques pareilles à celles de l’auteur. Comment traduire un découpage particulier de la réalité saisie poétiquement ? Comment traduire les tropes, les métaphores par exemple, et comment moduler des tropes lexicalisés dans la langue d’arrivée ?

**Exemples :**
- fr. les grands chevaux de l’indignation! (construit selon monter sur les grands chevaux, le sens est bien s’indigner) = roum. văi, domnu’ s-a suprațat la culme !
- fr. elle se promène derrière les blancs moulins (le sens littéral ? à partir des allusions aux expressions bien connues « jeter son bonnet par-dessus les moulins » qui signifie « agir librement », voire se débaucher et « bonnet blanc, blanc bonnet », qui signifie « c’est la même chose », le sens est « elle fait le même, a sa vie libre, indépendante, débauchée ») = roum. și ea făcea la fel, șiși vedea de viața ei,
- fr. raconter à souffle que veux-tu (selon le modèle de « parler à bouche que veux-tu », signifie raconter beaucoup à perdre l’haleine) = roum. a se consuma povestind
- fr. amnésique à la noix (de mauvaise qualité, sans valeur, à la con) = roum. încetează cu gogoșile astea de amnezie
- fr. prometteur de bonheur et accoucheur d’inexistence (à comprendre littéralement qu’il promet le bonheur et ne réalise rien du tout) = roum. vânzător de fericire și de iluzii
- fr. elle n’a rien de la rigolote des tropiques (il n’y a rien de tel dans la langue comme construction imagée ; le sens indiqué par l’auteur lui-même est de « personne sans sérieux ») = roum. nu prea-i serioasă
- fr. on a remis le virolet dans la dorlote (cette expression nous a semblé mystérieuse au début, elle est éclaircie par l’auteur lui-même, bon connaisseur de Rabelais qui est le premier à employer « virolet » pour désigner le sexe de l’homme ; c’est un exemple de verdură de Paul Emond ; c’est une allusion à la relation sexuelle) = roum. și-a tras pantalonii pe el

Les jeux de mots offrent souvent des cas d’ambiguïté intentionnelle pour le simple plaisir de la rime. Pour les jeux de mots il n’est pas toujours possible de trouver des équivalents du même type, d’où la nécessité de maintenir l’ambiguïté dans le texte d’arrivée. La traduction implique un traitement mixte des aspects tant codiques que non codiques présents dans le texte-source.

**Exemples :**
- bernique et caramel pour l’explication et berlique berloque pour la confiance (le point de départ est sûrement bernique qui signifie « rien, rien à faire » ; il se trouve dans le Robert avec ce sens ; caramel signifie par extension « chose de peu d’importance » ; berloque, entraîné par bernique, déforme légèrement breloque que le Robert glose comme « un petit bijou, babiole, petit rien » ; il reste intraduisible berlique, écho de bernique et de berloque ; bref, tout cela joue sur les sonorités avec le sens de « rien, rien du tout » ; la traduction doit donc construire une rime qui ne signifie rien) = roum. îoc, nu-i nimic de făcut, n-are nici o importanță, mulțumesc pentru încredere (cette solution est provisoire)
- mon Léo de tous mes malheurs, de tous mes pleurs (cette imprécation est à prendre au sens premier : « Léo a fait tous mes malheurs et a provoqué tous mes pleurs ») = roum. Léo al meu, al nefericirii mele și-al necazurilor mele !
- fr. écarquiller les yeux comme des carquois (il n’y a rien de tel dans la langue ; c’est créé sûrement à partir de la phonétique écarquiller / carquois ; nous avons choisi de traduire librement, en faisant la même rime interne) = roum. cu ochii holbați cât cepele
o fr. me voir pousser des orteils à la place des oreilles (c’est une création à partir de la proximité phonétique orteils / oreilles ; l’idée est que Lucienne est tellement agitée que cette situation la rend folle ! dans le même contexte apparaît la tourneboule, mot inexistant ; le verbe existe dans l’expression familière tournebouler la cervelle à qqn = roum. a suci minţile cuiva) ; la solution est de trouver une rime pareille comme orteils / oreilles = roum. am ajuns în pragul nebuie

o fr. ce n’est pas le grand Muphti de toutes les Arabies (à partir d’un muphti qui est un maître en droit canonique, qui a des fonctions judiciaires et civiles, P. Emond fait un jeu de rimes ; donc le sens est « ce n’est pas une lumière, un génie ») = roum. nu-i strâlucit

P. Emond aime les séries comparatives, les comparaisons insolites qu’il puisse dans les catégories productives de l’adjectif et du verbe.

**Exemples :**

- o fr. hypocrite comme un sacristain, comme une lime sourde (la réputation du sacristain d’être hypocrite vient, explique P. Emond, du fait qu’il est obligé de se taire dans l’église ; le glissement de sens vient de là ; une lime sourde ne fait pas de bruit, donc elle est très hypocrite ou perfide) = roum. foarte prefăcut, perfid, vulpe şireată

- o fr. sa maison m’attirait comme la fanfare aime le beau temps (à comprendre que la fanfare, la joie, et le beau temps vont bien ensemble) = roum. mă atrăgea casa ei, mergeam la ea cu bucuria cu care defilează fanfara când e frumos afară

- o fr. une rhume comme celui-là vous abattrait son militaire (l’expression est forgée par P. Emond ; le sens paraît clair : un militaire est nécessairement quelqu’un de résistant et le rhume était si fort à abattre même une personne très résistante) = roum. o răceală ca a mea l-ar omorî si pe cel mai rezistent om

- o fr. se justifier comme un diable (la comparaison comme un diable s’emploie volontiers pour dire « par tous les moyens, avec force, violence » = roum. a se justifica cu violenţă, prin toate mijloacele

- o fr. mon cœur qui bat comme une vieille breloque (le Robert signale l’expression « battre la breloque » avec un exemple de Martin du Gard, à propos du cœur) = roum. inima mea a luat-o razna

- o fr. rater comme un premier communiant (le sens premier = garçon qui fait sa première communion ; sens dérivé = naïf, niais, maladroit

- o fr. être plus triste qu’une lanterne (à partir de l’idée que la lanterne donne une lumière voilée, crée une atmosphère mélancolique ; la traduction se fait littéralement) = roum. mai trist decât un felinar

**Le transfert du culturel**

Les problèmes dits culturels sont une difficulté courante dans la traduction. Il s’agit d’objets ou de notions qui appartiennent exclusivement à une culture donnée et qui ne possèdent pas de correspondances lexicales dans la civilisation d’accueil, par exemple : les habitudes vestimentaires ou alimentaires, les coutumes religieuses et traditionnelles. Il ne s’agit pas seulement de quel mot placer dans la langue d’arrivée, mais aussi de savoir comment faire passer au maximum le monde implicite que recouvre le langage de l’autre. Dans ce sens, nous admettons à l’unanimité que les compléments cognitifs jouent un rôle important.

Théoriquement, un traducteur connaît la culture du peuple qui parle la langue en question (les lacunes sont à remplir !). S’il est bilingue, il est forcément bi-culturel.
Carmen Andrei
Aspects théoriques et pratiques concernant la traduction du roman Tête à tête de Paul Emond

S’agissant de la littérature étrangère qui fait appel à l’universel, tout lecteur est potentiellement en mesure de la comprendre. S’agissant des mœurs, des traditions auxquelles elle fait allusion, le lecteur doit faire un effort pour accéder à l’intégralité des faits culturels. C’est au traducteur de donner au lecteur étranger des connaissances supplémentaires, minimum mais suffisantes pour entr’ouvrir la porte qui mène à la connaissance des autres. Le lecteur est ignorant, mais pas imbécile, il saura compléter très vite les « trous », ainsi que les « nouveautés ». Le traducteur l’aide en explicitant certains des implicites du texte original en employant des moyens linguistiques suffisants pour désigner des référents pour lesquels il n’existe pas de correspondance directe dans sa langue. Le lecteur de la traduction n’en saura jamais autant que le lecteur autochtone, mais il ne restera pas non plus ignorant.

Afin de franchir les barrières socio-culturelles, il faut tenir compte de la sous-composante périlinguistique, à savoir civilisationnelle, et de la sous-composante stylistico-fonctionnelle et les adapter au sol culturel de la langue d’arrivée.¹⁶

Exemples:

- fr. offrir le veau gras (cette expression signifie fêter le retour de l’enfant prodigue) = roum. a sărbătöri
- fr. pâle comme Judith marchant vers son destin (il s’agit de Judith se rendant dans la tente de Holopherne, où elle l’enivrera et lui coupera la tête¹⁷) = roum. palid ca Judith mergând în intimpinarea destinului
- fr. mes nerfs dansaient la Saint-Guy (le Robert donne la danse de saint-Guy = chorée, c’est-à-dire maladie nerveuse qui se manifeste par des mouvements brusques qui rappellent ceux de la danse) = roum. nervii mei o luau razna
- fr. je devais être pâle comme le suaire de Jésus-Christ (c’est une allusion biblique, éclaircie à partir de l’explication de suaire, dans le Robert = Saint suaire : relique sacrée, linceul dans lequel le Christ aurait été enseveli (le saint suaire de Turin où le corps de Jésus serait imprimé ;¹⁸) = roum. cred că eram palidă ca giulgiul lui Hristos
- fr. officier du carême (l’expression est bizarre, car on pense qu’en carême on pouvait manger du poisson le vendredi par exemple, lorsque la viande était interdite ; mais comme depuis un certain temps les catholiques ne font plus le carême ; avant l’expression « officier du carême » il en y a une autre, « trouble-fête » et, dans ce contexte, nous sommes amenée à trouver comme équivalent « tête de carême », tête d’enterrement) = roum. tu, cu fața ta de înmormântare
- fr. crois de bois, crois de fer et parole d’évangile (à partir de la comptine qu’on trouve dans le Robert à « croix » : « Croix de bois, / Crois de fer, / Si je mens, / Je vais en enfer » ; le Robert précise qu’il s’agit d’une formule enfantine de serment, donc on assure par là qu’on ne ment pas, ce qui est renforcé par « parole d’évangile », ce qui est dit comme une parole d’évangile ) = roum. pe cuvânt de onoare
- fr. je brûlais mes terres et stratège de la terre brûlée (le stéréotype de la terre brûlée – le Robert donne comme exemple « la politique de la terre brûlée » qui signifie la destruction des récoltes et des villages dans une retraite militaire) = roum. specialist în distrugerea urmelor
- fr. comédien de patronage (les associations catholiques de patronage faisaient parfois des représentations de théâtre amateur ; c’étaient de piètres prestations ; donc un comédien de patronage est un mauvais comédien) = roum. actor prost
- fr. grâce soit rendue à tous les dieux de la Colchide (il s’agit d’une mythologie qui est en filigrane du roman ; Jason avec les Argonautes se rendit en Colchide pour saisir la Toison d’or, il épousa Médée, la magicienne, qui l’aïda dans sa quête) = roum. slavă zeilor din Colchida
o fr. poudre de colchique (c’est un des poisons utilisés par la magicienne et la sorcière Médée) = roum. prafl alb violent
o fr. Léo-sainte-nitouche, priez pour moi (c’est une parodie de la litanie ; la Sainte-Nitouche est le symbole de la prude, et Léo est le contraire, plutôt un Tartuffe, un hypocrite) = roum. Léo-sfîntă fecioară-roagă-te-pentru-noi

Remarques finales

Arrivé au terme de sa traduction, le traducteur procède à une analyse justificative : il vérifie si ses phrases sont comprises par la collectivité linguistique à laquelle il appartient. Sa version ne doit pas être marquée par les formes et structures de la langue de départ. Le traducteur devient lecteur de sa propre version. Il vérifie si sa version est assez adaptée au nouvel univers de connaissances et de sensibilité auquel il s’adresse, si la solution (provisoire) retenue est satisfaisante.

La question épineuse qu’il se pose est : «A-t-il trahi l’auteur ?», question qui entraîne le débat séculaire : fidélité vs. liberté, reformulé, de nos jours, dans la dichotomie correspondances vs. équivalences. En fait, l’alternative posée est fausse. Toute traduction comporte une alternance entre des correspondances (la fidélité à la lettre) et des équivalences (la liberté à l’égard de la lettre). Elles sont intimement liées dans le processus de la traduction, et jamais les unes ne l’emportent intégralement sur les autres. Nous déclarons être pour la liberté, mais pas pour les libertés prises par rapport au vouloir dire de l’auteur. Le traducteur doit être fidèle à la langue, de l’auteur, mais non pas fidèle à l’auteur. Un bon traducteur au meilleur sens du terme fait mentir l’adage «traduttore-traditore».

Les équivalences auxquelles nous avons fait recours ont supposé la réorganisation complète de l’unité-source tout en conservant le sens dénotatif et connotatif de l’énoncé de départ. L’adaptation, comme stratégie essentielle qui suppose la réorganisation complète des moyens d’expression dans la langue d’arrivée, possède une forte empreinte culturelle dans la langue de départ. Les conceptions qui voient dans la traduction une simple juxtaposition de correspondances sémantiques préexistantes sont largement dépassées. Toute traduction est une interprétation. Tous les textes, poèmes ou romans, discours scientifiques, techniques ou pragmatiques sont irréductibles à la somme des phrases qui les composent. La fascination qu’exerce la présence de l’original, l’intervention du bagage et du contexte cognitifs, le déverbalisation, tout doit permettre une réexpression à la fois libre et fidèle.

Le transfert culturel consiste à apporter au lecteur étranger des connaissances sur un monde qui n’est pas le sien. Cet apport ne comble pas intégralement la distance entre les deux mondes, mais entr’ouvre une fenêtre sur la culture originale. Pour ce faire, le traducteur conserve le référent étranger en le transmettant sous des formes compréhensibles.

Les exemples analysés ont permis d’illustrer : les difficultés de la déverbalisation et de la réverbalisation là où le texte abonde en créations insolites et imagées, en métaphores corporelles, ainsi que les tentations du transcodage et les possibilités de transfert culturel.

Notes :
1 La traduction est sous presse aux éditions Fides de Iași.
3 Apud M. Lederer, op. cit., p. 112.
5 Les adeptes de la traduction linguistique s’appellent également des sourciers ou des littéralistes (v. Jean-René Ladmiral). Le concept clé des sourciers est la fidélité envers les mots. Les sourciers investissent le texte à traduire comme un texte sacré dont la langue originale se confond avec la langue origininaire. Le but de la traduction serait donc de
chercher les correspondances linguistiques correctes dans la langue d’arrivée. L’exigence « du même pour le même » est juste seulement pour des concepts à désignation unique : termes techniques, noms propres, etc.
6 Les adeptes de la traduction interprétative s’appellent aussi des  
ciblistes. Ils affirment,  
grosso modo, qu’une fois saisi le sens du texte, sa restitution se fait en fonction des idées et non pas en fonction des mots qui le composent.
7 Les théoriciens de la traductions ont remarqué, à juste titre, que, moins les langues sont proches, moins les correspondances lexicales et syntaxiques se prêtent à la traduction des textes.
8 M. Lederer,  
op. cit., pp. 64-65.
9 Toutes les citations sont tirées de P. Emond (2005),  
Tête à tête, Bruxelles : Labor, coll. « Espace Nord ».
10  
_Apud_ Th. Cristea,  
op. cit., le chap. 5.2.  
La lexémisation idiosyncrasique.
11 Par exemple, E. Gorunescu (1993),  
_Dictionar frazeologic francez-român, român-francez_, Bucarest : Teora.
12 Nous avons eu la chance de rencontrer personnellement et même à plusieurs reprises Paul Emond, l’auteur du roman que nous avons traduit. Quelques séances de tête-à-tête avec le créateur des expressions qui nous faisaient obstacle dans la traduction, les très aimables explications de l’auteur, ont suffit à nous éclaircir.
13 Voir Th. Cristea,  
op. cit., p. 10.
14 L’auteur nous a avoué aussi qu’il est parti dans la construction de cette comparaison du titre d’une revue belge paramsurréaliste,  
_La Lanterne sourde._
15 Remarque sur le mot  
culturel : pour les Français, la culture sous-entend l’art, la littérature, la musique.
16 Voir Th. Cristea,  
op. cit., pp. 178-183.
17 Nous avons également consulté le livre de  
Judith dans les  
_Livres historiques de la Bible_. Le passage était important, le thème de la capitation est récurrent dans le roman, ainsi que la présence d’Holopherne, devenu magasin, par le procédé parodique.
18 Paul Emond nous a avoué qu’il lui reste beaucoup de « souvenirs » bibliques de l’enfance, lorsque son père, catholique pratiquant, lui racontait la Bible.

**Bibliographie :**
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- _Trésor de la langue française_ sur  
_http://atilf.atilf.fr/tlf.htm_
CROSS-LINGUISTIC AND CROSS-CULTURAL PERSPECTIVES ON DOCUMENTATION FOR TRANSLATION: A METHODOLOGICAL APPROACH

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Introduction

One of the main assumptions of my work with students training in Applied Modern Languages, and, within this field, for the profession of translator, is that such a student is a good candidate for a lot of professions on the job market today. A translator needs a thorough encyclopaedic and linguistic background in order for the translation product to be of excellent quality. But it is also true that such knowledge is at least as much valuable to a person having a very good linguistic background in his or her native tongue and also in at least one foreign language, who can also provide translations of good quality and in due time, and who can also provide information of good quality to people working directly in the media. Another assumption is that research and documentation for a translator is of most importance for his / her both professional and intellectual profile. This is why I consider it important that students in Applied Modern Languages should develop personal documentation strategies and deploy them on a regular basis, as well as collaborate for identification of problematic issues of linguistic and of cultural natures in what can be viewed in translation theory as a source text.

The paper presents methodological activities directed towards enhancing linguistic and cultural competences of first-year students enrolled in Applied Modern Languages (French and English) in the Romanian academic setting (2005-2007). The main activity looked at is translation relying upon activities deployed by students extra muros, on an individual basis. Translation as a product is not the primary investigation object in this research; the main objective is to identify best practices in order to make students aware of the ways in which documentation activities for translation can and should take place throughout completing the translation task. The main actions the students are prepared towards are: 1) identifying problematic cultural and linguistic items in the source text; 2) identifying relevant sources of information to enlighten problematic linguistic and cultural aspects; 3) compiling and organizing records for each type of information; 4) reporting completed activities.

1. Identifying problematic items in the source text

A French daily newspaper article was chosen as a source text for illustration of my approach. Although arbitrarily identified, it provides a wide range and a large amount of items for documentation tasks (see article in Appendix 1). The choice of the linguistic material was determined by the contemporaneity of information and by the salience of cultural references. The source text is used only for the sake of the documentation tasks, since I do not consider that it might present any relevance as an actual translation, i.e. no translator would, in my opinion, ever be requested to translate a newspaper article of this type. On the contrary, such a text could be used as an important source of information for building, for instance, a documentary material in another language and for another culture than the source culture.

By ‘problematic’ items in the present context, I understand items that might either lead to difficulties of equivalence in translation or be rather opaque for the translator / foreign reader of the (translated) text. Among these one can list lexical items that are new to the translator, lexical items referring to cultural referents, i.e. ‘cultural items’, such as François Bayrou or Le Canard enchaîné, in which case the referent is almost unknown to a
reader coming from another culture, whether he or she reads the text in the original language or its translated version. Such circumstances make it necessary for the translator to provide further information (in footnotes or in the context).

In the proposed framework, linguistic information gathered and expected to be documented by students is of several types (see Appendix 2). Cultural information can also be of various natures: proper nouns assigned to places, persons, objects, etc.; historical, political, social events, etc. (see Appendix 3)

Drawing up the lists took about three class meetings since selection of the items was made by trainer and students together, the former guiding each particular selection move of the students and also requesting students to translate some text fragments so as to make them realize that what is fully understood by a speaker of a foreign language is not necessarily easy to reshape in the native language by translation and equivalence procedures. The translation activity was not meant to yield the /a final/ finite product. It was intended to make students aware of the interlinguistic transfers to be operated on a fully conscious basis and also to make them able to select “problematic” items to be later filed. Not fully economical, this type of activity is nevertheless valuable for the students. During these meetings other activities were deployed along with building the lists proper. One of the most important was to give the students various hints and suggestions of how the items should be treated and filed.

For the sake of the local objective, the lists are considered to be exhaustive, i.e. the trainer presumes that no other element in the source text besides those in the lists is worthy of particular treatment within the given framework.

2. Identifying relevant documentation sources

A wide range of sources is available for documentation today. Students were familiarized with the idea that although the most easily accessible source of information is the Internet, they should never consider it the first source of information for achieving their tasks since information they find there can sometimes be of questionable quality. Two main information supports were listed for the students: paper (dictionaries – monolingual, bilingual, general, specialized, etc. –, encyclopedias, books, print surveys, scientific papers, monographs, handbooks, articles, magazines, journals) and electronic (Internet: dictionaries, glossaries, term banks, electronic articles, databases, portals, electronic newsletters, CD-ROMs, etc.). Of course human sources can also be available, the main source of information in our case being the trainer. For the sake of the activities taken into discussion, students were required to reduce to a minimum the information sources and proceed as requested in the activity formats.

2.1. Documentation sources for linguistic items

Students were instructed to use as main sources of linguistic documentation the following, by order of priority, justified as follows: 1) Trésor de la langue française (édition informatique), for sense of detail and ease of access on the Internet; 2) Le Petit Robert, for ease of access in university libraries and special arrangement of linguistic and semantic information; 3) a comprehensive bilingual French-Romanian dictionary; 4) Google Internet searches. Examples were provided for particular searches, with respect to identification of the information source, information checking and filing (see below).

2.2. Documentation sources for cultural items

For cultural documentation, students were instructed to use the following sources, by order of priority: 1) Le Grand Larousse Illustré, for comprehensive articles and ease of access in the University Library; 2) Encyclopédie électronique Encarta, for short versions of larger encyclopaedic articles and ease of access on the Internet; 3) Encyclopaedia
3. Treatment of problematic items

3.1. Linguistic items

Several lists of linguistic items were drawn up in class so as to make students aware of 1) the type of linguistic problems they should look for and identify; 2) the fact that the equivalence in the target language is not the only problem the translator should be interested in, but also the particular morphosyntactic, lexical, and semantic aspects of each lexical unit; 3) the difficulties in establishing equivalence for some of the items in the lists.

The lists comprise lexical items (2-1) and what might be called, to be distinguished from the former, ‘lexical units’ (2-2 to 2-8). In the very large category of lexical units I considered it necessary to integrate several types of lexico-semantic combinations to be treated more specifically.

In each of the lists, there are completely new items, but also items which belong to the students’ passive vocabulary, given that either they have already used those units or those units belong to a quite international / Romance vocabulary and are apparently easy to find a Romanian equivalent to. In sub-list 2-1 the items in bold characters have been identified as new for the whole group of students. When the lists were compiled in class, the equivalence problems were discussed. Stress was laid upon the various problems that might appear in the equivalence from French to Romanian. The main factors that give rise to obstacles in equivalence achievement in the source text are: polysemy, homonymy, lexical gaps in the target language. Less problematic items which nevertheless elicit attention in the translation process are given in italics in sub-list 2-1. One of the main reasons for which items in sub-list 2-1 are considered easier to deal with is their relative independence and quite good chance to be found in almost any bilingual dictionary. On the contrary, items in the following su-lists are more difficult and delicate to deal with since their structure is more complex and sometimes even a good bilingual dictionary is of no use in such cases.

Problems posed by some of the linguistic items present in the source text may be of various types. Students were asked to pay special attention to any linguistic item that might be discussed in intra-linguistic and cross-linguistic perspectives.

The idiom (avoir / tenir) la haute main (sur / dans qqch.) present in the article title was given particular attention since it shows several peculiarities, which may make it rather problematic for a learner of French to grasp and / or look for its meaning: 1) the idiom is not used in its full form; 2) the idiom is difficult to identify and / or to locate within the information source; 3) the idiom has at least two possible syntactic realizations and corresponding distinct meanings. Students were instructed to take the following steps in difficult situations:

1. look for the first item – HAUT – in the problematic lexical unit in the primary source of linguistic information; in our case TLFi does not provide any information of this type;
2. look for the second / next item – MAIN – in the problematic lexical unit in the primary source of linguistic information; in our case TLFi does not provide any information of this type;
3. look for the first item – HAUT – in the secondary source of linguistic information; in our case PR provides information for the figurative use of the lexical item haut in the idiom avoir la haute main dans une affaire, with the meaning “y avoir l’autorité, la part prépondérante” (i.e. “have the authority, the predominant part”);
4. file the information in a linguistic database by filling in the idiom (1st field), the meaning with indication of the source (2nd field), the entry under which the idiom could be found with / or indication of the source (3rd field), other relevant lexical items or units with similar forms or meaning and included in the database (fields 4, 5, 6);
5. look for the second item – MAIN – in the secondary source of information; PR provides information for a ‘symbolic’ use of the word with the meaning of “power, authority”, in the idiom avoir la haute main sur qqn, qqch., with the meaning of “commander, diriger”;
6. file the second idiom found by consultation of information sources (same stages as in step 4 above);
7. using the tertiary source of information for identifying the meaning of the lexical unit;
8. look for examples on the Internet;
9. filing examples, their source, other relevant idioms with similar forms or meaning, and examples for these with corresponding sources.

The table in Appendix 4 is part from the Microsoft Access database without the fields listing the Romanian equivalents of the idioms. The database can also be designed and viewed in a more friendly format, as shown in Appendix 5. The same table in Appendix 6 shows that after completion of activities for this particular lexical unit, the initial reduced idiom la haute main ... sur is accompanied by eight other idioms with similar morpho-syntactic and lexical structure and very similar meanings.

Items such as médias are important to be filed since problems may appear with gender or number of some nouns. The capture in Appendix 7 shows the information identified and collected by the students.

3.2. Cultural items

Compilation of the lists of cultural items also took into account the cultural information provided by the source text as being particularly relevant for comprehension of the text in the target language. Such information was maintained in the lists and in the students’ synthetic files corresponding to each cultural item. I will not deal with this aspect here.

3. Problems on the border

One of the problems that might often appear when translating or approaching with students texts of this type are placed on the border between the linguistic and the cultural domains. In the text considered for the application, this happens with abbreviations of the acronym type: TF1, JDD, JT, PPDA etc., although they belong to distinct semantic fields. If it can be supposed that TF1 is widely known as one of the most important French television channels, although some of the students did not know it, JDD, JT, and PPDA are problematic. Students were instructed to compulsorily list such items among the cultural items to be filed and then, as a primary step, to search them in one of the available encyclopaedias. This search yields indeed important information, but only for TF1 and JT. The next step to be taken is the search on the Internet by means of the Google engine. The format of the search is given by the acronym itself, but if the item proves difficult to find from the very beginning, an extra word belonging to the most extensive semantic field characterizing that text topic should be added to the search field: since the JDD search directs immediately to the full title Journal du Dimanche (to be added to the already listed acronym), there is no need to add an extra word; in the case of JT, the first search yields results of English Web pages, which means the search was not productive; in the second search one should add a lexical item as general as possible but still in connection with the very general theme or with topic of the text – students were instructed to add simply the item France to the search, which yielded the expected result: Journal Télévisé. For PPDA,
if the GLI does not provide information, the first Google search on the Internet reveals the referent, Patrick Poivre d’Arvor, a most remarkable French journalist.

4. A few concluding remarks

Throughout the activity, there is much stress upon conscious elaboration on these documenting techniques, as well as upon quantity and quality of the filed information, since it is widely being considered that research and documentation ensure a good quality of the outcome of the translation process. Most of the ‘problematic items’ – whether of lexical or of cultural nature – proved in fact to be problematic in the translation tasks. Moreover, even after some linguistic documentation, the text stood unclear for some of the students since they could not put together lexical and cultural information and map the pragmatic meaning. On certain problem areas, the help of a specialist – which proved to be the instructor – was badly needed. Even in quite transparent contexts, the transfer of some concepts from a culture to another may prove very difficult, so there should be some methodological device to use when going from one culture to another. If this device cannot meet any exhaustivity criteria – in fact this is not the objective of such activities – at least it is hopeful that it would strengthen the students’ confidence in themselves and the daily products they might yield.

APPENDIX 1

La haute main de Sarkozy sur les médias
(Raphaël GARRIGOS, Catherine MALLAVIAL, Isabelle ROBERTS, Libération, 28 avril 2007)

Les médias sont-ils au service de Sarkozy ? Et, si oui, qui passe les plats? Alors que l'organisation du débat entre Ségolène Royal et François Bayrou a continué vendredi de défrayer la chronique (lire ci-contre), la question d'une certaine intrusion pour rester poli du candidat Sarkozy dans les médias se repose avec une méchante acuité. Suite d'un long feuilleton, lors duquel l'homme a su déployer un large registre : grosse colère (récemment, en coulisses de l'émission France Europe Express sur France 3, parce qu'il n'avait pas de loge), invectives directes à des journalistes, remerciements douteux, par exemple à Robert Namias (TF1) et Arlette Chabot (France 2) pour avoir levé le pied sur le soulèvement des banlieues fin 2005, quand il ne s'agit pas d'abus de pouvoir caractérisé. C'est bien Nicolas Sarkozy qui, lorsqu'il était encore ministre de l'Intérieur, a exigé et obtenu le limogeage du patron de Paris Match, qui avait eu l'outrecuidance de montrer Cécilia en compagnie d'un autre que lui en une. Caractère autoritaire ? Manque de respect pour l'indépendance des médias ? Ce qui est sûr, c'est ce que le candidat jouit d'un formidable réseau de copains qui tiennent le haut du pavé dans les médias.

Un grand réseau

D'abord, il y a Martin Bouygues, le plus proche de tous, son meilleur ami et, ça tombe bien, patron de TF1 (soit un tiers de l'audience télévisuelle). Mais il y a aussi Arnaud Lagardère, son « frère », patron du groupe qui abrite en son giron Europe 1, Paris Match, le JDD, etc. C'est sans compter avec Serge Dassault, déçu du chiraquisme, et propriétaire du Figaro, Bernard Arnault, le témoin de son mariage avec Cécilia, et propriétaire de la Tribune, ou encore François Pinault, propriétaire du Point avec qui Sarko partage entre autres la même passion du vélo. Et alors? Tous ces patrons-actionnaires ont-ils le petit doigt sur la couture et peuvent-ils vraiment mettre leurs journalistes au garde-à-vous ? Pas si simple. Mais certains faits sont troublants.

La télé sous influence

Coups de fil, conseils, pressions, et sans doute et aussi une bonne dose d'autocensure de la part des chaînes de peur de déplaire, l'ombre de Sarko plane sur les JT. La crise des
banlieues de 2005 en est l’illustration toute spéciale. Novembre de cette année-là, 7 à 8 (TF1) saisit en caméra cachée une provocation policière envers des jeunes. Savon du directeur de l’information. Le dimanche suivant, l’émission contrebalance avec des interviews de maires de banlieues chaudes. Le 10 novembre, cette fois, c'est France 2 qui diffuse dans son JT les images du tabassage de jeunes par des policiers. Ceux-ci sont suspendus. Arlette Chabot décide d’ôter le reportage du site web de France 2 : «Nous ne voulons pas tomber dans la surenchère.» En août dernier, le ministre de l’Intérieur, invité à TF1 pour une interview, en profite pour passer un savon mémorable à un journaliste. La raison ? Un reportage sur les sans-papiers de Cachan, jugé trop complaisant. En juin 2005, quand Canal + songe à se débarrasser de Karl Zéro à la déontologie variable, Sarkozy appelle Bertrand Méheut, patron du groupe, pour l’en dissuader. Pour le coup, il n'est pas le seul, puisque Laurent Fabius s'est lui aussi fendu d'un coup de fil. Autre affaire : le 7 mars 2006, la veille d’un délicat voyage du ministre aux Antilles, TF1 annonce que le Joker de PPDA sera désormais le journaliste noir et antillais Harry Roselmack. Un bien beau hasard n’arrivant jamais seul, Sarkozy est déjà au courant. Le 17 février, recevant Place Beauvau le club Averroes, qui défend l'image des minorités dans les médias, le ministre de l'Intérieur avait en effet annoncé la nouvelle : il y aura, cet été, un Noir au 20 heures. D'ici à ce que ce soit Sarkozy qui ait lui-même soufflé l'idée à Bouygues... Plus récemment, ainsi que le raconte cette semaine le Canard enchaîné, Claude Guéant, directeur de campagne de Sarkozy, a tenté de s'assurer auprès de Patrick de Carolis, président de France Télévisions, que les émissions de Georges-Marc Benhamou, récent soutien de l'UMP, seraient bien reconduites à la rentrée. Raté : Carolis l'a envoyé sur les roses. Mercredi dernier encore, lors de l'interview de Sarkozy sur TF1 par PPDA et François Bachy, un détail amusant : plusieurs plans ont montré que, sous la table, le candidat de l'UMP avait enlevé ses chaussures. Sarkozy en chaussettes ! Il se croit chez lui, ou quoi ?

