TRANSLATION AND MEANING: A CULTURAL-COGNITIVE APPROACH

ELENA CROITORU

University of Galați

0. The paper deals with some aspects of meaning in translation. The cultural-cognitive approach focuses on evaluating meaning in the context of culture, not on meaning in linguistic, semantic terms. It also points out a shift in perspective, dealing with the relationship between the translator and the message and with translation as an intuitive formulation of the message instead of an interlingual transfer. Stress is laid on explicitation as a translation strategy, on the contextual evaluation of words, additions, modulation as a translation procedures, and on culture-bound meaning.

The comparative analysis (CA) was also used as a corpus-based method for investigating the impact of the SL in translation. The CA established some consistent evidence for atypical lexico-grammatical patterning, and for rendering approximate culture-bound meaning with the help of culture specific elements (CSEs), providing support for a SL dependence in translation. The corpus consists of excerpts from M. Sadoveanu's novel *Baltagul* (1971) and from its English version *The Hatchet* (1983).

1. A written text is a means of carrying a message fixed in language to other times, places and cultures and to unknown readers. The information which texts "transfer" between cultures is "revived" in the relationship between the reader and the text as it induces a cognitive representation. Texts allow us to look beyond the text structures and to view a distant external world.

1.1. The comprehension of a written text cannot be taken for granted, since there is no partner to negotiate the meaning. Thus, the translator has to be very careful in making his/ her choices (Stolze, 2004:40). He needs cognitive- linguistic coordination (inference, pattern-matching, knowledge integration). A subtler account is necessary in terms of individual cognitive operations. The translator has to adequately reproduce in the target language (TL) the contextually determined pragmatic sense of the text. S/he needs the ability to resist morpho-syntactic interference from the source language (SL). Separating the two language systems to avoid language interference is a permanent challenge.

In comprehending the text, a translator receives a share of the text meaning as formed by the author. In understanding a foreign text, one enters its sphere of discourse and the disclosure of sense is felt like an experience.

1.2. Hermeneutics is based on an attitude of openness, which is decisive for the person who tries to understand, so that the message may disclose itself in the process of reading. This is significantly different from cognitive "text processing", which is conceived as a strategy directed towards creating mental representations by adapting information (Stolze, 2004:40).

The hermeneutic philosophy of language developed a set of rules for text analysis and understanding. The central idea is that there is an intrinsic connection between the whole entity and its individual elements, or between the original text production and its later effect (this was further developed by modern text linguistics).

The hermeneutic approach focuses on presenting a "message" rather than a "source text". The practical task of the translator shifts from analyzing equivalence on the linguistic level to text production in a social situation. Thus, instead of describing translation processes in a contrastive way, it would be more interesting to study what the translated version should look like. In other words, translated text production should follow a model.

2. According to the latest views on translation, there is no "transfer" relationship between a ST and a TT. Both texts are identical, an external form of the cognitive representation of the message. We should change the traditional horizontal concept of translation as "navigating on a sea of words between languages and cultures" (Bassnett, 2000:106) to a different perspective. The relation is between the translator and the message, not between texts in various cultures.

According to Stolze (2004:47), there are two basic principles to be observed: 1) the identification of the translator with the message; 2) a coherent text production oriented towards the target readers' level of comprehension, as required for an authentic translation. Coherence should cover: a) the semantic web; b) compatibility; c) text structure; d) intertextuality.

2.1. Translation is seen as an intuitive formulation of the message, instead of an interlingual transfer. The cognitive representation of the message first understood leads, via the intuitive impulse (intuition), to the use of TL words and phrases as the frame of the cognitive scene in which the message is "present". Such a cognitive event is an "autopoietic process" of semiosis, which is not completely controllable methodologically. The message simply changes its linguistic form in the process of finding words for it. The semantic content is more important here than grammar. “Poiesis” means transformation of something, contrary to creation out of nothing. Autopoiesis is a characteristic feature of translators. Intuition is a core aspect of translation (Stolze, 2004:48).

2.2. Recent research in Translation Studies points out two main approaches: 1) the comparison of ST and TT involved in translation; 2) the monolingual turn. With the former, findings have so far been based on contrastive analyses of “coupled pairs”. A number of textual features represent the main characteristics of translated texts in comparison with non-translated texts as forms of a higher level of explicitness: longer texts, higher redundancy, stronger cohesive and logical ties, better readability, marked punctuation and improved topic and theme relation. All of them are related to *explicitation* as a strategy (a professional strategy vs. a by-product of language mediation). Consider the following excerpts: ST1:

> “Minodora se cuibărise pe un scăunel, jos, gata să sară de câte ori trebuia ceva. Afară se vedea pădurea uşor ninsă, subt un cer albastru şi însorit de moină” (p. 40) → TT1: “Minodora had seated herself comfortably on a low stool, ready to get up whenever anything was needed. Outside, the wood could be seen, covered with a slight sprinkling of snow that was thawing in the sun under a blue sky” (p. 38); ST2: “Dintre stăpânii locului unii făceau gură, da’ Alexa baciul a ştiut ce să le răspundă, căci el e om purtat şi se găseşte a cincizecişicincea oară la Jijia şi la Prut” (ibid.) → TT2: “Some of the meadow owners made difficulties but the shepherd Alexa answered them fittingly, for he’s a knowing man and has seen much - why, this is the fifty-fifth time he has been to Jijia and the Pruth” (ibid.); ST3: “Stătea între ei o întrebare crâncenă” (p. 41) → TT3: “A question that burned in their hearts stood between them” (p. 39); ST4: “Asta era o mare mâhnire. Poate se aştepta la dânsa. Totuşi va găsi un mijloc ca mintea ei să ajute şi braţul lui să lucreze. Fiinţa ei începea să se concentreze asupra acestei umbre, de unde trebuia să iasă lumină” (p. 43) → TT4: “This was a great sorrow, although she had never really hoped for assistence from the quarter. Yet, she should find a way. Her mind would plan and the boy’s arm would carry out that plan. Her schemes were still confused but she would concentrate upon them and light would surely break” (p. 40).

There is cohesive explicitness from ST to TT due to the differences between the two linguistic and textual systems involved. There are also shifts in terms of structure; the changes in punctuation contribute to increasing cohesion. Explicitation is widely used by translators especially when the two languages and cultures are very different, such as English and Romanian. In terms of the traditional “faithfulness”, the coordinate of reliability is considered as regards the translator’s freedom in making his / her choices depending on readership. However, there is a limit imposed by the objective constraints of the TT. Comparisons between ST and TT lead to discussions on foreignisation vs. domestication, and naturalization.

The monolingual turn, marked by the introduction of monolingual comparable corpora, identifies patterning which is specific to translated texts (Baker, 1995; Kenny, 1999; Olohan and Baker, 2000). The idea is that similar texts written in the TL by native speakers will be much more helpful.

3. *Explicitation* is defined in terms of translation process and product. In terms of process, it is a translation strategy involving a shift from the ST in structure and meaning. It is a technique of resolving ambiguity, improving and increasing cohesiveness, as well as adding linguistic and extralinguistic information. Paradoxically, it is used by translators to avoid foreignness of the TT and to meet the target readers' expectations. However, sometimes the effect is not the one expected. It may make the TT awkward. In terms of product, it is "a textual feature contributing to a higher level of explicitness in comparison with non-translated texts" (Pápai, 2004:145). It is manifested in linguistic features used at a higher frequency than in non-translated texts. Disambiguated TT words/combinations are used to render ambiguous ST ones, and modifications of the ST are made. For example, ST5:

> "Afară se vedea pădurea uşor ninsă, subt un cer albastru şi însorit de moină" (p. 40) → TT5: Outside, the wood could be seen, covered with a slight sprinkling of snow that was thawing in the sun under a blue sky" (p. 38); ST6: "Grăiesc şi eu ca şi cum aş fi singură. Îmi închipuiesc că ştiu şi alții. Căci şi ziua şi noaptea eu mă gândesc la alta" (p. 42) → TT6: "I speak as if to myself, and imagine that everybody knows what I know, for I think of nothing else day and night" (p. 39); ST7: "Totuşi va găsi un mijloc ca mintea ei să ajute şi brațul lui să lucreze. Ființa ei începea să se concentreze asupra acestei umbre, de unde trebuia să iasă lumină" (p. 43) → TT7: "Yet, she should find a way. Her mind would plan and the boy's arm would carry out that plan. Her schemes were still confused but she would concentrate upon them and light would surely break" (p. 40).

Through pattern analysis, it is possible to make a distinction between choice-based shifts and actual errors. Shifts are based on semantic patterning, whereas errors come from wrong formal patterning.

However, the idea of deliberately making changes to the form of the text, and of manipulating the words to aid further understanding across cultures is still viewed with suspicion (Katan, 2004:15).

Besides his knowledge about society, the translator as a mediator needs not only "two skills in one skull", but also a high degree of cultural flexibility and sensitivity to reach the level of contextual evaluation.

4. *The contextual evaluation* of words can be determined by linguistic and/or non-linguistic factors. The linguistic factors concern lexical and grammatical associations which determine and restrict the use of words. They include *collocations* and *colligations*. The former are lexical associations, the systematic co-occurrence patterns of a word with other words (Biber et al., 1998; Kennedy, 1991; Jones and Sinclair, 1974; Mauranen, 2000; Kenny, 2001). They are also called *ready-made units*, although their status as ready-made units is still unclear (Heltai, 2004:55). The latter are grammatical associations, i.e. an association of a word, "seen as a unique lexical item rather than as a member of its class," with grammatical categories (Sinclair, 1991, 1998; Hoey, 1997), or with a particular position in a sentence or text (Hoey, 1997; Kennedy, 1991). Both structures (collocations and colligations) are of utmost importance in the analysis of word meaning (Jantunen, 2004:105). They are among the most frequent translation traps. For example, ST8: "Am durat perdele ca pe trei ierni. Am săpat bordeie. Dinspre partea banilor am împăcat pe toată lumea." (p. 40) → TT8: "[…] the shelters I made are likely to last for three winters. And I dug mud-huts, I satisfied everybody, giving each his due.". The verb *a dura* collocating with the noun *perdele* is used with its second meaning of *a construi* (Seche, Seche, Preda 1993), and *a făuri, a face, a clădi, a zidi, a edifica* (Bulgăr, 2003). There is non-symmetry between the colligation *dinspre partea banilor* and the TT syntactic structure and lexical collocation *giving each his due* (V-ing + IO + DO).

The non-linguistic factors involve register (spoken, written), dialect (social, geographic), and style specific (formal, colloquial).

5. *Additions* are used in order to disambiguate. On analogy with Jakobsen's (2002:241-242) model of interpreters' additions, with written literary translations we should suggest the following types of additions: a) with no impact on the semantic and/or pragmatic content of the ST (repetitions); b) additions with minimal impact on the semantic and/or pragmatic content of the ST (repetitions), fillers, and explicating additions such as connectives and explanations used to give culture-bound information; c) with significant impact (emphasizing additions, and additions used to bring new information). For example, ST9:

> "Ce fel de oameni sunt pe acolo?" (p. 40) → TT9: "And the men, what kind are they in those parts?" (p. 38); ST10: "Stătea între ei o întrebare crâncenă" → TT10: "A question that burned in their hearts stood between them"; ST11: "Timpul stătu. Îl însemna totuşi cu vinerile negre în care se purta de colo-colo, fără hrană, fără apă, fără cuvânt, cu broboada cernită peste gură" (p. 43) → TT11: " Time seemed motionless. And yet she had landmarks on those Fridays when she fasted, went without food and drink and never uttered a word, walking aimlessly, a black kerchief drawn over her mouth" (p. 40).

The most frequent type of additions are those which explicitly express inferrable information, i.e. explicitly express what is implicit in the ST, and those used to give culture-bound information.

6. *Modulation* as one of the translation procedures was defined by Vinay and Darbelnet (1958:55) as the change in point of view. Besides their use of the term to cover a shift from abstract to concrete, from cause to effect, from means to result, from part to whole, from A to negation of not-A, from one metaphor to another, Van Hoof (1989) adds shifts from popular to learned vocabulary, from one colour to another, whereas Chuquet and Paillard (1987) include shifts from modalized to non-modalized (Salkie, 2001:436). For example, ST 12:

> "[…] toată zvoana şi veselia cotlonului aceluia din munte le respinsese de către sine" (p. 43) → TT12: "[…]and all the merry-making in that out-of-the-way mountain settlement - she rejected" (p. 40).

Other examples may be:

fundişor de mămăligă → platter, om purtat → a knowing man and has seen much, oftă cu năduf → sighed deeply.

Chesterman (1997:103-104) includes *converses* (which express the same state of affairs from opposing viewpoints such as *buy* and *sell*), and *paraphrase* (in which specific elements of meaning are disregarded in favour of the overall sense of a larger unit). The translator can express the same meaning by different means, i.e. one way of defining modulation. Modulation is subject to different rules and conventions in different cultures. A literal rendering may bring about a "pragmatic failure", i.e. the inability to understand what is meant by what is said. For example, ST 13:

> "Urările de Anul Nou, capra şi căluțul şi toată zvoana şi veselia cotlonului aceluia din munte le respinsese de către sine" (p. 43) → TT13: "The New Year's greetings, the symbolic goat and horse and all the merry-making in that out-of-the-way mountain settlement - she rejected" (p. 40).

This translation is semantically and syntactically equivalent, but it does not convey the actual pragmatic meaning of the utterance.

7. It is generally known that meaning consists of several kinds of interrelationships. As Carter (1987:56) puts it, "the meaning of a word cannot really be adequately given without the fullest possible information concerning the place the word occupies and the contrasts it develops within a network of differential relations which includes patterns and ranges and the syntactic patterns which operate within particular ranges". Witgenstein's idea is that practice gives words their meanings, i.e. it is use that determines meanings not an intrinsic, context-free meaning encoded in words.

These interrelationships are most complex with literary texts, since literature is part of a society with its culture and linguistic creativity. Each culture develops its own sets of contextualization conventions and focuses on a limited number of "likely inferences". When one set of contextualized conventions does not correspond to the new found reality, the result is the so-called "culture shock". This happens in translating culture-specific terms. Traditions and beliefs are encoded in texts and are not immediately understandable in translation. It is only when such coordinates are cleared up that texts can be said to have meaning. This is not a semantic meaning, but a *culture-bound meaning*, or meaning in the *context of culture*. Thus, the translator has to be aware of all the pragmatic aspects of language use, which are typically culture-specific, or are subject to wide variations in different cultural systems. S/he needs solid background information about the two cultures in contact, about the geographical area and about the social and political conditions. These make up the backbone of the cognitive environment of culture. Some of these features are sensitive not only to variables dependent on ethnic culture, but also to variations in material culture (food, clothes, housing) and organizational culture (organization, customs, ideas, i.e. political, social, religious, artistic), to mention only two of the types belonging to Newmark's (1988) classification of the different categories of culture-specific terms and expressions. Culture-bound information is necessary for contextualization. The purpose of the text, motivation, and the cultural, technical and linguistic level of readership are among the contextual factors needed.

One of the greatest translation traps is the psycho-cultural distance between the ST words and the TT approximately corresponding ones which makes them represent different realities. For example, there is psycho-cultural distance between *bondiță* and *waistcoat*, *prispă* and *verandah*, *tindă* and *entrance lobby*, *mămăligă* and *corn mush*, *scăfiță (de brânză)* and *bowl (of cheese)*, *câşlegi* and *carnival*, *rachiu* and *brandy*, *candelă* and *oil lamp*, *chimir* and *belt*, *horă* and *dance*, *hudiță* and *narrow street*, *capra* and *the symbolic goat*.

Thus, the translator does not engage in the exact translation of words, but communicates the ideas in terms that are meaningful to the members of the target audience. The notion of mediation is a useful way of looking at the translators' decisions regarding the transfer of intertextual reference (Katan, 2004:14).

However, sometimes words may not be completely meaningful due to the lack of corresponding realities (culture-specific elements).

8. *A pilot experiment* was carried out to explore the meanings of words in translation. This pilot test also provided information on the use of ready-made language in translation.

8.1. The study involved 16 students enrolled in the master programme on *Translation and Interpreting* at our university, 14 female and 2 male students aged 23-27. The students were asked to translate some excerpts from M. Sadoveanu's novel, *Baltagul*, then to compare the original with the English version. The excerpts were specifically chosen to study meaning in the context of culture. The instructions required that the students should translate as much of the text as they could within one hour without a dictionary. It was announced that this was going to be a competition, and the winner would be the one who translated the most on condition that the translation was good. Then, the students were instructed to translate the same excerpts as a home assignment using dictionaries. Further on, a subjective quality analysis was made, comparing the two variants written by the same student, and the translations of different students. The analysis focused on exploring the use of words in collocations, on meaning negotiation in colligations, and on the use of explicitation and additions in translation.

8.2. *Results of the pilot test*: 1) The *elaborated translations* (written as home assignments, with no time constraints and with access to dictionaries) were much better than the *instant translations* (written under time pressure and without using any translation tools); 2) The more proficient students were able to use *automatic shifts*: addition for fluency and comprehensibility, and explicitation. They also proved to have a good command of the difficult collocations and colligations as a result of their good knowledge of collocability and contextual distribution in both languages, on the one hand, and as a result of automatic grammatical transposition, on the other. The less proficient students proved to be less skilled in this respect; 3) An interesting finding was that some students who had used additions in their instant translation, no longer used them in the elaborated variants, which means that when the translator has more time to think before making his final choice, the ST form may exert more influence on the TT; 4) A surprising finding was that some students with a high level of competence in both languages tended to translate well under time pressure, while making a number of errors (most of them in colligations) without time constraints. The reasons may be a higher degree of SL interference, and more concentration on the explanations they had to look up in the dictionaries. During the faster process, i.e. with instant translations, the translator thinks holistically, whereas "getting into the swing", the translator finds the correct word and the correct combination, doing a more fluent translation; 5) With the most proficient students, there was very little difference between instant and elaborated translations.

9. *Conclusions*. Any translation remains “an impossible venture” (Correia, 2003:38), since there is no one-to-one relationship between languages, and the cultures to which they belong. The mental and emotional associations are almost completely different. “However hard we marshal our resources and draw on our experience, the end result will never be the same as the text with which we started” (Correia, 2003:38). Therefore, it is a utopia to consider the translating process as the pursuit of textual identity, since changing the language of the text entails changing other elements. This principle will break the cultural convention, which, “in spite of all evidence, expects the ST and the TT to coincide” (Correia, 2003:38).

To conclude, besides the shifts from the ST in terms of structure and meaning, the shift is also obvious in Translation Studies from the translator’s subjectivity to the more objective constraints of the text.