Brouillage sur les ondes
Est-ce un hasard si les Guignols s'en donnent à coeur joie sur un si zélé Jean-Pierre Elkabbach qui, du haut d'Europe 1, pratiquerait à outrance des interviews cire-UMP ? En tout cas, en février 2006, le Canard enchaîné révèle que Jean-Pierre Elkabbach, directeur de la station, a pris conseil auprès de Nicolas Sarkozy sur le choix d'un journaliste politique. «C'est normal, fanfaronne Sarkozy. J'ai été ministre de la Communication.» Et il ajoute : «Je les connais, les journalistes.» De son côté, Elkabbach revendique sa «méthode» de recrutement, qui consiste, dit-il, à prendre l'avis des politiques, mais aussi de syndicalistes ou d'associations : «Je fais cela pour tous les services parce que je veux avoir les meilleurs... Je ne peux pas interdire aux politiques de me donner leur avis. Mais, ensuite, je décide à 100 % moi-même.»

Pressions sur la presse

(1) Les Inrockuptibles du 24 avril.
APPENDIX 2

| 2-1 | lexical items | médias, question, intrusion, se reposer, méchant, acuité, déployer, loge, investive, remercement, soulèvement, banlieue, caractérisé, limogeage, outrecuidance, giron, vélo, télé, autocensure, déplaire, coup(s) de fil, savon, tabassage, ôter, surenchère, sans-papiers, complaisant, débarasser (de), reconduit, brouillage, fanfaronner, zélé, pressant, chouchoutage, outing |
| 2-2 | collocations | intrusion dans, méchante acuité, déployer un registre, un large registre, grosse colère, invectives directes, une bonne dose de, l’ombre de (qqn), en caméra cachée, banlieue chaude, en août dernier, en décembre dernier, reportage complaisant, bien beau, mercredi dernier, intervention pressante, |
| 2-3 | set phrases | ne pas avoir de loge dans une émission, soulevement des banlieues fin 2005, saisir en caméra cachée, ôter le reportage (de …); cire-qqch (cire-UMP) |
| 2-4 | prepositional phrases | en coulisses de (l’émision), sur France 3, invectives à, remercier à, en compagnie de, en une, en son giron, deçà de, de peur de, provocation envers, savon de, contrerblancier avec, tabassage de … par …; enlever ses chaussures; du haut de; pression sur; intervention sur, (pratiquer) à outrance |
| 2-5 | pseudo-idioms | être au service de, abus de pouvoir (caractérisé), jouer d’un réseau de copains, abriter en son giron, partager une passion avec, une ombre plane sur, (en) être l’illustration toute spéciale, tomber dans la surenchère, dissuader qqn de … (faire qqqh.), être au courant (de), souffler l’idée à qqn; prendre conseil auprès de qqn sur qqqh.; prendre l’avis de qqn; être démissionné de …; démissionner qqn de … |
| 2-6 | idioms | (tenir / avoir) la haute main sur / dans qqqh.; passer les plats; lever le pied sur; tenir le haut du pavé (dans); avoir le petit doigt sur la couture; mettre (qqqn) au garde-à-vous; passer un savon (mémorable) à …; pour le coup; se fendre d’un coup de fil; envoyer qqn sur les roses; se donner à cœur joie; tailler des pipes à qqn; |
| 2-7 | particular phrases or language uses | défrayer la chronique (sujet grammatical: l’organisation du débat), un hasard n’arrive jamais seul; |
| 2-8 | text chunks | pour rester poli; ou quoi? |

APPENDIX 3

| 3-1 | idéologies, partis politiques | chiraquisme, PPDA, UMP |
| 3-2 | fonctions publiques | ministre de l’Intérieur, ministre de la Communication |
| 3-3 | patron-actionnaire | |
| 3-4 | personnages politiques | (Nicolas) Sarkozy / Sarko (candidat de l’UMP), Ségolène Royal, François Bayrou, Laurent Fabius |
| 3-5 | personnages médiatiques | Cécilia |
| 3-6 | journalistes | Robert Namias (TF1), Arlette Chabot (France 2), Karl Zéro (Canal +), Harry Roselmack, François Bachy |
| 3-7 | antourage des politiques | Martin Bouygues (patron de TF1, ami de Sarkozy [source GMR]); Arnaud Lagardère (“patron du groupe qui abrite en son giron Europe 1, Paris Match, le JDD, etc.” [source GMR]); “frère” de Martin Bouygues [source GMR]; Serge Dassault (propriétaire du Figaro); Bernard Arnaud (propriétaire de La Tribune, témoin du mariage de Sarkozy avec Cécilia [source GMR]); François Pinault (propriétaire du Point); Bertrand Méheut (?patron du groupe Canal +); Claude Guéant (directeur de campagne de Sarkozy); Patrick de Carolis (président de France Télévisions); Georges-Marc Benhamou (récent soutien de l’UMP); Jean-Pierre Elkkabach (?directeur de Europe 1); Alain Genestar (patron de Paris Match); Joseph Macé-Scaron (directeur adjoint de la rédaction de Marianne); Edouard de Rothschild (actionnaire de référence de Libération) |
| 3-8 | autres personnages | ? = joker de PPDA |
| 3-9 | institutions médiatiques | France 3, TF1 (un tiers de l’audience télévisuelle), France 2, Europe 1, Canal +, France Télévisions, RTL |
| 3-10 | presse écrite | Paris Match, JDD (Journal du Dimanche), Le Figaro, La Tribune, Le Point, Le Canard enchaîné, Marianne, Libération |
| 3-11 | émissions | France Europe Express (émission France 3), 7 à 8 (émission? TF1), On |
| 3-12 | événements | refait le monde (RTL), Les Inrockuptibles, JT (journal télévisé), le 20 heures |
| 3-13 | personnages | crise / soulèvement des banlieues |
| 3-14 | endroits | les Guignols |
| 3-15 | encyclopédisme abstrait | Cachan, Place Beauvau, club Averroes |
| 3-16 | encyclopédisme concret | déontologie |

**APPENDIX 4**

<table>
<thead>
<tr>
<th>Term</th>
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<tr>
<td>Internet</td>
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</tr>
<tr>
<td>Note also</td>
<td>access the main menu on the home page of the site</td>
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**APPENDIX 5**

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**APPENDIX 6**

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APPENDIX 6

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</thead>
<tbody>
<tr>
<td>1. avoir la haute main dans une affaire</td>
<td>y avoir l'autorité, la part prépondérante (PR)</td>
<td>avoir la haute main sur qqn / qqch.</td>
<td>tenir la haute main sur / dans qqch.</td>
<td>conserver / garder / mettre la haute main dans / sur; perdre / prendre la haute main dans</td>
<td>Le Nigeria veut avoir la haute main sur son pétrole (27.11.2007)</td>
<td><a href="http://www.lesaffaires.com/%E2%80%A6">http://www.lesaffaires.com/…</a> (02.12.07)</td>
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</tr>
<tr>
<td>2. avoir la haute main sur qqn / qqch.</td>
<td>commander, diriger (PR)</td>
<td>avoir la haute main dans une affaire</td>
<td>tenir la haute main sur / dans qqch.</td>
<td>conserver / garder / mettre la haute main dans / sur; perdre / prendre la haute main dans</td>
<td>Les anciens gardent la haute main sur la politique</td>
<td><a href="http://www.google.ro/search?num=%E2%80%A6">http://www.google.ro/search?num=…</a> (02.12.07)</td>
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<tr>
<td>3. tenir la haute main sur / dans qqch.</td>
<td>tenir (TLFi)</td>
<td>avoir la haute main dans une affaire / sur qqn / qqch.</td>
<td>conserver / garder / mettre la haute main dans / sur; perdre / prendre la haute main dans</td>
<td>Si le musée pense devoir conserver la haute main sur toutes les étapes du processus, c'est peut-être parce qu'il n'a pas trouvé le preneur de licence qui lui convient.</td>
<td><a href="http://dictionnaire.mediadic">http://dictionnaire.mediadic</a> o.com/… (02.12.07)</td>
<td></td>
<td></td>
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<tr>
<td>4. garder la haute main sur</td>
<td>Internet</td>
<td>avoir la haute main dans une affaire / sur qqn / qqch.</td>
<td>conserv / mettre la haute main dans / sur; garder / perdre / prendre la haute main dans</td>
<td>Depuis 2000, l'Etat fédéral de Poutine a mis la haute main sur cette manne …</td>
<td><a href="http://www.rcip.gc.ca/Franc">http://www.rcip.gc.ca/Franc</a> ais/Propriete_Intelliectuelle/… (02.12.07)</td>
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<tr>
<td>5. conserver la haute main sur</td>
<td>Internet</td>
<td>avoir la haute main dans une affaire / sur qqn / qqch.</td>
<td>garder / mettre la haute main dans / sur; perdre / prendre la haute main dans</td>
<td>Dimanche, il faudra à la droite sicilienne toute la puissance de ses réseaux traditionnels pour garder la haute main dans une des trois ou quatre</td>
<td><a href="http://dictionnaire.mediadic">http://dictionnaire.mediadic</a> o.com/… (02.12.07)</td>
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<tr>
<td>6. mettre la haute main sur</td>
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<td>avoir la haute main dans une affaire / sur qqn / qqch.</td>
<td>conserver / garder / mettre la haute main dans / sur; perdre / prendre la haute main dans</td>
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<td><a href="http://www.rcip.gc.ca/Franc">http://www.rcip.gc.ca/Franc</a> ais/Propriete_Intelliectuelle/… (02.12.07)</td>
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<tr>
<td>7. prendre la haute main dans une affaire</td>
<td>y prendre la principale autorité</td>
<td>avoir la haute main dans une affaire / sur qqn / qqch.</td>
<td>tenir la haute main sur / dans qqch.</td>
<td>conserver / garder / mettre la haute main dans / sur; perdre / prendre la haute main dans</td>
<td></td>
<td><a href="http://www.humanite.fr/200">http://www.humanite.fr/200</a> 6-04-07_International… (02.12.07)</td>
<td></td>
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<tr>
<td>8. garder la haute main dans</td>
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<td>tenir la haute main sur / dans qqch.</td>
<td>conserver / garder / mettre la haute main dans / sur; perdre / prendre la haute main dans</td>
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<td><a href="http://www.humanite.fr/200">http://www.humanite.fr/200</a> 6-04-07_International… (02.12.07)</td>
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</table>
Anca Gâţă
Cross-Linguistic and Cross-Cultural Perspectives on Documentation for Translation: A Methodological Approach

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<tr>
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<tbody>
<tr>
<td>Idiom</td>
<td>Meaning</td>
<td>Entry + Source</td>
<td>See also PR</td>
<td>See also TLFi</td>
<td>See also</td>
<td>Example</td>
<td>Example Source</td>
</tr>
</tbody>
</table>

APPENDIX 7

Notes:
2. Le Petit Robert (PR from now on) is subtitled Dictionnaire alphabétique et analogique de la langue française, which gives an idea of the arrangement of information within the dictionary articles: at the entry haut one can find synonyms of the word such as élevé; grand, éminent; etc. which take into account every particular meaning of the word and also antonyms, homophones, or other words belonging to the same topic, subject, or theme; the dictionary articles also include phrases and idioms like the TLFi.
7. Microsoft Office Access was used as an application for filing information.
8. Some of the students have only basic knowledge of one of the two languages when coming to the University. Since no proper student selection for this study area is not made in Romania at present, first-year student groups in languages may be quite heterogeneous in point of language proficiency. Some can (partially) understand only written French, given its common Romance basis with Romanian. Thus, it is not unusual that texts of the type discussed here are also approached with such groups of students and that some of them may have difficulties in grasping the meaning of and understanding the use of quite simple language structures.
9. TF1 (Télévision Française 1), chaîne de télévision française. Héritière de la première chaîne, constituée en société nationale de programmes (1974), elle a été privatisée en 1987 avec, pour actionnaire principal, le groupe Bouygues. (GLI)
10. J.T ou J.T. n.m. (sigle) Journal télévisé. (GLI)
LES ANGLICISMES COMME TRADUCTIONS DIRECTES

Florentina Ibânescu Gruia
Colegiul Tehnic “Paul Dimo” din Galați

L’emprunt ou l’anglicisme

Chaque langue a emprunté des mots d’autres langues et le français n’en fait pas exception. Les emprunts peuvent être de date récente ou ils peuvent être historiques, assimilés depuis plusieurs siècles.

Le problème qui se pose vis-à-vis les emprunts est jusqu’où dans le temps peut-on en parler. La plupart des mots français sont d’origine latine. Alors, on parle dans ce cas de mots hérités. On emprunte aux contemporains et on hérite des ancêtres (Paillard 2000: 116).

Au cours du temps le français a emprunté des mots de plusieurs langues telles l’anglais, l’italien, l’espagnol, le chinois, le japonais, etc. mais on dirige notre regard principalement aux emprunts anglais qui sont les plus nombreux de tous les emprunts.

Pour faire une analyse pertinente de l’emprunt il faut qu’on établisse premièrement ce qu’on entend par ce terme. On appelle emprunt le phénomène de passage d’un mot d’une langue dite langue source dans une autre langue, dite langue emprunteuse (Corbeil 1994: 15).

Un autre terme fait sa présence est c’est celui d’anglicisme. La question qui se pose est : quelle est la différence entre emprunt et anglicisme? En essayant une définition du deuxième terme, on dit que l’anglicisme est un mot emprunté à l’anglais et, par conséquent, le phénomène des anglicismes fait partie du phénomène des emprunts.

Pour aller dans l’analyse des emprunts on doit premièrement établir quelle est la motivation de ces emprunts, pourquoi les français ont appelé à d’autres mots d’origine étrangère?

Un argument simple serait que l’emprunt est dû au besoin de désignation de nouvelles réalités techniques, scientifiques et sociales. Il est, alors, une solution économique et efficace. Il suffit qu’un produit nouveau arrive dans un pays avec une dénomination anglaise pour que le mot anglais se diffuse automatiquement. De plus, la cinématographie est une source inépuisable d’anglicismes lorsque la plus grande partie des films est d’origine américaine.

Une autre motivation serait d’ordre socio-linguistique : le prestige de la culture étrangère, la volonté de marquer son appartenance à un groupe social, techniquement ou culturellement initié.

En ce qui concerne le traitement linguistique des emprunts dans les dictionnaires, celui-ci est conforme aux règles suivantes : graphie, prononciation, indication de la catégorie grammaticale, du genre, du nombre, étymologie. De l’autre côté, le traitement sociolinguistique n’est pas suffisant car le lecteur n’est pas ou est mal renseigné sur le statut du mot et sur son mode d’emploi dans sa communauté linguistique.

Du point de vue des traductologues, l’emprunt ou l’anglicisme est considéré une traduction directe. Les réalités techniques, scientifiques et sociales ont donné naissance à de nouveaux termes qui n’avaient pas de correspondants dans la langue maternelle et, alors, on a utilisé les mots de la sorte. Quand même, ces traductions directes ont subi des transformations et les traductologues doivent être très attentifs aux pièges posées par les sens acquis. Les faux-amis ou faux-friends peuvent conduire à des ambiguïtés dans les textes traduits si leurs significations ne sont pas bien délimitées.

Types d’emprunts

L’étude du phénomène de l’emprunt génère une classification (Mareschal 1994: 26) de ces mots ou, en d’autres termes, voir quelle est la typologie des emprunts.
Premièrement, on parle de l’emprunt de forme et de sens, c’est-à-dire, les anglicismes qui se caractérisent par l’adoption en français d’une forme anglaise et du sens anglais attaché à cette forme.

A remarquer ici les mots polysémiques dont seulement un sens a été adopté en français. Par exemple, le mot cracker (Mareschal 1994: 26) a en français le sens de « biscuit salé » lorsqu’en anglais il connaît d’autres significations encore.

Une autre remarque regarderait le fait que le signifié emprunté n’offre pas exactement les mêmes traits sémantiques que le signifié de la langue donneuse. De même, le champ d’application peut être réduit ou élargi par rapport à l’anglais. Dans tous les deux cas on parle de modification du sens sans qu’on puisse pour autant parler de changement radical de sens.

Dans cette typologie d’emprunts s’inscrivent l’anglicisme intact et quasi-intact, l’anglicisme francisé et l’anglicisme tronqué.

Par anglicisme intact on entend tout signe venu de l’anglais et gardé dans la langue emprunteuse de façon intacte. Par exemple : big bang, drugstore, puzzle. D’autres mots ont subi quand même des modifications et c’est pourquoi on les appelle quasi-intact. Dans ce cas il y a une hésitation quant à la graphie soudée ou disjointe des composés comme dans fast (-)food ou quant à l’usage de majuscules ou de minuscules comme dans hi-fi/Hi-Fi.

L’anglicisme francisé présente au niveau de la forme une adaptation au français, adaptation qui peut trahir ou non l’origine du mot. Par exemple, agitateur peut passer comme un mot français, mais il est emprunté à l’anglais agitator tandis que la francisation de bipasse(de by-pass) peut passer inaperçue. Un rôle important dans la francisation est joué par la phonétique, par l’origine latine des radicaux et par l’analogie graphique ou morphologique.

L’anglicisme tronqué se présente en français comme une réduction morphologique du mot anglais, réduction faite par le français. Nous avons trouvé dans le Dictionnaire des mots d’origine étrangère sous la direction de Henriette Walter et Gérard Walter plusieurs exemples : basket de basket-ball, cartoon de animated cartoon, gospel de gospel-song ou script de script-writing et la liste peut continuer.

La deuxième classe d’emprunts c’est la classe des emprunts de sens, c’est-à-dire les anglicismes qui se caractérisent par l’adoption en français d’un sens anglais, sans emprunt de la forme anglaise à laquelle ce sens se rattache.

De cette catégorie font partie les calques qui sont le résultat d’un processus de traduction. Si la nouvelle forme française résulte de la traduction littérale en français d’un signe anglais décomposé en ses éléments composants, sans modification du signifié anglais, on parle de calque morphologique. De cette catégorie font partie les mots suivants : air conditionné, bas-bleu (de blue-stockling), est-allemand (de East-German). Le calque sémantique n’aboutit pas à une nouvelle forme en français, la langue emprunteuse faisant appel à l’équivalent standard de l’unité pour véhiculer le nouveau signifié emprunté. Par exemple gratte-ciel, traduction de l’anglais sky-scraper, haute-fidélité, traduction de l’anglais high-fidelity ou hors-la-loi de l’anglais outlaw et la liste peut continuer.

Emprunts de sens peuvent être considérés aussi les anglicismes sémantiques qui résultent de l’attribution d’un signifié anglais à une unité lexicale française, unité dont la forme ressemble à celle de l’anglais, souvent en raison de l’étymologie. Il y a donc création d’un sens nouveau, mais pas création de forme nouvelle. Par exemple contredanse de l’anglais country-dance (danse de campagne) ou flipper (être abattu) de to flip (être agité, excité).

La troisième catégorie c’est la catégorie de l’emprunt de forme qui se caractérise par l’adoption en français d’une forme anglaise, sans emprunt de sens. Cela trahit le fait que le locuteur francophone choisit d’avoir recours plutôt à l’anglais qu’au français pour
réaliser la dénomination d’une réalité. Par exemple : camping car en anglais on dit motor caravan, tennisman en anglais on dit tennis player, flipper en anglais on dit pinball (Paillard 2000:16).

L’emprunt de modèle regroupe les emprunts qui se caractérisent par la mise en œuvre en français d’un modèle de formation lexicale ou de construction grammaticale anglais. Après la nature de l’intervention de l’anglais il y a des anglicismes syntagmatiques et des anglicismes syntaxiques.

Les anglicismes syntagmatiques sont ces unités lexicales-là dont les éléments composants français sont agencés selon le modèle anglais comme par exemple bricocentre ou télérépas ou comme les désignations commerciales telles Alexandre Diffusion ou larochelle Construction (Mareschal 1994: 31).

L’anglicisme syntaxique porte sur l’ordre des mots dans la phrase. Parmi les influences de la syntaxe anglaise sur le français, on peut certainement classer l’antéposition de plus en plus fréquente de l’adjectif ou encore l’ellipse de l’auxiliaire.

Enfin, la classe d’ex-emprunts regroupe les unités lexicales formées en français à partir des anglicismes déjà intégrés dans cette langue. C’est le cas, par exemple, de jean (Mareschal 1994: 32) pour désigner une couleur ou de set (de table) (Mareschal 1994: 32) pour désigner un napperon et non pas une paire de napperons.

Un des problèmes qui se posent à l’égard des emprunts réside dans la manière dont ceux-ci prennent leur place dans la langue d’accueil. De ce point de vue, on met le regard sur l’intégration phonologique des mots venus, l’intégration sémantique et l’intégration morphologique.

L’intégration phonologique des emprunts
Le problème essentiel de l’intégration d’un mot étranger est celui de l’adaptation de sa forme phonétique ou graphique au système français, ce que l’on peut appeler le phénomène de francisation du mot étranger.

Il y a plusieurs cas :
a) intégration phonétique et graphique (sans tenir compte d’une modification éventuelle de l’accentuation) : abolitionnisme, débatteur, employeur, opérationnel, législatif, caméra.
b) intégration phonétique et graphie étrangère
L’intégration quasi-totale d’un mot est bien rare car ce type d’intégration implique que ce mot reçoive les marques morphologiques du pluriel, du féminin ou de certaines dérivations suffixales. Mais on hésite encore entre la forme originale du mot et la graphie française. Par exemple on hésite entre gentlemen et gentlemen, ladys ou ladies, les média ou les médias.

Le cas de l’intégration graphique sans intégration phonétique est rarissime. Ce serait écrire redingote ou gazoale et prononcer à l’anglaise. Le cas de la non-intégration se présente lorsqu’un sujet bilingue cite le mot étranger avec la prononciation étrangère appropriée.

L’intégration sémantique des emprunts

1) Du point de vue sémantique, tout mot emprunté fait subir des modifications à la langue qui l’accueille (quand il ne subit pas lui-même des modifications). La langue d’accueil possède une organisation structurelle de son lexique qui va devoir se modifier pour que le mot étranger s’intègre dans ce qui deviendra un nouveau système de corrélations. Cette réorganisation peut se faire de trois manières :
   - le mot emprunté se présente accompagné d’une réalité étrangère qui n’a pas d’existence dans la culture de la langue d’accueil; le lexique de celle-ci s’enrichit de mots nouveaux par accumulation; c’est le cas des importations des objets et techniques : cédérom, byte, cinéma, photographie.
- le mot emprunté entre en concurrence avec des mots et des réalités proches dans la langue d’accueil; le lexique s’enrichit en étendant son champ de synonymes (parking – stationnement)
- le mot emprunté et la réalité qui l’accompagne entrent en concurrence avec un mot et une réalité identiques dans la langue d’accueil; surprise-party ou boom au lieu de fête ou soirée; look au lieu de allure ou apparence; soft au lieu de doux ; skin au lieu de crâne élevé ; speed au lieu de agité, fiévreux.

b) Ces procédés de réorganisation sémantique du lexique de la langue d’accueil sont soumis à des influences d’ordre social, économique et culturel qui font que les mots empruntés s’intègrent avec plus ou moins de facilité.

Ces influences dépendent du résultat des échanges internationaux (dans les domaines scientifique et technique, des loisirs et vie quotidienne); de la force des mouvements de mode (langage des médias, langage branché d’une génération, publicité); de la volonté plus ou moins affirmée et organisée des notables et des pouvoirs publics de lutter contre l’invasion des mots étrangers (logiciel au lieu de software, ingénierie au lieu de engineering, enceinte au lieu de baffle, gardien de but au lieu de goal).

L’intégration morphologique des emprunts

Ce processus reflète un degré avancé d’intégration du mot étranger, qui se voit appliquer la morphologie flexionnelle ou dérivationnelle de la langue d’accueil: driveur, stressant, bagage, cheftaine.

Evolution du sens

<table>
<thead>
<tr>
<th>Abolitionnisme &lt; angl. abolitionism, formé sur le fr. abolition</th>
</tr>
</thead>
<tbody>
<tr>
<td>doctrine tendant à l'abolition d'une loi, d'un usage (notamment de l'esclavage, autrefois, et de la peine de mort, de nos jours)</td>
</tr>
<tr>
<td>• ~ féministe / de la prostitution</td>
</tr>
</tbody>
</table>

Le mot préserve le sens anglais et il s’inscrit dans la catégorie des anglicismes francisés, c’est-à-dire des mots qui ont obtenu une forme nouvelle caractéristique pour la langue d’accueil.

<table>
<thead>
<tr>
<th>Agitateur &lt; angl. agitator (qui incite à l’agitation) ; fr. avait déjà agitateur au sens de « cocher, charretier », mais le sens politique a été emprunté à l’anglais au XVIII siècle.</th>
<th>Personne qui provoque ou entretient des troubles sociaux, politiques, qui suscite l'agitation.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. personne qui incite le public sur des thèmes contrariés ; 2. idée ou appareil qui incite ou qui agite.</td>
<td>• ~ électronique; à hélice</td>
</tr>
<tr>
<td></td>
<td>• ~ de solidarité</td>
</tr>
<tr>
<td></td>
<td>• ~ lumineux</td>
</tr>
<tr>
<td></td>
<td>• ~ spontané</td>
</tr>
<tr>
<td></td>
<td>• ~ culturel</td>
</tr>
<tr>
<td></td>
<td>• ~ radiophonique</td>
</tr>
<tr>
<td></td>
<td>• ~ de vie publique</td>
</tr>
<tr>
<td></td>
<td>• ~ d’initiatives</td>
</tr>
</tbody>
</table>
Le mot a gardé le sens général du mot anglais, seulement la forme a changé dans la langue d’accueil. On parle alors d’un anglicisme francisé.

<table>
<thead>
<tr>
<th>anglais</th>
<th>français</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Air conditionné</strong></td>
<td><strong>climatisation</strong>&lt;br&gt;appareil qui contrôle l’humidité et la pureté de l’air d’un bâtiment</td>
</tr>
</tbody>
</table>

Le mot est un calque qui a gardé le sens du mot anglais mais qui a changé la forme. Il s’inscrit dans la classe des calques morphologiques.

<table>
<thead>
<tr>
<th>anglais</th>
<th>français</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Big bang</strong></td>
<td><strong>climatisation</strong>, littéralement mis dans de bonnes conditions grâce à l’air (renouvelé)</td>
</tr>
</tbody>
</table>

Le mot est un calque qui a gardé le sens du mot anglais mais qui a changé la forme. Il s’inscrit dans la classe des calques morphologiques.

<table>
<thead>
<tr>
<th>anglais</th>
<th>français</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Bol</strong></td>
<td><strong>bowl</strong>&lt;br&gt;(jatte)</td>
</tr>
</tbody>
</table>

Le mot a gardé le sens principal mais on a ajouté encore deux sens du registre familier de la langue. On parle ici d’un anglicisme tronqué.

<table>
<thead>
<tr>
<th>anglais</th>
<th>français</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Caméra</strong></td>
<td><strong>camera</strong>&lt;br&gt;(appareil photographique), emprunté au latin des physiciens camera (obscura), chambre noire.</td>
</tr>
</tbody>
</table>

Le mot a gardé le sens anglais et la forme aussi. On parle ici d’un emprunt intact ou presque intact (l’accent français sur le –e).

<table>
<thead>
<tr>
<th>anglais</th>
<th>français</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Cartoon</strong></td>
<td><strong>cartoon</strong>&lt;br&gt;chacun des dessins d’une bande dessinée, d’un film d'animation ; cette bande dessinée elle-même ; ce film lui-même.</td>
</tr>
</tbody>
</table>

Le mot a gardé le sens principal mais n’a pas gardé la même forme. Il s’inscrit dans la classe des anglicismes tronqués.
Les anglicismes comme traductions directes

Cédérom < angl. CD - ROM

<table>
<thead>
<tr>
<th>Cédérom</th>
<th>Disque compact qui contient une grande étendue d’informations sous forme de texte ou images qui peuvent seulement être lues</th>
</tr>
</thead>
<tbody>
<tr>
<td>~éducatif</td>
<td>~clouet</td>
</tr>
<tr>
<td>multimedia ~</td>
<td>~de navigation routière</td>
</tr>
</tbody>
</table>

Le mot a gardé entièrement le sens anglais mais du point de vue de la forme il y a deux explications. Si on l’utilise sous la forme CD-ROM ou CD-Rom, on parle d’un anglicisme intact. Si on utilise la forme cédérom on parle d’un calque morphologique.

Contredanse < angl. country-danse, de country (campagne) et dance (danse).

<table>
<thead>
<tr>
<th>Contredanse</th>
<th>danse populaire où les couples forment des carrés, des cercles ou deux lignes tout en faisant des mouvements</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Danse d'origine anglaise, exécutée en couples disposés en ligne ou en carré, qui s'imposa dans toute l'Europe aux XVIIIᵉ et XIXᵉ s.</td>
<td></td>
</tr>
<tr>
<td>2. Musique de danse d'origine populaire et de tempo rapide.</td>
<td></td>
</tr>
<tr>
<td>3. (familier) Contravention.</td>
<td></td>
</tr>
</tbody>
</table>

Il s’agit ici de création d’un nouveau sens mais non pas d’une forme nouvelle. Le mot s’inscrit dans la liste des anglicismes sémantiques.

Flipper < angl. flipper, dérivé de to flip „donner une secousse vite”

<table>
<thead>
<tr>
<th>Flipper</th>
<th>1. dorsale que les animaux marins utilisent pour nager</th>
</tr>
</thead>
<tbody>
<tr>
<td>petit levier d'un billard électrique, qui renvoie la bille vers le haut ; billard électrique (en anglais cet objet est nommé pinball)</td>
<td>2. des objets en plastiques que les gens utilisent pour nager</td>
</tr>
<tr>
<td></td>
<td>3. bouton d’un pinball utilisé pour maintenir la bille loin</td>
</tr>
</tbody>
</table>

Le mot a gardé la forme mais a changé totalement le sens. Il s’inscrit dans la classe des emprunts de forme.

Gratte-ciel < traduction de l’angl. sky-scraper, de sky (ciel) et to scrape (gratter).

<table>
<thead>
<tr>
<th>Gratte-ciel</th>
<th>bâtiment moderne d’une très grande hauteur</th>
</tr>
</thead>
<tbody>
<tr>
<td>Immeuble de grande hauteur revêtant la forme d'une tour à très nombreux étages.</td>
<td></td>
</tr>
<tr>
<td>~ francophone</td>
<td>1. dorsale que les animaux marins utilisent pour nager</td>
</tr>
<tr>
<td>Des ~montréalais</td>
<td>2. des objets en plastiques que les gens utilisent pour nager</td>
</tr>
<tr>
<td>L’homme ~ (l’axe vertical de conscience) <a href="http://www.fnac.com">www.fnac.com</a></td>
<td>3. bouton d’un pinball utilisé pour maintenir la bille loin</td>
</tr>
<tr>
<td>~de la discorde <a href="http://www.lexpansion.com">www.lexpansion.com</a></td>
<td></td>
</tr>
<tr>
<td>Escalader un ~</td>
<td></td>
</tr>
</tbody>
</table>

Le mot est un calque de l’anglais qui a gardé mais a changé la forme par la traduction. Il s’inscrit dans la classe des calques.
Haute-fidélité < angl. high fidelity

| ensemble des techniques visant à obtenir une grande qualité de reproduction du son. (On dit aussi hi-fi, par abréviation de l'angl. high fidelity.) | Set d'un équipement de grande qualité de reproduction du son |

Le mot a gardé le sens mais a changé la forme. Il s’inscrit dans la classe des calques sémantiques.

Set < angl. set „manche”, de to set „poser, placer”

| 1. Set de table, ou set : ensemble de napperons qui remplace la nappe ; chacun de ces napperons. 2. Manche d'un match de tennis, de tennis de table ou de volley-ball. | 1. poser, placer quelque chose dans un endroit 2. produire quelque chose 3. la condition d’être solide 4. manche 5. étant rigide sans vouloir changer ses opinions 6. préparé pour faire quelque chose 7. déterminé pour faire quelque chose |

Le mot a gardé la forme mais il n’a gardé qu’un sens. Il s’inscrit dans la classe d’ex-emprunts.

Tennisman < angl. tennis, emprunté au français et man « homme »

| Faux anglicisme qui désigne un joueur de tennis  • ~français  • ~professionnel | en anglais on dit tennisplayer |

Le mot est un faux anglicisme, car l’anglais utilise un autre mot pour désigner le joueur de tennis, mais la forme est entièrement anglaise. On doit mentionner aussi qu’il y a deux formes de pluriel tennismans et tennismen. Le mot s’inscrit dans la classe des emprunts de forme.