Stress is laid on the new role of the translator as communicator, on his/ her task of discriminating between the pragmatic dimensions of the context, of being aware of its semiotic function, and of the focus type of the text, as well as of designing the new text structure in translation having a good command of the discourse texture in the TL.

Many questions concerning the translator as mediator, and the difficulties of translating between remote cultures are still open, possibly because cultures are difficult to define even in an age of ‘international’ culture, as their interpenetration is continual and dynamic, and, in other words, because different cultures come together under the global communication umbrella.

References

Baker, M. 1995. ‘Corpora in Translation Studies: An Overview and Some Suggestions for Future Research’ in *Target* 7 (2).

Baker, M. 2000. ‘Towards a Methodology for Investigating the Style of a Literary Translator’ in *Target* 12 (2).

Biber, D., Conrad, S., Reppen, R. 1998. *Corpus Linguistics: Investigating Language Structure and Use*. Cambridge: Cambridge University Press.

Bulgăr, Gh. 2003. *Dicționar de sinonime*. București: Editura Lucman.

Carter, R. 1987. *Vocabulary. Applied Linguistic Perspectives*. London: Allen and Unwin.

Chesterman, A. 1997. *Memes of Translation*. Amsterdam: John Benjamins.

Chuquet, H., Paillard, M. 1987. *Approche linguistique des problèmes de traduction*. Gap : Ophrys.

Correia, R. 2003. ‘Translation of EU Legal Texts’ in *Crossing Barriers and Bridging Cultures*. A. Tosi (ed). Clevendon-Buffalo-Torronto-Sydney: Multilingual Matters Ltd.

Heltai, P. 2004. 'Ready-made Language in Translation' in *Claims, Changes and Challenges in Translation Studies*. G. Hansen, K. Malmkjaer and D. Gile (eds). Amsterdam/Philadelphia: John Benjamins.

Hoey, M. 1997. 'From Concordance to Text Structure: New Uses for Computer Corpora' in *Proceedings of the practical Application of Linguistic Corpora Conference*. P. Melia and B. Lewandowska-Tomaszczyk (eds). Poland: Lodz University Press.

Jantunen, J. H. 2004. 'Untypical Patterns in Translation' in *Translation Universals*. A. Mauranen and P. Kujämari. Amsterdam/Philadelphia: John Benjamins.

Jones, S., Sinclair, J. 1974. 'English Lexical Collocations: A Study in Computational Linguistics' in *Cahiers de lexicologie*, 24.

Katan, D. 2004. *Translating Cultures*. Manchaster, UK and Northampton: St Jerome Publishing.

Kennedy, G. 1991. 'Between and through: The Company They Keep and the Functions They Serve' in *English Corpus Linguistics, Studies in Honour of Jan Svartvik*. London and New York: Longman, qtd. by J. H. Jantunen, op. cit.

Kenny, D. 1999. *Norms and Creativity: Lexis in Translated Text*. PhD Thesis. Manchester. UMIST. Centre for Translation Studies, qtd. by V. Papai, op.cit.

Kenny, D. 2001. *Lexis and Creativity in Translation.* A Corpus Based Study. Manchester/ Northampton: St. Jerome Publishing.

Mauranen, A. 2000. 'Strange Strings in Translated Language: A Study on Corpora' in *Intercultural Faultlines. Research Models in Translation Studies 1. Textual and Cognitive Aspects.* M. Olohan (ed.). Manchester/Northampton: St. Jerome Publishing.

Newmark, P. 1988. *Approaches to Translation*. Prentice Hall International English Language Teaching. Oxford: Pergamon Press.

Olohan, M., Baker, M. 2000. 'Reporting *that* in Translated English. Evidence for Subconscious Process of Explicitation' in *Across Languages and Cultures*. 1(2).

Pápai, V. 2004. 'Explicitation' in *Translation Universals*. A. Mauranen and P. Kujämari (eds.). Amsterdam/Philadelphia: John Benjamins.

Salkie, R. 2001. 'A New Look at Modulation' in *Translation and Meaning*. Part 5.

Seche, L., Seche, M., Preda, I. 1993. *Dicționar de sinonime*. Bucureşti: Editura Enciclopedia.

Sinclair, J. 1991. *Corpus, Concordance, Collocation.* Oxford: Oxford University Press.

Sinclair, J. 1998. 'The Lexical Item' in *Contrastive Lexical Semantics*. E. Weigand (ed.). Amsterdam / Philadelphia: John Benjamins.

Stolze, R. 2004. 'Creating, Presence in Translation' in *Claims, Changes and Challenges in Translation Studies*. G. Hansen, K. Malmkjaer and D. Gile (eds.). Amsterdam/Philadelphia: John Benjamins.

Van Hoof, H. 1989. *Traduire l'anglais*. Paris and Louvain – la neuve: Duclot, qtd. By R. Salkie, op.cit.

Vinay, J.P., Darbelnet, J. 1958. *Stylistique Comparée du Français et de l'Anglais*. Paris : Didier.

Corpus

Sadoveanu, M. 1971. *Baltagul*. Bucureşti: Editura Minerva.

Sadoveanu, M. 1983. *The Hatchet*. Translated by Eugenia Farca. Bucharest: Minerva Publishing House.

DEALING WITH ENGLISH CARTOON AND COMIC STRIP CHARACTERS' NAMES IN SERBIAN, HUNGARIAN AND GERMAN

IVANA ĐURIĆ-PAUNOVIĆ, SABINA HALUPKA-REŠETAR

University of Novi Sad

0. Introduction

Alongside fairy tales and folk tales, comic strips and cartoons represent an important segment in every child's life. They are part of the global symbols of an epoch, therefore the manner of their linguistic translation is extremely significant. Disney's characters have long become the common cultural heritage of children worldwide, which is the main reason why the authors have chosen to analyse a corpus mainly based on Disney comic strip and cartoon character names, in an attempt to investigate how these have been adapted from English in Serbian, Hungarian and German.

The paper is organized as follows: Section 1 deals with problems concerning this type of translation and lays the theoretical foundations of the translation of names. Section 2 discusses descriptive names, while Section 3 focuses on allusive names. In both of these sections, the authors look into the translation equivalents of such names in Serbian, Hungarian and German. Section 4 offers a list of unmotivated character names, which are hence retained in the original or respelled in Serbian, Hungarian and German. Finally, Section 5 sums up the results obtained.

1. Initial problems

Several characteristics of this type of translation will be mentioned in what follows. First and foremost, it should be borne in mind that the target audience here are mostly children; this implies the existence of specific linguistic and extralinguistic experience, which should be taken into account if one is to avoid noise in the communication channel. Secondly, the translator must bear in mind that comic strips and cartoons function at two levels – picture and word. And thirdly, the existence of sociocultural differences between the linguistic settings, which is the usual problem in translation, must in this case be dealt with at the level of both media.

Some translation theorists suggest certain criteria which should be adopted and observed in the process of translation if the translation equivalent of a comic strip or cartoon character is to become widely accepted and used (which is a basic prerequisite for the acceptance of concrete characters in general). Newmark (1988) seems to offer the most comprehensive approach. In his discussion of the problems that arise in the translation of names and newspaper titles, he puts forward several conditions which any translation equivalent should fulfill. Since comic strip and cartoon characters' names can be understood as a special type of 'headings and titles' (1988: 159), i.e. names which identify a certain "referent", the rules he suggests could be applied to them as well:

> "These (headings and titles) should be normally translated last. A non-literary text or book should normally be factually and accurately described by its title. A literary text may have its title changed to an appropriate connotation. Usually, the translator has control over the title of any text. A heading of title is static and describes a finished narration."

The names of cartoon and comic strip characters should also be translated last or in the end, because a name cannot be successfully translated unless one is fully familiar with the character's traits, typical gestures and utterances. In order to obtain a complete roundness of such characters, the translator should strive to reach a solution that best describes the character in question, or at least one that includes the largest number of its qualities. In addition to this, changing a title or name to suit the referent is a very frequent, sometimes inevitable practice, since the most important thing about the translation equivalent of a name is the appropriate connotation that will be the key to introducing and understanding the character that bears it. As far as the translator's control over the title or name is concerned, it deals with the increased responsibility of the translator, whose work has a highly truth-sensitive and language-sensitive audience: if they feel that the actions of a character and its name are not in accordance, they will not accept it. The translation of such names, therefore, is not only a finished narration, but a 'narration' from which each of the stories originate.

The rules and conditions for the successful translation of cartoon and comic strip character names should, therefore, include criteria such as:
- proper motivation for the name;
- likeable/appealing/attractive quality, reflected both at the level of sound (alliteration, assonance, rhyme, puns) and the level of content;
- allusiveness, which implies the existence of association and reference to various concepts outside the name itself, but which contribute to the

complexity of its connotative meaning and openness in the symbolical sense.

Translation of this kind is mostly a question of individual creativity, inspiration and talent, since in practice there is no systematic procedure by which a translation equivalent can be produced. This has led to certain difficulties in classifying the items which have served as a corpus for this contrastive study. Namely, while in the case of fairy tales, there are relatively clear criteria for translation (due to the nature of the names in these tales), in the case of comic strip and cartoon character names, the situation is considerably more complex. In order to obtain a clearer picture of this type of translation, it is necessary to establish certain criteria which would serve as a basis for the adaptation of names.

The classification of names/titles into descriptive and allusive could also be applied to comic strip and cartoon character names. This would result in two large groups of names within which various criteria for transposition are at work. In the following sections, these theoretical considerations will be applied to concrete examples.

2. Descriptive names

The criteria for the translation of descriptive names may be physical appearance, dominant characteristics, generic membership, etc. Many of the original names discussed in this section consist of a personal name postmodified by a generic name like ‘duck’, ‘mouse’, and the like. The latter function as surnames, which adds to the vividness and persuasiveness of the characters. When the characters appear in pairs (e.g. *Mickey* and *Minnie Mouse*), these are often adapted with the same “surname”.

In the examples below, first discussed is the meaning conveyed by the original names, followed by an analysis of its translation equivalents in Serbian, Hungarian and German.

1. *Mickey Mouse.* As mentioned above, the latter, generic part of the name, serves the function of the character’s surname, while the reason behind choosing “*Mickey”* for its first name probably lies in the auditory effect which the combination of these two alliterating items produce. The first translation of this name in Serbian, which dates from 1936, was *Mika Miš* (roughly, 'Mike the Mouse'), but later on, it was changed into *Miki Maus*, which is a pure phonological adaptation of the original (possibly with the goal of bringing it closer to the audience or leaving it closer to the original). The Hungarian equivalent is *Mickey egér*, where the equivalent is not spelt with a capital letter, and therefore is not understood as Mickey’s surname. In the German *Micky Maus*, the first name of the character has

only been respelled, whereas its descriptive part has been translated. We should point out here that the alliteration characteristic of the original has been retained in Serbian and German, which is the usual practice in this type of adaptation. In fact, the sound pattern is very often the only element the original and the translation equivalent have in common.

Similar to *Mickey Mouse*, its female counterpart, *Minnie Mouse*, has been adapted as *Mini Maus* in Serbian, as *Minnie egér* in Hungarian and as *Minni Maus* in German.

2. *Donald Duck.* Lust like for *Mickey Mouse*, the second element of this name modifies the first one. In order to retain the alliteration of the original, Serbian has opted for a name which evokes the appropriate sound: *Paja Patak* (where the Serbian nickname *Paja*, for the male name Pavle alliterates with *patak* 'duck'). *Daisy Duck* does not have a surname in this language, where she is called only *Pata*, a hypocoristic form of an old female name. Interestingly enough, daisy, the flower is called *bela rada* in Serbian, where the second element is a hypocoristic of the female name 'Radmila', still widely used in Serbian. Nevertheless, probably for the sake of retaining the original alliteration, *Pata* has been chosen as the equivalent of the original *Daisy*, even though the *Duck* part of the name has never been used in this language. In Hungarian, the character's first name, *Donald*, is retained in the original, but its second element is translated: *Donald kacsa*. Similar to *Mickey Mouse*, *Donald Duck* 'has no surname' in Hungarian – 'kacsa duck', is not capitalized, hence not understood as a surname, but as a descriptive feature of Donald. *Daisy* does not undergo any changes in this language. In German, *Donald* and *Daisy Duck* remain in the original (note that the German word for 'duck' is *Ente*).

3. *Goofy*. The meaning of this word is 'silly' and it characterizes its bearer's actions and behaviour. Thus, native speakers of English inevitably find the name motivated and its bearer completely transparent. However, in the process of translating this name into Serbian, the lexical level was fully disregarded in favour of the character's appearance: the equivalent, *Šilja*, describes someone who is tall, long-legged, thin and pointed. Inevitably, then, part of the meaning is lost in the translation, at least until the reader/viewer becomes acquainted with the character. Still, both the original and the Serbian translation equivalent can be regarded as descriptive names, even though they differ with respect to the criteria used in naming. The Hungarian equivalent is *Goofy kutya*, i.e. the word 'dog' is added to the original name – this is not a creative solution, but at least the addition of 'dog' brings the character closer to the audience. In German, the original name and spelling was retained – *Goofy*.

4. *Bugs Bunny*. The name of this character alludes to its generic membership, physical appearance, as well as its character traits. “Bugs” is an allusion to “buck teeth”, its projecting upper teeth, but also to “bugging”, i.e. itsannoying, irritating nature. The other part of the name, “bunny”, on the other hand, is a hypocoristic form of the generic term. This character is translated into Serbian as *Duško Dugouško* (hypocoristic form of a male name + “long-eared one”), with the original alliteration retained. For the first part of the name, the translator opted for a relatively common male name, without the relevant connotative meanings, mainly because of the sound effect which the combination of the two names achieves: DUŠKO DUgouŠKO. However, a large part of the meaning conveyed by the original is lost in the translation. The second part of the translation equivalent, *Dugouško*, describes the character’s physical appearance - here, the adaptation is based on the visual image. It may be interesting to mention that in the absence of the original imagery, the name *Duško Dugouško* may well be applicable to another animal with the same or a similar physical appearance, e.g. a donkey. (A somewhat more transparent translation equivalent is the Croatian *Zekoslav Mrkva* – “rabbit+suffix common for Slavic male names” + “carrot”, also based on metonymy.) In Hungarian, the name used for this character is *Tapsi Hapsi*, where ‘*tapsi*’ is actually the short form of the adjective ‘tapsifüles’, i.e. ‘long-eared one’, used exclusively for characterizing rabbits, and the ‘*hapsi*’ part means ‘guy, fellow’. Thus, the translation is yet again based on the visual component (long, floppy ears), ignoring Bugs Bunny’s character traits. However, unlike the Serbian equivalent, the name *Tapsi Hapsi* itself, without the visual image, makes it clear that its bearer is a rabbit. The German equivalent is, unfortunately, just *Bugs Bunny*.

5. *Wimpy*. The original name suggests a person who is not strong, brave or confident. In its equivalent in Serbian, *Pera Ždera* ('Pera', the hypocoristic form for Petar + ‘Ždera’ – a term of endearment for a gluttonous person), on the other hand, the focus is on the auditory effect (rhyme), and the visual component (Wimpy's stout appearance) served as a criterion for the adaptation, i.e. for the translator's choice of ‘Ždera’. The Serbian translation equivalent covers only a small part of the original name, because it focuses on just one of the character’s features and once again the decisive criterion in transposing the name was the rhyming of its two parts. All of Wimpy’s other traits – inconsistency, weepiness, inefficiency, contained in the original name, are only revealed on watching the cartoon. In Hungary, the cartoon *Popeye, the Sailor* is not well-known, hence the authors have not been able to find its equivalent in this language. The German translator decided to leave the name in the original – *Wimpy*.

6. *Woody Woodpecker* is a combination of the hypocoristic form of the English name *Woodrow – Woody*, and the name of the animal itself – woodpecker, where the auditory effect is enhanced by alliteration. The Serbian equivalent of this name, *Pera Detlić*, reflects a high level of faithfulness to the original, since 'Woody' is transposed as a hypocoristic form (of the name Petar). The second part of this character's name is a direct translation of the word 'woodpecker', which is a very effective solution due to the phonetic form of the word 'detlić' itself – the fact that it ends in '*-ić'*, which is a highly common surname ending in Serbian. The Hungarian equivalent of this name is *Fakopáncs*, which is a direct translation of 'woodpecker'. The first part of the original, however, is completely ignored and this considerably reduces the effect produced by the original. The Germans call this character *Woody Woodpecker*, without even respelling it.

These are just some of the names which could be classified into the larger group of descriptive names. The fact that the names themselves convey a great deal about the characters who bear them is something that can and should be respected in translation, when possible. Unfortunately, this is not always the case, since very often (especially in German, but partly in Hungarian, too) the names are simply respelled, or even worse, retained in the original. In the case of *Popeye*, a highly expressive and transparent name describing a character whose dominant feature is his bulging eyes, the translation equivalent in all three languages examined is *Popeye*, in Serbian respelled as *Popaj*. Similarly, although *Sweet Pea* (the crawling baby in the cartoon), is a very interesting case of combining the descriptive and the allusive component ('sweet pea' is a climber plant – this part alludes to the manner in which this character moves, but at the phonetic level, the name suggests that the character sweeps the floor – another allusion to the way in which it moves), all this is lost in the translation: the Serbian equivalent is *Kića*, a hypocoristic form of several male names, with the meaning of 'tiny, little,' whereas in Hungarian and German it is taken over from English without any changes. Another character, *Foghorn Leghorn*, has an equally interesting name in the original: 'foghorn' is a horn that makes a very loud sound to warn ships that they are close to land or another ship, but in this name it describes the character's loud, overbearing voice, and 'leghorn' is a breed of hens. In Serbian, this character is called *(Pevac) Sofronije*, a combination of the Serbian word for 'rooster' and a highly infrequent and old-fashioned male name. In Hungarian and German the name of this character has not undergone any changes. It is worth mentioning, however, that German has a word for the original meaning of the English 'foghorn', which is 'Nebelhorn'.

What generally holds true for the above cases is the fact that the translation equivalents, when they exist, are rarely transparent. This means that one has to have access to the visual image in order to be able to identify the character behind the name.

3. Allusive names

These names represent an especially interesting group since they function at the level of allusion. In their original version, they most often allude to literary characters and works, and as such are sometimes very difficult to translate or adapt into other languages.