Faux-amis

Le terme de faux-amis propre à la linguistique appliquée à l'enseignement des langues est particulièrement utilisé dans l'apprentissage de l'anglais aux francophones ou du français aux anglophones.

"Employé pour la première fois par Koessler et Derocquigny (Les faux amis ou les trahisons du vocabulaire anglais, Vuibert 1928), désigne les mots d’étymologie et de forme semblable mais de sens partiellement ou totalement différents. Ex. : angl. actual = fr. réel, fr. actuel = angl. present”

Contrairement à une idée couramment admise, c'est donc la désignation anglaise false friend qui est un calque du français. Les linguistes anglophones recouvrent d'ailleurs parfois à l'emprunt pur et simple de la forme faux ami, les plus puristes préférant le terme false cognate.

Cette désignation semble, en effet, particulièrement adéquate pour désigner les unités lexicales dont la forme ou le sens sont susceptibles d'introduire la confusion dans l'esprit du locuteur.

Beaucoup de mots du français ont été empruntés par l’anglais et ont retourné en français avec un autre sens donnant naissance au phénomène de faux-amis. Quand même, ce n’est pas une règle. La plupart des faux-amis a à la base une simple coïncidence.
sémantique comme dans le cas des paronymes mais d’autres mots s’inscrivent dans la classe des homonymes.
On a essayé de faire une liste avec des faux-amis comme il suit :

<table>
<thead>
<tr>
<th>angl.</th>
<th>fr.</th>
</tr>
</thead>
<tbody>
<tr>
<td>(to) achieve, accomplir, réussir</td>
<td>achever, finir ce qui est commencé</td>
</tr>
<tr>
<td>ability, aptitude, capacité, compétence</td>
<td>habileté, intelligence, talent</td>
</tr>
<tr>
<td>actual, réel, concret</td>
<td>actuel, qui existe dans le moment présent</td>
</tr>
<tr>
<td>advertisement, publicité</td>
<td>avertissement, action d’avertir, de faire savoir</td>
</tr>
<tr>
<td>adept, compétent, expert</td>
<td>adepte, membre d’un groupe, partisan</td>
</tr>
<tr>
<td>addition, somme, quittance</td>
<td>addition, augmentation, surcroît</td>
</tr>
<tr>
<td>aim, viser, but, visée</td>
<td>aimer, éprouver un grand attachement envers une personne</td>
</tr>
<tr>
<td>bachelor, homme qui n’est pas marié</td>
<td>bachelier, personne qui a passé le baccalauréat</td>
</tr>
<tr>
<td>bacon, lard fumé</td>
<td>bacon, lard salé</td>
</tr>
<tr>
<td>blank, blanc, vierge, vide</td>
<td>blanc, une couleur neutre</td>
</tr>
<tr>
<td>camera, appareil photo</td>
<td>caméra, appareil de prises de vue pour la télévision, la vidéo, le cinéma</td>
</tr>
<tr>
<td>candid, franc</td>
<td>candid, naïve</td>
</tr>
<tr>
<td>chair, chaise</td>
<td>chair, tissu musculaire et conjonctif du corps humain et animal, recouvert par la peau.</td>
</tr>
<tr>
<td>character, personnage d’un livre ou un film</td>
<td>caractère, le tempérament d’une personne</td>
</tr>
<tr>
<td>chat, bavardage</td>
<td>chat, minet, petite féline</td>
</tr>
<tr>
<td>deliver, livrer, remettre, distribuer</td>
<td>délivrer, remettre en liberté, soulager, livrer, remettre</td>
</tr>
<tr>
<td>kidnapper, ravisseur</td>
<td>kidnapper, enlever</td>
</tr>
<tr>
<td>library, bibliothèque</td>
<td>librairie, endroit où on achète les livres</td>
</tr>
<tr>
<td>lie, mensonge</td>
<td>lie, lie du vin</td>
</tr>
<tr>
<td>marcher, manifestant</td>
<td>marcher, aller à pied</td>
</tr>
<tr>
<td>mechanic, un homme qui fait des réparations aux machines, mécanicien</td>
<td>mécanique, qui fait référence au mouvement, aux machines</td>
</tr>
<tr>
<td>pain, douleur</td>
<td>pain, aliment fait de farine, d’eau et de sel</td>
</tr>
<tr>
<td>phrase, expression</td>
<td>phrase, ensemble syntaxique</td>
</tr>
<tr>
<td>process, procédé, processus</td>
<td>procès, instance en justice</td>
</tr>
<tr>
<td>person, personne</td>
<td>personne, être humain, mais il est aussi utilisé comme pronom négatif</td>
</tr>
<tr>
<td>procurer, souteneur</td>
<td>procurer, faire obtenir</td>
</tr>
<tr>
<td>sympathetic, compatissant</td>
<td>sympathique, agréable, plaisant</td>
</tr>
<tr>
<td>vest, tricot de corps</td>
<td>veste, vêtement à manches, boutonné devant, qui couvre le buste jusqu’aux hanches; (fam) échec, insuccès</td>
</tr>
<tr>
<td>zest, zeste mais aussi entrain, goût, désir</td>
<td>zeste, écorce extérieure des agrumes</td>
</tr>
</tbody>
</table>

Après avoir fait cette liste on peut procéder maintenant à une classification modeste de cette catégorie lexicale.
1. faux-amis qui entrent dans la catégorie lexicale des paronymes : achieve /vs/ achever ; ability /vs/ habileté ; actual /vs/ actuel ; advertisement /vs/ avertissement ;
deliver /vs/ délivrer; mechanic /vs/ mécanique; person /vs/ personne; sympathetic /vs/ sympathique.

2. faux-amis qui entrent dans la catégorie des homographes: addition, camera et caméra, chair, chat, kidnapper, lie, marcher, pain, phrase, procurer.

3. faux-amis qui entrent dans la catégorie des homophones: blank et blanc; vest et veste; zest et zeste.

4. faux-amis qui proviennent d’une même base lexicale: marcher, procurer, kidnapper.

5. faux-amis qui ont fait le retour en français par l’intermédiaire de l’anglais: bacon, du francique bakko (jambon), par l’anglais bacon, emprunté lui-même à l’ancien français bacon. L’anglais bacon a été réemprunté par le français au XIXème siècle avec le sens de lard fumé.

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- Martel, P. (1994) Actes de colloque sur les anglicismes et leur traitement lexicographique Québec
APPROCHE PRAGMATIQUE DE LA COMPARAISON IDIOMATIQUE

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Le linguiste et poéticien R. Jakobson a fait une configuration qui représente la langue comme un moyen d’expression permettant à un destinateur d’envoyer, dans un cadre donné et par le truchement d’un canal de transmission, un message à son destinataire. En établissant les six fonctions du langage, Jakobson explique en fait, la relation locuteur – interlocuteur.

Celui qui parle met en évidence la fonction expressive du langage. Un énoncé expressif a comme rôle essentiel d’exprimer les réactions affectives du locuteur (douleur, inquiétude, colère, indignation, joie, surprise, plaisir, admiration, enthousiasme). Il est vrai que lorsqu’on communique, on se communique. Dans beaucoup de langues, des phrases entières sont utilisées pragmatiquement : les exclamations pour exprimer la surprise, les imprécations pour adresser des injures, les constructions optatives pour rendre un désir.

L’intention du locuteur, lorsqu’il emploie une comparaison idiomatique est de transmettre une information, mais il exprime également son état d’esprit à l’égard de ce qu’il dit. “C’est le locuteur qui est au premier plan, dans la mesure où l’exclamation représente au premier chef l’humeur, l’attitude ou le désir du locuteur dont elle est censée être l’expression spontanée” (Moeschler 1998: 174). Par exemple:

- **Il est pâle comme la mort!** - contenu informationnel = il est très pâle
  - valeur expressive = inquiétude
- **Il est myope comme une taupe!** - contenu informationnel = il voit à peine
  - valeur expressive = compassion
- **Il est sale comme un cochon!** - contenu informationnel = il est très sale
  - valeur expressive = dégoût
- **Il est beau comme un ange!** - contenu informationnel = il est très beau
  - valeur expressive = admiration

Lorsque le locuteur se trouve dans la situation de verbaliser un objet référentiel, réel ou imaginaire, il doit choisir, d’un côté, certaines unités lexicales qu’il enchaîne ensuite selon les règles de la syntaxe et, de l’autre côté, il doit opérer un choix entre une formulation de type objectif ou intellectuel et une autre subjective: *Tu es très rouge.* /vs/ *Tu es rouge comme un coquelicot.*

Dans la formulation subjective, le sujet parlant se manifeste explicitement (*Je trouve Jean bête comme ses pieds*) ou il se pose implicitement (*Jean est laid comme un pou*).

Il s’en suit que les énoncés comportant une comparaison idiomatique sont d’habitude des formulations subjectives puisqu’ils traduisent les sentiments de l’énonciateur.

C. Kerbrat-Orecchioni (1980: 72) établit que “les unités lexicales sont en elles-mêmes chargées d’une dose plus ou moins forte de subjectivité”. En ce qui concerne les adjectifs, elle en distingue deux catégories : les adjectifs objectifs (parmi lesquels les adjectifs de couleur) et les adjectifs subjectifs. Ceux-ci peuvent être non-axiologiques (grand, large, chaud) et axiologiques (bon, beau).

Même si les adjectifs de couleur font partie de la catégorie des adjectifs objectifs, lorsqu’ils sont employés dans une comparaison idiomatique, ils deviennent des adjectifs subjectifs. Comparons, par exemple, les deux énoncés suivants :

- **Cette nappe est jaune.** /vs/ *Elle est jaune comme un coing.*
Il arrive que les adjectifs non-axiologiques deviennent des adjectifs axiologiques dans certaines conditions d’emploi parmi lesquelles il y a leur emploi dans une comparaison figée :

*Ce chapeau est grand.* /vs/ *Sa bouche est grande comme un four.* [-favorable]

Les adjectifs subjectifs tels : *bon, aimable, bête* sont vagues parce que “plusieurs individus ne s’accordent pas nécessairement sur le même jugement face à un objet donné. Ce n’est pas notre perception du monde qui est en jeu, ni d’ailleurs le monde lui-même, mais notre capacité à nous mettre d’accord sur le terme subjectif qui doit être attribué à un objet donné” (Moeschler 1994: 337).

Les gens ressentent le besoin de mettre en mots des situations très évidentes. Combien de fois, nous sommes-nous trouvés dans la situation où nous étions parfaitement conscients de la rougeur de notre visage, mais pourtant, il y a eu quelqu’un qui a voulu préciser à haute voix: *Tu es rouge comme une tomate,* comme si nous ne le savions pas? C’est quelque chose de plus fort que nous, qui nous pousse à exprimer nos sentiments, nos opinions, même si ces opinions vexent la personne en question ou ne l’intéressent pas. Une femme qui dit à son mari *Tu es souil comme un cochon,* ne fait qu’exprimer ses sentiments de révolte et dégoût devant une personne qui ne prête aucune attention à ses paroles. Mais si on dit à une jeune fille *Tu es grosse comme une baleine!,* cette manière brutale blesse à coup sûr la personne en question.

Les situations sont diverses, tout comme la vie est complexe. Il arrive qu’on dise plus qu’on ne veut. Mais que serait notre vie dépourvue de l’affectivité qui transgresse nos énoncés? Ce serait trop banal, c’est sûr. Heureusement, il est impossible d’y arriver, parce que l’homme, par la nature inhérente de son être, est pourvu d’affectivité et d’émotion. nier son affectivité, c’est nier son caractère humain.

La comparaison idiomatique et les actes de langage

Pour montrer que la langue ne se limite pas à véhiculer un contenu propositionnel, les philosophes du langage se sont intéressés à la notion d’acte de langage. J.L. Austin établit trois types où dire quelque chose signifie faire quelque chose et les trois actes qui sont accomplis à la fois “Nous devions considérer quelques cas où dire une chose, c’est la faire…ou encore des cas où par le fait de dire, ou en disant quelque chose, nous faisons quelque chose”(Austin 1962 : 47). Les trois types d’acte s sont les suivants :

- L’acte locutoire : l’énoncé avec son sens précis et sa référence
- L’acte illocutoire : faire une affirmation, une offre, une promesse par le truchement de la force qui est associée à la phrase prononcée
- L’acte perlocutoire : l’effet que l’énoncé a sur l’audience, effet qui varie d’une situation de communication à une autre.

De nombreux énoncés semblent avoir plus d’une seule force illocutionaire. Par exemple, dans l’énoncé suivant, la relative a un caractère assertif, malgré le fait qu’elle a été introduite à l’intérieur d’une question : *Est-ce que Pierre, qui est muet comme une carpe, a pris la parole en public ?* De la même façon, dans l’exemple suivant *n’est-ce pas* porte la charge interrogative qui modifie la force affirmative de la phrase déclarative : *Marie est méchante comme la gale, n’est-ce pas ?*

Mais il arrive, bien que dans la structure de surface il y ait une seule proposition syntaxique, que l’on doive comprendre deux énoncés performatifs : *Pourquoi n’es-tu maintenant bavard comme une pie, tel que tu es d’habitude ?* La paraphrase en serait : je te demande pourquoi tu n’es pas bavard comme une pie, et si tu ne trouves aucune raison pour ne pas l’être, je suggère que tu le deviennes.

Ou bien, un autre exemple où le premier énoncé est une question et une offre tout comme la réponse l’indique :

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A : *Vous en prenez encore un peu?*
B : *Non, merci, j’ai mangé comme un ogre.*

La pragmatique étudie tout d’abord les relations existant entre les signes et leurs utilisateurs; elle est aussi l’étude des actes de langage. Selon Austin et Searle, parler, c’est sans doute échanger des informations, mais aussi effectuer un acte, régi par des règles précises qui prétend transformer la situation du récepteur, et modifier son système de croyances et/ou son attitude comportamentale. Il en résulte que la compréhension d’un énoncé signifie identifier son contenu informationnel et sa force illocutoire.

Est-ce que nous pouvons parler également des actes de langage accomplis par un énoncé qui comporte une comparaison idiomatique? Est-ce qu’il y a une valeur conative ou impression liée à ce type d’énoncés? Est-ce que le locuteur cherche à influencer et à modifier le comportement de l’interlocuteur? La réponse peut être affirmative si la comparaison apparaît comme un constituant de la phrase exclamative. “Tout en exprimant l’état affectif de celui qui parle ou bien ses jugements de valeur, les exclamations constituent un appel à l’allocutaire, appel destiné à susciter une réaction de la part de celui-ci[…], il va manifester d’une quelque façon ou bien son adhésion ou bien sa non adhésion à ce que l’autre dit/veut suggérer”(Cristea 1986 : 34). L’énoncé exclamatif a une valeur de vérité pour le sujet parlant seul; le destinataire peut, d’un côté, reconnaître cette vérité et adhérer par la suite au point de vue exprimé, ou d’autre côté, manifester sa non adhésion. Comme on a précisé déjà, ces énoncés exclamatifs exigent une réaction immédiate de la part du destinataire du message. C’est pourquoi il est indiqué d’établir un rapprochement entre ce type d’énoncés et la notion d’acte de langage:

- énoncés centrés sur le *tu* ou sur le *vous*

*Tu es jaune comme un coing!* - Moi, en tant que locuteur, j’exprime mon inquiétude, mais d’autre part, je cherche à persuader mon interlocuteur à faire quelque chose pour améliorer son état de santé. S’il est vrai que l’exemple mentionné ci-dessus peut avoir la signification implicite *Fais venir le docteur*, il n’en reste pas moins vrai que, même dans ce cas, l’énoncé a toujours la signification littérale *Tu es très jaune*, et que l’interlocuteur a toujours la possibilité de répondre par rapport à cette dernière interprétation. La relation qui existe entre les deux significations est la suivante : la signification implicite ne peut être comprise qu’une fois la signification littérale assimilée. Si on ignore que *Tu es jaune comme un coing* signifie « Tu es très jaune », on n’a nulle chance de comprendre la signification implicite, celle d’un conseil. En revanche, rien n’empêche de saisir la signification littérale sans avoir reconnu la signification implicite. En conséquence, on peut dire quelque chose sans s’assumer la responsabilité de l’avoir dit. La responsabilité du locuteur sera la seule signification littérale qui peut se présenter comme indépendante. En ce qui concerne la signification implicite, on peut l’attribuer à l’interlocuteur qui, par une sorte de raisonnement, la constitue à partir de l’interprétation littérale.

Cet énoncé peut également être analysé du point de vue de l’intention que le locuteur a pour persuader à son interlocuteur de faire quelque chose. Il en résulte qu’il se constitue en acte perlocutoire. Cet acte est considéré comme faisant partie soit de la linguistique ou de la pragmatique et même de la sociolinguistique (visant l’interaction sociale). Si la tentative du locuteur de persuader à son interlocuteur de consulter le médecin ne réussit pas, l’acte perlocutoire est un échec. Pour cette raison précise, D. Kurzon (1998 : 574) arrive à la conclusion que l’on doit limiter la définition de l’effet perlocutoire à l’effet voulu par le locuteur et seulement d’une manière secondaire à l’effet compris par l’interlocuteur et sa mise en pratique.

Un autre exemple sera: *Vous êtes bavards comme des pies!* – je vise à ce que les destinataires du message changent leur attitude et qu’ils se taisent.
Les deux énoncés précédents comportent en outre les dimensions descriptive et expressive, une dimension pragmatique. L’énoncé devient un acte de langage indirect dont la force illocutoire est le conseil (Tu es jaune comme un coing) et l’ordre (Vous êtes bavards comme des pies).

La valeur illocutoire d’un énoncé tel Tu es muet comme une carpe!, peut être celle d’une invitation à parler (dans la situation où un professeur s’adresse à son élève). On parle de la réussite d’un tel acte de langage si l’interlocuteur le saisit et lui répondu en conséquence (la réponse attendue sera une réaction verbale: soit l’élève interrogé commence à dire la leçon, soit il explique pourquoi il ne l’a pas apprise).

Imaginons la situation où une mère dit d’une manière ironique à son fils de douze ans qui n’arrête pas de bouger: Tu es sage comme une image! L’acte de langage indirect pourrait être l’ordre. Il y a la réussite de cet acte si l’enfant a une réaction comportementale et cesse de bouger. Sinon, l’acte de langage est un échec.

Du point de vue pragmatique, l’énoncé Tu es sage comme une image! est devenu équivalent de Cesse de bouger tout le temps! Chacun de ces deux énoncés est régi par des règles différentes: le premier locuteur laisse entendre son affectivité envers l’interlocuteur, tandis que le second locuteur est plus direct et c’est pourquoi les chances que l’ordre soit accompli sont plus grandes. En fait, le locuteur accomplit deux actes de langage: le premier est de s’exclamer Tu es sage comme une image! dont le contenu sémantique serait (en tenant compte de son emploi ironique) Tu n’es pas du tout sage! et le second est l’acte indirect qui se traduirait par un ordre.

b) énoncés centrés sur la 3e personne

Même les énoncés dont le sujet est exprimé par un nom, un pronom personnel (de la IIIe personne) ou un pronom démonstratif permettent la réalisation d’actes illocutionnaires:

Jean est beau comme un astre!

L’acte indirect accompli est l’éloge.

La conclusion à laquelle sont arrivés les spécialistes est que la plupart des énoncés sont indirects. Ce que les gens font de leurs phrases ne semble pas limité par la forme de surface (les types de phrases) des énoncés prononcés. « What people do with sentences seems quite unrestricted by the surface form of the sentences uttered » (Levinson 1989: 265). Les actes de langage indirects se réfèrent en fait à la relation entre le sens littéral de la phrase et le sens que le locuteur donne à son énoncé.

Sous la forme d’une exclamation, la comparaison idiomatique, non seulement dévoile les sentiments du sujet parlant, mais elle vise également à modifier l’attitude et le comportement de l’interlocuteur. Nous pouvons tirer la conclusion que dans certaines situations de discours, un énoncé comportant une comparaison idiomatique peut accomplir plus d’un seul acte illocutionnaire.

Bibliographie :
Dans notre société contemporaine, la place et le rôle des traductions et des traducteurs se précisent dans le contexte de la globalisation et des échanges internationaux. La traduction devient un produit commercial et le traducteur est un professionnel capable de fournir ce genre de services.

Le volume immense de traductions demandées par le marché mondial ne pourrait être supporté aujourd’hui par le seul apport humain. Une vraie industrie de la traduction se met en place, avec ses composantes de vente, services de localisation et développement des outils traductifs.

Le métier de traducteur suppose une haute compétence, des connaissances diverses, des savoir-faire, de l’expérience et de l’ouverture d’esprit, comme, aussi, et non dernièrement le respect de la déontologie professionnelle.

Confrontée à une demande accrue, la traduction passe de plus en plus par l’informatique. L’ordinateur peut fournir à la traduction une aide non négligeable.

Depuis une bonne quarantaine d’années, le travail des traducteurs se complète par des systèmes de transfert informatisés, mettant en place des produits et des services de traduction automatiques, pour augmenter la productivité et réduire le temps de production.

Les recherches dans le domaine de la traduction, bien que posant pas mal de problèmes et notamment le coût très élevé, se poursuit de façon constante avec la prise de conscience de l’importance de la maîtrise des langues, de la communication multilingue et du développement de l’outil informatique. Ces recherches sont centrées autour de deux méthodes, la traduction automatique et la traduction assistée par l’ordinateur.

Il faut, tout d’abord, distinguer entre la traduction assistée par ordinateur (TAO) et la traduction automatique (TA), deux technologies souvent confondues par l’utilisateur courant de l’outil informatique, mais qui, en fait, relèvent d’approches très différentes, ne visent pas les mêmes résultats, et s’utilisent dans des contextes spécifiques.

La traduction automatique utilise la puissance de calcul de l’ordinateur pour faire des traductions en l’absence complète du facteur humain. C’est à l’ordinateur d’analyser, en fonction des paramètres qui lui ont été inculqués, le texte en langue base (le texte source) et en proposer une traduction qui respecte les règles morphosyntaxiques, sémantiques et pragmatique de la langue cible. La machine décompose le texte de départ en éléments plus petits, énoncés ou phrases, facilement traduisibles, pour le recomposer ensuite en un texte de même sens en langue d'arrivée, en exploitant toutes les ressources qu'elle a à sa disposition: dictionnaires bilingues et plurilingues, outils d'analyse et de génération de structures ou mémoires de traduction (corpus de textes déjà traduits).

La traduction assistée par ordinateur est une technologie qui utilise la traduction automatique, mais ne se confond pas avec celle-ci. Il s’agit, dans ce cas, d’un ensemble d’outils qui visent à aider le traducteur sous l’aspect de la cohérence et de la rapidité de son travail. Mais le facteur humain reste primordial. La machine peut gérer la terminologie, scanner chaque mot du texte source est proposer automatiquement un équivalent en langue cible. Mais il revient au traducteur humain de juger de l'opportunité de l'équivalence, de l’efficacité du dictionnaire ou de la mémoire de traduction.

L’efficacité de la traduction assistée par ordinateur dépend d’une série de facteurs dont le type de texte à traduire, la richesse du/des dictionnaire(s) ou des mémoires de traduction et le niveau de compétence du traducteur en ce qui concerne la manipulation de ces outils.
Nous sommes en droit de nous demander si la traduction assistée par ordinateur est vraiment utile et dans quelles conditions il faut l’employer.

L’utilité de la TAO est prouvée surtout au niveau de principe et sa rentabilité n’est pas immédiate. Pour qu’elle soit vraiment utile, il faut savoir l’appliquer pour certaines catégories de textes de départ : ayant de la consistance terminologique (exclusion autant que possible de l’homonymie et de la polysémie), une consistance phraséologique remarquable (que les mêmes idées et actions soient décrites de la même manière) et une structure simple (phrases courtes éliminant les ambiguïtés). Il nous est assez clair, dans ces conditions, que les textes littéraires ne trouveront guère leur place dans la traduction assistée par ordinateur.

Quelle est donc la qualité d’un document, traduit d’une langue dite source (par exemple, l’anglais) vers une langue dite cible (par exemple, le français), à l’aide d’un outil de traduction automatique ? Un logiciel TAO serait-il capable d’assurer une qualité minimale au texte traduit ? Dans la réponse, il faut tenir compte de plusieurs facteurs: le type de logiciel utilisé, la qualité des dictionnaires et le temps dont on dispose pour faire la traduction.

Les logiciels de la TAO ne sont pas trop compliqués à l’utilisation. Mais la qualité de la traduction dépend du programme choisi, de la vitesse du microprocesseur, de la richesse des dictionnaires incorporés et de la longueur du texte.

Pour illustrer la force de certains outils de traduction automatique, nous nous sommes rapportée à un texte qui existe dans toutes les langues de l’espace européen et qui peut former une base pour notre discussion: La Déclaration Universelle des Droits de l’Homme. Nous avons interrogé les deux outils de traduction suivants: Softissimo Réverso (version 5.0) et Systran (version 4.0), et, en ce qui concerne ce dernier, nous avons employé autant le logiciel sur CD-Rom que le service Systran de traduction online.

Nous avons choisi comme langue cible le français, la direction de traduction étant de l’anglais vers le français.

Prenons le premier paragraphe du préambule à la Déclaration, tel qu’il est formulé dans les documents officiels, en anglais et en français:

(1) « Whereas recognition of the inherent dignity and of the equal and inalienable rights of all members of the human family is the foundation of freedom, justice and peace in the world, »

(1’) « Considérant que la reconnaissance de la dignité inhérente à tous les membres de la famille humaine et de leurs droits égaux et inaliénables constitue le fondement de la liberté, de la justice et de la paix dans le monde, »

Ce premier paragraphe présente plusieurs caractéristiques qui ne restent pas sans effet sur la qualité de la traduction automatique: d’abord, il s’agit là de l’un des sept paragraphes qui, dans le préambule, précèdent la phrase finale, construite avec sujet et verbe, selon la formule Ph → SN₁ + SV (SV → MV + SN₂) : «L’assemblée générale proclame la présente Déclaration universelle des droits de l’homme se...».

Les sept paragraphes qui la précèdent sont tous introduits par la locution «considérant que», synonyme dans le texte avec «vu que», «attendu que», «étant donné que», «étant admis que» (proposition conjonctive introduite par ‘que’). Maurice Grevisse, dans Le Bon Usage les considère comme des conjonctives essentielles : «On peut aussi considérer comme des sujets faisant partie d’une proposition absolue (au moins, originalement) les propositions qui suivent vu, attendu, étant donné, étant entendu, (...)», auxquelles nous ajouterions aussi considérant que, parfaitement synonyme.

En matière de droit, il s’agit d’une formule qui, en début des sept alinéas, représente, à chaque fois, le bien fondé du dernier paragraphe «L’assemblée générale proclame...» : «1. DR. Formule, qui, commençant chaque alinéa, désigne chaque motif
d'une requête, assignation ou d'un jugement. Synonyme: *considérant que*, *étant donné que*, *vu que* » (TLFI).

Ceci dit, et parce que nous nous confrontons avec un article officiel, en langue soutenue et s’inscrivant dans le domaine des règlements à caractère juridique, nous nous attendions à ce que la machine trouve, comme équivalent de *considérant que* l’une des locutions conjonctives ‘attendu que’ ‘étant donné que’ et, plus rarement, ‘vu que’ qui ne respecte pas le niveau de langue où l’on se situe.

Mais, comme nous avons pu constater par la suite dans la pratique, la polysémie de la conjonction anglaise *whereas* empêche parfois la machine de fournir la traduction correcte, en choisissant plutôt le sens oppositionnel ‘*tandis que*’, ‘*alors que*’, que celui justificatif, ‘*étant donné que*’.

Dans tous les dictionnaires consultés (Collins, Cambridge, Ultralingua, Wordreference, Mediadico, Google, Reverso, Systran, Eurocosm), le sens oppositionnel est privilégié. Le dictionnaire Oxford online, lui aussi, indique en deuxième le sens justificatif :

1 used to compare or contrast two facts: *Some of the studies show positive results, whereas others do not.* We thought she was arrogant, whereas in fact she was just very shy. 2 (law) used at the beginning of a sentence in an official document to mean ‘because of the fact that ...’ (Oxford University Press, 2005).

Toutes ces considérations suffisent pour prouver que certaines traductions, obtenues à l'aide de la machine, sont altérées :

(1a) « *Tandis que* l’identification de la dignité inhérente et des droits égaux et inaliénables de tous les membres de la famille humaine est la base (fondation) de liberté, la justice et la paix dans le monde, » (Softissimo Reverso);

(1b) « *Tandis que* l’identification de la dignité inhérente et des droits égaux et inaliénables de tous les membres de la famille humaine est la base de la liberté, de la justice et de la paix dans le monde, » (Systran online);

Pour avoir l’assurance d’une traduction bien faite, il faut appeler à des outils plus fiables, comme, par exemple, les versions payantes de Systran :

(1c) « *Considérant que* l’identification de la dignité inhérente et des droits égaux et inaliénables de tous les membres de la famille humaine est la base de la liberté, de la justice et de la paix dans le monde, »

Mais, même dans ce dernier cas, nous pouvons facilement observer que la machine ne peut s’empêcher de faire des fautes, dues, cette fois, à des effets de paronymie («des droits égaux et inaliénables») ou à des choix lexicaux inadéquats («Considérant que l’identification de la dignité inhérente et des droits égaux et inaliénables de tous les membres de la famille humaine» pour «la reconnaissance de la dignité inhérente à tous les membres de la famille humaine»).

Il est à souligner que toutes les traductions avec ‘*tandis que*’ ou, partiellement, avec ‘*alors que*’ à valeur oppositionnelle, orientent la signification du texte dans une direction fautive. Le sens contrastif entrave la compréhension et nuit à la lisibilité, comme on peut constater aussi dans ce paragraphe :

(7a) « *Tandis qu’un* arrangement commun de ces droits et les libertés sont de plus grande importance pour la pleine réalisation de cet engagement, au lieu de:»

(7b) « *Considérant qu’une* conception commune de ces droits et libertés est de la plus haute importance pour remplir pleinement cet engagement... »

Nous devons toutefois reconnaître que la traduction offerte par la machine, quoique plus ou moins proche d'un texte cohérent et correctement formulé en français, donne une
idée assez concrète sur le sens global du texte et, si le traducteur entend intervenir par la suite dans le perfectionnement de son texte, il peut arriver à une version satisfaisante. La machine est donc d'un réel appui dans une phase préliminaire de la traduction d’un texte.

Une gamme complète de logiciels de traduction assistée par ordinateur est disponible sur le marché ; certains d’entre eux sont en accès libre sur l’Internet. En fonction de leurs prix et complexités, ces logiciels peuvent être classés en fonction de leur niveau (bas, intermédiaire ou haut) et employés de manière différenciée par le grand public, les bureaux de traductions ou les grandes entreprises. Quoi qu’il en soit, on ne peut plus imaginer aujourd’hui l’activité traductive en dehors des appuis de l’ordinateur. Les applications pour la traduction assistée par ordinateur sont multiples et vont de la simple traduction du courrier, jusqu’à la traduction des manuels techniques ou autres documents de grande taille, rapports financiers ou autres documents relatifs au fonctionnement d’un service ou d’une entreprise. Comme outil de travail, la TAO n’est pas un traducteur universel, mais une technologie de transfert primaire d’une langue à l’autre, qui nécessite par la suite l’intervention d’un traducteur humain.

Notes :

1 Voici les deux textes officiels, en anglais et en français qui ont servi de base de comparaison :

(1) Universal Declaration of Human Rights

Preamble

Whereas recognition of the inherent dignity and of the equal and inalienable rights of all members of the human family is the foundation of freedom, justice and peace in the world,
Whereas disregard and contempt for human rights have resulted in barbarous acts which have outraged the conscience of mankind, and the advent of a world in which human beings shall enjoy freedom of speech and belief and freedom from fear and want has been proclaimed as the highest aspiration of the common people,
Whereas it is essential, if man is not to be compelled to have recourse, as a last resort, to rebellion against tyranny and oppression, that human rights should be protected by the rule of law,
Whereas it is essential to promote the development of friendly relations between nations,
Whereas the peoples of the United Nations have in the Charter reaffirmed their faith in fundamental human rights, in the dignity and worth of the human person and in the equal rights of men and women and have determined to promote social progress and better standards of life in larger freedom,
Whereas Member States have pledged themselves to achieve, in cooperation with the United Nations, the promotion of universal respect for and observance of human rights and fundamental freedoms,
Whereas a common understanding of these rights and freedoms is of the greatest importance for the full realization of this pledge,

Now, therefore,
The General Assembly,
Proclaims this Universal Declaration of Human Rights as a common standard of achievement for all peoples and all nations, to the end that every individual and every organ of society, keeping this Declaration constantly in mind, shall strive by teaching and education to promote respect for these rights and freedoms and by progressive measures, national and international, to secure their universal and effective recognition and observance, both among the peoples of Member States themselves and among the peoples of territories under their jurisdiction.

(1') Déclaration universelle des droits de l'homme

Préambule

Considérant que la reconnaissance de la dignité inhérente à tous les membres de la famille humaine et de leurs droits égaux et inaliénables constitue le fondement de la liberté, de la justice et de la paix dans le monde,
Considérant que la méconnaissance et le mépris des droits de l'homme ont conduit à des actes de barbarie qui révoltent la conscience de l'humanité et que l'avènement d'un monde où les êtres humains seront libres de parler et de croire, libérés de la terreur et de la misère, a été proclamé comme la plus haute aspiration de l'homme,
Considérant qu'il est essentiel que les droits de l'homme soient protégés par un régime de droit pour que l'homme ne soit pas contraint, en suprême recours, à la révolte contre la tyrannie et l'oppression,
Considérant qu'il est essentiel d'encourager le développement de relations amicales entre nations,
Considérant que dans la Charte les peuples des Nations Unies ont proclamé à nouveau leur foi dans les droits fondamentaux de l'homme, dans la dignité et la valeur de la personne humaine, dans l'égalité des droits des hommes et des femmes, et qu'ils se sont déclarés résolus à favoriser le progrès social et à instaurer de meilleures conditions de vie dans une liberté plus grande,
Considérant que les États Membres se sont engagés à assurer, en coopération avec l'Organisation des Nations Unies, le respect universel et effectif des droits de l'homme et des libertés fondamentales,
Considérant qu'une conception commune de ces droits et libertés est de la plus haute importance pour remplir pleinement cet engagement,

L'Assemblée générale

Proclame la présente Déclaration universelle des droits de l'homme comme l'idéal commun à atteindre par tous les
peuples et toutes les nations afin que tous les individus et tous les organes de la société, ayant cette Déclaration constamment à l'esprit, s'efforcent, par l'enseignement et l'éducation, de développer le respect de ces droits et libertés et d'en assurer, par des mesures progressives d'ordre national et international, la reconnaissance et l'application universelles et effectives, tant parmi les populations des États Membres eux-mêmes que parmi celles des territoires placés sous leur juridiction.

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Du point de vue de l’enseignant, l’activité de traduction est un moyen assez économique de faire cours et surtout une méthode pratique et efficace d’évaluer les connaissances de pragmalinguistique de nos étudiants. Du point de vue de l’apprenant, le cours pratique de traduction est moins contraignant que, par exemple, les cours pratiques de conversation, de commentaire composé ou de résumé «puisqu’il n’y a aucun programme, aucune somme de connaissance à digérer; on vient au cours avec son poly, en ayant préparé (mais sans avoir préparé) un texte auquel on daignera collaborer selon l’humeur ou l’inspiration ».[1]

C’est pourquoi il faut se demander sur le sens finalités et les objectifs de ce type d’enseignement et implicitement sur la compétence que les apprenants doivent acquérir à la suite du cours de traduction.

Pour définir la notion de compétence traductive nous reprenons la définition de Jean Vienne [2], qui cite Jean Delisle, et présente cinq types de compétences qui concourent à l’acquisition de la compétence traductionnelle: a) la compétence linguistique; b) la compétence traductionnelle - l’aptitude de saisir l’articulation du sens dans un texte, de le transposer dans la langue cible; c) la compétence méthodologique - l’aptitude de se documenter sur un sujet donné et d’assimiler la terminologie propre au domaine; d) la compétence disciplinaire – la capacité de traduire des textes dans quelques disciplines de base, comme par exemple, le droit, l’informatique, la médecine, etc.; e) la compétence technique, l’aptitude d’utiliser différents outils d’aide à la traduction (NTIC).

Les spécialistes s’accordent à dire que la didactique de la traduction doit reposer sur une théorie de la traduction. Elle doit avoir comme point de départ les difficultés de traduction des apprenants. C’est pourquoi une possible stratégie pour l’amélioration de la performance traductive de nos étudiants, peut être envisagée à partir de trois dimensions :

- l’enseignement du fonctionnement linguistique des langues en vue d’améliorer leur technique de rédaction ;
- l’acquisition d’une méthode rigoureuse grâce à laquelle les futurs traducteurs apprennent à réfléchir sur un texte avant de le traduire ;
- la découverte de nouveaux domaines ce qui les aident à acquérir une terminologie de base dans diverses pratiques sociales.

Enseigner la théorie de la traduction, cela ne veut pas dire que les étudiants seront obligés de connaître à fond chacune de ces théories, mais plutôt de leur donner une idée générale de la pensée linguistique sur la traduction. La théorie permet aux traducteurs de travailler plus vite et plus efficacement. Ceux-ci sont amenés, de cette façon, à remettre en question leurs connaissances préalables sur des notions-clés comme celles de contexte, sens, équivalence, adaptation, transfert, transposition, etc., à expliquer la compréhension de ces notions d’après leurs cours pratiques et à explorer leur utilité et leur efficacité opératoire au cours de leur propre pratique.

La réflexion théorique sur l’activité de traduction soutient l’élaboration d’une méthode de travail et d’une méthode d’enseignement qui aident les apprenants dans leurs efforts d’acquérir les compétences obligatoires pour atteindre les objectifs proposés. La part de la théorie enseignée en licence est assez limitée et intégrée aux autres cours pratiques de langue et de littérature. C’est seulement aux cours de mastère qu’on dispense aux étudiants un cours de théorie de la traduction. On y enseigne le métalangage de la
traduction et les activités reliées à la traduction: terminologie, lexicologie, grammaire textuelle, rédaction, etc. On expose aussi des notions et des réflexions sur l’opération traduisante et sur le rôle et les responsabilités du traducteur par rapport à son bénéficiaire, à la langue, à l’auteur du texte qu’il traduit.

Sur le plan interculturel les apprenants se rendent compte de l’importance des enjeux institutionnels pour la pratique de la profession et saisissent comment le contexte social, politique et linguistique agit sur les attitudes et les attentes à l’égard de la traduction comme opération (processus) et comme texte (produit).

Un objectif essentiel de la didactique de la traduction serait celui de créer la capacité à discuter sur la traduction, à commenter les performances convenables ou non. Cela veut dire mettre en place un métalangage spécifique, être capable de soutenir un discours sur la traduction, un discours traductologique.

Une grande partie des difficultés de traduction rencontrées par nos étudiants sont la suite d’une mauvaise application des techniques de la traduction en pratique. En même temps, les textes sont extrêmement divers et difficiles à traduire ce qui conduit à une traduction mot par mot si bien que leurs traductions sont incompréhensibles.

C’est pourquoi, une phase essentielle est la dissociation des composantes du phénomène complexe qui se trouve au cœur de la traduction, composantes qui sont les suivantes: lecture, reformulation et jugement concernant l’équivalence et la lisibilité.

A une analyse plus approfondie de ces composantes on se rend compte que l’accent est mis sur le linguistique et moins sur le « noyau dur » des compétences que doivent acquérir les futurs traducteurs.

La réduction de la compétence traductionnelle est due aux modèles qui présentent l’opération traduisante en trois phases; de - verbalisation, transfert et re-verbalisation.

Christiane Nord [3] propose un autre modèle qui facilite le placement des apprentis traducteurs dans un cadre plus large «où ils devront faire appel à des compétences autres que l’analyse et la production textuelles et qui vont constituer notre noyau dur composé lui-même de quatre éléments fondamentaux».

Un premier élément de ce noyau dur proposé par C. Nord est la capacité d’analyser les différentes situations de traduction. Il s’agit du fait qu’un traducteur doit avoir, avant de commencer la traduction proprement dite, des information sur le texte source: qui a écrit le texte source, pour quel public, pour quel effet, dans quel contexte, etc.

Donc, une première étape dans l’enseignement de la traduction pourrait être cette analyse de situation qui est la seule qui garantit le produit traduction. On ne peut traduire avec des chances de réussite, sans que l’auteur de la traduction sache pour quel public et pour quelle utilisation de son texte, il assure la médiation.

Une fois établies les données préliminaires, le futur traducteur doit décider de la stratégie documentaire adéquate à la situation de traduction, et puis de la façon d’évaluer et d’exploiter ces ressources absolument nécessaire à l’accomplissement de son métier. C’est le deuxième élément du noyau dur: la capacité de gérer et de traiter les informations, c’est-à-dire la compétence de se documenter sur un sujet quelconque et de réaliser sa propre « texte-thèque » [4] et même cybertextothèque, en fonction « des besoins du marché de la traduction dans les langues avec lesquelles le traducteur opère et à l’aide d’opérations systématiques visant à puiser dans la masse des textes disponibles dans la langue/culture cible (pour le français par exemple : France, Belgique, Suisse, Québec, etc.) ». C’est aussi la capacité d’exploiter, au niveau de la terminologie et de la phraséologie, les textes à traduire.

Il faut accorder une importance particulière à la nécessité de puiser régulièrement dans des textes rédigés par des natifs dans la langue cible, opération qui est la véritable solution au risque d’interférence des deux langues en question.
Le troisième élément du noyau dur réside dans l’exigence que doit respecter tout traducteur, celle de justifier à son bénéficiaire telles ou telles solutions, choix terminologiques, adaptations, ajustements, etc., car traduire c’est comprendre le sens du texte, comprendre les phénomènes à traduire. C’est la compétence d’argumenter que doit s’approprier le futur traducteur.

Le dernier élément du noyau dur consiste dans l’aptitude de coopérer avec le bénéficiaire du texte traduit : le traducteur doit, souvent, expliquer au destinataire du texte cible qu’il ne s’agit pas purement et simplement de transposer des mots mais le sens des mots. Les traducteurs, face à une spécialisation toujours plus détaillée des textes à traduire, ne peuvent mener à bout leur tâche sans l’aide des experts: juristes, médecins, économistes.

L’enseignement/apprentissage des cours pratiques de traduction en licence ou du cours de Théorie et Pratique de la Traduction en mastère, visent à développer la maîtrise des principes de la traduction en pratique, l’analyse des types de difficultés et de fautes dans la traduction et l’acquisition de la capacité des apprenants « d’utiliser précisément les techniques de la traduction selon les besoins et les niveaux de connaissances des clients, de planifier le programme et la matière d’enseignement de la traduction qui sont convenables et efficaces pour le public destiné, et enfin d’utiliser l’approche, la méthode, et la technique de la traduction précis pendant le processus d’apprentissage enseignement ». [5]

On se pose la question si faire de la traduction (traduire beaucoup de textes) est la seule et la meilleure manière de s’améliorer dans le domaine. La réponse est sans équivoque : il est nécessaire d’avoir une formation théorique à côté de la formation pratique.

En un mot, la traduction à l’université devrait se proposer des objectifs réalistes qui aient en vue la spécificité des études universitaires, les besoins et les capacités des apprenants ainsi que l’environnement social. Le cours de traduction à l’université est, peut-être, la discipline que l’étudiant réutilise le plus fréquemment dans la vie réelle ultérieure, au même titre que l’usage naturel de la langue. C’est la raison pour laquelle il vaut la peine que la traduction soit enseignée selon un programme très bien conçu et élaboré qui soit centré sur deux axes fondamentaux : la prise en compte de l’étudiant et une réflexion théorique de la nature de la traduction qui joint l’exposé des perspectives théoriques à l’observation scientifique de la réalité.

Notes

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II. 2. ITALIAN CULTURAL AND TRANSLATION STUDIES

LA COMUNICAZIONE INTERCULTURALE: PROBLEMI DI INTERPRETAZIONE DEL TESTO – RETORICA E STUDI CULTURALI COMPARATI

Vanina Narcisa Botezatu
Interprete giurata presso il Ministero della Giustizia Galați

Il contatto fra lingue e culture diverse caratterizza la nostra società, tanto a livello nazionale, quanto nel quadro europeo e internazionale: ne derivano problemi sia di ordine scientifico (che cosa cambia nelle lingue usate in contesto internazionale/interculturale, che cosa si intende con contatto fra culture e come si manifesta nei diversi ambiti sociali) sia di ordine professionale (quali competenze si devono sviluppare per favorire l'interazione fra esponenti di culture diverse nei diversi contesti professionali).

Il pluralismo culturale è divenuto una realtà delle società contemporanee. Il modo tradizionale di pensare la cultura, ossia delimitata geograficamente e appartenente a specifici gruppi che occupano determinati territori, appare superato. L’insieme dei fenomeni definiti come globalizzazione impone di acquisire la consapevolezza del fatto che le culture sono miste, intrecciate tra loro e sottoposte a reciproca influenza. Questo, però, non significa che il mondo sia diventato tutto uguale ed omogeneo, anzi, vi sono disuguaglianze che tendono ad aumentare (come, ad esempio, quelle economiche) e culture locali che, per fronteggiare la minaccia dell’omogeneizzazione, tendono a chiudersi in loro stesse o in nuovi fondamentalismi. L’intercultura ha indotto a scoprire e mettere in rapporto le differenze etniche, ma il rischio è di limitarsi ad esaltare e fissare queste diversità, senza metterle in dialogo tra loro o, addirittura, ostacolare la comprensione reciproca. In un tale contesto, il compito della comunicazione interculturale dovrebbe, infatti, essere quello di favorire il confronto tra persone di culture diverse e la coesione sociale.


Dal punto di vista della consapevolezza, il riconoscere che ciascuno porta con sé un particolare programma mentale che deriva dal modo in cui è cresciuto, e che coloro che sono cresciuti in altre condizioni hanno, per le stesse ottime ragioni, un diverso programma mentale. In quanto alla consapevolezza si potrebbe affermare che se dobbiamo interagire con altre culture, dobbiamo imparare come sono queste culture, quali sono i loro simboli, i loro eroi, i loro riti. L’abilità di comunicare tra culture deriva dalla consapevolezza, dalla conoscenza e dall’esperienza personale.

La comunicazione in campo interculturale, dunque, si presenta come integrativa di abilità e facoltà generali e non come insieme di competenze specifiche; ciò non esclude, tuttavia, che si possano acquisire conoscenze particolari che arricchiscano la relazione comunicativa. In particolare, la conoscenza della lingua costituisce un modo per diminuire le distanze e per dimostrare interesse e rispetto verso l’altro. Il linguaggio, oltre ad essere uno strumento di comunicazione, è anche un sistema di rappresentazione della percezione e del pensiero.

Un altro elemento di conoscenza specifica è la cognizione non stereotipata di valori e tradizioni. Gli studi sulla comunicazione interculturale fanno poi riferimento
all’essenziale conoscenza degli stili di comunicazione e delle regole d’interazione. La competenza specifica risiederà, pertanto, nella capacità di interpretare i modi particolari con cui stili e regole vengono espressi attraverso la comunicazione dalle singole persone.

Una comunicazione interculturale correttamente intesa si focalizzerà, quindi, sulla modalità soggettiva con cui le altre culture vengono vissute: la lingua parlata, la comunicazione non verbale, gli stili di comunicazione, la comprensione dei diversi caratteri nazionali. Essa è centrata su una relazione diretta tra esseri umani, ma ugualmente richiede una conoscenza approfondita dei tratti culturali dei diversi gruppi d’appartenenza. Un’attenzione particolare della comunicazione in quest’ambito è fornita al linguaggio non verbale, quella che Hall chiama la dimensione nascosta (Hall 2002). Secondo quest’autore, gli esseri umani sono guidati da due forme d’informazioni alle quali si può accedere in due modi diversi: quello della cultura manifesta, che viene appreso tramite le parole e i numeri, e quello della cultura tacitamente acquisita, che non è verbale ma altamente situazionale e opera secondo regole che non sono consapevoli, ossia non vengono apprese nel senso comune del termine, ma vengono acquisite durante il processo di crescita o quando ci si trova in ambienti diversi.

Le distorsioni e i malintesi che si creano a seguito di questa mancanza naturale di consapevolezza sono molto frequenti nell’incontro interculturale. Uno degli ostacoli della comunicazione è, ad esempio, costituito dal contesto in cui le espressioni vanno collocate per poterle interpretare correttamente. Esistono infatti culture definite con un certo contesto dove la maggior parte delle informazioni non viene fornita in modo esplicito, bensì va desunta dal contesto, dalla gestualità o dal tono di voce.

In pratica, la comunicazione non si realizza a condizione che ci sia una comprensione, poiché esiste a prescindere dalla volontà dei soggetti (anche facendo si comunica), però, la comprensione del significato della comunicazione è sicuramente essenziale. La cura della comunicazione interculturale contribuisce a realizzare, unita all’empatia nelle sue molteplici dimensioni, la comprensione dell’altro, anche se, purtroppo, non è possibile immaginare una piena comprensione per l’infinita libertà della persona e per l’immensa varietà di significati che noi stessi attribuiamo alla vita e alle espressioni culturali. Va, infatti, rilevato che la comprensione dipende strettamente dal contesto, dalla situazione in cui si colloca la relazione.

La comprensione interculturale incontra - oltre ai meccanismi sociali e politici che impediscono l'uguaglianza e la cittadinanza democratica - tutta una serie d’ostacoli psico-affettivi, che vanno dalla paura del diverso alla tentazione di vedere in esso un capro espiatorio.

LaRay Barna ha elencato gli ostacoli che a suo parere impediscono la comunicazione interculturale e sono:

- la presunzione di essere uguali, che impedisce di vedere la diversità
- la differenza linguistica
- i fraintendimenti verbali
- i preconcetti e gli stereotipi
- la tendenza a giudicare
- la forte ansia.

A livello personale, invece, impediscono la comprensione gli automatismi affettivi, cognitivi e di comportamento derivati dall’etnocentrismo, uniti all’assenza di quell’investimento psicologico che il decentramento, il pieno esercizio della razionalità e l’impegno in una dinamica relazionale affettiva esigono (LaRay Barna in Bennett 2002). Comprendersi non è un evento naturale, ma uno sforzo che va in controtendenza con l’individualismo e la chiusura (LaRay Barna 2002).

La formazione del cittadino europeo costituisce l’obiettivo più immediato e concreto a cui sono chiamati i diversi sistemi formativi. L’educazione interculturale, come
orizzonte dell’offerta formativa, fornisce utili indicazioni a questo riguardo rilevando come
dalla reciproca conoscenza, dal lavorare assieme a progetti comuni, dalla concreta
relazione tra differenti culture e mondi di vita possa nascere un cittadino europeo
consapevole, responsabile, democratico. La comunicazione e l’interazione fra cittadini
europei passano attraverso la conoscenza delle lingue comunitarie. Come ha indicato
l’Unione Europea ogni cittadino deve conoscere almeno due lingue comunitarie oltre la
propria. In questo scenario l’impegno della scuola nell’insegnamento delle lingue, a partire
dalla scuola dell’infanzia, costituisce di per sé un investimento interculturale.

La realtà della società globale rende di particolare attualità l’attenzione della scuola
alle tematiche connesse all’educazione interculturale quale condizione strutturale della
società multicultural. Il compito educativo, in questo tipo di società, assume il carattere
specifico di mediazione fra le diverse culture di cui sono portatori gli alunni: mediazione
non riduttiva degli apporti culturali diversi, bensì animatrice di un continuo, produttivo
confronto fra differenti modelli. L’educazione interculturale avvalora il significato di
democrazia, considerato che la diversità culturale va pensata quale risorsa positiva per i
complessi processi di crescita della società e delle persone. L’obiettivo primario
dell’educazione interculturale, pertanto, si delinea come promozione delle capacità di
convivenza costruttiva in un tessuto culturale e sociale multiforme. Essa comporta non solo
l’accettazione ed il rispetto del diverso, ma anche il riconoscimento della sua identità
culturale, nella quotidianan ricerca di dialogo, di comprensione e di collaborazione, in una
prospettiva di reciproco arricchimento. L’educazione interculturale si estende pertanto alla
complessità del confronto fra culture, nella dimensione mondiale ed europea
dell’insegnamento, e costituisce la risposta più alta e globale al razzismo, all’antisemitismo,
alla xenofobia e all’intolleranza. Essa comporta la disponibilità a conoscere e a farsi
conoscere, nel rispetto dell’identità di ciascuno, in un clima di dialogo e solidarietà.

Prima regola della comunicazione interculturale è il dettame socratico “conosci te
stesso”, requisito fondamentale per poter conoscere altro (Boylan 2000).

Nella formulazione degli specialisti, il termine cultura non viene usato per indicare
la produzione artistico-intellettuale di un popolo e nemmeno per indicare il modo di vivere
o le istituzioni o i manufatti ecc., bensì la visione del mondo esistenziale che definisce ciò
che è reale per quel popolo (Boylan 2000). Ogni popolo vede il mondo in una particolare
maniera. Quella visione guida le sue scelte di rapporti familiari, d’istituzioni giuridiche,
d’abbigliamento, di manufatti, d’opere artistico-intellettuali e questi prodotti, a loro volta,
rinforzano la visione del mondo esistenziale che li ha ispirati, in altre parole danno realtà a
quella visione. In conclusione, la cultura non è l’insieme di cose che caratterizzano un
popolo, bensì la mentalità all’origine della produzione e della distribuzione di quelle cose.

Nell’ambito della più generale tendenza a considerare il ruolo della comunicazione
come centrale per le società contemporanee, la cosiddetta comunicazione interculturale
sembra avere una rilevanza del tutto particolare. Se è vero, infatti, che le nostre società si
presentano come sempre più complesse anche dal punto di vista della composizione etnica
dei gruppi in esse raccolti, le problematiche connesse alla necessità della comunicazione
intergruppo non possono essere più evitate. Tuttavia, nel caso della comunicazione
interculturale l’acquisizione degli strumenti necessari per una comunicazione efficace
presenta maggiori sfide rispetto a tutti gli altri casi. Infatti, nella comunicazione
interculturale è necessario presumere fin dall’inizio che il comunicatore sarà costretto ad
operare – di fatto, come un mediatore situato fra due contesti linguistico-culturali, uno dei
quali soltanto è a lui noto fin dall’inizio.

Per fare un esempio, se si deve svolgere un’opera di mediazione interculturale fra
un Ufficio anagrafe di un Comune e i suoi utenti stranieri, si deve prima di tutto poter
interagire con questi ultimi nella loro lingua, e con una conoscenza perfetta parziale dei
loro usi e costumi. In altri termini, si dovrà essere in grado non solo di parlare in misura
adeguata la lingua straniera, ma si dovrà anche avere una conoscenza di tale cultura, tale da comprendere anche atteggiamenti, comportamenti, e quant’altro non direttamente desumibili dalle strutture linguistiche. Vale a dire che, nel caso della comunicazione interculturale, ciò che è richiesto al comunicatore è avere una sufficiente esperienza del contesto, che gli permetta di superare la banale e ormai obsoleta idea che sia sufficiente un interprete per evitare i frantumamenti comunicativi. Ma questa conoscenza del contesto richiede tutta una serie di informazioni per accumulare le quali è necessario fare un notevole sforzo in termini di tempo e di energie.

E’ necessario imparare la lingua, la storia e in generale la cultura dell’altro (qualsiasi cosa quest’ultimo sfuggente termine significhi) ad un livello tale da poter interpretare nel modo meno ambiguo possibile non solo le espressioni linguistiche, ma anche e soprattutto i significati che tali espressioni assumono nel loro contesto di elaborazione, e che quasi mai coincidono con quelli cui si è abituati nel proprio. Per complicare le cose, una buona formazione interculturale prevede che si rifletta sul proprio contesto linguistico-culturale al fine di portare alla coscienza quei meccanismi automatici (stereotipi) in base ai quali siamo soliti percepire e catalogare le nostre esperienze quotidiane. Allora, un buon comunicatore interculturale dovrà acquisire strumenti che gli permettano di diventare consapevole del carattere relativo e niente affatto universalmente diffuso delle assunzioni di fatto e di valore in base alle quali è abituato a ricostruire il proprio contesto culturale, in modo da poter effettivamente mediare tra il proprio punto di vista culturalmente condizionato e quello dell’altro, parimenti condizionato. Com’è evidente, si tratta di una formazione molto difficile da acquisire, che richiede una forte motivazione e la disponibilità a mettere in discussione i propri presupposti consueti e pratici, sui quali di solito si conta senza renderli espliciti.

Questo tipo di formazione, che ha carattere eminentemente interdisciplinare, spaziando dalla psicologia, alla linguistica, alla filosofia, alla storia, alla letteratura, ha in ogni modo almeno due punti di forza. Da un lato, essa permette di acquisire una prospettiva più ampia in base alla quale selezionare le informazioni provenienti da diverse situazioni: infatti, la problematizzazione dei propri automatismi e stereotipi culturali produce l’interessante effetto di permettere una maggiore sensibilità alla presenza di informazioni nuove, e lo sviluppo di una maggiore capacità di reagire a tali informazioni nuove elaborando in tempo quasi reale nuovi schemi per catalogarle. Dall’altro lato, essa permette anche di prepararsi a rispondere ad una delle sfide proposte dalle contemporane strumenti che ci mettano in grado di comunicare efficacemente situato fra situazioni inizialmente avvertiti come interamente nuovi da entrambi i partner della comunicazione. Del resto, la comunicazione interculturale, al livello della pratica, si sviluppa come un processo di comunicazione interpersonale, perché, di fatto, non sono le culture a comunicare, ma singoli individui che di quelle culture sono contemporaneamente un prodotto (in quanto hanno assimilato il codice e l’universo di significati loro trasmesso all’interno del contesto locale di provenienza) e i creatori (nel senso che essi reinterpretano continuamente quel codice e quell’universo di significati, modificandoli).

Una più approfondita formazione in senso interculturale ha, in questo senso, il non trascurabile vantaggio di renderci più consapevoli del condizionamento cui siamo sottoposti entro il nostro contesto, fornendoci contemporaneamente un più ampio ventaglio di interpretazioni del mondo fra loro differenti fra le quali selezionare quelle che ci appaiano più adeguate alla nostra particolare sensibilità individuale, tramite una loro originale interpolazione o ricombinazione. La comunicazione è costituita da tutte quelle relazioni, verbali e non verbali, che sono alla base del nostro sistema d’interazione sociale. Può essere individuata come il linguaggio della società, spesso non verbale, ma in ogni modo sempre definita dalla presenza di un codice che consente l’interpretazione dei segni,
cioè di quelle manifestazioni o di quegli eventi che rappresentano altri eventi, altri messaggi, altri contenuti simbolici. Nel leggere, quindi, una comunicazione, è necessario pensare al contesto in cui questa comunicazione avviene: alcune parole, per esempio, assumono significati diversi se pronunciati in un contesto religioso, in una discussione politica o in un contesto familiare.

L’abilità di comunicazione interculturale non si può sviluppare solo trasmettendo informazioni sulla cultura, ma collegando le informazioni sulla differenza culturale a come essa si esprime nell’azione linguistica.

La presenza degli alunni d’origine straniera rappresenta la piena integrazione di tutti nella scuola, e l’educazione interculturale come dimensione trasversale e come sfondo integratore che accomuna tutte le discipline e tutti gli insegnanti. La scelta di quest’orizzonte culturale, insieme al ricco e variegato patrimonio di progetti organizzativi e didattici costruiti e verificati sul campo dalla scuola dell’autonomia, concorrono a definire una possibile verso all’integrazione culturale.

La comunicazione interculturale diviene, quindi, una ricerca continua di un codice condiviso con l’altro da me. Se, infatti, l’intercultura è la relazione con ciò che in ogni modo è differente da ciò che io sono, la comunicazione interculturale con l’altro/a è un gioco dinamico di decostruzione, creazione, condivisione, decostruzione di significati.

Il contatto fra lingue e culture diverse caratterizza la nostra società, tanto a livello nazionale, quanto nel quadro europeo e internazionale e ne derivano problemi sia di ordine scientifico (che cosa cambia nelle lingue usate in contesto internazionale/interculturale, che cosa si intende per contatto fra culture e come si manifesta nei diversi ambiti sociali) sia di ordine professionale (quali competenze si devono sviluppare per favorire l’interazione fra esponenti di culture diverse nei diversi contesti professionali).

Gli studi culturali comparati mirano l’analisi degli aspetti e dei problemi delle culture moderne e contemporanee in prospettiva culturale (analisi d’aspetti o problemi comparabili in diverse culture e un confronto per vedere tratti di convergenza e divergenza), identità nazionali e locali, istituzioni, arte, media e cultura popolare.

Bibliografia:
II. 3. ROMANIAN CULTURAL AND TRANSLATION STUDIES

UN DISCURS CRITIC SUI GENERIS – TRADUCERI ROMÂNEȘTI DIN SECOLUL AL XIX-LEA

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Ca experiență a Celuialtă, traducerea reprezintă un transfer cultural – a unui text de bază, aparținând unui sistem cultural și literar prim, într-un sistem literar de primire. „Acțiune de importare și de naturalizare” [1], traducerea implică, de asemenea, o serie de alegeri prealabile de natură lingvistică, stilistică, estetică, chiar și ideologică, care angajează perspectiva multiplă a antropologiei culturale, a lingvisticii sau a literaturii.

Ca puncte între două sau mai multe culturi, actul de traducere creează un nonspatiu, un tip particular de intertext care surprinde sau dă aspect literar unei / unor diferențe existente între culturi, prin suprapunerea acestora. Înserând – în mod necesar, componente care nu se regâsesc în textul de bază, supus traducerii, traducătorul poate, de asemenea, să elimine elemente care știe că vor face dificilă, dacă nu chiar imposibilă, acomodarea și acceptarea textului în noua cultură.

Cu siguranță că actul de traducere implică respectul cuvenit autorității textului literar în sine, înțelegerea și asumarea deplină a acestuia, „ale cărui originalitate și alteritate se impun a fi conservate” [2]. Însă, în procesul de transfer literar, prin traducere, perspectiva nu poate fi decât transculturală, asocian-do-se dinamica acestui complicat fenomen de schimb multiplu orientat cu ansamblul condițiilor de pornire – contextul în care se situează textul prim, și pe al cărui orizont de acceptare îl semnalează și / sau îl creează, cu sistemul cultural și literar de primire.

Din acest punct de vedere, reglajul care se face este unul dublu. Pe de o parte, contextul „de primire” predetermină – inclusiv prin formația culturală și mentală a traducătorului – procesul de traducere, pe de altă parte textul tradus angajează, imediat ce intră în circulație, noi relații, nu numai prin aceea că poate determina modificări sau reorientări la nivelul producției literare în ansamblul căreia s-a integrat, ci și prin faptul că apropie în mod evident culturi diferite și producători / receptori de literatură diferiți.

Mai mult, imaginea unui autor și a unei cărți într-o cultură străină este dependență de forța și de calitatea traduceri.

Raporturile multiple care se stabilesc între diferitele sisteme literare, în / din diferite epoci, dirijeză, astfel, modalitățile de multiplicare - prin traduceri – a imaginii unei opere. Cu suplimentare și benefice deschideri spre lectură și interpretare, opera supusă traduceri pierde, totuși, prin forța lucrurilor, o parte din bagajul semantic și stilistic de pornire.

(Re)formulându-și propria tradiție, [3] traducătorul se (re)formulează, în același timp, pe sine. Imprimându-și amprenta stilistică (și culturală) proprie asupra textului tradus, principalul agent al transferului cultural „poate să se apropie de monografie, de biografie”, „poate contribui la nuanțarea cunoștințelor despre relațiile literare dintre țări sau continente” [4], căci „limba înseamnă viziune și interpretare a lumii, expresie a raporturilor dintre om și lume” [5].

În ceea ce-l privește pe receptor, acesta beneficiază de efortul traducătorului de a suspenda zonele de incompatibilitate lingvistică și culturală, de imaginea nou – creată a
culturii – sursă, precum și de proaspătă disponibilitate a cărții traduse, pentru reinterpretare.

„Lectura se desfășoară în funcție de noile centre de interes, urmând alte sisteme de referință” – „modificări ale grilei de lectură care se răsfâng asupra esteticii textuale și asupra imaginariului promovat de text” [6].

În această ordine de idei, se cuvin amintite două opinii asupra traducerii, care evidențiază efectul de manipulare – în sensul pozitiv al termenului – a auctorului și a lecturii, prin traducere, respectiv asumarea depășină, conștiență, afectivă și intelectivă, a actului de traducere și a rezultatului acestuia, de către traducător – condiție sine qua non a performanței de acest tip.

Pentru A. Lefevere, “translation is one of the most obvious forms of image makings of manipulation, that we have (...). Translation is responsible to a large extend for the image of a work, a writer, a culture” [7].

Iar Roland Barthes mută accentul asupra traducătorului: „Il y a d’un côté ce qui est possible d’écrire et de l’autre ce qu’il n’est plus possible d’écrire : ce qui est dans la pratique de l’écriture et ce qui en est sorti : quels textes accepterais-il d’écrire (de ré-écrire) – de traduire, dirions-nous – de désirer, d’avancer, comme une force dans ce monde qui est le mien?” [8].