The character of *Scrooge McDuck* is, due to its literary origin, quite transparent to the English-speaking audience. Everyone knows about Dickens' *A Christmas Carol* and the character of the stingy millionaire, Ebenezer Scrooge. In order to stress *Scrooge McDuck*'s dominant feature, his creators gave him a 'surname' with the rather telling prefix Mc-, alluding to the popular preconception of the Scottish people as being 'frugal with money'. However, such a rounded nominal characterization resulted in an almost completely opaque name in its Serbian version. The name *Deda Baja/Baja Patak* – 'Grandpa Baja' or 'Baja Duck' is somewhat ambiguous since 'Baja' could be a slangy term of endearment, slightly more cordial than a 'chap', or it could signify a person who thinks highly of himself, or who is capable of doing difficult tasks. It seems that the only criterion for choosing this solution is that most of the names of the characters from *Duckburg* end in 'a' and rhyme in Serbian: *Raja, Gaja, Vlaja, Caja, baba Kaja*. In Hungarian, the equivalent of *Scrooge McDuck* is *Dagobert bácsi*, taken over from the German *Onkel Dagobert/Dagobert Duck*, where 'Scrooge', the heavily allusive part of the name, has been transposed as the obsolescent male name 'Dagobert'. In German, *Scrooge McDuck* is called *Onkel Dagobert/Dagobert Duck*, where . Donald Duck's nephews are *Niki, Viki* and *Tiki* in Hungarian. Clearly, the only criterion for their adaptation in this manner is that these hypocoristic forms rhyme. Similarly, the German equivalents are also based on the effect achieved by rhyme: *Tick, Trick* and *Track*.

Other examples of allusive names of this type can be found in some minor characters from episodes with Donald Duck. *Moby Duck* and *Thursday* are two of these. The Serbian translators chose to rely on the fact that Melville's and Defoe's novels are universally known and that *Mobi Dak*, which is the phonological adaptation of the name in Serbian, will be transparent enough. The translators even chose to sacrifice the second part of the name, or the 'surname', by not translating it the way they did with every other character that has ‘Duck’ in his/her name, but using only the phonological adaptation of the name. With *Thursday*, translated in Serbian as *Četvrtko*, we have a case of translation based on literary allusion. Četvrtko is a duck who lives on an uninhabited island, like Robison Crusoe and Friday. Only he cannot be Friday but Thursday. In Hungarian, the characters of *Moby Duck* and *Thursday* seem to be unknown, and in German, *Moby Duck* remains in the original and *Thursday*’s name could not be traced.

4. Unmotivated character names

There are proper names which neither in the original nor in their translated versions acquire any special characteristic of either descriptive or allusive names. They are to a large extent unmotivated. Translators of cartoons and comic strips use phonological adaptation or lexical translation or replacement of foreign names with familiar ones: Minnie/ Mini/ Minnie/ Minni; Olive/ Oliva/ Olive/ Olivia; Daisy/ Pata/ Daisy/ Daisy, Speedy Gonzales/ brzi Gonzales/ Speedy Gonzales/ Speedy Gonzales, Hewy, Dewy, Louie/ Raja, Gaja, Vlaja/ Niki, Viki, Tiki/ Tick, Trick, Track.

5. Conclusion

On the basis of the examples mentioned above, it can be concluded that when translating from English into Serbian, there are two basic methodological procedures: verbal and visual. If the visual image is taken as the starting point, the translation equivalent more often than not seems lexically opaque in relation to its original (e.g. *Duško Dugouško*), or vice versa, by preserving the lexical component of the name, the picture often remains blurred. As the examples illustrate, Hungarian and German often retain the name in its original form or only adapt it phonologically. The motivation for this is probably the wish to leave the names closer to their original.

The nature of comic books and cartoons as a means of artistic expression is such that the full meaning that they convey can only be revealed by the interaction between the levels of picture and word. Consequently, any successful translation of the names that appear in them should represent a simultaneous effect achieved by both sound and picture. Depending on the extent to which we are able to preserve the balance between these two elements, and they complement each other, they will serve their purpose more or less well or will be more or less clear. As a result, the translation, i.e. adaptation of the text and the names which form part of it will be more or less readily accepted by the target audience. Since comic strip and cartoon characters' names often reveal a large part of their bearers' dominant features, physical appearance, virtues and vices, in the process of their translation one should take into account all the above mentioned factors as well as the usual differences in culture.

References

Đurić-Paunović, I. 1998. 'Prevođenje imena junaka crtanih filmova i stripova'('The translation of cartoon and comic strip characters' names') in *Folklor u Vojvodini*, sveska 10. Novi Sad: Udruženje folklorista SAP Vojvodine: Zmaj, 79-84.

Newmark, P. 1988. *Approaches to Translation*. London: Prentice Hall International.

Newmark, P. 1995. *A Textbook of Translation*. Hertfordshire: Phoenix ELT.

Tirnanić, B. 1989. *Ogled o Paji Patku*. Beograd: Biblioteka XX vek.

http://german.about.com/library/bldisney_voc.htm

http://german.about.com/cs/vocabulary/a/lonneyt.htm

http://duckman.pettho.com/characters/characters.html

http://users.cwnet.com/xephyr/rich/dzone/hoozoo/hzlist.html

DISCOURSAL NORMS IN TRANSLATION: THE THEMATIC ORGANIZATION OF THE EU LEGISLATION AS A CASE STUDY

MIHAELA COZMA

University of Timişoara

1. Introduction

It is generally acknowledged that the success of any translation process involves more than finding correct target-language equivalents for the syntactic and lexico-semantic patterns contained by the original text. The production of an appropriate target text is also determined by the manner in which the translator deals with the discoursal features revealed by the source variant.

One of the discoursal features which may cause serious problems of translation concerns the thematic organization of a text. This feature represents the focus of the present paper, and it will be discussed in relation to a category of texts whose translation is of great interest in the context of the present-day Romanian culture, namely the EU legislation. The purpose of this paper is to identify the types of themes and rhemes predominantly used in the English variants of the EU documents, on the one hand, and in their Romanian counterparts, on the other, with a view to pointing to some of the translation problems which the translators of such texts might encounter from this point of view. In order to achieve this purpose, I analyzed a corpus of 30 EU texts written in English (cf. http://europa.eu.int/eur-lex/lex/en/index.htm), as well as their official Romanian translations (cf. http://www.ier.ro). I must also mention that I mainly used a qualitative type of research, and not a quantitative one, because my intention was to arrive at findings that might prove relevant for the type of discoursal norms valid for the translation of this category of texts, and not to produce statistics on the features present in the analyzed documents.

In very simple terms, the concepts of theme and rheme have to do with the role played by the linear arrangement of linguistic elements in the organization of messages at text level. From this perspective, word order is perceived as a textual strategy rather than as a grammatical feature (cf. Baker, 1992: 119). The theme-rheme distinction is based on the assumption that, even if speakers and writers have numerous syntactic forms available for expressing a certain message, they generally opt for that formulation which best serves their communicative purpose in a given context. In close connection to this aspect, the element placed in initial position in a clause is important not only because it indicates the speaker's/writer's point of departure, but also because it creates the framework within which the message is to be understood.

In the present paper, theme and rheme are to be understood in the senses formulated by Brown and Yule (1993: 126-133). Drawing on Mathesius' (1942, in Brown and Yule, 1993) and Halliday's (1967, in Brown and Yule, 1993) definitions of these concepts, the two theorists take theme to be "the left-most constituent of the sentence" (1993: 126), while rheme is used to denote what is stated about this initial constituent (1993: 127). The adoption of this formal approach to the thematic structure of the text is motivated by the fact that, since the main purpose of my paper is to offer insights that are relevant to the field of translation, the identification of the formal features of the target text and their comparison to those of the source text are essential for the achievement of this purpose.

There are some specifications that I must make before presenting the findings of my analysis from a thematic perspective. Thus, the thematic structure is discussed at the level of the sentence, and, in the case of the complex and compound sentences, at the level of the clause. Additionally, in full agreement with Baker (1992: 123), I do not consider the conjunctions as part of the basic thematic structure of the EU documents that I analyzed. A similar treatment is applied to the various adverbial elements with a conjunctive role that my texts contain, i.e. the adverbs which, according to Quirk et al. (1991), fall within the category of conjuncts. Although such elements normally occupy the initial position in a sentence or clause, they are not part of the propositional meaning of the message, having just the role of connecting various parts of the discourse. I must also mention that, when clauses are analyzed from the point of view of the theme-rheme distinction, they are considered as messages rather than as strings of lexical and grammatical elements.

The aim of my approaching the EU documents from the perspective of the thematic organization does not lie in merely explaining the structure of the individual sentences and clauses that they contain, but in shedding light on a number of important issues related to the type of text organization and to the point of orientation characteristically associated with this category of texts. I strongly believe that the overall choice and ordering of themes are norm-governed acts, and that the producers of a certain type of texts should not overlook such norms if they want their stretch of language to be acceptable in a given socio-cultural or professional context. This claim is well supported by Baker's observation that, in English travel brochures, for example, the theme position is usually occupied by an adverbial of place, because "in the context of travel, location provides a natural point of orientation around which the text as a whole can be organized" (1992: 126).

2. Themes and rhemes in the EU texts

A very general characteristic of the EU documents in my corpus – both as original texts and as translations – is that they present a neutral type of thematization, which means that the text producer relays some propositional content in unmarked syntactic patterns (cf. Superceanu, 2000: 135). In other words, themes in these texts usually coincide with the grammatical Subjects of the sentences and the clauses analyzed, a feature which suggests that the communicative purpose of these texts is sufficiently well served by a normal word order.

The reference of the Subject noun phrases in theme position can be basically subsumed under one of these three different, but, however, inter-related, spheres. Firstly, there are thematized Subjects which refer to various EU institutions and organizations, denoting either the institution itself:

e.g. ST: "*The Commission* shall be assisted by the committee set up pursuant to Article 12(1) of Council Directive 93/75/EEC."

TT: "*Comisia* este asistată de un comitet înființat în temeiul art. 12 alin. (1) din Directiva Consiliului 93/75/CE."
(32002L0006)

or some attribute or activity of such an institution:

e.g. ST: "*The conclusions of the Helsinki European Council in December 1999* encourage the implementation within the General Secretariat of the Council of the possibility of exchanges with national administrations."

TT: "*Concluziile Consiliului European de la Helsinki din decembrie 1999* încurajează implementarea în cadrul Secretariatului General al Consiliului a sistemului de schimburi cu administrațiile naționale."
(32001D0041)

Secondly, the Subject noun phrases in this position sometimes make reference to the legal document in which they occur:

e.g. ST: "*This Regulation* shall enter into force on the 20th day following its publication in the *Official Journal of the European Union*."

TT: "*Prezentul regulament* intră în vigoare în a douăzecea zi de la publicarea în *Jurnalul Oficial al Uniunii Europene*."
(32003R0492)

or to some other legislative document that bears relevance in that specific context:

e.g. ST: "*The provisions of Council Directive 89/391/EEC of 12 June 1989 on the introduction of measures to encourage improvements in the safety and health of workers at work* remain fully applicable …"

TT: "*Dispozițiile Directivei Consiliului 89/391/CEEdin 12 iunie 1989 privind punerea în aplicare de măsuri pentru promovarea îmbunătățirii securității şi sănătății lucrătorilor la locul de muncă* rămân pe deplin aplicabile …"
(32003L0088)

Thirdly, many of the Subject noun phrases present in the EU texts under analysis denote various concepts specific to the sphere to which the legal provisions of the document in question apply:

e.g. ST: "*Classified documents* shall be processed in accordance with the rules in force on security."

TT: "*Documentele clasificate* se prelucrează în conformitate cu normele în vigoare privind siguranța."
(32002D0047)

As the examples offered above well illustrate, the EU texts generally thematize concepts of central importance for the propositional content that these documents are meant to convey. In other words, these important concepts stand for what the sentences making up the texts "are about", creating, at the same time, the framework within which what is said should be understood. This characteristic of the EU documents may be explained by the requirement for clarity that legal texts in general must meet.

However, the texts in my corpus also present cases when the theme position is occupied by elements other than the grammatical subject. Thus, there are quite frequent examples of clauses which place an Adverbial Phrase in initial position. The EU documents do not seem to show any preference for the thematization of one particular kind of Adverbial, since almost all the Adverbial types that my texts contain are used, at a certain point, in initial position in their clause. The three examples below are illustrative of this phenomenon:

(1) Adverbial of Time:

ST: "*Each year*, the Administrative Board, on the basis of a draft drawn up by the Director, shall produce an estimate of revenue and expenditure for the Agency … "

TT: "*În fiecare an*, Consiliul de administrație, pe baza unui proiect întocmit de director, elaborează o estimare a veniturilor şi cheltuielilor Agenției ..."

(32003R1654)

(2) Adverbial of Place:
ST: "*In Article 7(2) of Regulation (EC)No 2531/98*, the reference to Article (7) of Regulation (EC) No 2532/98 shall be deleted."

TT: "*La art. 7 alin. (2) din Regulamentul (CE) nr. 2531/98*, trimiterea la art. 3 alin. (7) din Regulamentul (CE) nr. 2532/98 se elimină."

(32002R0134)

(3) Adverbial of Relation:
ST: "*For other historical waste*, the financing of the costs shall be provided for by the users other than private households."

TT: "*În cazul altor deşeuri istorice*, finanțarea costurilor de gestionare este asigurată de alți utilizatori decât gospodăriile individuale."
(32003L0108)

The presence of the Adverbial elements in thematic position can be explained in terms of the typical structure revealed by any type of legislative writing, structure which, according to Bhatia (1993: 34), is characterized by the interplay between the main provionary clause and a wide range of qualificational insertions. Thus, the thematized Adverbial elements in the texts that I analyzed often represent either what Bhatia (1993: 115) calls operational qualifications (cf. example 1 above), when their role is to offer various types of additional information about the execution or the operation of the law, or referential qualifications (cf. example 2 above), when they specify the essential inter- or intra-textual nature of the legal provision. The elements constituting the third type of qualifications mentioned by Bhatia, i.e. the preparatory qualifications (cf. example 3 above), which describe the case to which the law applies, is more rarely thematized in the EU documents, which prefer to formulate these initial case descriptions under the form of finite conditional or temporal clauses. I can conclude, therefore, that the producers of the texts resort to this solution whenever they consider it important to provide a point of orientation in understanding the terms of the law in question, before the legislative provision proper is actually formulated.

All the examples offered so far clearly indicate that the Romanian variants of the EU documents tend to preserve the themes present in the original texts, thus contributing to the maintenance of a coherent point of view at the level of the translations in question. However, the comparative analysis of the English and the Romanian texts making up my corpus led to the identification of certain differences between the thematic structure of the translated documents and that of their originals. In most such situations, the translator's modification of the original theme-rheme pattern does not seem to have any objective justification, its result often being changes in focus or contrast at the level of the document in question, as it is the case of the two examples offered below:

(1) ST: "*Under no circumstances* may a foreign judgment be reviewed as to its substance."

TT: "*Hotărârea străină* nu poate face în nici o situație obiectul unei revizuiri de fond."

(32001R0044)

(2) ST: "*Member States* shall, following consultation with social partners in accordance with national law and practice, lay down practical guidelines for the determination of sporadic and low-intensity exposure …"

TT: "*După consultarea partenerilor sociali, în conformitate cu legile şi practicile naționale*, statele membre enunță directive practice pentru definirea expunerilor sporadice şi a expunerilor de mică intensitate …"
(32003L0018)

Thematic shifts of this type are, most probably, determined by the Romanian translators' efforts towards using a word order that meets the double objective of clarity and naturalness in the target language. In the vast majority of cases, such changes of the original themes do not affect the meaning or the comprehensibility of the utterance in question, leading only to a slight difference of impact.

It must be noted that the texts analyzed also reveal situations when the translator's change in the thematic structure of the source text is determined by the fact that the preservation of the original word order would result into an unusual target-language structure. The most frequent cases of this type are represented by Romanian sentences and clauses in which the theme position is occupied by the Predicate or, more specifically, by the whole verb phrase. As the two examples offered below illustrate, such Romanian patterns are generally used as translation solutions for source-text clauses with a normal word order, i.e. clauses in which the starting point is represented by the Subject noun phrase:

(1) ST: "Consequently, *obligatory recognition of those forms* should not be introduced"

TT: "În consecință, *nu trebuie* introdusă recunoaşterea obligatorie a acestor formulare."

(32002L0006)

(2) ST: "*An increasing number of programmes* are being created in a wide range of fields targeting a variety of categories of beneficiaries …"

TT: "*Se creează* din ce în ce mai multe programe într-o gamă largă de domenii destinate unor categorii variate de beneficiari …"

(32003R0058)

It is interesting that, while, in many languages (like English, for example), such a syntactic structure would represent an extremely marked thematic choice, this is not the case of the Romanian language, which, as a general rule, does not impose a very strict order of the Subject and the Predicate. Moreover, as it can be seen in the examples above, the Predicates which occupy the theme position are expressed exclusively by impersonal verbs, which are usually expected to take the initial position in the sentence, in particular when their subject is morphologically rendered by a very complex noun phrase.

However, not all the cases when the Romanian translators thematize Predicates are justified by the norms of the target-language usage. Consider, for exemplification, the following fragment:

> ST: (In accordance with the principle of proportionality, as set out in that Article, this Decision does not go beyond what is necessary in order to achieve those objectives.)
> *The measures necessary for the implementation of this Decision* should be adopted in accordance with Council Decision 1999/468/EC of 28 June 1999 laying down the procedures for the exercise of implementing powers conferred on the Commission.

> TT: (În conformitate cu principiul proporționalității consacrat în articolul menționat anterior, prezenta decizie nu depăşeşte ceea ce este necesar pentru atingerea acestor obiective.)
> *Ar trebui adoptate* măsurile necesare punerii în aplicare a prezentei decizii în conformitate cu Decizia Consiliului 1999/468/CE din 28 iunie 1999 de stabilire a modalităților de exercitare a competențelor de aplicare conferite de Comisie.
> (32003D0291)

The problematic issue in the fragment illustrated above is represented by the theme of the second sentence. Thus, in the case of the English text, we are faced with a smooth transition from the rheme of the first sentence to the theme of the second one, both being focused on aspects related to the application of the legal document in which they are used. In the Romanian translation of this excerpt, on the other hand, the second sentence thematizes the verb phrase, thus disrupting the information flow of the target text. Unfortunately, the problems created by this modification of thematic structure are not restricted to the risk of leading to difficulties of comprehension. By placing the verb phrase in initial sentence position, the translator also affects, to a certain extent, the intended meaning of the original utterance. More specifically, according to the word order of the Romanian sentence, it is the implementation of the Decision in question that should be in accordance with the Council Decision 1999/468/EC of 28 June 1999, and not the adoption of the measures necessary for this implementation, as the English sentence clearly states. Therefore, I consider that the rendering of the above English fragment as "Măsurile necesare punerii în aplicare a prezentei decizii ar trebui adoptate în conformitate cu Decizia Consiliului 1999/468/CE din 28 iunie 1999 …" would have avoided most of the problems that have just been mentioned.

Except for cases like the ones discussed above, the Predicates, or, more precisely, the whole verb phrases of the sentences and the clauses in my texts, predominantly occupy the rheme position in the EU documents under analysis. Baker (1992: 122) notes that, in spite of its final position in the clause, the rheme is the most important element in the structure of the message, because, by specifying the information that the speaker wants to convey about the theme, it actually fulfils the communicative purpose of the utterance. Therefore, even if the thematized element enjoys local prominence at the level of the clause, it is the element in rheme position that is important on an overall discourse level (cf. Baker, 1992: 131).

Since the rhemes expressed by verb phrases have proved to represent the norm in both the English and the Romanian EU texts, this will be the only rhematic category that I will discuss here. In fact, the organization of this type of rhemes in the documents making up my corpus presents some interesting characteristics that I will briefly mention in what follows.

There are quite frequent situations when the rheme is meant to specify the exact sense in which some terms and expressions are to be understood in a certain document. Definitions of this kind are used in order to clearly explain the meaning and to thoroughly delimit the reference of terms and expressions that either belong to the specialized field with which the legislative act is concerned:

e.g. ST: "'diesel fuels' *means gas oils falling within CN code 2710 19 41 and used for self-propelling vehicles as referred to in Directive 70/220/EEC and Directive 88/77/EEC*."

TT: "'motorine' *înseamnă carburanții care se încadrează la codul NC 2710 19 41 şi sunt utilizați pentru vehiculele cu autopropulsie menționați în Directiva 70/220/CEE şi Directiva 88/77/CEE*."
(32003L0017)

or are usually associated with a more general sense:

e.g. ST: "'participants' *shall mean the entities which have direct access to a national RTGS system and have an RTGS account with the NCB concerned …*"

TT: "'participanți' *înseamnă entitățile care au acces direct la un*

sistem RBTR național şi au un un cont RBTR deschis la banca centrală națională respectivă …”
(32001O0003)

In either of the cases mentioned above, the role of the rheme as definition is that of preventing any ambiguity in the interpretation of the meaning that the text in question is meant to convey.

Additionally, the EU documents offer numerous examples of rhemes organized as enumerations that extend over several numbered paragraphs. These rhemes are rendered by parallel syntactic structures that all convey information about one and the same theme:

e.g. **ST:** “This Directive ***applies to:***

a) ***minimum periods of daily rest, weekly rest and annual leave, to breaks and maximum weekly working time; and***
b) ***certain aspects of night work, shift work and patterns of work*.”**

TT: “Prezenta directivă ***se aplică:***

a) ***perioadelor minime de repaus zilnic, repaus săptămânal şi concediu anual, precum şi pauzelor şi timpului de lucru maxim săptămânal; şi***
b) ***anumitor aspecte ale muncii de noapte, ale muncii în schimburi şi ale ritmului de lucru*.”**
(32003L0088)

Even if the rhematic arrangement illustrated above is not restricted to the texts belonging to the EU legislation, and is present in the case of other types of legal-administrative documents (such as, for example, the normative documents originally written in Romanian), it highlights an important norm of the category of texts under analysis. This happens mainly because the feature in question makes a great contribution to the clarity and the concision of the EU documents, creating, at the same time, a marked impression of precision and technicality on their recipients.

3. Conclusions

As the analysis underlying the present paper indicates, the Subject noun phrase in thematic position can be considered as representing the norm in the case of the EU documents. The themes in these texts function like a skeleton that holds together concepts referring to the authority which issues the legislative act, to the exact realities targeted by the legal provisions, and to the instruments used in order to achieve the actual functioning of the law. The thematization of all these central concepts, which are constantly given as reference points for the addressee, plays a major part in ensuring the clarity of this type of discourse. If, however, some other element of the clause structure is placed in theme position (i.e. especially the Adverbial Phrase), it is meant to provide either a point of orientation or some contrast.

At the same time, my analysis indicates that the thematic features revealed by the Romanian translations of the EU documents are closely influenced by those of their English sources. There are also situations when the Romanian translator changes the thematic make-up of the original text, but, in most of the cases, such shifts are motivated by the translator's desire to conform to the norms of the target-language usage and are meant to promote naturalness in the translated document. However, as illustrated earlier, my corpus also reveals instances when the translator's change of the thematic structure does not seem to have any clear or objective motivation, and, moreover, it presents the risk of leading to difficulties of comprehension, or even of affecting the intended meaning of the original utterance.

It can be concluded that, as long as the translator does not perform major changes in the thematic structure of the original text, both the English and the Romanian variants of the EU documents present the addressee with a flow of information which is quite smooth and, consequently, not very difficult to process. In other words, whether the new themes are connected to a constituent of the previous rheme or to some of the themes introduced that far, whether they refer to the topic entity or offer some perspective on it, the thematic organization characterizing the texts of the EU legislation is of great help in the identification of the topic entity and in the correct understanding of the content.

References

Baker, M. 1992. *In Other Words. A Coursebook on Translation.* London: Routledge.

Bhatia, V. K. 1993. *Analyzing Genre: Language Use in Professional Settings*. London: Longman.

Brown, G. and G. Yule. 1993 (1983). *Discourse Analysis*. Cambridge: Cambridge University Press.

Halliday, M. A. K. 1967. 'Notes on transitivity and theme in English: Part 2'. In *Journal of Linguistics*, 3, pp. 199-244.

Mathesius, V. 1942. 'From Comparative Word Order Studies'. In *Časopis pro Moderni Filoligii* 28.

Quirk, R., Greenbaum, S., Leech, G. and J. Svartvick. 1991 (1985). *A Comprehensive Grammar of the English Language*. London and New York: Longman.

Superceanu, R. 2000. *Elements of Discourse and Discourse Analysis. A Linguistic Approach.* Timişoara: Orizonturi Universitare.

Websites:

EUR-LEX, the portal to EU law: http://europa.eu.int/eur-lex/lex/en/index.htm

The site of the European Institute of Romania, translations from the EU legislation:http://www.ier.ro

ENGLISH PHRASAL COMPOUNDS IN ADJECTIVAL POSITIONS AND CORRESPONDING FORMS IN SERBIAN

VLADIMIR Ž. JOVANOVIĆ

University of Niš

1. Introduction

The focus of this paper are **phrasal** or **phrase compounds** - lexico-syntactic forms which include three or more formally and semantically independent elements, inter-connected into polymorphemic chains by means of hyphens, with an apparent phrasal or clausal formation matrix. Their functions are primarily nominal, but some have adjectival functions, as well. Most often phrase compounds have three or more elements, the upper limit being rather expandable, as in (1):

> (1) Then we would eat at the dining-table in the front <u>kept-for-best-in-the-off-chance-HM-the-Queen-should-ever-drop-by-unannounced-and-be-in-desperate-need-of-a-cup-of-tea</u> room with its doilies, polish china and scary macramé picture of a donkey that my late great-aunt Irene had made (Gayle, 2000:5).

The purpose of this inquiry was to systematize the structural features of these lexical items by trying to establish the formative patterns of adjectival PCs in particular. Another task set before the paper was to extract the contingent of PCs from all other compounds in adjectival sentence positions, determine their main characteristics and investigate their relation to similar words in Serbian through translation equivalence. This paper also stands for a report on the results of a research endeavour encompassing PCs as a part of the entirety of all other compound adjectivals in two typologically different languages.

2. Adjectival Phrasal Compounds in English

Even though these lexical items are termed ‘compounds’, in this paper they have been treated as products of the process of lexicalization of higher structure units, phrases or clauses, into words, as suggested by Bauer (1983:207). Their very form is sufficiently suggestive of this. The ordering of elements reflects and preserves the phrase or clause structure ordering of units, so that there occur chains of elements the meaning of which is not particularly difficult to interpret, which is not always the case with ordinary compounds. The membership of these forms to the organizational level of words can be acknowledged by the fact that their internal composition is not normally tampered with freely, which means that no new elements can be added in front of or after the concatenated members. The same fact holds for any attempts of subtracting elements, which would produce anomalous lexicalized phrases. Furthermore, the lexical status of these constructs can be supported by the fact that they take both inflectional and derivational suffixes, as confirmed by Adams (1973:13): *jack-in-the-box**es***, *a devil-may-care-ish* attitude, *whodunitry*, etc. More recently, R.W. Langacker (1999:93) purported that: "when a complex structure comes to be manipulated as a 'pre-packaged' assembly, no longer requiring conscious attendance to its parts or their arrangement, I say that it has the status of a unit."

Not many PCs have actually become established, meaning that only few of the PCs have been entered into the major lexicographic repositories of English: *brother-in-law*, *merry-go-round*, *pepper-and-salt*. Their origin is largely based on nonce formations and their use is limited to particular contexts. What has become established to a greater extent is the pattern of producing these lexical items by a simultaneous lexicalization and prenominal positioning of phrasal and clausal structures, which in terms of Hallidayan Systemic Linguistics could be considered "rank shifting". E. Pascual (2002) in her dissertation treats these as instances of Fictive Interaction Compression which exhibit internal syntactic structure and should be distinguished from factual utterances. With the former, creative usages are overwhelmingly more frequent than conventionalized or established ones.

The results of the wider research into English ACs show that APCs take somewhat under 7% of the 1584 adjectival compounds sellected for this analysis, or 108 instances, which means that these formations have the share of less than one tenth. Understandibly enough, of this number, only two had a grammatical function other than that of a prenominal modifier. Thus, in only 1,8% of the cases in the corpus, the APCs functioned as complements to subjects, as in (2).

(2) *Perhaps because it was so big, so simple, so **elementary-my-dear-Watson**.*

2.1 Adjectival Phrasal Compounds from Adjective Phrases

2.1.1 Coordinated Adjective Phrases

This group implies a coordinated chain of two simple adjectives linked by means of any of the conjunctions for the structure of coordination, among which *and, but,* and *or* are the most common. The inherent structure of compounds of this type could be represented with the following generalization:

$$[[[\mathrm{Adj}_1\ ]\ [\mathrm{COORDINATION}]\ [\mathrm{Adj}_2]\ ]_{\mathrm{ADJP}}]\ \mathrm{N}_{\mathrm{m}}$$

The adjective elements of these lexical catenations are the frequently used monosyllabic adjectives, not necessarily conjoined by hyphens, such as: *free-and-easy* way, *high-and-dry* ports, *rough and ready* order, *yellow-and-blue* cardigan, *naughty-but-nice* fox. Bauer (1983:207) tends to label these constructions dvandva, drawing a line of distinction between these and dvandva compounds. The results of corpus analysis conducted on a language sample of around one million English words show that one third of all APCs would be lexicalizations of coordinated phrase structures, be they adjective, noun or verb phrases. The greatest majority are coordinated by means of the conjunction *and*, and only 4 on the basis of *or*.

2.1.2 Subordinated Adjective Phrases

Adjective phrases of the modifier-head type can also be turned into lexemes, but we can accept them as *phrase compounds* only if the particle *not* is introduced. Generally, the structure would be represented like this:

$$[[[\mathrm{Adv}]\ [\mathrm{AdjP}]]_{\mathrm{ADJP}}]\ \mathrm{N}_{\mathrm{m}}$$

The phrasal position of intensifier can be occupied by the adverbials *so*, *very*, *too*, and others which normally perform these functions, as well as the negative particle *not: all-too-powerful* enemy*, much-too-easy* win, *as-yet-incomplete* tests, *not-yet-dry* bench, *not-so-nice* gesture, etc. In English, there exist APCs with the first element adverbial and second element nominal which is used as the starting point for comparing characteristic qualities, such as *near-continent-wide* and the like.

2.1.3 Adjective Phrases with Numeral Expressions

Perhaps the commonest of types of PCs in adjectival positions is the one which is used to express certain characteristic features of the modified nouns in terms on age, weight, height, width, with the use of numerals and corresponding nominals for determining measure. The structure can be postulated as: $[[[\mathrm{NumP}]\ [\mathrm{Adj}]]_{\mathrm{ADJP}}]\ \mathrm{N}_{\mathrm{m}}$

The examples include: *four-inch-long* worm, *five-foot-tall* man, *four-foot-long* stick*, twenty-seven-year-old* girl, and very many other possible adjectivals of this pattern.

2.1.4 Adjective Phrases with Complement

Compounds of this type are formed on the basis of reducing adjectives together with their complements in the form of prepositional phrases to the level of a lexical item. Represented in a formulaic way, this would give:

$$[[[\text{Adj}]\ [\text{PP}]]_{\text{ADJP}}]\ N_m$$

The center of this formative adjective phrase can be occasionally found in its comparative degree form, such as *better-*, *lager-*, *sooner-* and so on. The last example provided here as illustration is a characteristic one, and does not present a very frequent feature of the model. The following words may be used to represent the group: *good-for-nothing* can opener, *next-to-last* place, *ready-for-the-day* outfit, *lost-to-light* times, *red-edged-with-white* scarf. APCs which stem from adjective phrases present attributes which have grown into clichés, even though some of them can be highly specific, as in (3):

(3) *...who was one of your old-fashioned,* ***dyed-in-the-wool*** *good dogs*. (SK,35)

2.2 Adjectival Phrasal Compounds from Other Phrases

2.2.1 Coordinated Noun Phrases

This group of words implies conjoining two simple nouns by means of conjunctions for the structure of coordination, among which *and, but,* and *or* are most frequently deployed. The pattern is of the following shape:

$$[[[N_1]\ [\text{COORDINATION}]\ [N_2]]_{\text{NP}}]\ N_m$$

The compound words of this sort make up a very numerous group of adjectivals, since they considerably simplify the entire matrix of postnominal modification. Among the commoner are: *cat-and-dog* chase, *cock-and-bull* story, *life-or-death* situation, *bed-and-breakfast* arrangement, *sandwich-and-chips* treat, *mother-and-daughter* talk, *hammering-and-banging* arts.

2.2.2 Noun Phrases with Prenominal Modifiers

Certain adjectivals can be formed on the basis of attributively used compound numerals and head noun elements, making compound words which refer to values, weight, time period, etc. Structurally, their composition could be represented as follows:

$$[[[\text{NumP}]\ [N]]_{\text{NP}}]\ N_m$$

The potentially great number of the words can be represented by the examples: *seventy-million-dollar* business, *late-fifteenth-century* drama, *three-hundred-pound* desk, *thirty-two-year-old* beauty, etc.

2.2.3 Noun Phrases with Postnominal Modifiers

The corpus analysis has shown that one fifth of all APCs would belong to this group. Endocentric nominal phrase construction can be lexicalized to produce compounds with the head element introducing the lexical item, as in the word: *a pain-in-stomach* *gesture*. Adjectival PCs of this type are very diversified, to the extent in which complements that follow the primary positioned heads can differ. Their structure is as follows:

$$[[[N]\ [[P][NP]_{PP}]]_{NP}]\ N_m$$

PPs are quite common as complements, as well as reduced adjective clauses, and therefore frequent non-head elements of the PCs, as in the words: *air-to-surface* missile, *day-before-payday* crisis, *boy-next-door* smile, *spur-of-the-moment* thing, *village-within-a-village* design. Another postnominal modification type involves participial phrases,

$$[[[NP]\ [PartP]]_{NP}]\ Nm$$

as in: *old-ladies-putting-together-a-quilt* theory, *all-expenses-paid* visit. A subset can be distinguished in this group of items characterized by the same nominal element in the head and the object of P, which is normally *to*, or *by*.

$$[[N_1]\ [[P]\ [N_1/N_2]_{PP}]_{NP}]\ N_m$$

With certain examples, the combination can express a range or type: *day-to-day* existence, *wall-to-wall* carpet, *step-by-step* procedure, *floor-to-ceiling* screen, *face-to-face* negotiations. At determining the value of an entity or service, with regard to certain units of measure, monetary units or the like, APCs are formed headed by a nominal element and followed by a complement. Very often it is a complete PP or a rump one, missing the prepositional element of the original phrase: *penny-a-week* job, *penny-a-line* text, *three-dollar-a-night* hotel. Proper names and even gerunds can be heads of compounds of this kind, as it can be seen from these examples: *Alice-at-the-tea-party* conversations, *Jack-in-a-box* act. Slightly different would be the pattern of the sentence (4) which involves a gerund and its object:

(4) *He loved to use* ***the throwing-the-baby-out-with-the-bath-water*** *metaphor*.

2.2.4 Coordinated Verb Phrases

Coordinated verbs in PCs have become almost clichéd lexical structures when it comes to adjectivals. The corresponding symbolic representation would entail:

$$[[[V_1]\ [COORDINATION]\ [V_2]]_{VP}]\ N_m$$

A certain limited number of these words is repeatedly used in communication, with a comparatively narrow choice of nouns to collocate. Among the others, the usual examples to be found in everyday English are: *hit-and-run* accident, *push-and-go* engines, *do-or-die* situation, *push-and-pull* action, *park-and-ride* facilities. Along with the coordinated verb compound, other bases of APCs include to-less infinitive syntagms, as instanced by: *despise-the-ground-you-walk-on* carriage or *reach-me-down* dressing gowns.

2.2.5 Infinitive Phrases

The words obtained from syntactic structures the center of which is *to-infinitive*, and which are most often in the passive voice form, can have the negative particle *not* as their first element, or any of the adverbial modifiers, of the type *soon*, *much*, *never*, etc.

$$[[[Adv]\ [InfP_{Pass.}]]_{InfP}]\ N_m$$

Such examples are formed with the past participle of the lexical verb as presented here: *not-to-be-missed* film, *much-to-be-admired* director, *never-to-be-forgotten* meeting, *soon-to-be-discovered* truth, *well-to-do* classes or other similar contextualized uses which served as examples in *OED*: <u>*ever-to-be-lamented*</u> *parent*. Also, certain less used examples were registered in our research corpus, one of the most representative of which would be ...<u>*soon-to-be-dead*</u> *Sawyer*. (SKPS,716).

2.2.6 Participial Phrases

Phrasal fragments and sometimes full-fledged participial phrases can take part in the formation of APCs, first of all judging by the fact that the central element is a present participle. The basic constitution of this structural model could be represented as follows:

$$[[[V_{-ing}]\ [InfP]]_{PartP}]\ N_m$$

The non-head elements of the original phrase are infinitival complements or adverbial modifiers, which can be noticed in the two instances supplied here: *beginning-to-dream* stage, *learning-to-drive*.

Aside from these, it is possible to have adverbial lexical strings formed of three or four elements, the most important member of which is the past participle form conjoined to coordinated nouns, adjectives or noun phrases: *red-and-white-striped* jersey, *wood-and-barrel-littered* floor.