În cultura și în literatura română din secolul al XIX-lea se dezvoltă o conștiență politică a traducerilor – o „acțiune concentrată și metodică”, obligatorie pentru “integrarea națiunii române în sfera de idei, aspirații și interese ale civilizației moderne” [9]. Promotorii acestei politici culturale se văd puși în situația de a împăca dorința de a înălța spiritual pe cititori și obligația de a plăcea, „dorința de a face pedagogie și îndatorirea de a face comerț” [10].

Gheorghe Bariațiu, de pildă, recomanda spre traducere Fedra lui Racine, epistolele lui Cicero, operele lui Schiller sau „românele spanițe” traduse deja de Herder, Voss și Schlegel în germană. Iar Ion Heliade Rădulescu, cel care pune bazele, în 1836, unui proiect uriaș de traduceri, Biblioteca universală, din păcate sortit eșecul prin chiar dimensiunile și ambițiile lui, aspira să reunească, într-o Colecție de autori clasici, pe Homer, Xenophon, Demostene, Vergiliu, Tasso, Alfieri, G. G. Byron, Victor Hugo etc.

Din păcate însă, sunt traduse și numeroase texte din categoria semifabricatelor literare, melodrame, literatură bulevadieră ieftină, în care senzaționalismul și sentimentalismul dețin un loc de frunte. Faptul se explică, pe de o parte, prin structura eterogenă și insuficient cultivată publicului român, iar pe de alta, prin nevoia de supraviețuire a posesorilor de edituri și a tipografilor.

Toamă de aceea, traduse selectiv, textele clasice se supun criteriilor de accesibilitate și de transparentă, și abia în al doilea rând exigenței calitative. Ca urmare, A. de Lamartine, G. G. Byron, Voltaire, J. J. Rousseau sau George Sand sunt secondați de necunoscuții Eugène Guinot, Marie Aycard sau Miss Norton, iar titlurile traducerilor vorbesc de la sine despate nevoia de literatură cu funcție compensativă, specifică unei epoci de transformări, politice și sociale radicale: Logodnica braziliiană, O răzbunare vecinică, Lodovisa sau amorul extraordinar, Logica patimilor.

Un alt aspect deosebit de semnificativ pentru dialogul (sau lipsa dialogului) cultural bazat pe afinitate este evident la nivelul selecțiilor operate de traducătorii români din secolul al XIX-lea între operele romantilor francezi A. de Vigny și A. de Musset, sau G.de Nerval, și texte de lui A. de Lamartine. Faptul este de natură să dea seamă de raportul dintre cerere și ofertă pe pieța traducerilor, dar și de „indicele de refrație specific mediului românesc, particularitățile de gust și limitele orizontului spiritual” [11] al epocii.

Selecția modelului lamartelian reprezintă, în aceste condiții, un exemplu de asimilare pe bază de afinitate. Mai mult, dacă opera lui Lamartine a acționat ca un veritabil
„ferment creator” asupra literaturii române a epocii, procesul istoric al receptării acestuia traduce „dialectica evoluției literaturii române vreme de un secol” [12].

La un an după apariția Meditaițiilor lui Lamartine, în 1821, Gheorghe Asachi deschide seria traducerilor. Însă cel care pune bazele unui cult lamartiniun este Ion Heliade Rădulescu. Semnificativ este faptul că, în volumul editat în 1830, scriitorul așază laolaltă nouă meditații lamartiniene, traduse, și opt poezii ale sale, proprii.

Încercând similare de asumare și de adaptare contextuală a modelului lamartiniun vor mai fi, numeroase. Iar explicația rezidă în aceea că scriitorii români respirau o atmosferă romantică lamartiniună avant la lettre, iar succesul lui Lamartine semnalează atât o „opțiune revelatoare”, cât și „procesul de autoelucidare” [13] al unei generații de scriitori aflați între neoclasicism și romantism, adică între epigonism și modernitate.

În decursul a douăzeci și cinci de ani, se înregistrează patruzeci și cinci de tran.duceri, realizate de şapteprezece poeti diferiți, urmate de imități și de adaptări numeroase, de versuri care preiau atmosfera lamartiniună, spiritul, și nu litera modelului.


Efectul acestei „convergențe de afinități”, al asumării modelului lamartiniun de către poeti cu reală vocație, care „s-au servit de el ca să se descojere pe sine” [15], reprezintă un argument puternic în favoarea sumării actului de traducere ca dialog fertil al modelului francez cu sensibilitatea românească a epocii.

Note:
[2] Idem, p. 61
[5] Idem, p. 68
[6] Idem, p. 74
[12] Paul Cornea, Oamenii începutului de drum, p. 275
[13] Idem, p. 279
[14] Idem, p. 292
[15] Idem, p. 293

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În 1935 G. Călinescu restituia istoriei culturale, prin lucrarea Opera lui Mihai Eminescu, un mare poet cu o impresionantă operă în manuscris, din care se dezvăluia un mare om de cultură cu preocupări profunde în domeniul filozofiei.


MIHAI EMINESCU TRADUCĂTOR AL CRITICII RAȚIUNII PURE

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Ceea ce vrem să evidențiem este felul în care Eminescu traduce textul kantian, știut fiind faptul că traducerea era făcută pentru sine, așa cum a demonstrat C.Noica. „Eminescu l-a întâlnit în singurătatea și cu singurătatea sa pe Kant. Nu are alături comentatori, nu are în față-i alți traducători, nu stă de vorbă cu nimeni, nici măcar cu departele său, care ar fi cititorul sperat, traduce fără nici un scop exterior, întârzie asupra unei nuanțe, notează pe marginе gânduri în limba germană, dând uneori liste de cuvinte echivalente posibile, subliniază ce-l interesează [...]. E singur până și cu limba românească, încă neîncercată filosofic, în fața limbii filozofice atât de sigure, de personală a lui Kant. În singurătatea sa, el nu face decât o „lectură” din Kant. Însă ca în atâtea rânduri din viața sa, el se deprinde atât de bine cu lucrul său, încât acesta îi devine un „în sine”.“ (C. Noica 1992: 277).

Primul comentator al traducerii eminesciene, I.A. Rădulescu-Pogoneanu a apreciat că Eminescu a folosit o limbă ciudată și nesigură, pârând astfel a se întoarce la „o fază anterioară a culturii sale”. Noica explică că poetul a simțit filozoficește nevoia de a regăși și desface termenii, de a gândi cuvântul de fiecare dată, în funcție de context, dând astfel „nu chipul stabil al cuvântului, ci imaginea dramatică a gândului. Dacă traducerea sa nu cucerese, traducătorul din el este euceritor din plin.” (C. Noica 1992:290). Exemplificarea se face cu termenul „judecată”: „[...]folosește arhaișme și spune județ; alteori folosește latinisme și spune (judicia pluralul de la judicium) și abia în câteva locuri (după apariția Logicii lui Maiorescu) folosește judecată [...] De ce folosește pentru judecată doi, dacă nu chiar trei termeni, acolo [...] unde Kant însuși punea în joc un singur termen? Aici începe lecția Eminescu. Termenul de „judecată” spune mai multe lucruri laolaltă[...] vom spune că, în mare, judecata înseamnă, juridic, și procesul, dar și sentința, iar filozofic (ceea ce ne interesează aici) denumeste și facultatea de a judeca, și forma logică dată de ea, adică judecata logică propriu-zisă! Termenul e și pentru proces și pentru produs. Și, de altfel, bogăția de nuanțe a termenului nu se oprește la aceste sensuri contrastante, [...] judecata e mai mult decât juridică sau logică; ea pune în joc chibzuința, aprecierea, sentimentul, gustul pur și simplu, va spune Kant, în materie de estetică. [...] Toată această varietate de sensuri ale „judecății” nu creează în, mod obișnuit probleme, căci fiecare sens reiese limpede din context. [...] Eminescu modulează expresia. Cu o consecvență impresionantă,
el va spune „județ” ori de câte ori este vorba despre judecata logică; căci „județ”, „județiu” este forma înregistrată de limba noastră pentru „judicium”, iar un termen de logică merită să păstreze, dacă poate, amintirea exprimării latinenești. Trebuie, deci, pus „judicium”, respectiv „județ”, spre a deosebi de judecata în sens larg a omului. Ce penibilă, chiar ridicolă apare aici acuzația că s-ar folosi arhaism, latinisme, ba chiar ardeleanisme (județiu)! Dar așa îți apare limba filozofică a lui Eminescu dacă nu intri în laboratorul lui, ci te uită numai pe fereastră la uneltele pe care le folosește. Pe toată întinderea traducerii, așadar, pâna la ultimele file, scrise după o întreupere de doi sau trei ani, Eminescu folosește pentru judecata logică o exprimare perfect consecventă filozofic, chiar dacă fluctuantă fonetic sau ortografic.[...] Termenul tehnic de „județ” (așadar nici arhaism, nici latinism), derivat din latină, cu diversele lui variante la singular și plural, apare de vreo sută de ori în cursul traducerii. Termenul de „judecată”, pe care Eminescu îl avea perfect la îndemână, dar pe care îl păstrează pentru o întrebuințare mai precisă, nu apare decât de vreo 30 de ori [...] atât pentru facultate, cât și pentru forma logică. Pentru consecvența lui Eminescu în felul său de a traduce și gândi filozofic, vom releva că „judecată” nu apare doar în expresia „putere de judecată” (și incidental în sensul estetic pe care-l avea în ultima Critică), ci ca termen ce denumește prin el însuși facultatea de a judeca, de a chibzui, de a cântări: „lipsă de judecată” exprimă clar facultatea, la fel și în „de aceea judecată este este elementul specific al isteției înăscute”. Ne aflăm în fața unei traducerii care pune gândirii filozofice problemele cele adevărate... Nu pretindem defel că ar fi fost bine să spunem județ în loc de judecată pentru forma logică respectivă: cu atât mai puțin pretindem că ar fi bine să folosim cuvinte ce sună arhaic – oricât ar fi ele înnobilate de obârșia latină, ca judicium la județ – spre a vorbi cum trebuie în filozofia românească. Dar pretindem două lucruri: întâi, că nu trebuie să ne batem joc de marea lecție filozofică și filologică eminesciană, trecând lecția sub tăcere, sub cuvânt că nu sună bine arhaismele, ardeleanismele și latinismele; în al doilea rând, că trebuie să vedem problema filozofică și filologică acolo unde este și unde avem norocul să ne-o semnaleze Eminescu:”(C. Noica 1992: 294) Întreaga traducere din Kant reprezintă impresionantul demers pe care l-a făcut Eminescu pentru a găsi echivalențe cu rezonanță românească gândului și cuvântului filozofic german.

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În evoluția studiilor românești de gramatică, lingvistica tradițională va mai avea vreme îndelungată un cuvânt greu de spus. De același prestigiu se bucură și realizările lingvistice moderne internaționale (mai ales cele din lingvistica americană) care au pătruns mai greu sau mai ușor și în celelalte țări.


Pentru lingvistica românească, noutatea a presupus, în primul rând, sincronizarea cu noile curente și tendințe ale lingvisticii teoretice mondiale. În al doilea rând, noutatea a fost reprezentată și de o serie de studii, considerate a fi atipice care iși propun să critice alte concepții atipice, să promoveze teorii noi fără a ține cont de existența unor modele deja existente și care ar putea fi preluate și utilizate cu succes.

În Oriental Languages, se arată că modelul și specificul limbii a fost modificat astfel încât indicatorii sintagmatici să conțină noduri și simboluri diferite de doctrina chomskiană cum ar fi: Tema (topic), Rema (comment), Substratum, Agentul, Pacientul; în felul acesta, se încalză ordinea universală impusă de arborii lui N. Chomsky: SVO (GN₁+V+GN₂).


- **DUBLAREA PRONOMINALĂ**: pentru obiectele directe și indirecte sau a subiectului este considerată o dublare nominală a pronumelui din structuri verbo-pronominale situate în centru și la un nivel mai profund al structurii propoziționale.

- **Posibilitatea unui acord dublu sau mixt al complexului verbal, cu numele Agent și cu numele Pacient; în structuri sintactice de genul „Studentii o aștepta pe profesorul” sau „Examenul la sintaxă îl programă ulterior” pot să apară două subiecte gramaticale. Acest punct de vedere apare și la G. P. Dindelean în Reflecții asupra organizării sintactice a propoziției în limba română. Relația S-V-O. Se avansează ideea că în structuri de genul a cumpără sau îl cumpără, există un acord simultan cu Agentul și cu Pacientul precum și o diateză dublă, agentivo-pacientivă.

- **Tranzitivitatea este considerată un fenomen semantic; acesta este motivul pentru care a avea (neavând Agent) este întransitiv iar a pleca, a sosii, a zâmbi, a plânge sunt tranzitive. Pentru conceptul de tranzitivitate sintactică se folosește termenul de complementabilitate.**

- **Verbele reflexive dinamice își află o explicație naturală în coreferență între actanții Agent și Cauzator.**

Ex. El se căuciulește.

El se fandosește.

El se jeluieste.

Agentul nu poate avea un Cauzator extern cum se întâmplă în:

Ex. El trece strada.

El bea un ceai.

**Semantaxa** este noua denumire pentru semantica propozițională românească iar în Semantaxa limbii române și în Pour une sémantaxe roumaine se susține că structura de adâncime care interpretează realitatea și urmează a fi interpretate sintactic sunt universale și de natură exclusiv semantică (actanțială). Cei șapte constituienți actanțiali ai structurii semantice universale primesc, în limbi diferite, realizări universale nu întotdeauna convergente și funcționează sintactic sub forma unor complemente (de subiect, obiect direct, pacient, obiect indirect, beneficiar, instrument, agent, etc.).

Punem punct aici demersului nostru fără a avea pretenția de a fi epuizat întregă problematică dar sperând ca observațiile făcute să fi stăurnit interesul.
Bibliografie:

PARTICULARITĂȚI LEXICALE ÎN TEXTUL PUBLICITAR

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După aproape cincisprezece ani de existență (dacă excludem perioada interbelică și pe cea comunistă), publicitatea românească dă dovadă astăzi de vigoarea necesară dezvoltării prin propriile puteri și chiar de valoarea recunoscută la diferite concursuri internaționale de profil.

„Arzând etapele” – așa cum ne-americană aproape toate nivelurile culturale – și în publicitate, ne aflăm în fața unui proces foarte complex, cu foarte multe date care cer a fi studiate. Numai la nivel lingvistic se constată un imens câmp de lucru, deoarece creatorii de reclamă devin din ce în ce mai subtili în folosirea limbii, „educându-i” totodată pe receptori în acest sens.

Apariția unor termeni sau lărgirea sferei semantice a celor existenți poate duce, uneori, la confuzii. Câteva aspecte de acest fel fac obiectul studiului de față.

A. Advertising – Marketing - Relații Publice

Într-o analiză a textului publicitar, indiferent de perspectivă, sunt întâlniți adesea termenii: publicitate, reclamă, promovare, promoțional, campanie promoțională etc. Ei fac parte din limbajul de specialitate, din care „s-au desprins”, extinzându-se aproape în toate domeniile de activitate. Pentru a delimita sensul lor, trebuie să participăm din limbajul de specialitate, din care „s-au desprins”, extinzându-se aproape în toate domeniile de activitate. Pentru a delimita sensul lor, trebuie să participăm din limbajul de specialitate, din care „s-au desprins”, extinzându-se aproape în toate domeniile de activitate. Pentru a delimita sensul lor, trebuie să participăm din limbajul de specialitate, din care „s-au desprins”, extinzându-se aproape în toate domeniile de activitate. Pentru a delimita sensul lor, trebuie să participăm din limbajul de specialitate, din care „s-au desprins”, extinzându-se aproape în toate domeniile de activitate.


Puține firme au propriul departament care să creeze pagini sau spoturi publicitare. Cele mai multe apelează la firmele specializate.

Pentru Relații Publice[1] există mai multe definiții, dar s-au impus două orientări: definiția Institutului Britannic de Relații Publice (a) și cea rezultată în urma unei conferințe ale instituțiilor specializate din Mexic (b) (Nicola, Petre 2001: 11).

a) „Relațiile Publice reprezintă planificarea și implementarea de acțiuni susținute, pentru a obține și menține bunăvoința și înțelegerea mutuală dintre o organizație și mediul său.”
b) „Relațiile Publice reprezintă arta și știința de a analiza tendințele, a prezice consecințele acestora și a acorda asistență conducătorilor de organizație și de a implementa un set de acțiuni care să servească atât intereselor organizației cât și pe cele ale publicului său.”

Ambele definiții au în vedere atât realizarea scopurilor ofertantului (organizația), cât și ale celui care primește oferta. Există un mediu intern al organizației, reprezentat de angajații, un mediu extern apropiat, adică suporturile media, furnizorii, colaboratorii financiari, și un mediu extern îndepărtat, constituit din consumatori, publicul larg.

Publicitatea și marketingul au ca scop comun vânzarea și creșterea cotei de piață, în timp ce Relațiile Publice urmăresc construirea imaginii unei mărci sau a unei companii, precum și câștigarea interesului publicului. Cele mai dese confuzii apar între publicitate și
Relații Publice, deoarece acestea au metode și tehnici comune, bazate pe teoriile pragmatice ale comunicării de masă. Totuși, spre deosebire de publicitate, care este, de cele mai multe ori, subiectivă, Relațiile Publice trebuie să comunice faptele obiectiv, fără interpretări, să prezinte viziunea și crezul firmei / organizației. Între cele două aspecte comunicăionale trebuie să existe o strânsă corelație, pentru reușita publicității. Relațiile Publice presupun un transfer de atitudine de la ostilitate la simpatie, de la prejudecată la acceptare, de la dezinteres la interes și de la ignorare la cunoaștere.


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<th>RELAȚII PUBLICE</th>
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<td>Editorială</td>
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Ca o concluzie la aceste caracteristici, cei doi autori consideră că distincția majoră dintre cele două aspecte o constituie dialogul. Relațiile Publice presupun un permanent contact cu publicul, în timp ce publicitatea este rezultatul acestuia.

B. Publicitate = Propagandă?

Pentru cei mai mulți vorbitori, publicitatea și propaganda sunt unul și același lucru. Teoretic, ambele presupun comunicare persuasivă, dar, dacă la ora actuală în România, am ieși pe stradă și am face un sondaj de opinie, majoritatea persoanelor interviurate ar susține că sunt două lucruri (total) diferite – chiar dacă nu ar ști să explice în ce constă fiecare fenomen în parte. După aproape jumătate de secol de comunism, românii asociază notiunea de propagandă cu înculcarea unei ideologii politice. Între ceea ce receptăm astăzi (mai ales prin intermediul televiziunii) ca publicitate și ceea ce a însemnat propaganda, în a doua jumătate a secolului al XX-lea, mai ales în Europa de Est, este o mare diferență.

Termenul „propagandă” provine din latinescul „propagare”, care înseamnă „a răspândi sau a cultiva”. Propaganda a fost instituită oficial în secolul al XVII-lea, de către papa Grigore al XV-lea în Sacra Congregatio de Propaganda Fide, cu scopul răspândirii credinței creștine în lume. Așadar, în 1623, a face propagandă era o cauză nobilă (v. Larson 2003: 391). Este de mirare că acest termen are astăzi conotatii negative și este întâmpinat cu ostilitate. Această schimbare radicală se datorează, pe de o parte, propagandei naziste, din timpul celui de-al doilea Război Mondial, pe de altă parte, așa cum am precizat deja, propagandei comuniste, desfășurată pe o durată mult mai mare.

sau de influențare a atitudinilor emoționale” și fâce următoarea diferență între educație și propagandă: „prima le spune oamenilor cum să gândească, cea de-a doua ce anume să creadă” (v. Larson 2003: 396). Campaniile publicitare amintite sunt o modalitate de educație a maselor și obiectivul urmărit nu este ținut secret, dimpotrivă, este exprimat foarte clar: se urmărește formarea unei mentalități în virtutea căreia receptorul să aibă un anume comportament: să renunțe la consumul de tutun, droguri sau alcool, să manifeste toleranță față de persoanele cu handicap etc.

Dacă în cazul propagandei are loc un fel de „spălare a creierului”, publicitatea este cea care apelează la argumente pentru a produce o schimbare de opinie în rândul receptorilor. Și astăzi mai putem vedea, în filme documentare, pelicule pronaziste, în care apar șiruri interminabile de soldați germani care salută cu “Heil Hitler”. Imaginea soldaților, pe fondul muzical al unui marș militar, este coplesită de cea în prim-plan a lui Hitler, care domină cu privirea și cu glasul, al cărui volum crește treptat până la urlet, contopindu-se cu uralele frenetice ale multimii. Această realizare nu se poate compara cu spotul publicitar în care apare un maestru de șah într-o sală imensă, în care jucătorii sunt copii. El îi provoacă executând pe tabla fiecăruia câte o mutare. Unul dintre copii îi răspunde imediat, maestru se oprește, continuă jocul și, în cele din urmă, este învins de copil. La plecare, observă scaunul cu țoile în care este așezat copilul – este un spot din seria celor care propun o atitudine pozitivă față de persoanele cu handicap. Nimic spectaculos, este doar un motiv logic prezentat receptorului, pentru ca acesta să adopte atitudinea declarată în spot.

În alte țări, mai ales în America, există multe tipuri de publicitate care au un conținut propagandistic evident, de natură religioasă, politică sau economică. În România ultimului deceniu, s-a dezvoltat foarte mult publicitatea electorală (aproape inexistență în regim comunist). Aceasta reprezintă un proces complex, mixt (folioseste atât mijloacele specifice publicității, cât și mijloace ale propagandei și/sau ale relațiilor publice), care urmărește stabilirea unei (unor) axe de comunicare, reducibil(e) la un slogan (v. Popescu 2002: 212).

Prezentarea candidatului, în sine, este partea vizibilă, publicitatea. De cele mai multe ori, mesajul este foarte clar exprimat: „Votați-l pe … pentru a …”. Aceasta (prezentarea) este suținută de propaganda ideologică, prin care sunt speculate valorile de stabilitate / schimbare socială, miturile politice dominante (progres economic, Europa) și ecoul unor fapte de actualitate. La acestea se adaugă publicarea sondajelor de opinie (metodă a relațiilor publice), care influențează nedeclarat opinia publică. Propaganda politică diferă de publicitatea electorală prin faptul că scopul ei este de a-i implementa receptorului o anumită ideologie, convingându-l (prin metode „pașnice” sau prin constrângere) să adere la un partid sau la o grupare politică. Spre deosebire de aceasta, publicitatea electorală folosește, în cea mai mare parte, mijloacele întâminate, de obicei, în publicitatea comercială. Pe baza unei promisiuni, încearcă sa-l convingă pe receptor să aleagă o anumită variantă dintre cele existente.

Ciar dacă există zone de interferență între publicitate și propagandă, cei doi termeni nu trebuie confundați, deoarece denumesc procese asemănătoare, nu identice, care folosesc mijloace și procedee diferite pentru a-și atinge scopul.

C. Publicitate sau Reclamă?

„Publicitate” sau „reclamă”? În publicitate există o terminologie destul de bogată, pe care, de cele mai multe ori, o folosim fără să știm exact semnificația fiecărui termen, sau diferențiem conceptele intuitiv. În limba română, termenul „publicitate” este explicat în DEX astfel: „faptul de a face cunoscut un lucru publicului; difuzare de informații în public; caracterul a ceea ce este public”(DEX 1998: 868). Preluat din franceză (publicité), termenul pare, din punct de vedere semantic, o copie fidelă a cuvântului englez publicity. La origine,
termenul desemna difuzarea gratuită a informațiilor prin media, mai ales în urma unui eveniment; el se referea la orice tip de prezentare în media a unui produs/ serviciu, informațiile având astfel mai degrabă valoare de știri (newsworthiness) (v. Nicola, Petre 2001: 11). Tot prin „publicitate” se traduce în română și termenul englezesc advertising. Acesta apare pentru prima oară în 1655 într-o traducere a Bibliei, sub forma advertisement și avea sensul de înștiințare, iar din 1660 începe să fie folosit tot mai mult ca titlu general pentru pentru informațiile comerciale puse în circulație de către negustori (Moldoveanu, Miron, 1995: 38). Folosirea acestui termen, astăzi, presupune plasarea unor reclame vizibile în mass media, contra unor costuri cunoscute. Diferența între advertising și publicity are în vedere aspecte privind atât prețul, cât și gradul de control al procesului. Publicitorii (cei care plasează reclame) plătesc pentru spațiul acordat, iar proprietarul canalului de informare are obligația de a nu modifică în nici un fel mesajul și imaginile. Dacă este vorba de publicity, nu există un cost sau acesta este foarte mic, iar controlul este foarte redus: proprietarul canalului poate aduce modificări, fără să i se reproșeze acest lucru.

Advertising-ul (definit anterior ca domeniu de activitate al unui departament sau al unei firme) are și alte semnificații, care îl apropie mai mult de obiectul studiului nostru: comunicarea publicitară. Termenul este înțeles și ca „știința, afacerea sau profesia creării și diseminării mesajelor, o instituție socială care afectează viața de zi cu zi a fiecărui individ, o forță care modelează cultura de masă, o componentă a activității de marketing sau o sursă de informare despre produse, servicii, evenimente, indivizi sau instituții (companii)” (Baker 1998: 6).

Descriind procesul și nu conceptul, advertising-ul poate fi definit și altfel: - „... este o formă de comunicare de tip persuasiv, având rolul de a modifica atitudinea receptorilor în sensul achiziției sau renunțării sale” (O’Guinn T., … “Advertising” – TRANSLATION STUDIES: RETROSPECTIVE AND PROSPECTIVE VIEWS. 1 – 2 November 2007. Galați, Romania 2001: 11). Tot prin “publicitate” se traduce în română termenul desemnează „a desemna drept un produs/serviciu de cumpărare, a unui consumator care îi are, a unui investitor care îi apropie mai mult de obiectul studiului nostru: comunicarea publicitară, plătesc pentru spațiul acordat, iar proprietarul canalului de informare are obligația de a nu modifică în nici un fel mesajul și imaginile. Dacă este vorba de publicity, nu există un cost sau acesta este foarte mic, iar controlul este foarte redus: proprietarul canalului poate aduce modificări, fără să i se reproșeze acest lucru.

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- „...desemnează orice tip de comunicare prin intermediul căruia sunt promise destinatarilor beneficii reale legate de un produs/serviciu de cumpărare.” (in Nicola, Petre 2001: 9)

Așadar româneascul publicitate cuprinde cea mai mare parte din încârcătura semantică a celor doi termenii din engleză. Pentru a denumi departamentul sau firma de specialitate, în România la ora actuală, se folosește tot mai des advertising. O explicație ar putea fi asocierea termenului, la acest nivel, cu cel de marketing.

Apare frecvent confuzia publicitate – reclamă. Totuși conceptele sunt diferite: publicitatea desemnează în special domeniul, procesul, știința diseminării reclamelor, reclama reprezintă produsul efectiv al procesului (machieta, spot etc.).

În DEX găsim următoarea definiție a reclamei: „1. Activitate (comercială) prin care se urmărește, pe calea publicității (prin tipărituri, radio, televiziune, cinematograf etc.), suscitarea, câștigarea interesului public asupra anumitor mărfuri, a unor cărți, a unui spectacol, a folosirii unor servicii etc. Răspândirea de informații elogioase (despre cineva sau ceva), cu scopul de a-i crea renume sau popularitate. 2. Articol (dintr-o publicație), afiș, placardă, panou, prospect etc. prin care se face reclama” (DEX 1998: 901).

Terminologia curentă include și alte unități. Adesea spoturile publicitare TV apar sub genericul PROMO. Este o prescurtare a adjectivului promoțional, împrumutat din engleză și foarte utilizat astăzi în limba română: campanii promoționale, ofertă promoțională, prețuri promoționale, vânzare promoțională, expresii imitate după sales promotion și promotional (engl).


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sensuri s-a adăugat unul nou, comercial (actualizat, de exemplu, în “a promova o idee”), împrumutat din engl. promote și anume „a face reclamă unui articol de comerț” (Dicționar englez-român 736). [2] Adjectivul promovațional, cu sensul din engleza americană „privind reclama”, are, în limba română, un sens clar și precis, dar verbal rămâne ambiguu, unii vorbitori necunoscând decât utilizările sale mai vechi; astfel ei nu-și pot explica exprimări ca: „noul produs va fi promovat printr-o campanie în forță”, „pe piață românească au fost promovate autoturisme de fabricație japoneză” (v. Zafiu 1999).

Este interesantă evoluția româneșcului PROMO. Dar, atunci când a apărut pe ecrane (în 2001), unele posturi îl foloseau ca sinonim pentru „publicitate”, astăzi el a ajuns să se diferențieze semantic și cele mai multe canale de televiziune românească îl folosesc pentru a face diferența între publicitate – adică spoturile pentru diverse bunuri sau servicii - și promovarea propriilor emisiuni sau filme. Așadar, termenul s-a impus, este sinonim parțial cu „publicitate” și reprezintă publicitatea pe care și-o face un canal de televiziune pentru propriul post.

Promovarea, ca proces, desemnează un ansamblu divers de tehnici specifice, destinate să stimuleze vânzarea mai rapidă (sau într-un volum mai mare) a unor produse/servicii. Presupune o acțiune pe termen scurt, care aduce consumatorului avantaje economice și materiale imediate, incluzând toate activitățile menite să atragă atenția consumatorului asupra produsului, să-l aducă aproape de el, să-l convingă să-l cumpere. Putem conchide că publicitatea oferă motivul, iar promovarea stimulentul pentru a cumpăra.

Reținem faptul că prin publicitate înțelegem întregul proces, desfășurat în cadrul departamentelor specializate (advertising, marketing și relații publice), cu scopul de a vinde cât mai bine și cât mai repede un produs/serviciu. Tehnica prin care produsul respectiv este adus în prim-plan (față de alte produse similare) se numește promovare. Reclama este produsul (rezultatul) finit al întregului proces, forma sub care este respectiv este adus în prim-plan (făcută înainte să-și facă promovarea propriilor emisiuni sau filme. Acest lucru se face la televiziune în grad. 3. Promovare; promovarea, cu sensul din engleza americană „promovarea unui articol de comerț” care să optimizeze vânzarea unui anumit produs (încasările fiind destinate finanțării războiului) și care să convingă poporul american de necesitatea intrării SUA în război (C.F. Popescu, 2002: 321).

[1] Prima formă de manifestare a RP. datează din perioada primului război mondial, când președințele Americii a cerut o echipă de „comunicatori” care să optimizeze vânzarea unui anumit produs (încasările fiind destinate finanțării războiului) și care să convingă poporul american de necesitatea intrării SUA în război (C.F. Popescu, 2002: 321).

[2] În limba engleză, familia lexicală a lui promote este bogată:


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Mihaela Cirnu
Particularități lexicale în textul publicitar

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MODELE CULTURALE ȘI IMAGINI LITERARE POSTBELICE: DE LA ARHETIP LA ANARHETIP

Alina Crihană
Universitatea „Dunărea de Jos” din Galați

Arhetip și anarhetip. Modelul arhetipal și „imaginarile” politicului

Oprindu-se, într-un studiu recent, asupra aspectelor epistemologice și ontologice care separă lumea postmodernă de modernitatea sub semnul căreia se așează cultura primei jumătăți a secolului al XX-lea (îndeosebi cea europeană), Corin Braga distinge, din perspectiva criticii imaginului, două modele structurante ale celor două tipuri de proiecte culturale. Dacă modernității își este specific „un proiect de impunere a purității și de anulare a ambiguităților și a paradoxurilor”, răspunzând „provocării multiplicității” prin tentativa de a trasa, prin artă și cultură, „un nou drum către centru” (Braga 2006: 246, 247), postmodernitatea își asumă programatic „identitatea multiplă”, „policronia” (Cornelius Castoriadis): orice proiect cultural postmodern corespunde, în sfera imaginului, viziunii subiectului „polițropic” despre „lumea fragmentată”.

Modernitatea și-a structurat metanarațiunile legitimațoare în baza unui model „arhetipal”, generând, în spațiul literaturii și al artei, „opere care se conjugă cu idealul subiectului unic și centrat” și care „secretrează, fie în interior, fie la un nivel transcendent față de suprafața ficițiunii, un sens unificator, un scenariu explicativ” (Braga 2006: 249-250). Prin contrast, cultura postmodernă se raportază la această obsesie a „centrului” într-o manieră „anarhetipică”, în opere „ce rezonează cu subiectul multiplu și descentrat, în care modelul arhetipal este suspendat, este aruncat în neant. (...) După cum o sugerează combinația etimologică între anarhie și arhetip, anarhetipul ar fi un arhetip sfârșitat, un arhetip în care centru de sens, logosul operei, a fost pulverizat(...) Anarhetipul este așadar un mecanism poetic care refuză logosul.” (Braga 2006: 250-251).