2.2.7 Adverb Endocentric Phrases

The most obvious formative pattern of adverbial phrase lexicalization in English is the one which involves infinitives combined with adverbs, predominantly *well-* or *ill-*.

$$[[[Adv]\ [InfP]]_{AdvP}]\ N_m$$

There are not many words of this type: *well-to-do* family, *ill-to-do* parents, etc. In all other cases, it is usually a matter of combining adverbs of various kinds with coordinators such as *and* or *or*, as in the sentence taken from the *OED*: A <u>*once-and-for-all*</u> *deduction from pension*. Other patterns and illustrative examples involve: $[[[Adv]\ [PP]]_{AdvP}]\ N_m$

down-to-earth wishes, *up-to-date* dress.

$$[[Adv_1]\ [COORDINATION]\ [Adv_2]_{AdvP}]\ Nm$$

up-and-at-'em approach, *up-and-coming* actor,

Parts of adverbial groups meaning "almost complete or entire" linked by means of hyphens can be used with adjectival force: *An all-but-infinite variety of phenomena* and *The best and all-but-sufficing answer*.

2.2.8 Numeral Phrases

As elements of phrasal adjectival compounds, the English language can include numerals conjoined to linkers or prepositions. The form of these string adjectivals could be represented as:

$$[[[\text{Num}]\ [\text{PP}]]_{\text{NumP}}]\ \text{N}_{\text{m}}$$

The pattern that can be established here is founded upon the several of many examples: *three-by-four* meters, *five-by-eight* inches, *one-to-many* game, *one-on-one* conflict, *one-to-one* game. The last three examples are related to different types of competitions, games and sports. Among the particularly frequent ones we can quote the word *one-too-many*, or the like, adjective compounds based on numbers which express the excessiveness or great number of something. The next model of compounds with numerals entails cases with postmodified numbers, particularly when one wants to emphasize something as being unique, as in (5):

(5) *A **one-of-a-kind** book that merits a place on the political science shelf.*

2.2.9 Prepositional Phrases

Prepositional phrase structure can be lexicalized and thus assume an attributive function in contexts such as the one instanced by the next word: *an under-the-weather* feeling, the adjectival nature of which is verifiable by placing the adjective intensifiers such as *very* in the sentence (6):

$$[[\text{P}]\ [\text{NP}]_{\text{PP}}]\ \text{N}_{\text{m}}$$

(6) *I feel very **under-the-weather**.*

Lexicalized PPs can be identified in other cases with compound prepositions such as: *out-of-state*, *out-of-door*, as well as in other situations the English language abounds in: *by-the-way* manner, *on-the-job* training.

2.3 Adjective Phrasal Compounds from Clauses

In written and spoken language, it can be noticed that there are many more examples of adjective function of PCs from clauses as compared to their nominal and adverbial jobs. It is rather important to state here that by lexicalizing a clause structure it does not become an adjective in the proper sense of the word, but only assumes the attributive function of adjectives. This is understandable when we try to apply the relevant grammatical category for adjectives, namely the category of comparison. This holds for most of the PCs, though, regardless of the presumed class.

2.3.1 Independent Clauses

Of all the cases when compressed clauses are used with adjectival force, the largest number of instances is reserved for the independent clauses with propositional effect. Those are sentences with an overt subjective element, predicator and its complements. The initial capital letter is obligatory only if the subject is a proper name or in the form of the first person singular pronoun.

Certain authors, as Déchaine and Wiltschko (2002:425), put forward the idea that the only compounds in English, and probably in other languages as well, which contain first and second person pronouns are PCs. This observation has been verified by the research results. What can be added is that the third person pronoun cannot be a part of these lexical items, in all likelihood due to its requirement in terms of verb inflection and which would have to be dropped: *I-can-read* books, *you-know-who* words, *you-know-what* manner, etc. The next group of these words, and not so prominent one, would be made of cases in which there occurs a proper subject-verb relationship of the declarative type, but the subject is not any of the personal pronouns. This is best explained by mentioning the idiomatic *dog-eat-dog world* case, so often used in language.

Another very frequent manifestation of this model is moulding imperative sentences into lexemes by compacting the elements with or without an overt pronominal subject element, but with occasional adverbial modification included: a *you-be-damned* fellow, *don't-ask-me* expression, etc. Also, the next words are occasionally made use of in the English language: *catch-as-catch-can* situation, *just-see-who-I-am* manner, *knock-me-down* way, *get-rich-quick* policy, *take-it-or-leave-it* offer, *walk-in-and-ask* method, *get-in-first* preview.

A separate, fourth group can be composed of all those lexicalizations where the clause which lies in the foundation of the string has the form of an exclamatory sentence, such as the one provided as an example in the OED and the research corpus:

(8) G. Summer, No. 12/3, 1888 His ***hail-good-fellow-well-met*** shake of the hand.

(9) *...would go off on another of his* ***O-Jason-my-Jason-how-great-thou-art*** *jags...* (SKPS,525)

In our research, the contribution of clause-based PCs of less than 1% of all APCs in the corpus was far less than expected in the stages prior to the analysis itself. Four samples of the corpus have the force of imperative-exclamatory sentences.

(10) *...a glimpse of the old,* ***go-to-hell*** *Lilly Cavanaugh...* (SKPS,4)

Another two PCs can be taken as representatives of clauses manifesting the simple subject-predicator relationship in the indicative mood:

(11) *...nodded toward Jack in a **little-pitchers-have-big-ears** gesture*. (SKPS,258)

2.3.2 Dependent Clauses

Of the dependent clauses that can be used as adjectivals with prenominal modifying functions, the majority are adverbial clauses, introduced by subordinators which hint the relation between the main and subordinate part of the complex sentence. Here, we consider the lexicalization of interrogative sentences also: *as-if-I-was-a-human-engineer* expression, *may-I-not* policy, *but-isn't-he-cute* talk, and the like.

In our corpus, only three clauses were dependent of all the clauses taken to be the original ones to serve for lexicalizing into compounds. Examples where two dependent clauses of interrogative type are joined into a lexical chain with no pause marked by punctuation can be registered in written language. The unorthodox case given in the following text shows that writing at times tries to simulate the connectedness of speech, basing it on the pattern of already existing phrase compounds.

(12) *...but most definitely in an **I'm-in-a-hurry-to-be-gone-thank-you-very-much** way*. (SKPS, 267)

(13) … *I'm going to be one of the **where-am-I-going-how-did-I-get-there?** turning-thirty types*.

3. Adjectival Phrasal Compounds in Serbian

The process of composition in English is more prominent than in Serbian, which, as a synthetic language, has no considerable affinity towards producing adjectival compounds, and PCs, for that matter. To put it differently, Serbian does not have an inherent need to lexicalize prenominal modifying structures, but resorts more often to postnominal clausal modification instead. Therefore, it is no wonder that PCs are infrequent in Serbian.

In the same trend, compounding adjectives in English is twice that productive as in Serbian. A more liberal lexicalization potential of the Serbian language is prevented by a rather developed declension system of nouns and adjectives which make up the basic material for the formation of compounds. This could be exended to engulf the entire branch of Slavonic languages of the Satem group, which has been confirmed, in a way, by the author of a leading work on Word-formation in Serbian, (Klajn, 2002:15). Compounds in Serbian literature are treated within three large groups: <u>*compounds*</u> proper, usually with the presence of a linking vowel, <u>*semi-*</u>

compounds, words spelt with hyphens, and a group of words which resemble English PCs. According to Serbian philologists and linguists, these lexemes would be classed as complex lexical structures called *sraslice* or "coalescences", two or more lexemes grown into one. These words are treated as different from compounds proper, which in Serbian are generally bipartite. The principle difference, however, lies in the fact that the former can appear in different contexts as phrases with identical constituting elements. Normally, these are spelt without hyphens or breaks and the following list is rather exhaustive. Apparently, these are words which involve lexicalization of clauses, dependent and independent:

budibogsnama "may-God-be-with-us"
akobogda "if-God-allows"

One of the most authoritative reference books on Serbian, *Pravopis srpskog jezika* lists only four instances in which the use of hyphen indicates a form of less coalesced elements referring to phytonyms which still retain their phrasal or clausal identity to a large extent.

pusti-baba-konju-krv "let$_{\text{past tense}}$-gramma$_{\text{nom.}}$-horse$_{\text{dat.}}$-blood$_{\text{acc.}}$"
krsti-kume-dete „baptise$_{\text{imper.}}$-godfather-the-child$_{\text{acc.}}$"

As compared to the formal structuring of elements in English, we can say that these follow the patterns of independent clauses lexicalization and the next two phrase structures:

$[[[N_1]\ [\text{COORDINATION}]\ [N_2]]_{NP}]$ *dan-i-noć* "day-and-night"
$[[[N]\ [[P][NP]_{PP}]]_{NP}]$ *dva-brata-krv* "blood-of-two-brothers"

4. Translation Equivalents in Serbian for English Adjectival Phrasal Compounds

It presented an appealing research objective to attempt at establishing the way Serbian responded to English PCs. The main reason for saying so is the fact that normally APCs could not be expected as translation equivalents in Serbian for English ones, at least not very frequently so. That was, at least, our starting assumption when we approached the whole problem. However, the data from the corpus falsified our starting assumption and proved different. The following table supplies an overview of the forms of the translation equivalents and their quantity, which serves as a graphic example of how translation and thus the Serbian language in general diverge when it comes to responding to English APC.

	TRANSLATION EQUIVALENT	NUMBER	PERCENTAGE
1.	PHRASAL COMPOUND	13	12.03
2.	ADJECTIVE COMPOUND	12	11.12
3.	SIMPLE ADJECTIVE	21	19.45
4.	ADJECTIVE PHRASE	9	8.33
5.	PREPOSITIONAL PHRASE	12	11.12
6.	SIMPLE NOUN	4	3.70
7.	NOUN PHRASE	12	11.12
8.	VERB PHRASE	1	0.92
9.	ADJECTIVE CLAUSE	6	5.55
10.	ZERO EQUIVALENT	18	16.66
	Total	108	100

Table 1: Type of translation equivalent for APCs and their part in the sum of translation equivalents.

An unexpectedly high percentage of English APCs were translated by means of corresponding formal elements in Serbian. The correspondence between the original form and the translation equivalent is counted at 12% since APCs were translated with forms which could be treated as such. Apparently, the research results show that English APCs were translated by more or less unacceptable lexical constructs in Serbian. This fact suggests at least two things: First, that the influence exerted by the original form was so strong that the translator succumbed to the interference on the part of the SL and formed an equivalent formally identical to the original in order to avoid interpretation, even though the semantic content could have been and perhaps should have been transfered differently. This phenomenon can be perhaps named *forced formal correspondence*. Also, this indicates that the SL in translation can influence the TL by presenting erstwhile non-existant formal elements into it. The fact that this is the case in contemporary Serbian more than ever can be corroborated by an example from Serbian which is not a direct translation equivalent itself, but appeared in a newspaper article from *Narodne Novine*, Niš, April 08 2005, p. 6.

(14) *Ovo je vrsta turizma* ***jedi-i-beži***. = “This is a kind of eat-and-run tourism”

When it comes to the type of the APC translated with an APC in Serbian, the ratio is 70:30 in favour of the APC formed by lexicalized clauses rather than phrases. On the other hand, the translator would not have used any of the forms had he/she not counted on the ability of readers to decode the message, even though such lexical items are not really available in the TL. Without questioning the acceptability of such translation techniques, we quote the cases in which these instances occured:

(15) ...*Jack's face with a startled* ***where-am-I*** *expression*... (SKPS,767) =...Džekovo lice sa zbunjenim izrazom gde-sam-to-ja... (SKPS,714)

(16) ...*a single* ***word-and-scene*** *medium*... (RW,99) =...jedinstveni medij reči-i-scene... (RV,105)

As it could be noticed from the Table 1, the translation equivalents for APCs linger between three or four major types of structure. The most prominent section is translating by simple adjectives, judging by the percentage which is larger in comparison to translating with compound and adjective phrases even, which is another unexpected result. This can be interpreted as *semantic narrowing* of equivalents on the part of the translator, not being in a position to resort to forms of parallel formation patterns. The second largest value (no translation) implies that translators avoided handling PCs altogher, possibly due to the afore-mentioned reason.

6. Conclusion

Everything exposed in this discussion so far can serve the purpose of providing a more precise insight into the processes of forming phrasal compound words and compound adjectivals in the first place in English and Serbian. The translation equivalence technique of analysis helped us see the domains of contact between these two languages as for the patterns of APC formation that can be expected to coincide. As the research shows, the existing patterns of PCs in Serbian yielded translation equivalents, few though they may be. More precisely put, lexicalized dependent clauses, coordinated NPs and postmodified NPs in adjectival positions can be found in both Serbian and English.

The types and subtypes of APCs, 17 different registered patterns of APCs from phrasal matrix and four from clausal, vouch for the fact that the English language has a wide variety of expressive and functional devices at its disposal for forming complex-structured adjectival words. This could be best appreciated if we opposed English to many other highly inflectional languages, such as Serbian, in which, as we have seen there are a few words, each being representative of a different pattern.

References

Adams, V. 1973. *An Introduction to Modern English Word-Formation*. London: Longman.
Bauer, L. 1983. *English Word-Formation*. Cambridge: CUP.
Gayle, M. 2000. *Turning Thirty.* London: Hodder & Stoughton.

Oxford English Dictionary 2 on CD-ROM. 1992. version 1.01. Oxford: OUP.
Klajn, I. 2002. *Tvorba Reči u Savremenom Srpskom Jeziku I: Slaganje i Prefiksacija*. Beograd: SANU/ Matica Srpska / SKZ.
Langacker, R. W. 1999. *Grammar and Conceptualization.* Berlin: Mouton de Gruyter.
Pascual, E. 2002. *Imaginary Trialogues*. Utrecht: LOT Dissertation Series 68.

TRANSLATING POE'S 'TO HELEN' INTO ROMANIAN

CRISTINA NICOLAE
University of Piteşti

1. On literary translation

Literature represents a language within language, both a reduction and an expansion of the linguistic pattern, therefore the translation of literary texts raises particular problems. According to Nida's diagram (apud Bassnett, 1988: 16) of the translation process, the translator is first a reader who decodes / analyses the message in the SL, and then a writer who re-encodes / restructures it in the TL. The ideal position as a reader for a translator is, according to Lotman (apud Bassnett, 1988: 77-78) the reader who is able to grasp the structure of a text as well as its various levels and their interactions. The levels of a text that are of interest for a translator are the significance (which can be stratified in multiple layers), the form (language), as well as the cultural background.

The first task that a translator should accomplish is to correctly and completely understand the text in the SL. Each text can be considered, in a semiotic approach, a sign having an expression (the linguistic form) and a content (the meaning). The expression and the content are set against a cultural background. A very important characteristic of a SL text, which should be observed in the TL, is style, defined by Leon Levițchi as "the specific way in which the author organized his message in point of coherence and expression, in his desire to value it at the utmost in the conscience of the potential reader." (Levițchi, 1993:98, my translation). This definition summarizes all the problems in translating literature, because it draws one's attention to what the translator should take into account when translating a text: the logical organisation (coherence), the expression with the purpose of valuing the message (denotation, connotation, accentuation and modality) and the specific way of organizing this message. The style of every work is made specific by the existence of dominants (see Levițchi, 1993:99). There are dominants of denotation, vocabulary and grammar; dominants of accentuation and modality; dominants of connotation and dominants of coherence.

The translation of poetry is the most challenging form of literary translation. From a strictly linguistic point of view, poetry appears as a superior form of synonymy at all levels: lexical, grammatical, syntagmatic (Bantaş, 1998:121). A "translation-oriented text analysis" will present the poem as a text made up of *n* elements disposed in one or more types of series, chosen or adopted by the poet (Bantaş, Croitoru, 1998:126). A complete analysis of a poem will thus disclose the existence of a pattern which is at the same time grammatical, stylistic and prosodical. After this analysis, the translator is supposed to turn into a poet who will re-write the original poem in the TL. In translating it, s/he should resort to the same structures and patterns which form the original SL code: rhymed verse, free verse or blank verse. The translator is not supposed to break these patterns or to introduce rhymes when the poet chose free verse. The same rule (no loss, no gain) should apply to the level of content: the translator is expected to reproduce the poet's metaphors, vocabulary, style and metrical code. The poetic code of a poem, whether clear or hermetic, should remain unchanged in the translation.

The difficulty of translating poetry is that the translator is supposed to render as accurately as possible all the intellectual processes the poet himself has experienced, his emotional state, his mental disposition, his experiences and searching while trying to find the most effective ('catchy') word. In other words, a translator should choose the same path, be it straight or winding, that the poet himself has 'walked' on (Bantaş, Croitoru, 1998:127).

After the thorough analysis of the original, when the poem becomes clear and entirely explicit for the translator, its translated version often runs the risk of turning more explicit, even easier and more ostentatious than the original. That is why the analysis and interpretation of the poem should be made only for the translator's own use (Bantaş, Croitoru, 1998:127). Any 'gain' in clarity may distort the author's intention as well as the reader's interpretation of the original poem. Translation should neither increase nor facillitate the difficulties in understanding a poem.

2. Poe's poems in Romanian

Rooted in the classical form and in the Romantic poetics, Poe's poetry marks a step of transition towards the Symbolist movement, and has undoubtedly been a revelation for many artists both in America and Europe. Poe has been widely translated into Romanian, starting with the beginning of the twentieth century. At first, his work was translated via the French versions of Mallarmé, gathered in a volume in 1888, with illustrations by Edouard Manet.

The first Romanian versions of Poe's prose were published in 1861, but no version of Poesque poems draws the attention of the Romanian public before 1900, although by that time 8 such versions appeared, signed, among others, by L.S.Spartali, G.D.Pencioiu, I.D.Ghiocel, I.C.Săvescu, I.Theodorescu. This new kind of poetry is nevertheless admired by the symbolist poets grouped around the *Literatorul* circle.

Starting with 1900, the interest in translating Poe's poems into Romanian grows among the symbolists. Pompiliu Păltănea, I.L.Caragiale and Al.P. Stamatiad are some of the translators and poems such as *Eldorado, Ulalume, Lenore, To One in Paradise, The Haunted Palace* become accessible to the Romanian public in its own language. All the versions signed by these symbolist writers bear the authoritative sign of Mallarmé. Their faithfulness to the French version is not in favour of Poe's originality, because Mallarmé achieves a prose translation of Poe's poems in which much of the originality in style (rhyme, rhythm, alliterations, repetitions) is lost.

The 'modernists' such as Ion Barbu, Tudor Arghezi, Dan Botta, Ion Vinea are also enthusiastic about Poe's poems. Lucian Blaga translates *Annabel Lee*, Philippide translates *Ulalume.* Dan Botta's version of the poems is published in 1963 in the volume *Scrieri alese*, with a preface signed by Zoe Dumitrescu Buşulenga and versions signed by Emil Gulian and Dan Botta for poetry and Ion Vinea for prose.

Emil Gulian's version is published in the inter-war period, more precisely in 1938 - a peak year in the reception of Poe's poetry in Romania of that time. It is based on the original English version and will be discussed in our paper as *Version 1*. It is mainly a translation of meaning with losses in form.