Deplasând discuția din sfera distincției istorice modernism (modernitate) / postmodernism (postmodernitate) în aceea a imaginului politic totalitar, același Corin Braga se referea, în cadrul „Dezbaterilor Phantasma”, la „modelul teoretic” pe care se întemeiază comunismul ca la o structură „arthetipal(ă), adică centrat(ă), esențialist(ă)”: „Comunismul, societățile totalitare sunt construite pe conturul unui scenariu explicativ și configurativ unic, centrat, monodimensional, pe care încercă să-l impună la toate nivelele societății.” (Braga 2007: 233) Dacă modelul arhetipal susține, la nivelul discursului ideologic construit de „supraerul” social-politic (Durand 1999: 185), proiectul „reeducării”, „contra-reeducarea” ca apanaj al culturii disidente, se întemeiază pe un nucleu anarhetipic.

Remodelarea mentalitară preconizată de comunism a beneficiat de un suport teoretic - domnia leninistă, derivată dintr-un marxism căruia i se exacerbează, pe fondul unui dezechilibru social antrenând o nevroză colectivă, dimensiunea „mistică”. Cele două componente mitic-simbolice ale marxismului, una inavuibilă, în măsura în care contrazice pretențiile raționaliştilor ale doctrinei - milenarismul, și una declarată - prometeismul, constituind fundamentul mistic al unei ideologii care a înesit nașterea unei veritabile religii politice, susțin o „metanațăriune” raportabilă la un scenariu arhetipal de tip eschatologic. În termenii lui Mircea Eliade, Marx ”reprend et prolonge un des grands mythes eschatologiques du monde asiatico-méditerranéen, à savoir le rôle rédempteur du juste (l’«élu», l’«oint», l’«innocent», le «messager», de nos jours le prolétariat) dont les souffrances sont appelées à changer le statut ontologique du monde. En effet, la société sans classes de Marx et la disparition conséquente des tensions historiques trouvent leur plus exact précédent dans le mythe de l’âge d’or qui (...) caractérise le commencement et la fin de l’histoire. Marx a enrichi ce mythe vénérable de toute une ideologie messianique
judéo-chrétienne : d’une part, le rôle prophétique et la fonction sotériologique qu’il accorde au prolétariat ; de l’autre, la lutte finale entre le Bien et le Mal, qu’on peut facilement rapprocher du conflit apocalyptique entre Christ et Antéchrist, suivi de la victoire du premier. Il est même significatif que Marx reprenne à son compte l’espoir eschatologique judéo-chrétien d’une fin absolue de l’Histoire” (Eliade 1957: 20-21).


Imageria comunistă autohtonă rămâne, de la „Eliberare” și până la sfârșitul epocii Ceaușescu, tributară modelului stalinist, în ciuda orientării antisovietice imprime, la nivelul pur declarativ, mitologiei legitimatoare a puterii. Grandioasele spectacole care celebrau, în „Epoca de aur”, cuplul conducător, portretele gigantice, statuile, integrarea perechii mitice într-o gestă istorică glorioasă, la nivelul discursului istoriografic aservit intereselor ideologice, și, de fapt, în toate produsele culturii „pe linie”, elemente care asigură „funcția de comunicare socială”, având o „valoare pedagogică, didactică, mnemotehnică” sunt reprezentările vizuale și discursive ale acestei mitologii politice.

Ele sunt proiecții ale unor structuri imaginare raportabile, la rândul lor, la un mundus imaginalis (cuprinzând „des images primordiales, à portée universelle, qui ne dépendent pas des seules conditions subjectives de celui qui les perçoit, qui y adhère, mais qui s’imposent à son esprit comme des réalités mentales autonomes, des faits noétiques” - Wunenburger 2001: 79), adică la lumea arhetipurilor metafizice. Personajele care populează această lume sunt, în „Epoca de aur”, liderul mesianic și dubletul său feminin, el descinzând din figura mitică a Salvatorului și din aceea a Suveranului divin, ea, asociindu-și, în plus, ca Magna Mater, proiecțiile mitice ale „pământului-patrie”. Ei patronează o societate egalitară, al cărei model arhetipal este acela al utopiei mesiane - „Regatul dreptății” - trecut prin grila de lectură a comunismului lenino-stalinist. „Epoca de aur”, societatea fără clase - visul „realizat” al proletariatului mesianic, cuplul format din Marele Cârmaci și întâia Fiică a Patriei, deveni protagoniști unei istorii „sacre”, aceea a partidului triumfător asupra tuturor încercărilor sunt fițiuni care își extrag forța de persuașie din insuși caracterul lor ideal.

Mitologia epocii de aur se raportează, din perspectiva proiecțiilor imaginale la cea de-a doua treaptă simbolică a eschatologiei staliniste: venirea Împărăției, echivalentă cu instaurarea cetății ideale. Lupta dintre Bine și Râu, o necesitate impusă de degradarea progresivă a lumii, aparține trecutului întunecat, devenit totodată, în mitografia partinică a regimului Ceaușescu, „izvorul” tuturor relelor, un timp al greșelilor demonizați în aceași măsură ca epoca burghезă decadentă. Impunerea în conștiința colectivă a acestui scenariu arhetipal nu se putea realiza în absența vehiculului privilegiat care a fost literatura: de la „romanele-fluvii” ale epocii „dogmatic”, aflate sub presiunea modelului realist-socialist sovietic, până la „lirica” encomiastică a epocii de aur.

**Arhetip, anarhetip și literatură**

În prosa realist-socialistă, comandamentele ideologice impun, mai întâi, selecția unor mythos-urii în care să se regâsească marile scenarii legitimatoare, tributare, așa cum am văzut, paradigmei eschatologice lenino-staliniste. În cazul romanului, indiferent de spațiul diegetic selectat, de statutul social al personajelor, ba chiar de epoca la care se raportează istoria povestită (cazul așa-numitelor romane istorice ale lui Dumitru Almas), de
pildă), structurile imaginariului ficțional sunt oglinda fidelă a celor generate de supraucul totalitar la nivelul discursului politic.

Vom regăsi, așadar, în stufoasele romane ale anilor ’50, o istorie-șablon, al cărei unic reper este modelul arhetipal ordonator al istoriei sacre generată de putere și în interiorul căreia sistemul de redundanțe „mitice” include, obligatoriu, conflictul dintre lumină și întuneric raționalizat în varianța „luptei de clasă” care opune „dreptitii” puși la încercare forțelor demonice ale unei lumi decadente în agonie, aflate, conform scenariului secularizat, la sfârșit. Următoarea componentă a scenariului va fi, evident, cosmogeneza, implicând uriașul efort al unei colectivități animate de avântul prometeic. La nivelul „decorurilor”, ne vom întâlni, în limitele aceleiași scheme maniheiste, cu schița unei cetăți ideale, corespunzând proiectului utopic prevăzut de ideologia în cauză, opusă spațiilor „infernale” ale lumii burghese în putrefacție, raportabile, acestea din urmă, la mitemele decadentismului.

În ceea ce privește „figurile”, acestea se subordonează, și ele, logicii utopice schizoide5 pe care se întemeiază ideologia partinică. De partea lumii se află revoluționarul demiuerg, arhetipul către care converg toate figurile investite cu funcția renovării lumii, aparținând proletariatului urban și rural, căruia i se adaugă intelectualii „luminăți” și luminătorii ai maselor, „călăuzitorii vieții sociale”, adică cei care au înțeles și au asumat sacra misiune dată de partid. De cealaltă parte a baricadei se află elementele reacționare, exponenții lumii burghese degradate, cum este chiaburul în noul roman rural, „condamnat să fie plasat în zona animalității viclene, motivate de un instinct posedant, agent al uneltirilor.” (Stanomir, I, 2005: 112) Ficțiunea romanescă, transformată în manual ideologic destinat educării maselor, demonizează tot ceea ce are tangență cu dușmanul generic.

Astfel arată lumea nouă în romanele socialistului: un univers conturat „similitudeologic”, întemeiat pe reciclarea unor structuri stereotipe (figuri și scenarii) reperabile în moralitatea medievală: „Drepterecondemnul, diafolul cu ipostazele sale clasice, ispitiitor sau / și dușman infernal, sabotor, carieristul și tovarășul care își pierde busola, pentru a o regăsi, dramatic, în finalul catartic (...)”. (Stanomir, II, 2005: 266-267)

În același spațiu literar, funcționând atât ca instrument de legitimare a puterii politice, cât și ca univers compensatoriu pentru colectivitatea care are nevoie ca însăși de narațiuni legitimatoare, ia naștere o serie de opere „alternative” aparținând literaturii politice „subversive”, care se manifestă „anarhică” față de „centrul” reprezentat de metanarațiunile culturale create de putere. Vom numi aceste opere, deocamdată, anarhetipice, folosind, într-o accepție tipologică (care exclude din discuție distincția istorică modernitate / postmodernitate, evocată în punctul de plecare al acestui demers) termenul lansat de Corin Braga, cu precizarea că autorul teoriei despre anarhetip nu se referă niciodată, în exemplele enumerate, la literatura politică a anilor ’70 - ’80.

În opinia lui Corin Braga, „poezia, proza sau teatru anarhetipic utilizează imaginile, simbolurile, personajele, situațiile, miturile ca un material reciclat, ale cărui cârămizi nu mai păstrează planul arhitectural al clădirii de origine, dar nici nu intră în compoziția unei clădiri noi, ci rămân în stadiul de deconstrucție.” (Braga 2007: 21) În încercarea de a surprinde esența „anarhică” a anarhetipului, pe care îl pune în relație cu „stările alterate de conștiență”, autorul studiului îl definiște ca pe „un mecanism de creație, (…) un «duct» epic sau liric ce evită, în desfășurarea operei respective, într-un mod deliberat (chiar dacă nu a fost explicit teoretizat de autor în acest sens), asociatiile și conexiunile, succesiunile de imagini, de scene, de situații ce duc la constituirea unui sens global al textului.” (Braga 2007: 21-22)

Cei două dimensiuni ale mecanismului anarhetipic - deconstrucția modelului arhetipal și pulverizarea sensului prin intermediul unei „tehnici a dezintegrării” - se regăsesc într-un tip de roman politic în care „întoarcerea la mit” se conjugă cu „întoarcerea...
mitului”. Supus remanierilor care îi asigură, de fapt, supraviuțuirea, imaginul mitic este omniprezent în compoziția universurilor compensatoare care iau naștere la intersecția ficțiunilor autolegitimatoare ale scriitorilor și respectiv, ale puterii politice, inițiajotoarea subtitului pact menit să transforme artistul, *malgré lui*, în tovarăș de drum.

S-ar cuveni, în acest punct, să facem distincția între așa-numita „întoarcere la mit”, care are un caracter explicit și, cel mai adesea, o funcție „esopică”, și „întoarcerea mitului” în înțelesul de „întoarcere a refutăturii”. (Întrebuințăm această sintagmă într-un sens oarecum diferit de acela atribuit de Corin Braga, care desemna prin intermediul ei o revenire conștientă a scriitorilor la cultura autentică, refutată de „supraeu” social-politic în anii dictaturii dejiste: „în deceniul 7, al micii „primăveri” ceaușiste, scriitorul nostru își recapătă memoria; toată tradiția este reînnoită în conștiința său cultural, ba chiar se admete întoarcerea ei parțială în conștiința colectivă. Obsesiile și revendicările își găesc drum spre suprafață, dar nu direct, ci transfigurate (prin deplasare, simbolizare, elaborare secularizare etc.), rezultatul fiind literatura esopică, aluzivă și indirect acuzatoare a acestei perioade. Pentru cătiva ani, scriitorul nostru de hârtie trăiește cu iluzia că își va pune reconstrui întreg psihicul cultural.”66)

Daca în primul caz avem de-a face cu o expresie mascată a poziționării polemice a artistului în raport cu mitologia fabricată de putere, situație în care *travesti*-ul mitic are drept miză deconstrucția „istoriei sacre” (raportabile la imaginarul marii „religii” leninocolonialiste), în cel de-al doilea mitul „se întoarce”, fără însă a avea curajul, în termeni lui G. Durand, „să-și spună numele”, în măsură care el funcționează ca o contra-istorie care vine să submineze însăși mitologia „rezistenței”. O asemenea abordare a romanelor publicate de șaizeci de ani, din deceniile 8 și 9 ale secolului (deja trecut), după tezele din iulie ’71, este în măsură să sublinieze inconsistenta „cetății ideale”, a „utopiei artei” care, în discursurile legitimoare ale romancierilor, poartă devenirea de „autonomie a esteticului”.

De altfel, obsesia „anarhetipică” a inconsistentei, a lumii supuse vechii metamorfoze, a jocului dintre apanetă și esență are la origine și opțiunea, mai mult sau mai puțin conștientă, a romancierilor pentru un anumit modulitate de „literarizare” a mitului, pe care J.-J. Wunenburger o numește „transfigurare barocă”. Situată la intersecția altor două logici poietică cărora li se subordonază demersul transformator („reaminarea hermeneutică” și „bricolajul mitic”), aceasta implicând un set de strategii prin intermediul cărora „o formațiune mitică se vede transformată printr-o re-scriere ludică operând prin inversiuni sau prin tehnică trompe l’oeil”. E vorba, aici, nu de o „întoarcere a mitului”, ci de o „întoarcere la mit cu o intenție ficțională”. Pornind de la o „matrice mitică de referință”, scriitorul „remitizează literatura”, fără însă să se rezume la a dezgropa un mit „mort”: „... l’écritain renoue avec les procédures de variation et de différenciation de la narrativité mythique afin de faire apparaître en filigrane une nouvelle histoire, inédite. Le nouveau texte du mythe est alors obtenu par des procédés contrôlés d’emboîtement, de superposition, de mésisage interculturel, de croisements inter-textuels (...), qui ne sont souvent pas dûnés, à leur tour, d’humour ou d’ironie.” (Wunenburger 1994) Este cazul unor intremit dinte „marile cărți” scrise de reprezentanții generației ’60, cum sunt romanene ale lui C. Țoiu, romanele ciclului F ale lui D. R. Popescu sau cele ale lui G. Băluță și S.Titel.

Romanele în discuție aparțin, prin arhitectura narrativă implicând haosul vocilor și al perspectivelor, bulvărarea cronologică și pulverizarea semnificaților, modului anarhetipic. *Galeria cu vița sălbatică*, F, *Vântul regală, Lumea în două zile, Lunga călătorie a prizonierului* sunt hipertexte mitice (Ivanne Rialland) în care schemele arhetipale (miturile primordiale) fac obiectul unor reînvestiri semantice condiționate de două categorii de interpretanți: mitologia puterii și mitologia artistului. Ne vom întâlni în romanene generației ’60, cu două tipuri de deconstrucții, cărora mitul leservește drept „vehicul”: una dintre ele, cea care vizează discursul puterii, pornește de la scenariile mitice
in baza cărora aceasta din urmă îşi construiește legitimitatea simbolică şi operează o răsturnare de semnificaţie în matricea mitică primordială, denunţând, între altele, „narațiunile centralizatoare” ca falsificatoare ale istoriei. Insertia aluziei mitice în fiuciu cu este aceea despre „obsedantul deceniu” are o miză politică aproape transparentă: nu este vorba de simpla critică a întunecatului trecut dejist, formulă „acreditată” de regimul politic în măsura în care face parte din propria strategie de legitimare.

Mитul şi, pornind de la el, simbolul, alegoria, apopolog, parabola funcţionează aici, pe de o parte, ca strategii esopice, denunţarea abuzurilor obsedantului deceniu funcţionând ca ecran pentru critica prezentului „de aur”: rezultatul este un roman politic „alegoric”, în interiorul căruia fiuciu „citate” istoria ... adevărată, încercând să o despărăzeze de podoabele ideologice. Pe de altă parte, prenaşna simbolică a figurilor şi decorurilor derivând din mitul reciclat, supus diverselor „schisme”, însă înse inscrie fiuciuia politică într-un orizont mai larg, care depăşeşte contextul istoric considerat ca pretext epic: ia naştere o parabolă totalitară, comparabilă cu cele ale modernismului european sau sud-american.

Unul al doilea tip de demers deconstructiv, reperabil numai la suprapunerea textelor, revelează în structura de adâncime a romanelor în discuţie o contramitologie latentă al cărei protagonist e, din nou, artistul, în ipostaza, culpabil, de „compromis”, de „unealtă” a puterii. Rezumând, celor două mitologi, a artistului şi a puterii, le răspund, aici, două contramitologii: dincolo de ipostaza eroică a disidentului lansat în lupta împotriva dogmatismului care ameninţă să distrugă cetatea eternă a artei autentice, se poate citi scenariul „abjurării”, însoţit de un complex difuz de culpabilitate. Scenariul prometeic care, în romanenele generaţiei, are drept protagonişti şi victimele sistemului (eroii donquijotesti care încercă să lupte împotriva „morţii psihice”, în termeni lui A. Buzura) şi „călăii” (prizonieri, în egală măsură, ai utopiei personale), devine obiect al deconstrucţiei din două perspective diferite, corespunzătoare celor două feţe ale artistului. Decorurile în care se înscriu cele două tipuri de scenariu (care ajung să se suprapună, la fel ca figurile, doar aparent antagonice, ale victimelor şi ale călărilor) suportă acelaşi „tratament”: cetatea ideală din mitografia partinică seamănă întotdeauna cu un paradis devastat, înăs viermele „decadent” surpă, în egală măsură, cetatea de cuvinte a artistului.

Elementele acestei „contrautopii” nu sunt, însă, vizibile cu ochiul liber: relaţia profundă dintre „imaginiarile politicului” şi fiuciuia romanescă, depăşind nivelul de suprafaţă al alegoriei „cu voie de la miliţie”, se conturează abia la capătul unui demers mitanalitic, întemeiat, fireşte, pe mai multe mitocritică. Graţie unui asemenea tip de abordare, adevărată „istorie tragică şi grotescă” a „întunecatelor” decenii literare ale dictaturii, aceea pe care nimeni nu îndrăzneşte astăzi să o aume - nici „trădătorii”, nici „rezistenţii” autoproclamaţi - iese pe suprafaţă, înlesnind aflarea unor răspunsuri esenţiale pentru dilemele unui prezent marcat, încă, de sechelele nopţii totalitare.

Note:
1 Corin Braga foloseşte conceptul de „arhetip” în sensul cultural de care îl definea, prin raportarea la celelalte două aceştia - metafizică şi psihologică - în 10 studii de arheologie (1999): „Este vorba de o concepţie innamistată care nu mai căută fundamentul arhetipurilor în afara domeniului lor specific de existenţa - cultura. Arhetipul nu mai desemnează funcţia psihică responsabilă de generarea imaginilor, ci imaginea în sine, ca figură recurrentă a unui anumit Weltanschaung. Accentul se deplasează de pe planul potenţialităţii subiective pe planul actualizărilor concrete, manifestate prin opere.” (14)


5 „(...) Lumea creatorului de utopie se vede înscriasă într-un maniheism generalizat (...). (...) Creatorul de utopie asemenea schizofrenului accentuează toate sursele de conflict și se pierde într-un autism dureros.” (J.-J. Wunenburger, Utopia sau criza imaginarului, Dacia, Cluj-Napoca, 2001: 223)

6 10 studii de arhetipologie, 1999: 192. Autorul studiului vorbește despre o autentică „întoarcere a refultului” în cazul „ișii la lumină” a generației '80, în contextul, de astă dată, al tentativei, prin tezele din iulie '71, de redogmatizare a literaturii.


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Spre o nouă paradigmă a fractalității

Deși inițial teoria mandelbrotiană a fost aplicată științelor exacte, Kenneth Falconer va plea pentru a apropiere inerentă a matematicii fractalilor de domeniul real al vieții: „Va trebui considerată definiția unui fractal în aceeași manieră în care acceptăm definirea vieții. Este imposibilă definirea precisă a unei ființe vii: poate fi alcătuită, totuși, o listă cu proprietățile caracteristice, cum ar fi capacitatea de reproducere, de mișcare, de supraviețuire în anumite limite ale condițiilor mediului.”[1] Acestea ar reprezenta ipostazele fractale ale oricărei ființe vii, I.P.Culianu particularizându-le la propria personalitate: imago personae de tip Culianu ar fi structurat pe următoarele interfețe fractalice: profesor, coleg, vecin, dragostă, lectură, muzică, bucătărie – „Viața mea este un sistem foarte complex de fractali, un sistem care se mișcă în același timp în mai multe dimensiuni [...] În fiecare clipă a vieții mele sunt alcătuit din toate aceste dimensiuni și din nenumărate altele care nici nu sunt definite (încă) de Grand Robert și ale căror combinații sunt practic infinite ca număr.” [2]

Cât despre filiațiile ideatice care anticipează parțial modelul fractalic, acestea pot fi identificate in nuce în monadologia leibniziană și în tiparul goethean al „plantei arhetipale” din Morfologia plantelor (1790). Reprezentarea monadică presupune unități metafizice aflate într-un raport de non-comunicare reciprocă; în această reprezentare, fiecare stare a fiecărei entități monadice, fiind în același timp și perfect autodeterminată, reflectă în fiecare moment starea întregului sistem în cele mai mici detaliu. Vorbim aici despre o anticipare a omotetiei fractalice de mai târziu. La Goethe, teza fundamentală a lucrăriicite este că toate părțile plantei sunt metamorfoze ale frunzelor ei. În termeni fractalici, am putea spune că, pentru Goethe, frunzele sunt acel set de reguli care declanșează mecanismul de generare și transformare; ulterior, va discuta despre „planta arhetipală” ca principalul generator al tuturor tipurilor de plante. Dar, limitându-se în a identifica numai izomorfisme între plante și nu procesul lor de generare întrinsecă, Goethe nu știa, așa cum afirmă Culianu, „că ceea ce caută nu este un obiect natural, ci programul ideal al acestuia.” [3]


Deosebit de interesante sunt efectele pe care teoria fractalilor le are asupra comprenziunii existenței, postulând discontinuitatea ca sursă a unor comportamente infnit diverse. În această perspectivă a schimbării de paradigmă, instrumentul științific contemporan este capabil să surprindă doar aparența liniară a lumii formelor, înregistrând exclusiv materialul, cantitativul, exterioritatea și calculabilul. Perspectiva fractală favorizează în schimb primatul contemplării spiruuale deoarece forma unui lucru este o realitate perceptibilă calitativ, aflată într-o permanentă dinamică. „Forma este însăși libera diversitate” afirma Bachelard, amintindu-l pe Mandelbrot pentru care formele Naturii sunt complexe, infnit neregulate și fragmentate, scăpând oricăruia reducșionism atomas. Astfel, privirea fractală care merge regresiv din detaliu în detaliu, la o scară din ce în ce mai mare, nu conduce la o creștere a simplității până la identificarea semnificantului ultim invariabil, ci provoacă o implicită creștere a complexității. Vorbim aici de iluzia veridică fractalică ce
„ne invită parcă să credem că fiecare colțisor din univers, oricât de mic ar fi el, închide în sine un nou univers, cel puțin la fel de complex ca și precedentul.” [4] Odată cu descoperirea dimensiunii fractale a „geometriei naturii”, epistemea contemporană a cunoscut o transformare radicală prin redefinirea rolului și a metodelor implicate de cunoașterea umană. Pentru prima dată în istoria umanității, evoluția continuă a societății are drept fundament o solidă bază matematică și științifică care pune în prim plan potențialitățile individului. Subiectul uman și acțiunile sale, oricât de mici și condiționate local ar fi ele, pot influența modelele geoseologiche ancestrale, mai ales prin reconsiderarea rolului interactivității subiective. Dacă Luminismul, prin metode experimentale, încerca să raționalizeze sistemele iarhichice ale puterii (dominanta majorului asupra minorului), astăzi suntem martori invesriunii relațiilor de forță: se vorbește tot mai mult despre „decentralizare”, „reconstrucția sinelui”, „gândire globală” și acțiunea locală”.

Pornind de la această inversare a raportului tradițional major – minor se naște și o ontologie fractală specifică care incumbă statusul omului și raporturile sale cu lumea. Subiectul uman nu se mai află sub stricta subordonare a Centrului opresiv; Fracman-ul (Dick Oliver) nu își mai caută identitatea prin relaționare cu exteriorul, ci se găsește pe sine în Sine printr-o perpetuă implozie. Abolirea noțiunii de centru provoacă instaurarea unei structuri fractale aparent scăzute de sub control, ce eliberează jocul infinit al semnificațiilor. Derrida pare a prefigura acest primat fractal al combinatoricii ludice atunci când afirmă: „Am putea numi jocul absența oricărui semnificat transcendental, considerată și ca limitare a jocului […] ; acest joc, conceput ca o absență a unui semnificat transcendental, nu este un joc în lume, ci un joc liber al lumii.” Ruptura de centru presupune și recuperarea acută a fragmentului, a detaliului ce devin puncte nodale ale plonjării într-un alt joc asemănător, dar situat la un nivel secund de ființare. Astfel universal, fie real sau fictional, pare a fi autosimilar, ceea ce îi amintește lui P.Bearse de afirmația lui Pascal: „Natura se imită pe sine. O sâmnă aruncată în pământul roditor dă naștere fructului; un principiu sădăt într-o minte luminată creează ideea. Totul este generat și dirijat de către același Stăpân – rădăcina, ramura, fructul, principiul, consecința.”

Datorită omotetiei interne, mulțimile fractalace poartează caracterul stratificat al lumii concrete, observarea detaliilor dezvăluind permanent noi detalii. Alain Boutot amintește aici de ipostaza drumei „lumii” care se apropie de peretele unei stâni: „Relieful oferă treptat noi și noi amânunte, relativ regulate ca structură (este vorba de pietre, ale căror forme, unghiuri și culori respectă oarecum un principiu de constantă) dar cu detalii proprie absoluț imprevizibile (deoarece sunt produse de o succesiune de evenimente aleatoare: agenții de eroziune, accidente geologice, vegetație etc.).” [5]

Complexitatea universului fractal nu privește doar fenomenologia spațiului, ci și pe cea a timpului. Ostilă oricărei forme deterministe, viținiea fractală anulează cronologia temporală succesorială: ea nu reduce temporalitatea unui sistem la desfășurarea latențelor implicate în starea sa inițială, ci concepe evoluția ca pe o succesiune de stări eterogene calitativ diferite între ele, subordonate generic unui timp intim, relațional; acesta nu mai determină eterna repetare a unor lucruri identice, ci devine purtător de diferențe. Astfel, starea unui sistem fractalic la un moment oarecare nu este conținută (nici măcar implicit) în starea sa anterioară: diferența între cele două constă într-un salt calitativ generat în primul rând de recurența regulilor structurante aplicate altui nivel de ființare a sistemului. Vorbim, așadar de spațializarea timpului, de cronos-ul devenit proprietate obiectivă a topos-ului, de timpul relațional care corespunde schimbărilor în structura internă a sistemului fractalic.

Natura însăși pare a-și recâștiga autonomia fundamentală prin anularea condiționării tradiționale dintre obiectul cunoscut și subiectul cunoscutor. Prigogine afirma în acest sens că teoriile morfologice (în special teoria fractalilor, adăugăm noi) vorbește despre lume „fără a trece prin tribunalul kantian, fără a pune în centru [...] subiectul uman

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Între oglinzi fractale: „Pelerinajul formelor” ca strategie de organizare textuală

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Fractalitatea literarului. Oglinzile textuale și „pelerinajul formelor”

Deosebit de interesantă este analiza procedeului „punerii în abis” ca mecanism fractal al autosimilarității textuale, realizată de Elisabeth Sánchez [8], care, pornind de la interpretarea dată de către Stephanie Sieburth romanului lui Clarín, La Regenta, constată că orice formă de auto-spectralitate textuală poate fi un indiciu al unui mecanism fractal de generare a textului literar, bazat pe primatul autosimilarității reflexive. Având ca punct de plecare situația particulară a romanului scrisitorului spaniol de secol XIX, criticul iși organizează demesul într-o pledoarie teoretică asupra conceptului de „text literar fractal”, construit ca spațiu multispectral al combinatoricilor auto-reflexive. Eșafodajul interpretativ este inițiat de la definiția pe care Stephanie Sieburth, pe linia lui Lucien Dällenbach, o atribuie procedeului „mise en abîme”: „Un fragment textual care formează un microcosm, o versiune schematică și condensată a întregului text ca macrocosm.” Autoarea studiului observă că acest lucru este perfect compatibil cu noțiunea de fractal, în virtutea izomorfismului de sens care le pun în relație ca „obiecte” a căror complexitate este cel mai bine analizată (deși nicio dată înțelesă în totalitate) prin descoperirea auto-similarității (nu a auto-identității) de-a lungul nivelelor.” Ambele concepte presupun un „dialog non-controlabil al reflectării segmentelor”, convertit în textul literar într-o „continuă dialectică a diversității și similarității și într-o libertate a juxtapunerilor, declanșată de ruperea linearității textuale”; ceea ce face ca romanul La Regenta și, prin extensie, orice text literar construit fractal, să devină „un corp în continuă schimbare, al cărui înțelește nu este nicio dată static sau determinabil, ci întotdeauna supus creării și dizolvării pe măsură ce diferite segmente se jumătape” (Stephanie Sieburth). Subordonând fractalitatea unui posibil poststructuralist model al indeterminării textuale, dar cu originea în viziunea structuralistă a lui Dällenbach, care analiza metafoarele spectrale ca segmente interioare care reiterează trăsăturile textului global, Elisabeth
Sánchez asociiază fractalul cu cel de-al doilea tip de „mise en abîme” propus de Dällenbach, cel al „reflectiei repetate”. Aceasta denotă un mecanism intern al textului, prin care fragmentul nu numai că reflectă totalitatea, dar, la rândul său, include fragmente secunde care oglindesc fragmentul primar la diferite nivele, într-o dinamică infinită: „În definiția lui Dällenbach, procedeul mise en abîme, întărit de metafora speculă, pare a sugera o infinită reîntoarcere a formelor identice; în regularitatea sa formală, acesta este comparabil cu bazinele învenției umane de tipul curbei Koch sau burelui Menger (ambii predecesori fractali).” Dar diferența de specific pe care o aduce fractalitatea ca metaforă spectrală a textului constă în „sugestia identității”, căci, într-un act de lectură, câtarea structurilor evazi-propriştimare atrage după sine și o inerentă descoperire a diferențelor de actualizare. În cazul particular al romanului La Regenta, criticul identifică, drept imagine grafică subtextuală a reiterării omotetic, o spirală narativă ale cărei elemente entropice (momentele iraționale ale personajului Ana, ipoza menajerilor care eludează controlul naratorial sau chiar anumite trâsături ale psihicului auctoriar și lectorial) se convertească în topoi creativii textuali care generează structuri narative organizate. Este o figură a ordonării / diseminării narative prin care se oglindesc segmentele inter-spectrale ale naratiunii, adică versiunile narative ale poveștilor, care, la rândul lor, se repetă cu variații până la a scăpa de sub autoritatea istoriei primare, eludând controlul naratorului și generând asociatii imprevizibile într-o permanentă generare de sens. Într-un articol ulterior [9] despre metafora spiralei în romanul amintit, Elisabeth Sánchez consideră că structura reflexivă a textului poate fi văzută ca reația care pune în legătură unității „discrete, diferențiate, ordonate ierarhice”, plasate la nivelele textuale autosimilare. Toate elementele romanului „fac parte dintr-o reația de relații și nu sunt entități auto-suficiente. Personajele sunt văzute ca instanțe particulare ale unor scheme recurrente, în timp ce textul se fragmentează în segmente reciproc-reflexive, care, asemenea personajelor, participă la un întreg interrelaționat. Cred, de asemenea, că toate texte literare sunt niște rețele de relații, dar [...] romanul La Regenta ne invită să devenim conștiinți de structura sa reflexivă, ca și de natura relaționară a personajelor sale.”

Un alt roman, Pedro Páramo al lui Juan Rulfo, îi prilejuiște criticului o aprofundare conceptuală a „punerii în abis” ca metaforă fractală [10], deoarece discursul narativ se amplifică prin oglindirea ambiguii a celor două versiuni ale morții protagonistului, Juan Preciado, fragmentând romanul în părți simetrice. „Labirintului vocilor” îi permite autoarei identificarea unui model fractal: „Într-un roman precum Pedro Páramo, în care granițele se dizolvă și totalitățile imaginate se rup în fragmente care rezonează între ele, fără a fi conectate liniar (poate doar în mintea lectorului), ceea ce oferă un sens al ordinii este notiunea de spații fractale – spații plasate în intersecțiile categoriilor mentale. Putem afirma că Rulfo construiește un obiect artistic care seamănă foarte mult cu un fractal datorită structurii cu suprafață nelimitată și că, în mod intenționat, crește complexitatea operei sale, prima dată prin spargerea poveștii în fragmente care, la rândul lor, pot conține fragmente autosimilare și mai mici, și apoi prin ordonarea acestor segmente în așa fel încât acestea revelă mult mai multe sensuri ale istoriei decât ar face-o orgănaizară narativă secențială tradițională. Deși romanul este interpretabil ca mozaic sau prin imaginea oglinzii spartă, prefer metafora fractalului, deoarece aduce în discuție ideea oglinzii care invită lectorii să caute simetria recursivă, și, în același timp, sugerează o comparație cu un mozaic ale cărui părți fractureate trebuie rearanjate, una câte una, de către lectori pentru a descoperi formă recigoscibilă, ascunsă în interiorul acestor fragmente.” Fenomenul reiterării labirintice a vocilor (Pedro, primul fiu al acestuia, Juan, Dolores, vocea auctoră, Rentería, Fulgor Sedano, sora lui Donis, Susana San Juan), a motivelor, imaginilor, structurilor și experiențelor convertește romanul într-un obiect fractal autosimilar, organizat pe „oglinzi” binare de tipul paradis / infern, Pedro / Juan, trecut / prezent, viață / moarte. Cele două versiuni contradictorii ale morții lui Juan devin proiecții
spectrale reciproce care se complică fragmentar cu fiecare versiune narativă a vocilor, acestea conținând simbolice imagini ale sufletelor și trupurilor în agonie, de fapt „pulniere în abis” ale unui nucleu primar, expresie a morții, disoluției, căderii, fragmentării, ocurent atât la nivel tematic, cât și la cel al organizării diegetică.

Este o schimbare de perspectivă critică, considerată, de altfel, de către Elisabeth Sánchez, drept un nou mod de a surprinde gradul de complexitate textuală, care trece dincolo de nivelul de suprafață al textului pentru a urmări extensiile spectrale între nivele. În viziunea criticului, orice text literar care posedă o structură reflexivă complexă poate fi perceput ca formă fractală. Chiar și un roman al „fluxului de conștiință” precum Doña Inés, scris în 1925 de către Azorín, aduce argumente în favoarea unui „mise en abîme” ca expresie a fractalității, mai ales prin medierea structurilor narative auto-recursive [11]. Construit pe tehnica „dedublării interioare”, care exprimă „o cosmoviziune personală”, dar și „un plan intențional de construcție romanescă”, romanul analizat dezvoltă o viziune specifică a timpului, cu o structură pregnant fractală. Punctul de inițiere al „creșterii” narative este temporalitatea asumată ca „germene al latențelor de nuanță” care cuprinde „sensul întregului.” După Peat și Briggs, rezultatul dezvoltării „germenelor” este un obiect auto-similar”, a cărui „totalitate este înlocuită în auto-similaritatea operei finale, în care fiecare parte este în relație, este generată și reflectată fiecare altă parte.” Pentru autoarea studiului, este un caz elocvent de funcționare a fractalității spectrale de tip „mise en abîme”, încât textul narativ trăiește prin propriile omotetii interne, relevante atât la nivel temporal, spațial, cât și la cel al personajelor. Pornind de la diferitele secvențe fragmentare ale „dedublării spațio-temporale”, care par a se reitera în mod infinit, ca într-un nesfârșit joc de oglinzi, criticul vede în imaginea geometrică a spiralei o modalitate figurală de a descrie mecanismul fractal al reiterărilor reflexive. Schema construcției spiralelor se asociază structurii romanești de tip „cutie chineezască” din dedublările spațiale: „Spirale în spirale pentru a reprezenta repetiția temporală! Apoi, în figura noastră temporală, există nivele și «profunzimi» care corespund adâncimii povestei – în – poveste.” Acționează aici ceea ce autoarea definește drept „recircularizare diferențiată” care comportă, în procesul lecturii textului fractal, două coordonate esențiale: „Ori de câte ori vrem să reprezentăm mișcarea noastră diacronică de-a lungul textului sau perspectiva sincronică asupra pătrilor sale, trebuie să imaginăm sau să descriem forme în spațiu, și, așa cum am văzut, forma care surprinde cel mai bine dedublarea temporală (spirala) este mult mai complicată decât ar părea la o primă vedere. Este mult mai complicată deoarece suntem conștienți că ne putem focaliza pe diferite aspecte sau nivele ale textului, descrindu-le comportamentul în timp. În momentul în care identificăm corespondențele de manifestare dintre părți și nivele (repetițiile cu variații), ne întorcem către o lectură sincronică. În felul acesta, ne așeazăm cu niște geometricieni ai fractalilor care, în mod asemănător, își îndreaptă atenția spre a surprinde fenomenele care au loc între nivele.”

Pentru autoarea studiului, dincolo de fractalitatea textului literar generat prin mecanismele spectrale ale reiterării, există și o dimensiune fractală a procesului de lectură în sine. Opera literară, ca „obiect mental” care „ia formă pe măsură ce o citim” își actualizează structura internă doar dacă „construim niște harți ale mișcării noastre temporale prin text, pe măsură ce urmărim acțiunea romanescă, de exemplu, sau identificăm schemele imaginului sau temele curecente; sau putem descrie un model al relațiilor dintre părți, precum și pe cel al legăturilor dintre secvențe și întreg. Există mai multe moduri prin care un text literar poate fi reprezentat ca o formă mișcându-se prin spațiu sau ca o formă pe care criticul o îngheță temporar pentru a-i examina relațiile ocurente între părțile sale. Oricum, nu trebuie să uităm că diagramele noastre nu vor fi decât aproximări ale unui proces de lectură infinit complex, o reconstrucție a lumii prin interpretarea semnelor verbale, dar și o permanentă restrucurare a lumii respective pe măsură ce evoluează procesul lecturii.” În acest context, fractalul pare a descrie figura
mentală ocurrată în timpul procesului de lectură unui text literar, recuperându-i acestuia atât mecanismul structurării interne, dar și pe cel al organizării semnificațiilor.


Pornind de la descrierea mandelbroțiană a irregularului și a auto-simetriilor de structură, pornind de la descrierea mandelbroțiană a irregularului și a auto-simetriilor de structură, poezia începe să explicitze o poetică fractală orientată asupra unui al treilea spațiu, cel al „interstițiilor nonbinare” (“the nonbinary inbetween”), ca nucleu combinatòric al texturii poetic. Având un punct argumentativ în poezia postmoderistă, Alice Fulton lărgeste sfera funcțională a metodei fractale, discutând fractalitatea ca specific al oricărui text poetic. În acest context de idei, particularității textuale precum rupturile, fragmentarea și lipsa continuum mai pot fi privite drept funcții formale ale discursului liric, generând un metabolism fractal al poemului. Eșafodajul critic poeneste de la premisa că dinamica fractală pune în relație omotetiile și diferențele ocurente în fenomenologia poetică, nefiind un demers progresiv, ci unul diferențiator, care există prin însuși „pele tattoo formelor” poetic, ceea ce le conferă statut de potențialitate. Astfel, structura unui poem fractal este determinată de impulsiuri auto-generatoare și nu de adență la o schemă tradițională, ceea ce produce potențial un model coerent, în care se împletesc polifonic vocile lirice.

În opinia autoarei, deși asemănătoare unui forme organiciste de organizare poetică ce aderă la reprezentarea structurilor naturale, perspectiva fractală descoperă în discurs un construct, un artificiu al unui infinit multiplicate. În timp ce viziunea organicistă pune în evidență totalitatea și continuitatea, poetică fractală privește ruptura, disjenția și omotetia drept componente încluse ale imaginului, devenit acum mult mai turbulent în dinamica sa interioară. Câmpul poematic, asemenea unui pictură, simulează iluzia profunzimii spațiale prin modelarea reiterată a universurilor imaginar. Emergența auto-similară a formelor poetic, dar total diferită odată cu fiecare „punere în formă”, conferă identitate unui spațiu al adâncimilor, care îse de sub incidența legilor fizicii euclidiene. Prin juxapunerea formelor create, poemul fractal construiște un ecran imaginar care se auto-dizolvă și se auto-construiște alternativ, structurând o „adâncime modulată” a câmpurilor variabile din punct de vedere spațial. Un asemenea demers arhitectonic convertește textualitatea discursului în „câmpuri relaționare” (Alice Fulton), care armonizează nucleul ideatic abstract cu „punerile în formă” concrete, aceasta devenind o modalitate de reflectare infinită a „câmpului poematic”, care nu mai aderă la o schemă predeterminată interioară, ci se auto-construiște interior, dezvoltându-și propria complexitate. Textul poetic își depășește imploziv limitele exterioare, legitimându-se ca „spațiu mediator” în care deschiderea și închiderea, aparența haotică și evidența întrinsecă a ordinii sunt angajate într-o dialectică pluristratificată, permanent auto-novatoare, cu alte cuvinte fractală. „Când scriitura este în curs, accentul este pus pe caracterul deschis al procesului – orice se poate întâmpla, creatorul are în fața sa infinită posibilități, variatările posibile creează situații a căror finalitate nu poate fi prevăzută. Dar această deschidere minează, de asemenea, miza autorității, punându-l pe creator în ipostaza unui lecto*”[13], martor la o complexitate a discursului imaginare care nu o mai poate manipula, ci doar contempla. În consecință, în lumina operațiilor de analiză critică a unui astfel de discurs, nu mai putem vorbi despre un spațiu închis sau uniform al scriiturii, ci, dimpotrivă, despre scriitura
creatoare ca dublu act, „în mod simultan introducând constrângerile care decupează un spațiu definit dintr-un vid, dar deschizându-i acestuia fisuri fragmentare pentru a-l proteja de influența opresivă a închiderii.” Esențial orientată spre schimbările intrinsece de formă ale imaginărilui poematic, perspectiva fractală operează cu metamorfoze disjunctive, totuși convergente, ale interacțiunilor nonliniare, prin care valența întregului nu mai poate fi prezisă prin simpla însumare a părților.

Note

Bibliografie:
În studiul său Maestri și discipoli (Lessons of the Masters, 2003) George Steiner, argumentându-și teze de teoria culturii, într-un număr de prelegeri, traversează lumile antice, tradiționale și moderne, încercând să definească misterul legăturii dintre maestri și discipoli, fixată pe ideea de „transmitere”, care include istoria culturală a umanității „într-o formă de putere reprezentată de cunoștințe”. Această „putere” degradează raporturile maestrului cu ucenicul, cu discipolul, care ieșind de sub spiritul tutelar al maestrului reconfigurează un traseu intelectual, după cum Metoda lui Leonardo da Vinci despre care Valéry a scris îi domină propria operă. Este extindeerea unui proiect de autor, o mișcare în sensul pe care îl recunoaște Umberto Eco, în răspunsul la întrebarea „Care sunt scriitorii care v-au încântat? Ce modele v-ați ales?” – „Unea este să mă întrebați ce scriitori îmi plac – ar fi prima întrebare la care, de obicei, refuz să răspund, deoarece la fiecare vârstă, mi-au plăcut alți scriitori, am avut alte iubiri literare. Odată, revista Nuovi argomenti mi-a pus această întrebare și am răspuns cu o listă de trei pagini, unde figurau de la Homer la Charles Gordone, Walt Disney, Joyce, etc. În schimb dacă vorbim de modele de scriitură, nu vă pot da un răspuns precis, pentru că niciodată nu am scris gândindu-mă la un model. Ar fi fost ca Paul Menard al lui Borges, care scrise Don Quijote. De multe ori, însă, modelele există în subconștient și le urmez involuntar. Îmi amintesc că, după ce apăruse Numele trandafirului, într-o dezbaterie pe marginea cărții, Giorgio Celli, poet și om de știință, a spus: - există în această operă influența din Dimitri Merejkovski. Ei bine, la 14 ani citisem tot ce scriese Merejkovski. Dar atunci când scriam Numele trandafirului nu mă gândeam deloc la asta. Uneori cineva a descoperit în operele mele influențe ale unor autori pe care nu-i citisem. Acum însă i-am citit și pe aceștia. Alteori, descoper eu însumi, în timp, luând în mână o carte citită cu multă vreme în urmă, că mă influențase. Și nu-mi mai aminteam de ea. Recent, de pildă, am recitat Gog de Papini, carte pe care o citisem la 16 ani și nu mi-am dat seama că mă influențase foarte mult. În Gog există o conversație cu contele de Saint-Germain, care este și personaj al romanului meu, Pendulul lui Foucault. Cu siguranță că, atunci când scriam romanul, nu mă gândeam la asta. Însă personajul se afla înăuntrul meu. În Limitele interpretării, mi se pare, am poveștit cum într-o zi, acasă la mine, am găsit pe un raft înalt, „cartea otrăvită” descrisă în Numele trandafirului. O aveam în casă. Era o ediție foarte veche a Poeticii lui Aristotel de Paolo Riccomoni, savant din secolul al XVIlea, ce conținea în appendice acel Eusdem ars chronica – tentativă de a reconstrui o a doua carte pierdută – a Poeticii. Această carte avea ultimele două pagini din ce în ce mai distruse, pătate de ceva unsuros, mucegăie. Era exact manuscrisul descris în romanul meu. Pe prima pagină a acestei ediții din secolul al XVIlea, era scrisă cu creionul cifra 1000. Prin urmare, probabil, că o găsim pe vreo tarabă și costase 1000 de lire, destul de puțin chiar și pentru atunci când o cumpărăseam, pe la douăzeci de ani. O luasem din curiozitate și, pentru că era atât de soioasă, o aruncasem pe un raft și o lăsasem acolo, uitând de ea. Mi-a rămas însă în minte înțețișarea acestei cărți. Multă vreme avusesem certitudinea că eu o inventase. În schimb ea se afla acolo și imaginea ei mă influențase.”

Vasta construcție intelectuală a secolului al XXlea, se ridică pe umerii maestrilor, autorității supreme, identificabile, în toate punctele de interferență; de la Kirkegaard printr-Nietzsche spre Wittgenstein ori Heidegger, cu oglindirea semnificațiilor în Hans-Georg Gadamer, Jürgen Habermas, W. Th. Adorno, Paul Ricoeur, ori analiștii comunicării lingvistice: Charles Peice, J. D. Austin, John Searle.
Prezența filozofiei, ca reper al metamorfozei culturii secolului al XXlea, ține de multiplele șațete ale crizei de identitate a omului, reflectate și în formele artistice, dar sub influența fluxului de idei, a construcțiilor teoretice articulate pe locul și statutul omului.

Ideile lui Nietzsche, Bergson și Husserl, din spațiul metafizicii intersectate cu liniile de mișcare ale artei și științei, opera lui Freud, intemeietorul psihanalizei, care va condiționa relațiile autorului cu opera sa, meditațiile lui Martin Heidegger asupra lui Nietzsche, în anii fascismului, pretext pentru afirmarea propriilor conceptii și valori, prin sublinierea idealului supremelor posibilități ale spiritului, ale individului eliberat de morală și deasupra ei, transformă paradigma culturală și de idei. Aprecierele apologetice ale lui Thomas Mann la adresa universului definitoare pentru căutările detășării de „dragonii timpului său”, și după expresia aplicată de Sartre lui Baudelaire, revolta nietzscheană care tindea să păstreze lumea pe care o nega, își lărgea sensul către iraționalitatea ca stare existențială, de trăire deplină a vieții ca sursă de regăsire a autenticității de sine, vor reconfigura așeptările unei generații, care va înregistra bergsonismul și „puterea conștiinței de a conserva, suprapune și a exterioriza stările succesive ale lumii exterioare (...)” acceptând că „singura durată reală este cea trăită de conștiință”. (Durată și simultaneitate, 1922)

În opera unui artist ca Proust, omul, produs al subiectivității sedimentate, al memoriei sale, pentru care propriile construcții despre existență sunt mai puternice decât existența însăși, devine mod de a concepe fițiunea și confesiunea, la întâlnirea cu o altă direcție de explorare a fațetelor subiectivității, fenomenologia husserliană din Ideés directrices pour une phénoménologie.

Centrată pe exprimarea și explorarea subiectivității, conturând sensibilități neaderente la impactul cu Istoria agitată a primei jumătăți a secolului XX, metafizica apărută în prim planul dialogului de idei, apare ca o compensație în fața frustrărilor vieții cotidiene, prin atenția acordată jocului de oglinzi ale spiritului, în configurații ideatice care configurau identități problematicate.

Opera filozofică a lui Sartre, imagine și ea a neputinței regăsirii de sine, a identității într-o lume a răspunsurilor imposibile în fața condiției umane, este și ea o imagine a acestor idei în dialog. Singur, față în față cu ideea de „libertate”, „condamnat la libertate”, accentuând asupra răspunderii individului pentru „esența pe care și-o alege, omul sârtrian din Fiinta și Neantul (1943) este chemat să-și revalueze critic situația, să cumpănească alternativele și opțiunile.” Mutând căutarea realizării de sine în planul fițiunii, influențat profund de ideile lui Heidegger, din aria raportului între neautenticitatea existenței umane, „a omului anonim”, a angoașei existențiale în fața Neantului (Ființă și Timp, 1927), Sartre construieste compensatoriu spații în care domină angoașa, neliniștea, sfâșierea interioară (romanul Greața, 1938, piesele de teatru Muștele, 1943, Cu șisile închise, 1945), și în care „Viața omenească începe de partea cealaltă a disperării”.

Sisif, altă proiecție esestic-filozofică a lui Albert Camus din Mitul lui Sisif (1942) este imaginea înstrăinării de sine, o ipostază a eşecului ireversibil, neputințios și dezarmat în fața sorții, imaginea acestui dialog intelectual interbelic, existențialismul, în care luciditatea omului începe cu absurdul și culminează cu tragicul. „Omul care nu-i nimic de la sine”, devine punctul central al dialogului fițiunii lui Camus cu Istoria (Străimul, 1942, Neîntelegererea, 1944), imaginea deplină a unei rupturi cu lumea (spațiul absurdului absolut) dar și a dialogului cu lumea „libertății interioare alegere” care domină mijlocul secolului XX, legându-l de „angoasa” și „disperarea” lui Kirkegaard, autorul Conceptului de angoașă (1844), revendicat ca precursor al existențialismului.

Vorbind despre tradiție și despre Istorie și Filozofie drept „căi” ale interpretării Dasein-ului, Heidegger vedea, în Ontologie – Hermeneutica factității (1923) momentul distrucției tradiției „nu în sens de nomicire, ci de verificare a semnificației originare a conceptelor”; Hans Georg Gadamer, intervenind într-o dezbatere asupra „conștiinței
istorice” și raportul cu „prejudecata, autoritatea și tradiția”, care pune față în față ideea „distanțării alienante” cu aceea a „experienței apartenenței”, vedea, în Advăr și metodă (1960), „conștienza de a fi purtat de tradiții” care îl preced, „coapartenența la lucrurile spuse de marii creatori”, esențiale pentru experiența artei contemporaneității.

Secolul XX se orientează însă și spre ceea ce Gadamer numește, din perspectiva hermeneuticii, „lucrul textului”, adică evasulumea deschisă de el. Comentând această reorientare a hermeneuticii, Paul Ricoeur remarca, în De la Text la Acțiune. Eseu de hermeneISTICă II (1986), „ruptura cea mai radicală de hermeneutica romantică; nu există intenție ascunsă de căutat înapoia textului, ci o lume de desfășurat înaintea lui”, ceea ce deschide o altă „dimensiune de realitate, un recurs împotriva oricărei realități date și prin asta posibilitatea unei critici a realului. În discursul poetic această putere subversivă este cea mai vie (...) Hermeneutica textelor indică locul pe care l-ar putea ocupa o critică a ideologiilor. Acest ultim punct privește statutul subiectivității în interpretare (...). Dacă ficțiunea este o dimensiune fundamentală a referinței textului, ea nu este mai puțin o dimensiune a subiectivității lectorului. Ciind, mă idealizez. Lectura mă introduce în variatiile imaginative ale ego-ului. Metamorfoza lumii potrivit jocului este și metamorfoza ludică a ego-ului”.

Punând bazele grupului interdisciplinar Poetik und Hermeneutik, alături de Wolfgang Iser, ale căruia colonci au marcat decisiv în spațiul german al ultimilor decenii analiza fenomenelor literare și artistice, Hans Robert Jauss, autor al unui studiu despre Experiencă estetică și hermeneutica literară (Pour un esthétique de la reception, 1978), a pledat pentru un dialog teoretic cu întrebările generatoare de noi configurații interpretative, necomplexe de autoritatea unor „maîtres penseurs” propunând schimbarea de paradigmă, prin ieșirea din „cercul închis al esteticii producției și reprezentărilor” (susținut de Leo Spitzer sau Erich Auerbach), pentru a descoperi dimensiunea receptării și a efectului acesteia.

Reconstrucția „orizontului de așteptare”, pe fundalul căruia o operă a fost creată și receptată, permite formularea întrebărilor la care textul a fost chemat să răspundă. Jauss echivală implicit relația dialogică sincronică în diacronie, ca „distanță istorică” a cărei reconstrucție ar facilita orizontul modern de înțelegere a experienței celuilalt.

Delimitându-se în studiile din ultimii ani ai vieții (m. 1997) de poststructuralism și de deconstructivismul radical, H. R. Jauss revine la dialogul cu modelele poetice anterioare, cu sistemul lor de norme estetice, văzând în norma estetică un mod de a solicita prin actul înțelegerii o judecată morală implicită, exploratorie (argumentată de Kant în Critica puterii de judecăre). Este în cartea lui H. R. Jauss – Wege des Verstehens – o nouă retorică a dialogului cu modelele, „între specificitate și diferență”, într-un orizont de înțelegere a lumii, în care raportarea la tradiție, chiar prin demersul subversiv, face posibilă orice experiență despre lume.

Permanenta complementaritate între sferele culturii spirituale este caracteristica sfârșitului de secol, care aspiră spre o nouă configurație intelectuală, dar continuă să aibă nostalgia culturii și a orizontului ei de valori. Muza filozofiei schimbă peisajul culturii: în 1953 la lecția inaugurală, Merleau-Ponty în Éloge à la philosophie (1960) îl vede pe Saussure înlocuindu-i pe Hegel și pe Marx pentru „a fonda o nouă filozofie a istoriei”, iar Lacan decretează „structurarea inconştientului ca un limbaj”.

Idea de articulații multiple ale lumii și ale limbii va genera „teoria textului”. Un text, un gen, un autor pot la un moment dat să corespundă criteriilor care defineșc explicit, sau implicit ideea de „literatură canonică”, implicând în secolul al XIX-lea și receptarea, ca fapt social condiționând diferențierea „orizonturilor de așteptare”, văzute ca raporturi sau tensiuni între valori estetice, câmpuri literare și „mutații” în receptare (inclusiv în criteriile judecății critice).
Gândirea unui filozof ca Th. Adorno, pentru care „frumosul nu mai poate fi definit, dar nici nu se poate renunța la conceptul de frumos”, reconfigură, în Minima Moralia și Dialectica negativă, discursul despre pertinența modelelor: „A identifica arta cu frumosul nu mai este suficient, și, nu numai pentru că această identificare este prea formală. În ceea ce a devenit arta, categoria de frumos nu reprezintă decât un moment care, în plus, s-a modificat profund: absorbind urâtul, conceptul de frumos s-a modificat fără ca estetica să se poată lipsi de el.”

Configurând în Rățăcirile fetei nesbuite (2006) acele mișcări sociale și culturale care au marcat o epocă, Mario Vargas Llosa prezintă implicit atmosfera și publicul care a permis așezarea unui anume canon cultural și estetic: „În cea de-a doua jumătate a anilor ’60, Londra a luat locul Parisului ca oraș al modei care, dând tonul în Europa, se răspândeia în lumea întreagă. Muzica a înlocuit cărțile și ideile, devenind centrul de atracție al tinerilor, mai ales odată cu apariția celor patru Beatles (...) și alte formații și cântăreți englezi, cu mișcarea hippy și cu revoluția psihedelică a flower children. Așa cum mai înainte multii latino – americani ajunseseră la Paris ca să înfăptuiască revoluția, acum emigraseră la Londra ca să se înroleze în știhle canabisului, ale muzicii pop și ale vieții promiscue. (...) Fascinația spiritualismului hindus, budismul (...) respingerea în bloc a fainosului establishment burghez, nu în numele revoluției socialiste, care-i lăsa rece pe hipioți ci în numele unui pacifism hedonist și anarhic domolit (...) de negarea moralei tradiționale”.


Bibliografie:
 În comunicarea obişnuită persoana vorbitoare primeşte din afară un anumit material pentru expresie și îl foloseşte apoi în forme care – chiar în cazul formulelor fixe – nu mai pot fi socotite identice cu aceleia primate. Prin limba de lemn se urmărește tocmai anihilarea oricărei intenții de a modifica discursul totalitarist. Totuși, literatura nu poate să ignore faptul că un tipar este încadrat în fraze a căror construcție aparține unui individ, deci ele nu scăpă de nuanțarea pe care le-o impune ansamblul în care se află; chiar dacă cineva ar vorbi numai în șabloane de lungimea unor fraze, totuși aceasta capătă fine nuanțe specifice, din pricina vocii, a intonației, a gesturilor sau a mimicii și sunt interpretate de interlocutor în funcție de împrejurarea în care se află vorbitorul. Putința de opțiune în cadrul unor limite convenționale alcătuiește tocmai baza stilului în exprimarea prin limbaj și, în consecință, prin opere ca cele menționate în lucrare, se încarcă „restabilirea demnității cuvintelor”.

Limba de lemn nu este o invitație la reflectare numai pentru lingviști, ci și pentru scriitori. Atât timp cât limba suferă din cauza invaziei cliseelor și literatura este invadată de domgă, la un moment dat, astfel încât nu mai poate fi posibilă comunicarea unui mesaj literar autentic. În perioada comunista, într-o etapă inițială, aspectul estetic ajunge să fie excomunicat din textul literar, iar exprimarea sentimentelor este considerată o formă de reacționarism. Apare însă ulterior și un alt tip de literatură în care autorul este în permanență cu ochii pe cititor, pe care îl invită la decodarea subtextului în care propune de fapt o parodie a limbii de lemn. Excluzând patosul perioadei anterioare literatura își reîntră în dreptate și își recapătă profunzimea. Trebuie remarcat însă că nu doar clișeul specific perioadei comuniste este motiv de parodie pentru scriitori, ci orice formă de exprimare stereotipă care parazitează comunicarea, iar literatura recentă oferă numeroase exemple în această direcție.

Sintetizând aspectele evidențiate prin lucrările care au abordat fenomenul limbii de lemn, putem stabili că, în mare, mecanismul generării și funcționării ei este același oriunde în lume s-ar manifesta, iar diferențele sunt date doar de contextul social-politic de moment. Limba de lemn este, de fapt, un subsistem al unei limbi, reprezentat fiind mai ales de elemente lexicale, dar și unități frazeologice, cu caracter de expresii fixe, de clisee încremenite, cu sens determinat în contextul unei anumite autorități, în mare măsură utilizate stereotip-dogmatic ca exprimare a unei ideologii (sau simulacru de subsisteme ideologice, economice, tehnologice, politice, culturale, etc., care dețin o putere sau o autoritate), imitate, dar și impuse de puterea politică sau de grupări ori de indivizi cu asemenea veleități (chiar dacă, în genere, promotorii sau epigonii sistemului ideologic nu cunosc întotdeauna exact conținutul semantic), apropiat difuzat prin repetare, prin utilizarea frecventă în diverse mijloace de comunicare orală sau scrisă, anihilându-se astfel gândirea maselor receptoare, care pot ajunge să fie supuse unei sugestii obiective: intenția reală sau cel puțin efectul obținut sunt de a impune autoritatea, fie prin secretul ori prestigiul codului deținut, fie prin cunoștințele tehnocrate, de a se împiedica altă modalitate de gândire și, în genere, de a se ascunde, de a se masca adevărata realitate, dacă aceasta nu este favorabilă. O astfel de definire are menirea de a prezenta în mare modul în care se generează limba de lemn. De fapt, acest fenomen are cauze foarte complexe și în instituirea lui intervin factori diversi care se conjugă pentru ca rezultatul să fie spălarea creierilor în vederea manipulării grupului social.
Cuvintele limbii de lemn par să se impună prin generalizare spontană strecându-se în comunicare și parazitând limba. Folosirea lor în contexte variate și cu o frecvență foarte mare face ca penetrarea lor în uzul curent să fie facilă. În maniera „calului troian” cuvintele limbii de lemn se strecă în limbă, răspândindu-se asemenea virusului informatic: introduși prin discursul de moment, virusul se dezvoltă și colonizează formule clasice, eradicând toate celelalte posibilități de formulare diferită. Apare în acest fel un conflict lexical pentru că ideile dispersate li se oferă caracter de universalitate. Discursul este unul automat - sensul ideologic ocupând tot spațiul fără a mai lăsa loc la interpretări. E clar că ceea ce numim limbă de lemn nu este expresia unei gândiri, e mai degrabă un model oferit vorbitorilor pentru a-i dezvăța să gândească pentru ei înșiși, permitându-le să repete formule gata făcute, destinate să producă un efect de indeterminare. Din acest punct de vedere toată ideologia dogmatică este capabilă să-și secrete propria limbă de lemn – rigidă și uniformă, amenințând să facă să dispară autonomia gândirii, dorința de a vorbi și învenția verbală care constitue viața limbajului.

Limba de lemn devine mult mai periculoasă atunci când invadează literatura, pentru că oferă autoritatea cuvântului scris ca model unic de structurare a discursului, cu atât mai mult cu cât există diferențe între uzul politic și cel literar al limbii, literatura politică cerând luarea unei poziții, plasarea de o parte sau de alta a baricadei.

Sunt multe situațiile când literatura reușește să ilustreze felul în care limba se confruntă cu fenomenul de diglosie oscilând între expresia naturală și limbaj de lemn, ca instrument al Puterii. Prin exemplele oferite în lucrarea de față s-a urmărit demonstrarea faptului că limbajul totalitarismului este un caz de patologie a limbajului în care se exprimă principiul redundanței. Limba de lemn încolțiește fenomenele și evenimentele cu tropi, disociind cuvintele de lucruri. Dacă în limba naturală tropii comunic emoții, concepte, permit adecvarea discursului la obiectul său, în limba de lemn tropii au drept scop lungirea discursului și hipnotizarea publicului.

1. Parodierea tiparelor

În același spirit al demitizării ideologiei parodia joacă un rol la fel de important ca și ironia. În parodie, literatura își trage seva din ea înșiși, semnificatul manifestându-se în acest caz prin realitatea intertextuală. Prin parodie atât scriitorul, cât și cititorul efectuează o suprapunere structurală de texte, intercalând vehicul cu noul. Definițiile parodiei indică posibilități multiple de interpretare și sfere diverse de aplicabilitate.

Linda Hutcheon1 identifică parodia ca pe o formă modernă de autoreflexivitate, care marchează intersectarea dintre invenție și critică și oferă o modalitate importantă de a intra în dialog cu alte texte. Autoarea subliniază faptul că parodia, prin apelul la ironie, se joacă cu convențiile, combinând expresia creativă cu comentariul critic.

Hutcheon alege să definească parodia ca fiind “a form of repetition with ironic critical distance, making difference rather than similarity” sau, în altă parte, “Parody, then, in its ironic trans-contextualization and inversion, is repetition with difference. A critical distance is implied between the backgrounded text being parodied and the new incorporating work, a distance usually signaled by irony. But this irony can be playful as well as belittling; it can be constructive as well as destructive. The pleasure of parody’s irony comes not from humor in particular but from the degree of engagement of the reader in the intertextual bouncing between complicity and distance”.

Parodia are ca obiect orice element literar ce poate fi exagerat, manifestându-se ca „o lecție de decompunere și recompunere”. Textul ajunge să fie, prin parodie, o reflectare a unui alt text, dar nu într-un mod pasiv. Se creează în acest fel în cititor așteptările pe care scriitorul simte plăcerea și nevoia să le stârnească. O formă de satiră, numită parodie, presupune ca stilul „victimiei” să fie imitat și distorsionat. Orice parodie se
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referă la informație din afara ei. În parodie descoperim o referință externă dublă – utilizăm referința la alți autori în scopul de a înțelege felul în care parodia atacă chiar autorii în cauză – lucrul la care facem trimitere pentru a lămuri contextul este același cu lucrul pe care îl ridiculizăm.

Autoarea citată subliniază faptul că teoriile semiotice ale intertextualității, care s-au dezvoltat pentru a explora relațiile dintre texte, trebuie să ia în considerare și parodia care presupune automat relații intertextuale, fără ca intertextualitatea să presupună, neapărat, parodie.

„...și îndepărtăm de stârnești de moarte cu stârile tale abisale, fii fără grijă n-o să te bat decât dacă ai să mă provoci, trebuie să știi că eu sunt un om bun și blând, dar răspund la provocări, deși în marea tactică, în lupta pentru cucerierea puterii a clasei muncitoare, adăugai eu divagând ironic, s-a lansat și lozinca: tovarăși, nu răspundeți la provocări!” (Preda, *Cel mai iubit...* II, 32).