Another version that will be included in our paper as *Version 3* is signed by Mihu Dragomir, a poet himself, and was published in 1964 as *Poezii şi poeme*. This version excels in faithfulness to the original in both form and meaning. *Versions 2* and *4* are very recent, belonging to Procopie Clonțea (2004: 46-49), and, respectively, to me (2005).

Other well-known poets such as Ş. A. Doinaş, N. Stănescu, M. Sorescu have tried to extend their admiration for Poe by publishing translations of his poems. Liviu Cotrău gathered various Romanian versions published along years in the volume E.A.Poe – *Annabel Lee şi alte poeme*, in whose preface he presents at large the history of translating Poe into Romanian (Poe, 1987: 5-31).

3. An analysis of the poem "To Helen"

The poem *To Helen* gravitates around beauty, considered by Poe as the "sole legitimate province of the poem", and incarnated in this poem by Helen. The choice of this feminine name, one of Poe's favourites (also known as Lenore, Ellen), bears an allusion to classical culture and values which are developed at large in the poem. It is first of all the name of Helen of Troy, whose abduction brought about the Trojan War and who has become a symbol of beauty itself. Then, the common noun *helen* in Greek means "a torch or firebrand" and it seems Poe was fully aware of this meaning (for further explanation see Pemberton, 1970:6-7) and emphasized it in the last stanza, by introducing the image of the woman holding an agate lamp in her hand. Other allusions in the poem to classical culture include the noun "hyacinth", which is of Greek origin and refers to both a precious stone and a flowering plant; the proper noun "Naiad", which designates, in Greek mythology, the nymphs living in bodies of water; the proper noun "Psyche", referring to Apuleius's story of Cupid and Psyche (Psyche is a mortal whose beauty surpasses the beauty of the goddess Venus and is therefore left on a mountain to be claimed by a serpent. Yet, Cupid falls in love with her and takes her to his palace to be his wife not allowing her to see him. Following her jealous sisters' advice, Psyche lights a lamp one night, when her husband is asleep, and seeing his beauty, gazes at him. Although first rebuked by Cupid who felt mistrusted, they will be finally reunited for eternity because she was made a goddess) and meaning "soul" in Greek, which symbolizes the key to seeing the divine as well as the one who joins two worlds, the real and the ideal (in Platonic terms). Direct reference to classical culture is made with the help of the proper nouns "Greece" and "Rome", which symbolize the two poles of classical thinking and art. Another geographical term, "Nicean", lacks any symbolical connotation and may have been chosen by Poe for its musicality, whereas the last line of the poem alludes to the world of the divine: "Holy Land". The last stanza describes an image which reminds the educated reader of Psyche's discovery of Cupid's beauty: "Lo! in yon brilliant window-niche / How statue-like I see thee stand / The agate lamp within thy hand.". All these allusions do not present any difficulty for the translator, because they are universally accepted and they exist in all European cultures.

The poem is made up of three stanzas, each presenting a different aspect of Helen's beauty. In the first stanza, Helen's beauty is seen as a ship transporting the wanderer home, with an allusion to Homer's Ulysses. In the second stanza, it is Helen's face, hair and "Naiad airs" that give him back Greece and Rome, the cultures that have the right understanding of what is valuable and important, according to Poe. In the third stanza, Helen is identified with Psyche, who illuminates him revealing both beauty and divinity.

In point of stylistical devices, mention should be made of similes ("thy beauty is to me / Like those Nicean barks of yore", "How statue-like I see theee stand”), epithets (“*perfumed* sea”, “*desperate* seas” “*hyacinth* hair”, “*classic* face”), two alliterations (“*w*eary *w*ay-*w*orn *w*anderer”, “*g*lory that was *G*reece and the *g*randeur…”). Syntactical repetition prevails in the second stanza following two patterns: “thy hyacinth hair, thy classic face, thy Naiad airs” and “the glory that was Greece … the grandeur that was Rome”. Each five-line stanza is made up of iambic tetrameters, which alternate in the last line of the first stanza and the last two lines of the second stanza with trochaic tetrameters as well as with a trochaic dimeter in the last line of the last stanza. The rhyme differs in every stanza, combining alternate and enclosing rhymes: *ababb* in the first stanza, *ababa* in the second and *abbab* in the third. The vocabulary of the poem includes, besides words related to classical culture, the old forms of the personal pronoun (“thy”, “thee”) as well as the old poetic adverb “yore”, associated with another old word, the noun “barks”. The stress is laid on nouns with visual connection, either real or virtual, because the poet intends to present a static image of eternal beauty.

4. An analysis of the four selected versions

The four versions are not arranged in a chronological order but in a “metrical” order: the first two versions have a metrical pattern which is little connected to the metrical code of the original. The third and fourth versions try to render as closely as possible the metrical pattern of the original poem. We shall mainly analyse the four versions in point of loss and gain on the semantic, stylistical and prosodic levels.

The first stanza starts with a direct invocation of Helen, which is preserved in all four Romanian versions. The noun “bark” has an archaic and poetic use, just like the adverb “yore”. A good translation of this noun is offered in versions 2 and 3 by “luntre”. “Corabie” and “vapor” used in versions 1 and, respectively, 2 belong to the same semantic area, but are not so rich in connotations. The Romanian noun “luntre” can be associated to the boat of the mythical Charon, who ferried the souls of the dead across the river Styx to Hades, therefore a ship which unites two opposed worlds. The equivalents of “barks” are used in the plural only in versions 1 and 2. As for the adverb “yore”, it is ignored in versions 3 and 4. Only versions 1 and 2 give it a translation, “de-altădată” and “vreodat’ ” respectively. A better Romanian version would have been the poetic adverb “odinioară”, but it does not appear in any version. Anyway, reference to a past civilization is made with the help of the adjective “Nicean”, which is translated in all four versions.

Versions 1, 2 and 4 are close to the original in using at large the original simile structure: subject (the term that is compared) + the verb "to be" + preposition "like" + the second term of the comparison. But version 2 changes the verb "to be" into "îmi pari" (to seem) thus stressing the subjectivity of perception which was not so obvious in the original poem. The preposition "like" knows two synonymous translations: "asemenea" (version 1) and "ca" (versions 2 and 4). Version 3 does not use the term of comparison "like", thus changing the simile into a metaphor. Another change of meaning in this version is operated when translating the noun "beauty"*,* which refers to the person as a whole, to the restrictive "chipul tău vrăjit". "Nicean barks" also changes in this version. The noun "barks" is translated separately, without being modified by any adjective, while the adjective "Nicean" is associated to the noun "sea": "luntre pe-al Niceei val". To compensate these losses, the stanza is stylistically enriched in version 3 by the use of the synecdoche "val" (wave) as a translation for "sea" (the same device is used in version 4, too).

The last three lines of this first stanza contain an attributive clause whose structure breaks the usual pattern: the verb is placed after the direct object. The epithet "perfumed" associated to the noun "sea" has various translations in Romanian. Version 1 chooses "parfumată", versions 2 and 4 - "înmiresmată" (more poetical), while version 3 uses two epithets, but neither refers to the sense of smelling: "lină, de cristal". The direct object expressed by the noun "wanderer" is described with the help of two synonymous epithets plus an alliteration: "The weary, way-worn wanderer". Versions 1 and 2 choose the noun "călător" while version 3 comes with "drumețul"*,* quite inappropriate since it refers rather to people who walk than to those who travel at sea, it belonging to the word family of the noun "drum" ("road"). The two epithets are reduced to one in the Romanian versions, "obosit" (version 1) and "ostenit" (version 3) which are synonyms and perfectly translate the meaning; or to a compound, "mult-truditul", (version 4), which gives an additional superlative hint, closer to the original because of the intensifying adverb "mult" and also contains an assonance, repeating the sound [u]. The finite verb of the attributive clause, "bore"*,* is appropriately translated in all versions but, unlike in the original, the place of its Romanian equivalents is not usual.

The last line of the first stanza describes the aim of the wanderer's travel, "his own native shore", an opportunity for versions 1 and 4 to express the idea of nostalgia that can be related to one's homeland: "să-l *aline* / coasta natală *visată*" and "țărmul său de *dor*". Only versions 2 and 3 preserve a translation devoid of any supplementary connotations: "spre țărm natal", respectively "țărmul lui natal".

In translating the second stanza, version 1 changes its initial five-lined pattern into a four-lined one, which is an error in translating poetry. The first line has another archaic word, "wont", which is simply neglected by all four versions, they only insisting on the idea of roaming for a long time: "On desperate seas long wont to roam": version 1 – "Căci pribegeam pe mari dezolate ca ale Sodomei"; version 2 – "Sălaş aveam cândva pe marea tumultuoasă"; version 4 – "Prin reci vâltoare-am pribegit". Version 3 makes no reference to the idea of roaming at all, its interest being placed on the translation of the noun phrase "desperate seas": the noun is pre- and post- modified by well chosen epithets, "sumbre mări de-amar" (where the noun "amar" has acquired, through conversion from an adjective referring to taste, the meaning of "sorrow"). Version 1 also pays much attention to translating this phrase by enriching the poem with a new simile not present in the original text: "mări dezolate ca ale Sodomei". This Biblical choice can be explained by the effect that the translator wanted to obtain, a feeling of desolation, of loneliness, of death and punishment. The choice is not totally inappropriate, since we have a Biblical reference in the last line – "Holy Land". This gain will be balanced later on in this stanza by the omission of an element of the original text as well as by the change of the metrical code. In translating this phrase, version 4 insists upon the idea of waves and storms that appear at sea ("reci vâltoare"), the same as version 2 by the choice of the epithet "marea tumultoasă", which can be seen as metaphors of human unhappy experiences. The choice of the epithet "reci" in version 4 in keeping with the sad atmosphere is not inappropriate.

Another problem in translating the second stanza occurs with the repeated syntactical pattern in lines 2 and 3. Only versions 2 and 4 preserve all the elements, while version 1 omits "Naiad airs" and version 3 omits "classic face". The word "hyacinth" as an epithet of "hair" is interesting in point of meaning, as it may refer both to the frailty, delicacy and perfume of the flower and to the colour of the precious zircon stone of a reddish yellow colour. For the flower denoted by "hyacinth", the Romanians have a term with Turkish etymology, "zambilă". In versions 1, 3 and 4, the translators use the rare term "hiacint" hinting at the legend of the flower denoted by the English word, which is said to have grown out of Hyacinthus's blood, a young man killed by mistake by Apollo. It sounds more poetical and fresh enough to invite to meditation. By translating it as "nestemată", version 2 devoids it of this connotation and restricts the word to only one meaning thus losing the original ambiguity.

The last two lines of the second stanza contain the second syntactical repetition. The two associations, "glory"– "Greece" and "grandeur" – "Rome", are very important for their connotations. According to Quinn

(1969:178), "'glory' calls up the younger, brighter, more concrete culture which […] speaks to us with the voices of undying art. 'Grandeur' describes the more sophisticated, more abstract civilization, articulate through its laws and power, through which we hear the tramp of the Roman legions, on their way to the conquest of the world." This proves to be the greatest difficulty for the translators of this poem, since none of the Romanian versions succeeds in preserving the exact associations, although the two common nouns are rather easy to translate. "Glory" is rendered as such only in version 1 ("Gloriei Greciei"). Version 4 associates Greece with the noun "home" in the previous line and uses an old term to denote ancient Greece: "În Elada, vechi cămin". The second term, "grandeur", is closely translated in version 2 by "scene de mărire" although the translator then associates Rome with the adjective chosen by Poe to describe Greece: "scene de mărire din Roma *glorioasă*", thus neutralizing the distinction meant by Poe. Version 1 changes it into "splendoare" which is devoid of any reference to greatness. Version 2 resorts to a Future Perfect in its description of Greece in order to denote eternity of ancient culture, but it operates no distinction between the two cultures by associating both of them to "mare" and "mărire". On the other hand, this version operates a change in meaning: the wanderer is seen as having a permanent dwelling at sea ("Sălaş aveam cândva pe marea tumultoasă") and the only way to reach Greece and Rome is by means of dreaming: "Visând ce mare Grecia va fi fost aldată…". In the original poem, Poe intended to suggest that Helen guides the wanderer in the very heart of the two ancient cities that will become his home. Version 3 is different from the original in point of structure. Both terms, Rome and Greece, are preceded by the same adjective denoting tradition and ancient times, "vechea" ("the old") stressed by inversion and followed by two gerunds. The first gerund, "sclipind", can be associated to "glory" only in its reference to the luminous halo around the head of Christ or a saint. The second gerund, "re-nviind", is rather associated to Helen herself as the agent of this action of reviving the old classical tradition. So, although the word was not present in the original, it was implied. Version 4 fails to translate both "glory" and "grandeur", but the choice of "Elada" instead of "Grecia" involves reference to the old times of glory. Rome is described with the help of the noun phrase "veşnic mit" with reference to its undying mythology.

The third stanza presents the image of Helen identified with Psyche and holding the agate lamp in her hand. The image of the "brilliant window-niche" where she appears is very closely rendered in the TL, version 2: "Acolo în arcada ferestrei luminate". The choice "ale ferestrelor focuri" (version 1) is less inspired because of its ambiguity; starting from the same noun "foc" ("fire"), version 4 uses a metaphor which better solves the rendition of the original image: “La geam cu străluciri de foc”. Version 3 ignores the translation of the epithet “brilliant” thus losing one important stylistical device. Version 4 omits to translate the noun “niche”.

The comparison in the second line, “How statue-like I see thee stand”, is preserved as an explicit comparison only in versions 2 and 4: “Mi-apari ca o statuie nemişcată!” “Te văd ca o statuie stând!”. In versions 1 and 3, the comparison is changed into a metaphor, the first version adding a second use of the Perfect Simplu tense (the first one appears in the end of the second stanza and reminds the Romanian reader of Eminescu’s poetic use of this tense) while the third adds a new element that was not present in the original, “şi în vânt”. The agate lamp is only described in point of its being in Helen’s hand, because Poe wanted to suggest various interpretations: either the burning lamp made the window-niche shine or it was Helen herself that shone illuminating the “wanderer”. Two Romanian versions stress the fact that the lamp was burning thus making it more difficult to get to Poe’s suggestion: “În mână cu lampa de-agată fierbinte” (version 1), “Ții lampa de agat, arzând” (version 3). Versions 2 and 4 render the neuter image of the original. The metaphorical identification of Helen with Psyche as the one that reveals divinity is made by the second invocation of the poem, followed by a construction which lacks the verb: “Psyche, from the regions which / Are Holy Land!” The Romanian versions 1, 3 and 4 found it necessary to use the verb “a veni” or “a sosi” to suggest Psyche’s origin. “Holy Land” is translated in version 1 by a plural (“Țări Sfinte”) thus effacing the idea of unicity. Version 2 is closer to the original in not using any verb, but it adds a noun phrase in the end, “de jertfă minunată”, with reference to Biblical sacrificial rituals. Version 3 also adds “tainic drum”, a detail about the way on which Psyche had come, to stress the idea of mystery and of abstract voyage in space and time which is at the basis of the whole poem. Version 4 is closest to the original, the only change it operates being the translation of the plural “regions” by a singular “loc” which does not affect the meaning. This last stanza contains emotional markers represented by two interjections, “Lo” and “Ah” as well as by four exclamation marks. Versions 1, 2 and 4 preserve only two such marks while version 3 omits them.

Only two Romanian versions, 2 and 4, render the rhyme pattern of the poem. Moreover, version 4 succeeds in rendering the rhyming sounds [or] in the first stanza, symbolical of sadness in Poe’s view. Version 1 uses the pattern *abbab* in the first and the last stanza, while the second stanza, reduced to only four lines, has the pattern *abab*. Version 3 adopts another strategy: the pattern *ababb* in the first and second stanzas and the pattern *abbab* in the last stanza. In point of metrical pattern, it is only version 4 that totally renders the exact code of the original. Version 3 also attempts this, but breaks it several times by not using the trochaic tetrameter when it is the case. Versions 1 and 2 choose to combine many types of meters in every stanza with a direct interest in rendering the meaning.

To conclude, our own version of the poem "To Helen" stands proof that translating poetry is not impossible. It is important to render not only the meaning with its ambiguities and allusions, but also the stylistical effects of a poem. The metrical pattern and the rhyme can be perfectly rendered without affecting the content of the poem. It is only essential to never give up the effort of translating without betraying the original.

References

Bantaş, A., Croitoru, E. 1998. *Didactica traducerii*, Bucureşti: Teora.

Bassnett, S. 1988. *Translation Studies.* London and NewYork: Routledge.

Clonțea, P. 2004. *English, American and Romanian Poetry. A Bilingual Edition.* Piteşti: Editura Universității din Piteşti.

Levițchi, L. 1993. *Manualul traducătorului de limba engleză*. Bucureşti: Teora.

Pemberton, J. M. 1970. 'Poe's 'To Helen': Functional Wordplay and A Possible Source' in *Poe Newsletter.* vol. III. no 1. June 1970.

Poe, E. A. 1987. *Annabel Lee şi alte poeme*. Bucureşti: Univers. Traducere, prefață şi note de Liviu Cotrău.

Quinn, A. H. 1969. *Edgar Allan Poe. A Critical Biography.* New York: Cooper Square Publishers, Inc.

THE UNRELIABLE TRANSLATOR

VERONICA POPESCU

University of Iaşi

One aspect of translation to which theorists tend to refer to rather than explore is the very personal and essential contribution that the translator brings, the use of *imagination.* Nowadays, when literary translation is supposedly a more responsible act than in the past, the translator needs knowledge of the literary and critical history of the particular text and/or author, awareness of the reason(s) why the particular text was selected for translation, a good knowledge of his or her own cultural context, some idea about the expectations of the target readership, and, last but not least, the imaginative power to enter the fictional world of the text and to recreate it, according to his or her own interpretation of it, in the text of the translation.