Parodia doar grăbește ceea ce oricum urmează să se întâmple, adică să cadă în derizorii, textul parodic fiind autoreflexiv. Pentru a înțelege implicațiile parodiei unui text e nevoie de cunoașterea contextului ideologic, personal, social atât ale *instigatorului* cât și a receptorului.

Dimensiunea pragmatică a parodiei constă în acceptarea faptului că ea vizează anumite efecte în aceeși măsură în care vizează sensuri. Rolul parodiei este atât de a îndepra și de a apropia receptorii, pentru că întotdeauna vizează un impact asupra acestora.

Spre deosebire de ironică, parodia este o strategie retorică mai puțin agresivă și mai mult conciliatoare, construind un nou discurs mai mult decât atacând celălalt text, păstrându-și însă distanța critică. Ambele sunt creații atât ale emițătorului cât și ale receptorului. Receptorul are nevoie ca textul să trimită semnale în vederea unei corecte decodări a textului.

Dupa Hutcheon parodia este o formă de discurs pasiv, divergent, difonic. Când vorbim despre parodie, nu ne referim doar la ideea de texte care interrelaționează într-un anume mod, ci și la recunoașterea intenției de a parodia altă operă (sau set de convenții) și la capacitatea de a găsi un interpret.

Parodia presupune mai mult decât comparația între texte, întregul context enunțativ este implicat în producerea și recepțarea parodiei care face apel la ironie ca mijloc fundamental de a accentua contrastul parodic.

Atât ironia cât și parodia operează la două niveluri: unul primar, de suprafață sau de prim plan, și unul secundar, presupus, sau de fundal, de adâncime. Cel din urmă și trage valorile din contextul în care este produs. Ca importanță – planul secundar este cel care are putere de semnificare mai mare pentru că îi împinge sistemul conotativ.

Importanța cititorului este evidentă în cazul parodiei pentru că numai acesta poate activa intextul pe care se construiește parodia. Cititorul decodează un text în lumina altui text.

Analizând procesul de codare și decodare prin parodie, Hutcheon afirmă că: “Parody is one of the techniques of self-referentiality by which art reveals its awareness of the context-dependent nature of meaning, of the improntance to signification of the circumstances surrounding any utterance”.

De fapt, prozatorul, este un mediator între codurile posibile, parodie putând fi înțeleasă ca recodare ironică, o oportunitate pentru artiștii moderni de a dialoga cu trecutul. Parodiearea discursului comunist apare în literatură ca o plăcere aparte a scriitorilor care optează să utilizeze tiparele verbale sau de comportament în situații de contrast amuzante, pentru a-l preveni pe cititor asupra ridicolului în care cade ideologia. În acest fel, literatura răspunde istoriei prin divergență polemică. Iată modul în care personajele lui Preda subminează demagogia discursului comunist prin utilizarea tiparelor cunoscute cu referire la lumea șobolanilor:
„...Au rămas în urmă, reflectată Vintilă. Ar trebui să se organizeze pe sindicate!», «Asta ar însemna să-și invindeze jii lupta de glasă, zise Calistrat. Și să iasă la manifestație…», «Și cine ar fi dușmanul de clasa?» râse Vintilă, «Trebua lor, zise Calistrat. Exploatorii dintre ei...” (Preda, *Cel mai iubit...* II, 229).

Dialogul urmărește parodierea contextului social-politic în care mersul evenimentelor se desfășoară după tipare cunoscute. Simpla apariție a clișeiului în conversația particulară reprezintă o intertextualitate parodică. De remarcat este faptul că planul formal și cel de conținut parodiate nu sunt neapărat comine în sine, ci ele devin astfel în raport cu „orizontul de așteptare” al cititorului.

Arta parodistului presupune un simț de observație pătrunzător și o inteligență ascuțită, nu numai pentru a vehicula mai bine materialul limbii, dar și pentru a sesiza care ar fi textele care ar dinamita cu mai mult efect limba de lemn.

Rol deosbit în astfel de texte subversive au și punctele de suspensie care par a fi un marcher al intertextualității parodice din partea autorului asupra „înlemnirii limbii” în anumite clișește și care scot în evidență faptul că placerea exprimării este, aluzive este umbră de tiparele cu care oamenii sunt agresați.

Uneori parodia se realizează prin înserarea de clișe în textul unor exprimări aforistice. Se creează astfel situații în care discursul repetat se întâlnește cu tipare aparținând limbii de lemn, iar combinarea celor două accentuează senzația de falsificare a procesului de comunicare. Personajului Ion Micu, Preda îi atribuie expresii care accentuează prăpastia care se creează între discursul repetat și limba de lemn, în încercarea ideologiei de a se substitui comunicării tradiționale: „– Să dea Marx să nu înțelegi prea târziu cuvintele mele!” (Preda, *Cel mai iubit...* I, 267).

Literatura semnalează indirect destabilizarea Eului, prezentând expresia mutilată a tuturor eroilor patetici care o populează, ocupă să-și caute cuvintele. În scopul glorificării „realizărilor” hiperbola este figura la care se face apel cel mai des. Îmbolnăvirea limbii și a gândirii este sugerată de către Petre Sălcudeanu prin plasarea acțiunii unuia dintre romanene sale într-un spațiu infestat, acela al sanatoriului, iar stupiditatea exagerărilor este subliniată prin absurdul situației în care se află un pacient al sanatoriului, atunci când trebuie să zâmbească pentru o fotografie ce urma să apară în ziarul local.

„– Hai, tovarășe, ce dracu, doar ești comunist, membru de partid; fă un efort, are să te privească în ziar patru sute de mii de cititori, poate chiar nevasta...” (Sălcudeanu, *Biblioteca...,* 242).

Textul de față este construit pe mimarea politiei, astfel încât se ajunge la o răsturnare a tuturor strategiilor acestea. Începutul discursului conține indici explicații ai respectului și autorității: tovarășe, fapt care conduce la crearea unui câmp de așteptări, înfrimate de evoluția ulterioară a discursului. Ceea ce ar trebui să reprezinte un câmp semantic al „respectului” este minat de două elemente care se sustrag grilei oficiale și sunt contrapunctul „respectului”: este vorba de locuția interjețională ce dracu și de varianța familială nevastă, constituie – după toate rigorrele tratatelor de stilistică – un exemplu manifest de ironicie: simulare a serioului, urmată de indici prin care serioul este anulat. Intervenția limbii de lemn în contextul vieții de sanatoriu, unde cuvântul de ordine este suferință, scoate în evidență, prin absurdul situațiilor, exagerăriile specifice doctrinei. Ironia amără evidențiază stupiditatea exagerărilor și alienarea limbajului, menite să ascundă hibele totalitarismului.

Datoria față de Partid trebuie să treacă înaintea tuturor preocupărilor în viziunea unor personaje ca Mărășcu:

„– Dinadins a murit, tovarăși, ca să nu-l putem exclude, strigă el, dar strigătul rămase fără ecou” (Sălcudeanu, *Biblioteca...,* 268).
Faptul că dictatura se impune prin agenți ce mânuiesc arogant și, implicit, agramat șabloanele, face ca limba să devină instrument de teroare și supunere.

Parodia discursului de lemn este universal răuvoitoare, după cum limba de lemn este fundamental agresivă. Lesovici consideră că: „în parodie literatură își va trage seva din ea însăși, semnificatul manifestându-se prin realitatea intertextuală. Textul parodic e textul care traversează în timp ce e traversat: un joc al literaturii cu propria posibilitate, cu propria anulare sau reiterare”. Asistăm, astfel, la formulări mulate caricatural după exprimările originale, are loc în acest fel un soi de exorcizare prin bătaie de joc.

Stelică Goran, personajul lui Buzura, variantă socialistă a lui Mitică din piesa lui Camil Petrescu, este autorul unei scrisori în care el își manifestă cordialitatea față de cei din jur zeflemisindu-i la nesfârșit, într-un limbaj argotic și pe un ton obraznic.

„– Ascultă-ți mai atent glasul trupului și vino totuși prin grădiniile mele, în pepiniera mea de la Fabrica de textile, o minunată realizare a socialismului despre care n-ai avut cum să afli din moment ce Scânteia tineretului te caută încă în camera noastră. Fabrica fiind nouă, clasa muncitoare feminină este încă proaspătă, curată, neuzată și, în parte, nedatată păcatului. Am aranjat sămbătă seara o întrunire tovărașească fără conferențiar și întrebari din activitatea U.T.C. fără chestiuni fundamentale, dar with the best band Cometa, genuine gypsies, good for export, iar ca maimușa de ceremonii iau partea leului, drept pentru care jur să-ți recomand și ție o fecioară agro-industrială, de puritatea și candoarea colegiului de catafalc a gagiului din Verona” (Buzura, Vocile..., 293).

Nu e nimic nou în a afirma că la aceleași persoane sau la aceleași întâmplări vorbitorii se pot referi în mai multe feluri și că selecția unei desemnări sau a unei descrieri dintre mai multe posibile e o formă de manifestare a subiectivității în limbaj. O veche problemă teoretică a fost actualizată de cercetările asupra limbajului politic și publicistic: în acest caz, alegerea unei „etichete” sau a altelie pentru persoane și evenimente este uneori acceptată – ca un rezultat firesc al existenței unor perspective diferite asupra aceleiași realități, dar mai adesea privite cu suspiciune, ca o formă de manipulare („desemnarea tendențioasă”). Dincolo de o zona de „normalitate” relativă (stabilită într-un cadru cultural dat și dependență de context), desemnările deviante presupun o motivație subterană, ascunsă – și o intenție persusivă.

„Făcându-ne să ne dăm seama de ce cauze minore depind cele mai importante evenimente ale istoriei și ale vieții noastre interioare, ironia încercează să libră omul de aleatorul nefast al vieții, de exaltările ridicole și de rigiditatea convențiilor, dezvăluind falsul, lipsa de sens”8.

Constatăm în final că parodiat sau ironizat presupune un autor implicat, atent care să fac apel la aceste stregii ca o formă excelentă de refuz a sistemului de forme uzate. După cum afirmă și Negrească în capitolul dedicat clișeiului: „Prin exorcizare și întrebuiințare excesivă, locul comun este pus să se autodevoare. Acest mod subtil de a combate o ordine formală prin însușirea ei parodistică, această eroziune din interior s-ar câdea așezate în relație analogică cu violența avangardei”9.

Pentru a scrie ironic cu succes un scriitor are nevoie să fie în permanent contact cu audiența sa și trebuie să fie atent la două tipuri de receptori: aceia care vor recunoaște intenția ironică și vor savura gluma și aceia care sunt obiectul satirei și vor fi decepcionați de ea. Is there a Standard of Taste in Irony “one man’s irony is another man’s literal statement”.10 Aceasta implică faptul că ironicistul s-a așezat în rândul acelora dintre cititorii săi care își împărtășesc sistemul de valori, inteligența și sensibilitatea literară. Ironia este atributul ființei superioare, motiv pentru care reprezentanții puterii politice nu pot fi ironici, ci doar sarcastici.

În concluzie, putem spune că lupta pentru puritatea ideilor este aceeași cu lupta pentru demnitatea limbajului și că demagogia, frazeologia gănuoasă reprezintă nu doar un
moment de nefericîtă existență a cuvintelor, ci și de manifestare slugarnică față de o anumită putere politică. Se poate afirma că limba de lemn este arta de a confecciona pretexte pentru discursul ideologic. Acest limbaj exprimă, de fapt, o stare, se constituie ca etichetă a înierței. Meritul literaturii este acela de a propune, ca răspuns, protestul împotriva clișeelor pe care le subminează prin parodie.

Deși fenomen de limbaj, literatura nu este numai un construct de cuvinte, ci implică o serie întreagă de referințe extralingvistice. De fapt, nici literatura, cum de altfel, nici vorbirea obișnuită, nu transmite de fiecare dată idei noi, ci doar reia teme, motive, tipare. În același fel se realizează și decodarea mesajului unei opere literare; în cadrul acestui proces, cititorul pune textul în relație cu alte texte la care a avut acces și, astfel, se stabilește legături dincolo de impresia primului contact de recepțare.

Aprecierea unui text în conformitate cu perioada în care a fost scris, deci în conformitate cu sociocodul, evidențiază faptul că textele ideologice nu sunt deschise tuturor categoriilor de cititori, ci doar celor familiarizați cu convențiile specifice limbii de lemn. Cititorii care nu au avut contact cu ideologia respectivă nu pot sesiza toate nuanțele implicate într-un text pentru că orizontul lor de așteptare este altul. Probleme de interpretare pot apărea nu numai atunci când la mijloc e un text ideologic, ci și dacă e vorba despre unul care „îngănă” ideologia, dar care intră în dialog, în felul acesta cu ideologia. Este nevoie de un cititor inițiat în acest tip de comunicare clișeizată așadar, nu putem vorbi despre universalitatea textelor ideologice. Cooperarea cititor/autor nu se mai realizează la fel în timp.

Specific comunicării literare este faptul că unei competențe lingvistice a autorului îi corespunde o competență similară a destinatarilor, pentru că aceștia din urmă sunt puși în situația de a descoperi în mesaj semnificațiile proiectate de autor. Astfel, constatăm că opera conține în ea însăși imaginea cititorului căruia îi este destinată, însă raportul destinatarului cu opera nu poate fi niciodată același pentru că destinatarul, ca și emitentul, sunt o sumă de relații psihologice, istorice, socio-culturale, semiologie. De interes deosebit, așadar, în ceea ce privește recepțarea, conform unor dezvoltări și aplicații ale adeptilor unei a lui Véron, „contractul de lectură” ce se instituie mutual servește pentru a caracteriza funcționarea, în orice tip de „suport de presă”, a „dispozitivului de enunțare”, adică a „modalităților de a spune”, cuprinzând: a) imaginea celui care transmite un mesaj, locul pe care și-l atribuie acesta față de „ce spune”; b) imaginea celui căruia îi este destinat discursul, locul ce-i este atribuit acestuia; c) relația dintre emițător și destinatar, care poate fi, de fapt, altul decât receptorul real.

Modul ironico-parodic de „a citi” o epocă dominată de totalitarism ia, astfel, înființarea unui joc discursiv, amuzant, în care dialogismul intertextual se răsfață cu incontestabile efecte sensibilizatoare în procesul lecturii. Frenzenia ludică intertextuală din unele texte este o modalitate de manifestare a unei disidențe, poate mai eficientă decât altele, o disidență față de o ideologie instituționalizată, retardată, cu toate efectele ei dezastroase în plan social, politic, cultural.

Constatăm că cititorul trebuie să apeleze la o relectură a textelor apărute sub regimul comunist în scopul deodărrii corecte a textului. Invitația la „relectură” vine, de cele mai multe ori, din partea autorului care propune cititorului un „pact de lectură” prin care îi cere să citească textul prisma ironiei și a parodiei, elemente cu funcție stilistică recuperatoare care apar numai atunci când spiritul devine conștient de sine și încearcă să se vindece după ce a fost rânit. Spre deosebire de alte startegii discursive, ironia stabilizează o relație între ironist și audiența (cea care este vizată în mod intenționat și care face ca ironia să existe cu adevărat dar și cea exclusă).

În final putem aprecia că putem vorbi despre apariția limbii de lemn în orice circumstanță în care limbajul servește pentru mascarea realității și pentru persuadarea și manipularea maselor în defavoarea lor.
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Note:
1 Hutcheon, Parody, p. 12.
2 Hutcheon, A New Introduction, p. xii.
3 Hutcheon, Parody, p. 33.
4 Idem, p. 45.
5 Idem, p. 85.
6 Cf. DŠL.
7 Lesovici, op. cit., p. 136.
8 Lesovici, op. cit., p. 315.
9 Negrici, Literatura română, p. 143.
10 Booth, op. cit., p. 203.

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Post-structuralismul a apărut ca o provocare nu numai la adresa paradigmelor structuraliste a limbii și a unei serii de hierarhii dependente de o ‘metafizică a prezenței’ (dominarea cuvântului rostit asupra celui scris, a autorului asupra textul lui, a falusului asupra femininului, a naturii asupra culturii, esenței asupra aparenței, a lui Dumnezeu deasupra tuturor), ci și o provocare politică adresată rațiunii și progresului ‘iluminat’. Mutația de la întrebări ale epistemologiei (căile cunoașterii) la cele ale ontologiei (modalitățile de existență și acțiune) devine astfel expresia a ceea ce unii consideră fundamental în chiar tranziția la postmodernism.

Această dublă articulație critică a fost și preocuparea lui Lyotard, care întelege teroarea provocată în ultimele două secole de nostalgia întregului și unicului, și de reconcilierea dintre conceptul și logic, dintre transparent și experiența care poate fi comunicată: “[i]t is not our business to supply reality but to invent allusions to the conceivable which cannot be presented. And it is not to be expected that this task will effect the last reconciliation between language games (which, under the name of faculties, Kant knew to be separated by a chasm), and that only the transcendental illusion (that of Hegel) can hope to totalize them into a real unity. But Kant also knew that the price to pay for such an illusion is terror.” (Lyotard în Brooker 1992:150)

Dincolo de cererea generală de slăbire a presiunii și împăcare, Lyotard aude murmure exprimând dorința de revenire a terorii, de împlinire a visului de luare în stăpânire a realității. Răspunsul lui Lyotard este îndemnul la război împotriva întregului, provocarea de a accepta ceea ce nu poate fi spus, de a activa diferențele și salva onoarea ‘numelui’. (Brooker 1992:150)

De pe poziția marxiștilor, implicațiile acestui tip de afirmație apar ambigu, Lyotard, alături de deconstrucție în general, părand să autorizeze un postmodernism și o micropolitică conștient descentrate, în acord cu eterogenitatea socială, localului, provizorului și pragmaticului, fără să se poată decide dinainte asupra judecăților politice sau etice. De altă parte, concepțiile lui Lyotard par să garanteze un anarhism romantic, cu o retorică bogată, dar cu puține soluții concrete de transformare socială, eșuând în identificarea macroestructurilor de inelegantă și injustiție.

Fredric Jameson, considerat drept exponentul american cel mai de seamă al criticii Marxești și, în același timp, un intelectual de marcă preocupat atât de teoria structuralistă cât și de cea poststructuralistă [1], arată într-una din scrisurile sale (Jameson în Lodge 1988: 377-8) că angajamentul lui Habermas față de modernitate are drept cadru umbra istorică a fascismului, dar recunoaște că ar fi o greșeală să ne limităm la istoria și caracterul național german, în condițiile în care mizele puse în joc sunt mari și de interes vital pentru Marxiiști, feminismul și alți teoreticieni din Prima, a Doua sau a Treia Lume, devotați unei națiunii a schimbării și progresului cultural și politic. Pentru Jameson, modernismul și postmodernismul sunt formațiuni culturale care însoțesc anumite etape ale capitalismului.

Asemenea lui Jameson, Terry Eagleton [2], pentru care postmodernismul este o mutație sau chiar un set de mutații la nivelul culturii, susține că trăsături ale postmodernismului precum relativismul cultural și convenționalismul moral, scepticismul, pragmatismul și localismul, dezuștul față de ideile de solidaritate și organizare disciplinată, lipsa unei teorii adecvate cu privire la acțiunea politică, vorbesc vehement împotriva acestuia. (Eagleton 1996:164, passim)
Cei doi văd în postmodernism un discurs ‘slab’, având însă puțin de a face cu conceptul de pensiero debole al lui Gianni Vattimo. Ei își găsesc argumentele în ‘plattitudinea’, ‘slăbiciunea’ sau ‘lipsa’ de standarde morale, acțiuni politice, adâncime istorică și, subliniind toate aceste categorii negative, de subiectivitate. Subiectul gol, fragmentat și neutralizat politic, subiectul ca ‘lipsă’, pretinde să devină adevăratul subiect postmodern. Constituții precar în jurul marginilor golului său inferior, acest subiect se manifestă prin continuă decretare a lipsiei sale de autenticitate. Apare ca un fenomen intertextual, ca bricolaj, aglutinare de stiluri, expresii, bucăți și părți apărând înalt identități culturale.

Pentru Alex Callinicos, teoretician social american [3], subiectul este un Yuppy al anilor ’80, reprezentantul unei clase mijlocii noi și consumiste, iar postmodernismul este cultura acestei clase, expresia dezamăgirii intelectualilor de stânga după înfrângerile din 1968. Această ancorare socială nu i se pare lui Callinicos pe de-a-ntrregul convingătoare. Problema, în opinia lui, ar putea fi că Jameson, ca intelectual (post-)Marxist american, aparținând rasei albe, de sex masculin, prezintă, poate în primul rând, experiența dominantă africană de pe coasta de vest drept universalitate culturală. Cu toate acestea, nici imaginea aceasta nu pare să fie unitară.

Cornel West, intelectual neo-Gramscian [4] afro-american, consideră că, deşi fenomenul postmodern nu este nici pe debarate omogen, în centru lui se află contestarea politică și ‘the American way’, câteva distincții fiind necesare: “Even if we look at it principally as a form of Americanisation of the world, it is clear that within the US there are various forms of ideological and political conflict going on […] increasing class division and differentiation, creating on the one hand a significant black middle class, highly anxiety-ridden, insecure, willing to be co-opted and incorporated in the powers to be, concerned with racism to the degree that it poses constraints on upward social mobility; and, on the other, a vast and growing black underclass, an underclass that embodies a kind of walking nihilism of pervasive drug-addiction, pervasive alcoholism, pervasive homicide, and an exponential rise in suicide… We are talking here about tremendous hopelessness.” (West în Ross 1989: 275)

Cât despre formulă lui Henry James, cea folosită și de Jameson, referitoare la realitatea pe care nu poți să n-o știi, West își menține poziția, identificând un postmodernism cultural atent la constrângerea economice, ideologice și politice la care sunt supuși afro-americanii din Statele Unite sau din alte țări: “The ragged edges of the Real, of necessity, not being able to eat, not having shelter, not having health care, all this is something that one cannot not know. The black condition acknowledges that […] half of the black population is denied this, which is why they have a strong sense of reality.” (Ross 1989: 277)

Tot de pe poziția stângii abordează problematica postmodernității și articolul profesorului David Harvey [5], ‘The Condition of Postmodernity. An Enquiry into the Origins of Social Change’. Ca și Jameson, poate cu și mai mare precizie, Harvey tratează postmodernitatea ca pe o condiție istorică; spre deosebire de acesta, însă, el crede că este posibilă analiza nivelelor ei din exterior și de dincolo de ea. Suprafața de reflectare fisurată a postmodernismului permite, în opinia lui Harvey, noi unghiuri și perspective, întrebarea care se pune fiind pe cine reprezintă acestea. Sursa de inspirație a comentatorului social în vederea realizării unei etici cu baze noi în viață se află în noile mișcări sociale și atitudini schimbate față de rasă, pace și ecologie; aceasta îi dă încrucișat într-un „materialism istorico-geografic” care să contribuie la realizarea proiectului reorientat al Iluminismului.

Principala preocupare a post/neo-marxistului Harvey o constituie temele economice și geo-politice, abordarea subiectului construirii imaginii în politică, exemplele la care recurge autorul fiind cele ale campaniilor televizate ale președinților americani: “Spectacle, pomp and circumstance, demeanour, charisma, patronage and rhetoric have long been part
of the aura of political power [...] The world of real estate, finance, and business services grew, as did the cultural masses given over to the production of images, knowledge, and cultural and aesthetic forms [...] people suddenly realized ‘how much of its economic structure is based on a writer telling a producer a story, and that finally it’s the weaving of the tale (into images) that pays the wages...’ (Harvey 1989: 330) Harvey numește acest tip de economie „economia de cazino”, caracterizând un capitalism de cazino și conducând spre o nouă culturală, atentă la capitalul simbolic, modă, design și calitatea vieții urbane, pe de o parte, dar și la alteritatea celor săraci, fără adâpost, putere sau speranță.

Pe frontul filosofic, autorul vede deconstructivismul pus în defensivă de controversele asupra simpatiilor naziste ale lui Heidegger (inspiratorul acestuia) și Paul de Man. În apărarea celor doi îi amintește pe J. Hillis Miller, care apelează la ‘fapte’ – argument pozitivist, principiile onestității și rezonabilității – argument liberal-umanist, și la contextul istoric – argument materialist-istoric; ironia face, spune Harvey, că pe toate acestea le-a respins Miller atunci când le-a întâlnit în lucrările altora, și Richard Rorty, care susține că opiniile politicale ale unui mare filosof nu trebuie luate mai în serios decât filosofia însăși, și că orice legătură între idei și realitate, luări de poziție morale și scrieri filosofice este doar întâmplătoare. Harvey consideră că responsabilitatea flagrantă a unor asemenea atitudini este la fel de stânjenitoare ca și exagerările care au dat naștere întregii dezbateri. Dincolo de suprafața, posibil, ființa urmărată a postmodernismului și fuziunile, posibil, nu foarte evidente ale marginilor, Harvey vede necesară renăscerea materialismului istoric și a proiectului Iluminismului. Primul ar putea ajuta la o mai bună înțelegere a postmodernității – condiție istorico-geografică; pe această bază ar deveni posibilă lansarea contra-atacului narațiunii împotriva imaginii, eticii împotriva esteticii, devenirii împotriva ființării, și căutarea unității în diferență, toate acestea în contextul unei înțelegeri clare a puterii imaginii și esteticii, a compresiei timp-spațiului și semnificației geopoliticilor și alterității. În încheierea articoului, Harvey îl citează pe Renato Poggioli, teoretician și profesor de literatură comparată, care vedează legătura dintre prezent, trecut și perioada modernă astfel: “In the consciousness of the classical epoch, it is not the present that brings the past into culmination, but the past that culminates in the present, and the present is in turn understood as a new triumph of ancient and eternal values, as a return to the principle of the true and the just, as a restoration or re-birth of those principles.” (Poggioli în Harvey 1989: 369)

Harvey se declară de acord cu cei care calcă înca pe drumul modernilor, în care fiecare epocă este considerată a atinge plenitudinea timpului său, nu prin ființare, ci prin devenire.

Despre devenire sau fluiditate se face auzită și o altă voce care discuță legătura dintre modernitate și postmodernitate, cea a lui Marshall Berman, teoretician Marxist, autor și profesor la Universitatea din New York [6]. Acesta susține că modernitatea este dinamică, schimbătoare în permanență, fluidă și pluralistă – caracteristici care au fost identificate ca aparținând și postmodernismului; este unul dintre motivele pentru care Berman vede în acesta o continuare a modernismului. Lucrarea în care prezintă acest punct de vedere se numește All that is Solid Melts into Air. The Experience of Modernity (1982), chiar titlul fiind o descriere succintă a condiției postmoderne. Autorul susține teza existenței în chiar interiorul tradiției Iluministe a argumentului anti-Illuminist și ideea că anti-modernismul este la fel de vechi ca și modernismul (anti-modernism modernist), în care Iluminismul reprezintă un fel de „cădere în dizgrație”, în care echilibrul metafizic și unitatea umanității cu natura sunt distruse. Este, de fapt, argumentarea poziției pe care o îmbrățișează și Gerald Graff, asupra căreia vom reveni mai jos, că postmodernismul este mai degrabă o continuare sau triumful tendințelor deja existente în modernism decât ceva cu totul nou. Berman consideră că cea mai atractivă calitate a postmodernismului este scepticismul, tendința de a se îndoi de orice, și auto-analiza, deși consideră că acestea
rămân de multe ori un deziderat, mai degrabă decât o realitate, postmoderniștii înșiși fiind un fel de „lupi moraliști”: “[s]kepticism towards everything. [...] We should always be self-scrutinizing and self-critical. But I don’t think many of the Post-Modernists themselves have actually done that. Part of the thing that is so infuriating to me about the Post Mods is the total lack of self-criticism... Nietzsche is a very good teacher in that way, in that he shows we must say to ourselves, what if the opposite is true, instead of what I think?” (http://eserver.org/logic/4-2/monchinski_berman.html)

Gerald Graff [7], profesor al Departamentului de Engleză, Colegiul de Arte și Științe Liberale, Universitatea din Illinois, al cărui nume l-am amintit mai devreme, consideră că ideea de postmodernitate urmând epocii modernității se asociază cu cea de modernism ca eșec (al culturii elitiste de a reda sensul unei lumi de care aceasta fusese golită), unul pe care Graff îl vede ca fiind foța care acționează postmodernitatea.

Postmodernismul este pentru autor „culminarea logică” a premiselor modernismului. Asemeni lui Jameson și Lyotard, el trasează istoria fenomenelor aparținând societăților modernă și postmodernă cu ajutorul istoriei artei din cele două perioade, considerând că anti-arta postmodernistă era inclusă în logică estetică moderniste.

Feminismul își găsește și el locul în această prezentare de ansamblu; astfel, ne-am oprit la analiza unui articol al Laureei Kipnis, teoretician cultural și profesor de studii de media (radio/TV/film) la Universitatea Northwestern din Statele Unite [8]. O preocupare recentă a feministelor este dacă dubla angajare a feminismului în deconstrucția structurilor de dominație și în libertate, egalitate și dreptate pentru femei însănează alinierea la postmodernism sau la proiectul politic al Iluminismului. În eseuul ‘Feminism: the Political Conscience of Postmodernism?’ (Kipnis în Ross 1989:157-66), autoarea prezintă postmodernism sau la proiectul politic al Iluminismului. Asemeni lui Jameson și Lyotard, el trasează istoria fenomenelor aparținând societăților modernă și postmodernă cu ajutorul istoriei artei din cele două perioade, considerând că anti-arta postmodernistă era inclusă în logică estetică moderniste.

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held responsible for the actions of their governments. When retaliation is taken [...] for ‘American arrogance’, this is the postmodern critique of the Enlightenment; it is, in fact, a decentering; it is the margin, the absence, the periphery, rewriting the rules from its own interest.” (1989: 164)

Autoarea consideră teoria feministă incapabilă să se adreseze publicului larg sau să capteze imaginea acestuia. În consecință, susține autoarea, în măsura în care practica deconstructivistă dă prioritate textului autonom sau chiar fragmentului scos din context, ea menține oribirea, lipsa dorinței de a vedea că periferia a fost centrul să-i dea atenție, și astfel reinventează și reinvestește în centralitatea centrului. Atât timp cât teoria feministă preferă să descopere aceste spații cruciale doar în practica textuală, nu și în cea politică, ea nu face decât să demonstreze rezistența feministelor din Prima Lume la conștientizarea unei realități periculoase, aceea că într-un sistem mondial dominat de bărbați, susținut de o diviziune internațională a muncii, schimb inechitabil și Fondul Monetar Internațional, feminismele reprezentând Prima Lume rămân beneficiarele lui.

Toate aceste reacții critice, venite din diferite direcții, confirmără, în opinia noastră, faptul că postmodernismul nu poate fi privit ca o ruptură clară de modernitate și toate premisele ei, dat fiind ceea ce putem spune cu un oarecare grad de certitudine este că, prin între lumea care îl construiște, impunându-i condiții pe care nu le poate ignora, dar lăsându-i ‘libertatea’ de a le accepta sau nu, și cea pe care o construiște, în nevoia lui de ancorare într-un ‘ădevar’ a cărui ‘realitate’ și ‘stabilitate’ îi sunt refuzate, omul postmodern se vede pus în fața unei dificile alegeri: să se simtă dez-orientat de dez-agregarea autorității și relativizarea, incertitudinea și punerea între ghilimele a valorilor tradiționale, sau să deplângă curajul de a schimba ce poate fi schimbat, seninătâa de a accepta ce nu poate fi și înțelepciunea de a face diferența între cele două; să își deplângă sinele sfâșiat, subiectivitatea fragmentată sau, luând act de noua condiție a umanității, să și-o asume, înfruntând-o? Ficțiunea literară a preluat toate aceste teme, iar viața însăși pare să devină uneori, pentru oricare dintre indivizi, asemănătoare ei.

Ceea ce putem spune cu un oarecare grad de certitudine este că, prin între lumea care îl construiște, impunându-i condiții pe care nu le poate ignora, dar lăsându-i ‘libertatea’ de a le accepta sau nu, și cea pe care o construiște, în nevoia lui de ancorare într-un ‘ădevar’ a cărui ‘realitate’ și ‘stabilitate’ îi sunt refuzate, omul postmodern se vede pus în fața unei dificile alegeri: să se simtă dez-orientat de dez-agregarea autorității și relativizarea, incertitudinea și punerea între ghilimele a valorilor tradiționale, sau să deplângă curajul de a schimba ce poate fi schimbat, seninătâa de a accepta ce nu poate fi și înțelepciunea de a face diferența între cele două; să își deplângă sinele sfâșiat, subiectivitatea fragmentată sau, luând act de noua condiție a umanității, să și-o asume, înfruntând-o? Ficțiunea literară a preluat toate aceste teme, iar viața însăși pare să devină uneori, pentru oricare dintre indivizi, asemănătoare ei.

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