Functionalist or communicational approaches to the process are useful in the larger frame of translation as a means to allow texts of different types to enter the polysystem of the translating culture, to use Itamar Even Zohar's term (1978/1990). As Mona Baker shows in her comprehensive *In Other Words* (1992, passim), the translator evaluates the strictly textual and paratextual elements of the original, s/he attempts to find equivalent words, phrases in his or her language, analyses denotations and connotations, preserves the overall structure of the original and shows great care for the rhetorical devices employed by the writer, particularly in those cases where they are of particular importance for the literary quality of the original, paraphrases, operates cuts and explicitation if necessary, finds solutions for culture-bound elements non-existent in the target culture, and operates all changes that would make the target text readable, coherent and acceptable as translation. However, not enough is said about the translator as reader, interpreter, a literary critic in his own right. Christiane Nord (1997) speaks of the translator's multiple tasks while approaching a text for translation, showing particular care for the writer's intention, but also for the target readers who must not only understand why the text enjoyed a particular status in the source culture and was therefore considered worth translating, but also respond in a fashion that is compatible with the assumed writer's intention (89-93). What practice shows, however, is that the translator is often tempted or forced to misinterpret that original intention and to be instrumental in the process of manipulation between cultures. It is what the Manipulation School, represented by scholars such as Theo Hermans, André

Lefevere, Susan Bassnett McGuire, Gideon Toury and Itamar Even-Zohar pointed out in various ways. Theo Hermans explains that: "[f]rom the point of view of target literature, all translation implies a degree of manipulation of the source text for a certain purpose." (1985, cited in Shuttleworth, 1988/1995: 22). In the same line of thought, Roman Álvarez and Carmen-África Vidal explain how the process transports one entire culture, as manifest in the intra- and extratextual elements of the original text, into another and this is done with the help of an intermediary – the translator – who is far from being innocent (1996: 5). The lack of innocence is explained by the two scholars as follows:

> Translators are constrained in many ways: by their own ideology; by their feeling of superiority or inferiority towards the language in which they are writing the text being translated; by the prevailing poetical rules at that time; by the very language in which the texts they are translating is written; by what the dominant institutions and ideology expect of them; by the public for whom the translation is intended. (6)

A translator is therefore subjected to a series of pressures, the result being that the target text is never entirely faithful to the source text, nor is the translator faithful to the writer and entirely trustworthy from the perspective of the target readers.

Lefevere (1996:138) uses the term *rewriting* to refer, among other things, to the process through which an "image" of the original is created for the readers of the translation, an idea that is quite disturbing in the light of equivalence theories. The source text is written all over again, in a different language, and it is introduced in a new cultural context in the form of a "projection of the original work" (1990, cited in Shuttleworth, 1997/1999:147). The translator takes from the source texts those elements that meet the ideological and poetical norms of the target culture and keeps them in the target text, negotiating the degree of change for the other, unnecessary or unacceptable elements. As demonstrated by Zohar (1978/1990), a translation does not enter what he calls the polysystem of a certain culture at random. First of all, any culture is made up of several polysystems of its own, such as the literary one, each organized according to some internal norms dictating central or peripheral positions for its constitutive cultural phenomena or products. In the literary polysystem, for instance, there is a continuous inner dynamics in which original creations and translations dispute the central position within the system. Thus, in the evolution of a given culture, it may happen that, when the literature is too young or passing through a critical stage, the translated literature entering it will assume a privileged, central position within the literary polysystem imposing the foreign, new or stronger ideology and/or poetics. Moreover, Itamar Even Zohar explains, translated literature offers models – be they genre-specific, stylistic or ideological – which lead to an upswing in original creations, and the inevitable replacement, in time, of translations by the newer texts at the center of the polysytem. It may also be that a culture use the foreign texts, bearers of new information but also reflecting a similar ideology or poetics, in order to reconfirm these similarities as normative and defining for both source and target culture.

The innocence of the translator is thus further questioned, for s/he is the representative of the cultural polysystem to which s/he belongs, and as such his or her choices of texts and translational procedures will depend on either the need of the target polysystem to strengthen its position among other polysystems by means of reconfirming its ideology and poetics, or on the need for innovation at the level of genre, thematic content, style and so on. In either case, the translator still functions as a type of critic because s/he discovers the text, plunges into a hermeneutic interaction with it, and then offers his or her interpretation of it in order to reaffirm target culture values or to shake the polysystem at its very core.

The translator's impartiality is out of the question in the Manipulation approach, and so is his or her relationship to the source literary text. The focus being mostly on the target text and target culture, the role of the translator is explained in the light of his or her ability to be consistent with the norms attributed by the respective literary polysystem to what translation should be, or s/he appears as a reformer, an agent of innovation at a critical stage in the evolution of a particular translating culture. In either case, the target readership is ignorant of what the source text really is. It may be a bearer of innovation for the target literary polysystem, assuming a central position in its translated form, when in the source literary system it is the representation of petrified norms, part of a well established tradition. By choosing to translate it, the translator offers it in a different light to the target language readers who might ignore that what to them is new, exciting, inspiring has already become an example of the source culture's ideology or poetics. Failure on the part of the translator to inform the target readers of this reality in a preface leads to a manipulated reaction to the text, and consequently to the translator's image as manipulator.

In what concerns imagination, we may identify two main functions it has in the process of translation. Primarily it enables the translator's interaction with the literary text and those intratextual elements that are suggestive of the author's intentions. In other words it allows him or her to enter the fictional world of the text and make sense of it. His or her personal literary and cultural experience is essential in the process, but a good reader of literature (the dominant function of the translator at this initial stage) needs to be able to interpret those ambiguities, understatements, informational gaps or the entire flow of information by supplementing knowledge with a certain degree of imagination. The hermeneutic search is a complex and, according to what Cornis-Pop (2000:11) calls antimetaphysical approaches to literature, a never-ending activity of meaning negotiations at various stages of reading and re-reading the text, in close connection to the kind of ideological and normative frameworks determining successive returns to a given text. Thus post-structuralist theorists such as Roland Barthes, Jacques Derrida, Umberto Eco and others, have expressed in various ways a growing concern for the impossibility of ever reaching a satisfying, final understanding of the literary text, particularly when the very act of reading is seen as productivity, as a dynamic process refined by successive re-readings, reinterpretations, continuous negotiations in search of some form of interpretational coherence. In his comprehensive study of views on interpretation as a critical act and the search for that ultimate meaning, Marcel Cornis-Pop views critical interpretation as a mode of re-writing, a continuous translation and readjustment of meaning (2000: 18). Rob Pope (1998: 242) also speaks of the process of active reading - and hence of understanding a text, responding to it - as a re-writing of the original. On the other hand, the philosophy and practice of translation have not been the same since George Steiner's seminal study *After Babel* (1975), where he pushed the limits of the concept of translation by stating that *interpretation* is *translation*, hence any type of interpretation of meaning is to be understood as a form of translation. The three perspectives presented are only slightly different: the first sees interpretation as a critical practice that is characteristic of all conscientious readers, the second approaches literary texts from the point of view of the multiple possibilities for textual intervention, whereas the third approaches translation as a hermeneutic process impossible outside the larger cultural framework of all meaning exchanges. Considering that the translator is one of the conscientious readers and critics of the literary text, as well as the target reader's authority as regards the meaning(s) of the source text, and being its rewriter in target language as well, the aforementioned approaches can be seen to converge, explaining each how the translation is carried out as an interpretation while also accounting for the difficulty of the process.

The translator's interpretation of the literary text appears as *one* of the possible outcomes of the hermeneutic process, *one* of the ways in which the original is rewritten. The resulting rewriting involves the second role of imagination, at work in the various translational choices that s/he makes in order to provide the target readership with only *one* version of the many possible and acceptable at different stages of cultural development. The imaginative faculties of the translator can provide intentional or non-intentional new meanings to, or meaning distortions of the text, but as long as these are not aberrant, they will be acceptable as variants of interpretation.

The presence or absence of intentionality in the erroneous interpretation of a text's meaning(s) brings us to another aspect that is of particular importance to this paper. We have already discussed the lack of innocence that the translator as manipulator manifests, but in the light of faithfulness to the source text and writer we may also speak of the *unreliability* of the translator.

The *unreliable translator*, as the term is used in this paper, is not simply the type of translator who, out of sheer ignorance or misunderstanding, distorts the meaning of a text or of parts of it to the extent that the resulting translation be misleading, ambiguous and even insufficient in information content. As far as we know, this is the common usage of the term, particularly in the comparative studies undertaken by those who have access to both the source text and the target text. We would like to address here a different perspective on unreliability, closely connected to its use in literary theory, where it describes one of the types of narrative voices in the fictional text. The definition of the *unreliable narrator* in *The Concise Oxford Dictionary of Literary Terms* (Baldick, 1990: 234) suggests words like "faulty", "misleadingly biased", and "distorted" to describe the account of events offered by such a narrator, who is further described as "untrustworthy" and even a "habitual liar". The narrator therefore may intentionally or non-intentionally mislead the readers by presenting a distorted view on reality, or even by lying.

As suggested in the introductory chapter, the aim of this paper is to deal with "unfaithfulness" as describing less traditional types of translation as well. As long as translation is not limited to some form of transfer of material from one language to another, the term releases itself from the dominance of linguistics to refer to all types of meaningful cultural exchange (Steiner, 1975: 379). As Ovidio Carbonell explains (1996: 81), "[a]ny cultural discourse may be said to constitute a text. As a consequence, cultural translation as a superior level of interaction takes place whenever an alien experience is internalized and rewritten in the culture where that experience is received." In this more generous and general understanding of translation, experience may not be linguistically formulated, hence Jakobson's third type of translation, intersemiotic translation or transmutation (1959: 233) can also be discussed within the theoretical framework of translation studies.

Of particular help is Dinda Gorlée's approach to translation based on Charles Sanders Peirce's theory of signs and of semiosis. In her book *Semiotics and the Problem of Translation* (1994), she shows that translation is a process of semiosis by which a primary sign is interpreted by series of interpretants (signs as well, whose function is to approximate the meaning of the primary sign by successive interpretation), tending to approximate the ultimate meaning of the sign. Perfect translation, however, is an ideal; it would mean the "identification of the final logical interpretant of the particular sign" (109) which is never possible outside the theoretical, ideal framework. Thus translation is once more a form of interpretation and not a rendering of the exact meaning of the message, but rather a meaning in a particular context, for which a certain interpretant is adequate. In the semiotic approach, however, the process of interpretation is not limited to the verbal semiotic system.

Traditional theories of translation generally approach intersemiotic translation only hesitatingly, discarding cinematic or musical re-writings of a linguistic text as adaptations in other artistic forms. As long as translation is to be taken as an instance of interpretation, however, such interactions among semiotic systems should be addressed as translations as well. A look at the heritage of Western culture shows that arts have always been in a close relationship to one another, literature leading to important musical pieces or films, music inspiring poetry and the visual arts, performance art productions being the result of an evening of poetry and music, and so on. Steiner's *After Babel* discusses these confluences at large, claiming for translation – in all three variants proposed by Jakobson – the role of the "matrix of culture" (1975:415).

In this study adaptation is understood as a free, more or less unfaithful translation, involving considerable changes at formal, structural, stylistic and semantic level, often leading to text function modification and, as a result of negotiations between source text and target text cultures, a naturalisation (Bastin, 1998: 6) of the source text. It is often motivated by the cultural gap between source and target text world, particularly when the two occur at a considerable temporal distance and the reality of the source text is felt as too obscure by the modern receptors (1998: 7); it may also be motivated by a pressure, within the target culture, to reinterpret a text from the world literary cannon in order to make it accessible, acceptable to the new readership (7); or else it may be used to reinforce its position in the target literary polysystem (Shenberg, 1997: 440). In interlinguistic translation there are different degrees of textual intervention in the process of adaptation, covering for instance operations like partial transcriptions of the original, omission or expansion, exoticising the source text, updating the information content of the original, creating a situational equivalence when the world referred to by the source text is entirely different from that of the adaptation, or even recreating the original, preserving only its essential message or function, or reproducing its impact (Bastin, 1998: 7).

The balance between faithfulness and unfaithfulness is task-sensitive, a good adaptation reflecting some departure, but, in order to be accepted as translation of an original, also a significant dependence on the source text. The adapter is likely to be an intentional unreliable narrator, for s/he manipulates the target receptors, making them believe that the adaptation is a translation in the traditional sense of the world or, that may also be the case, that the target text is in fact his or her creation, an independent work.

The source text is even more likely to fall in the background in the case of intersemiotic translations where a literary text may become a musical piece, accompanied by a verbal text or not, a ballet, a painting, or a filmic adaptation. The adapter may assert, in the form of the title, the dependence of his or her work on a pre-existent literary text, for instance. If the source is a classic, part of the literary cannon already, the receptors of the adaptation will approach it with some knowledge of the fictional world, and of the essential message or ideas of the source text, paired by certain expectations. The adaptation is judged accordingly, depending on the amount of referential information kept by the adapter and on the subjective reaction of the target audience towards the aesthetic means employed to replace the initial literary quality of the text, and to convey a similar richness of meaning as the well-known original. Here the *unreliable translator* can become manifest in appealing to the assumed knowledge of the original, reinforced by the presence of the same title for the adaptation, only to shatter the audience’s illusion of knowledge by presenting a new, inspired and/or inspirational interpretation of the original. The long, almost fossilised, line of interpretation that turned the literary text into a classic is disrupted, perhaps losing that part of the audience which is loyal to the traditional approaches, only to gain a different type of audience. This is the case with most of the adaptations departing from an original out of a strong desire to change not its position within the literary cannon, but rather the degree of force that it can still have in a continuously changing cultural polysystem by attracting new and larger audiences (Shenberg, 1997: 440).

A contemporary translator or adapter is faced with an important problem when the literary text is a particularly resistant one in the cannon. Its position has been successively reinforced through series of interpretations by critics, creating a false aura of comprehensiveness of interpretation around the text. On the one hand the literary work, if of true literary value, still arouses the readers' imaginative faculties and determines personal, relatively uninfluenced responses to it. On the other hand, the aura created by the previous interpretations makes the text appear as a solved mystery, as a cultural space that has somehow been mapped out by preceding interpreters. The only motivation for a new interpretation, in the form of adaptation, is to break this false aura by identifying those meanings of the text that have so far been neglected or, particularly in the case of intersemiotic translations, by offering the already accepted interpretations in a new artistic form. The inherent qualities of the non-lingustic media add to the expressive potential of the verbal text, and this fact alone changes the reception experience. The greater the gap between the means of achieving expressiveness and structuring meaning in the original and in the adaptation, the stronger the impression of novelty for the target audience, hence the better chances for the adaptation to be accepted as a significant cultural contribution and necessary re-writing.

This is even more so when the adapter's purpose is to address a different kind of audience. When, in the evolution of the polysystem, the original text has come to address mostly élite audiences (the fate of most Shakespearean plays, for instance), the adapter may opt for a change in the type of target audience. An increasingly significant portion of art consumers fall in a category termed by Dwight Macdonald (cited in Milton, 1997: 432) "midcult", people slightly more educated and sophisticated than those in the mass culture category, but not quite part of the élite. They represent the ideal audience for an adapter who seeks appreciation in spite of his or her unfaithfulness to the original. Most filmic adaptations, but also operatic versions or simplified literary texts fall in this category of adaptations. The essential diegetic elements are normally preserved, but the content of ideas is often condensed, simplified and rendered more accessible to the new target public. The adaptation is unreliable because it is a cheat: it gives the audience the impression that they have access to the "real thing" (all the elements indicative of the source texts being preserved), while offering a masticated interpretation codified in a very simple message to be decoded without a minimum of effort. If the adaptation is a successful one, it may even create an interest in the original as well. Surveys have shown an increase in book sale after the release of a filmic version of a literary text, for instance. It would be fair to say that the expressive function of the literary text and its skopos, namely triggering enjoyment in the audience's encounter with art, are used by the adapter to ensure the success of the adaptation, perceived by the midcult public as an encounter with real art (Milton, 1997: 433).

This brief analysis of the voluntary unreliability of the translator, particularly in the case of intersemiotic translation, has shown that there are different factors contributing to the choice for unfaithfulness. In broad lines, the adapter either wants to change the people's attitude towards a text, gaining a new audience for it through the adaptation, or s/he wants to abandon the hidden position of a normal translator – who should be relatively invisible in the translation – by offering the new version as a valid interpretation of the original text. When the re-writing is achieved in a different type of medium, s/he will be allowed to show more creativity than the linguistically-bound translator. The two main consequences of this fact are that, on the one hand, the adapter tends to allow himself or herself more freedom from the original in terms of meaning production, on the other hand the result of the re-writing process may be a work of art that – at least at a superficial level – can claim its independence from the original altogether. If the purpose of the adapter is to present the new work as original creation, textual intervention will be more abusive (in terms of traditional translation practice), often starting with a change in the title of the original. In such cases only those familiar with the source text in greater detail are still able to identify it in the adaptation. This is the ultimate degree of translational unreliability and unfaithfulness, an exceptional situation, somewhere at the border between translation and pseudo-translation or original creation.

As far as unreliability is concerned, intersemiotic translation is similar to the interlinguistic translations of the (in)famous *belles infidèles* type, for instance. If the latter are generally accepted as variants of their source texts, so intersemiotic translations must be accepted as translation instances in their own right and, if paraphrasing (or adapting) is in order, the *stuff that culture is made of*. The unreliability of the translators is then a quality that, on the one hand represents the __expression of the human need for imaginative, subjective, innovatory interactions with pre-existing cultural texts, and on the other hand accounts for the invariance and the change within the cultural matrix.

References

Álvarez, R., Vidal C.-A. M.(eds.). 1996. 'Translating: A Political Act' in *Translation, Power, Subversion*. Clevedon: Multilingual Matters.

Baldick, C. 1990. *The Concise Oxford Dictionary of Literary Terms*. Oxford, New York: Oxford University Press.

Baker, M. 1992. *In Other Words. A Coursebook on Translation*. London, New York: Routledge.

Baker, M. (ed.). 1998. *Routledge Encyclopedia of Translation Studies*. London, New York: Routledge.
Bassnett, S. 1980/1991. *Translation Studies*. London, New York: Routledge.
Bastin, G. L. 1998. 'Adaptation' in *Routledge Encyclopedia of Translation Studies*. Mona Baker (ed.). London, New York: Routledge.
Carbonell, O. 1996. 'The Exotic Space of Cultural Translation' in Álvarez, Román and Carmen-África M. Vidal (eds.). *Translation, Power, Subversion*. Clevedon: Multilingual Matters.
Cornis-Pop, M. 2000. *Tentatia hermeneutica si rescrierea literara*. Bucuresti: Editura Fundatiei Culturale Romane.
Dimitriu, R. 2002. *Theories and Practice of Translation*. Iasi: Institutul European.
Even-Zohar, I. 1978/1990. 'The Position of Translated Literature within the Literary Polysystem' in *Poetics Today* 11:1.
Gorlée, D. L. 1994. *Semiotics and the Problem of Translation with Special Reference to the Semiotics of Charles S. Peirce*. Amsterdam, Atlanta: Rodopi.
Jakobson, R. 1959. 'On Linguistic Aspects of Translation' in Reuben Brower (ed.) *On Translation.* Cambridge, Massachusetts: Harvard UP.
Lefevere, A. (ed.) .1992. *Translation/ History/Culture*. London, New York: Routledge.
Milton, J. 1997. 'Translation and Popular Culture' in Kinga Klaudy and János Kohn (eds.). *Transfere necesse est. Proceedings of the 2nd International Conference on Current Trends in Studies of Translation and Interpreting*, 5-7 September, 1996. Budapest: Scholastica.
Nord, C. 1997. *Translating as a Purposeful Activity.* Manchester: St. Jerome.
Peirce, C. S. 1955. 'Logic as Semiotic: The Theory of Signs' in Buchler, Justus (ed.) *Philosophical Writings of Peirce*. New York: Dover Publications.
Pope, R. 1998. *The English Studies Book*. London, New York: Routledge.
Shenberg, G. 1997. 'Literary Adaptation Functions in the Literary Polysystem: Two Adaptations to Romeo and Juliet' in Kinga Klaudy and János Kohn (eds.). *Transfere necesse est. Proceedings of the 2nd International Conference on Current Trends in Studies of Translation and Interpreting, 5-7 September, 1996.* Budapest, Hungary: Scholastica.
Shuttleworth, M., Cowie, M.1997/1999. *Dictionary of Translated Studies*. Manchester: St. Jerome.
Steiner, G. 1975. *After Babel. Aspects of Language and Translation*. London, New York, Toronto: Oxford University Press.

EVALUATION AND REVISION PROCEDURES USED IN TRANSLATION

RODICA SUPERCEANU

"Politehnica" University of Timişoara

Introduction

Cognitive scientists have noticed that speakers and, by extension, translators deal with their tasks by performing operations chosen from a variety of inventories: *strategies, methods, techniques*, which we shall collectively call procedures.

While some translation procedures are general text - processing operations such as reading, comprehension, writing, others are translation - specific like transposition or explicitation, but both are connected to cognitive operations such as problem-solving, information recall and storage, pattern-matching or planning. The general text - processing operations are fixed in a progression and constitute stages: source-text reading, source-text comprehension, target-text writing. The translation-specific operations, however, are different. Some are selected from an array of possible actions, others are typical courses of actions deliberately adopted and applied by translators in order to achieve certain textual results, still others are generalizations of recurrent acts observed in translation practice, which translators do not always perform deliberately or even consciously (Neubert, Shreve, 1992:49-53).

During the process of translation, the translator resorts to various procedures according to the subtask or the problem he has to solve in a certain phase/stage of the process and the situational factors which control that phase/stage.

In what follows, I shall first define the procedural concepts of strategy, method and technique, then I shall describe the evaluation and revision stage in terms of goals and content, which determine the choice of procedures and finally, I shall give examples of procedures used in this stage.

Procedural concepts

A part of our knowledge about translation methods and strategies has been systematized by the psychologically - oriented translation studies (Hönig, Kussmaul, 1987; Lörscher, 1991; Kussmaul, 1995). Another part comes from work on communication and second language acquisition strategies (Chesterman 1998). The term of translation technique has been widely used in the linguistic approach and in translation pedagogy, but often interchangeably with the term procedure. We shall use the term procedure as a superordinate word to refer to all the methodological devices.

Let us now see what defining criteria they share and which distinguish them from the others. We have adopted some of the defining criteria from the literature on communication, language learning and translation strategies (Kintsch, van Dijk, 1983; Færch, Kasper, 1983; Lörscher, 1991), but we have also formulated some new ones.

A strategy is

- goal – oriented,
- problem – oriented,
- used potentially consciously, i.e. consciously or unconsciously,
- represents an individual option from an array of available cognitive operations,
- operates on a large or small scale,
- requires general and specific subject matter knowledge,
- leads to an optimal achievement of the goal.

A method is

- goal – oriented,
- used consciously (may be supported by unconscious mental operations),
- represents an individual option from a definite number of supraindividual text-processing procedures,
- operates on a large scale and achieves superordinate goals,
- requires specific subject knowledge,
- leads to a probable achievement of the goal.

A technique is

- goal – oriented,
- used potentially consciously,

- represents an individual option from an array of text-processing procedures,
- operates on a small scale and controls a concrete action
- requires specific subject knowledge,
- leads to a visible result.

The comparison and contrast of the defining criteria show the specificity of the three concepts. Thus:

Translation strategies are individual cognitive procedures operating on a large or small scale. They are used consciously or unconsciously for the solution of a translation problem, for example search, checking, monitoring, inferring, correlating.

Translation methods are supraindividual and global text-processing procedures operating on a large scale and used consciously in order to achieve a specific goal. Examples are analysis, full-message rendering, condensing, content selection, self-evaluation

Translation techniques are individual and local text-processing procedures operating on a small scale (on translation units smaller than the text) and used consciously or unconsciously in order to achieve a concrete linguistic result for exemple transposition, calque, paraphrase, omission.

All three kinds of procedure are goal - oriented, but only strategies are problem-oriented, i.e. used when the translator realizes that the usual procedure is not sufficient for reaching a certain goal. All three kinds are applied through the individual choice of the translator, but from various repertoires. *Strategies* are selected from among the cognitive operations which dominate other operations and the selection criterion is optimality. We should also distinguish here between macro-strategies, i.e. concerning the whole process of translation and micro-strategies, i.e. concerning the translation of an idea or linguistic item. *Methods* are chosen from among long-used ways of processing the global text so that the explicit translation goal can be reached. They control the *techniques*, which are selected from among the possible operations on the local linguistic material.

The evaluation and revision stage

The rationale of this stage is to ensure the target text quality. Hence, its goals are:

a) the assessment of target text quality;
b) the improvement of target text.

These goals can be reached by means of three actions:

1) *evaluation of target text with respect to task specifications*, i.e. translation purpose, targeted readers and their expectations, relation of source text to target text;
2) *evaluation of target text as a target language piece of writing;*
3) *adjustment of content and form* in the light of the evaluation results (Sager, 1993: 237).

The actions are carried out either by the translator himself/herself, or by revisers in the translation departments of large organizations. Even in translation departments, brief or routine texts intended for in-house use are evaluated and revised by the translator. Only important or long texts that regulate organization interactions such as contracts and agreements, or texts intended for publication are evaluated by various revisers and experts, e.g. lawyers, engineers, doctors, technical writers. The revisers may make the necessary corrections and adjustments themselves or may pass the observations to the translator, who then makes the corrections and adjustments.

When routine texts are translated, for example *personal documents* like certificates, diplomas, letters of recommendation or *organization documents* like memos and formal correspondence, the translator checks the text for the desired properties and qualities and makes the modifications at the same time. With important texts, control and adjustments may be done at the same time or separately, the actions being performed as many times as the number of features checked or modified. These features may be content completion, appropriateness of expression, punctuation, spelling, etc.

(Self) Evaluation is concerned with:

A. the relationship between the source text / source of information and the target text and the level at which the relationship takes effect: purpose, content or form;
B. the target text qualities.

A. The evaluator checks the target text for:

- its faithfulness to source text content and form; or
- it similarity of content / style / effect with the source text, as the case may be.

Specifically, he/she checks the accuracy of content relay, i.e. checks for omissions, redundancies and changes of meaning. When the similarity of meaning is checked, the evaluator focuses on the amount of information relayed from the source to the target text and whether this amount corresponds to the translation situation. When the target text has to be similar in style or effect to the source text, the evaluator controls mainly the linguistic expression in the target language.

B. The check on TT qualities focuses on:

- sentence grammaticalness;
- appropriateness of word choice to the required level of formality, level of generality and subject matter;
- text connectedness, i.e. the coherence, cohesion and structure of paragraphs and global text;
- the stylistic qualities of clarity, naturalness and fluency of expression.

The *adjustments* of the target text are modifications of the types: *addition, elimination* or *harmonization.* At this stage of revision the translator may have to add the figures of units of measurements which require transformations or cultural terms left deliberately provisional until the whole text has been translated. Other modifications involve eliminations of source language interferences, e.g. anglicisms, which account for many translation errors, and harmonization of the final draft translated by different translators (Sager, 1993:239). Harmonization is performed to ensure the target text uniformity in terms of terminology and style.

Evaluation and revision procedures

The procedures used at this stage, just like at the other stages, are determined by the goals to be reached and the actions to be carried out (see Table below). For *evaluating* the target text quality the evaluator uses *strategies* such as checking, comparing, asking the source-text writer or initiator for clarification, verifying, identifying errors, and assessing the communicative effects of errors. As *techniques*, he/she makes recourse to parallel reading of the source and target text and re-reading the target text for intrinsic qualities. Revisers generally use markings and comments.

For *adjusting* the target-text content and form, translators and revisers use the *method* of modification. The main *strategy* of this step is correcting, while the techniques are rephrasing, re-structuring, addition, elimination, harmonization of style and terminology, which are general writing techniques. For grave errors, translators/revisers may use the same *techniques* as those used in the translation stage.

Goals	**Methods**	**Strategies**	**Techniques**
Evaluating the target text with respect to	Self evaluation	Checking Comparing	Parallel reading Re-reading

specifications Evaluating the target text as a piece of target-language writing Adjustment of content and form	Reviser evaluation Modifi-cation	Asking for clarification Verifying Identifying errors Assessing effects of errors Correcting	Marking Commenting *Writing techniques:* Rephrasing Re-structuring Addition Elimination Harmonization of terminology / style *Translation techniques:* Paraphrase Omission Paraphrase

Conclusions

In the course of translation, translators perform operations of various kinds: cognitive, general text - processing, and translation – specific, which make up procedures. Their choice is controlled by the configuration of factors specific to each phase, stage or step of translation. In this article we have distinguished among the widely accepted procedures of *method, strategy*, and *technique* and have identified those used in the steps of evaluation and revision. Since the overriding factors determining their use are the goals of the steps and the configuration of factors specific to a translation situation, we have correlated the procedures with the goals of the steps. The methods were shown to differ with the two steps and further with the person doing the evaluation, i.e. the translator or a reviser. The techniques proved to be general writing and translation-specific.

References

Chesterman, A. 1998. 'Communication Strategies, Learning Strategies and Translation Strategies' in Malmkjær, K. (ed.). Manchester: St. Jerome.

Færch, C., Kasper, G. (eds.). 1983. *Strategies in Interlanguage. Communication*. London: Longman.

Hönig, H. G., Kussmaul, P. 1987. *Strategie der Übersetzung. Ein Lehr- und Arbeitsbuch.* Tübingen: Narr.

Kintsch, W., van Dijk, T. A. 1983. *Strategies of Discourse Comprehension*. New York: Academic Press.

Kussmaul, P. 1995. *Training the Translator*. Amsterdam: John Benjamins.

Lörscher, W. 1991. *Translation Performance, Translation Process, and Translation Strategies.* Tübingen: Narr.

Neubert, A., Shreve, G. M. 1992. *Translation as Text.* Kent (Ohio), London: Kent State University Press.

Sager, J. C. 1993. *Language Engineering and Translation*. Amsterdam: John Benjamins.

ENGLISH FILM TITLES IN HUNGARIAN TRANSLATION

ALBERT PÉTER VERMES
Eszterházy Károly College, Eger

1. Introduction

The idea of this study was suggested by a surprising discovery: the original English title of a film by David Dobkin, which was shown in Hungarian cinemas in 2003 under the title *Londoni csapás* ("London raid"), was *Shanghai Knights*! But how characteristic are such pragmatic adaptations in the translations of film titles? This study thus examines what sorts of solutions are employed by translators in translating English film titles into Hungarian. The operations applied by translators fall into four basic categories, which I previously worked out within a relevance-theoretic framework to describe the translational phenomena of proper names (see, for instance, Vermes 2003). For the purposes of the study I have analysed the titles of films which appeared in Hungarian cinemas in 2003. By analysing the data, I intend to find out (1) what general tendencies can be observed in the Hungarian translations of English film titles, (2) whether there are differences in terms of translation between the various film genres, and (3) if yes, how they can be explained.

2. Theoretical background

According to Sperber and Wilson's relevance theory (1986), an ostensive-inferential act of communication is determined by one single principle called the principle of *relevance*: "Every act of ostensive communication communicates the presumption of its own optimal relevance" (Sperber and Wilson, 1986:158), where optimal relevance means that the processing of a stimulus leads to *contextual effects* that are worth the audience's attention and, moreover, that it puts the audience to no unnecessary *processing effort* in achieving those effects.

A contextual effect arises when, in a given context, the new information strengthens or replaces an existing assumption or when, combining with an assumption in the context, it results in a *contextual implication*. The effort required to process a stimulus in a context is the function of several factors. According to Wilson (1992:174), the three most important of these are: the complexity of the stimulus, the accessibility of the context, and the inferential effort needed to compute the contextual effects of the stimulus in that context.

When an assumption communicated by an utterance is the development of a logical form encoded by the utterance, this assumption is called an *explicature*. In the case of figurative or non-assertive utterances, of course, the propositional form of the utterance is not part of the intended interpretation, which consists of a set of implicitly communicated assumptions. Assumptions communicated this way are called *implicatures*. Thus all the intended analytic implications of a logical form are explicatures, while all the intended contextual assumptions (implicated premises) and all the intended contextual implications of the logical form (implicated conclusions) are implicatures. The interpretation of an utterance, therefore, consists in a set of explicatures and implicatures, that is, a set of intended analytic and implicated assumptions.

In relevance theory, an assumption is defined as a structured set of concepts. The meaning of a concept is made up of a truth-functional *logical entry*, which may be empty, partially filled or fully definitional, and an *encyclopaedic entry*, containing various kinds of (propositional and non-propositional) representational information about the extension and the possible connotations of the concept (e.g. cultural or personal beliefs), stored in memory. The concept may also be associated with a lexical entry, which contains linguistic (phonological, morphological, semantic and categorial) information about the natural language item related to it (Sperber and Wilson 1986:83-93). The three different types of information (lexical, logical and encyclopaedic) are stored in different places in memory. It is suggested that the content of an assumption is the function of the logical entries of the concepts that it contains and the context in which it is processed is, at least partly, drawn from the encyclopaedic entries of these concepts (Sperber and Wilson 1986:89).

Utterance interpretation is an inferential process whereby the audience infers, by combining the stimulus with a set of contextual assumptions (*context*), the intended meaning of the communicator. For this to happen, the audience must use the context envisaged by the communicator, otherwise the stimulus may be misinterpreted and the communication may fail. Let us call the situation when this condition is fulfilled a *primary communication situation*, and the second, where the audience uses a more or less different set of contextual assumptions, a *secondary communication situation* (Gutt 1991:73). A secondary communication situation is likely to occur when there is a marked difference between the background assumptions and circumstances of the communicator and the audience, which constitute, roughly, the *cognitive environment* of an individual (Sperber and Wilson 1986:39).

Interpretive resemblance between utterances (or any representation with a propositional form) means that the two representations share at least a subset of their explicatures and implicatures in a context (Wilson and Sperber 1988:138). Translation can then be seen as the act of communicating in the secondary context an informative intention that interpretively resembles the original one as closely as possible under the given conditions. Thus the principle of relevance in translation becomes a presumption of *optimal resemblance*: the translation is "(a) presumed to interpretively resemble the original […] and (b) the resemblance it shows is to be consistent with the presumption of optimal relevance" (Gutt 1991:101). In other words: the translation should resemble the original in such a way that it provides adequate contextual effects and it should be formulated in such a manner that the intended interpretation can be recovered by the audience without undue processing effort.

3. Translation operations

There are four basic operations defined by the four possible configurations in which the logical and encyclopaedic meanings of an expression may be conveyed in translation. These configurations can be illustrated in the following way: (1) [+L, +E], (2) [+L, -E], (3) [-L, +E] and (4) [-L, -E], where L stands for logical meaning and E, for encyclopaedic meaning.

(1) *Transference*, as Catford puts it, is "an operation in which the TL text, or, rather, parts of the TL text, do have *values set up in the SL*: in other words, have *SL meanings*" (Catford, 1965:43, italics as in original). In simple words, this is when we decide to incorporate the SL expression unchanged into the TL text; either because it only contributes its referent to the meaning of the utterance, or because this makes possible the recovery in the target text of some relevant assumptions, even though at the cost of an increased level of processing effort, which would not otherwise be accessible in the target cultural context.

(2) *Translation*, in the proper sense, will mean the process of using a 'dictionary equivalent' of the original. In relevance-theoretic terms this means rendering the SL expression by a TL expression which, preserving the logical content of the original, gives rise to the same relevant analytic implications in the target text as the original did in the source text (but which, by the same token, may activate different encyclopaedic assumptions in a secondary context).

(3) By *substitution* I will refer to those cases when the source language expression is replaced in the translation by a TL correspondent which may be different in terms of logical content but carries with it the same relevant encyclopaedic assumptions as the original. The substitution of an expression, by directly activating relevant contextual assumptions in the target context, is motivated by a need to optimise the processing effort.

(4) *Modification* is the process of choosing for the SL expression a TL substitute which is semantically unrelated to the original. In relevance-theoretic terms this means replacing the original with a TL expression which involves a substantial alteration of the logical and encyclopaedic content of the SL expression. This operation is clearly aimed at minimising the processing effort, even if it means losing some relevant assumptions and, thus, contextual effects.

4. Method and results

Film titles were sorted out according to genres. The genre categories employed are the same as those used by the www.est.hu website, which served as the source of data. The categories are the following: action, adventure, animation, comedy, crime, drama, episode film, experimental film, fantasy, horror, musical, satire, sci-fi, spy movie, thriller and war movie. Then in each case it was examined, by comparing the original with the Hungarian correspondent, which of the four operations or what combination of these was applied by the translator (or the person in control of the translation process). The four basic operations and the six possible operational duets add up to a total of ten different modes of treatment, which have all in fact been observed.

The numerical results are summarised in Table 1. For each genre, the cell containing the largest number for the occurrence of a particular operation or operation duet has been marked with grey. Numbers in grey cells thus indicate how many times the most frequent operation or duet was employed in the given genre. Comparing this number with the number of total occurrences at the end of the row, the relative frequency of the operation within the genre can be established, which, weighed against the relative frequency of the other operations, can allude to the existence of certain characteristic tendencies.

On the other hand, by summing up the occurrence numbers of each operation and operational duet, it can be observed whether there are some among them which appear more characteristically used than others within the set of films examined in this study. The final, short row marked with a

Σ, sums up the total rate of the four basic operations, including their occurrences in the various operational duets.

Table 1. Number of occurrence of operations in the different genres.

GENRE	TRF	TRL	SUB	MOD	TRF TRL	TRF SUB	TRF MOD	TRL SUB	TRL MOD	SUB MOD	Σ
action	0	1	1	5	1	1	2	1	0	1	13
adventure	0	5	1	1	0	0	0	1	0	0	8
animation	0	1	2	1	0	0	0	1	0	0	5
comedy	1	5	7	20	0	0	0	2	0	1	36
crime	1	2	2	2	0	0	0	0	0	0	7
drama	7	12	3	4	0	0	1	0	1	0	28
episode	0	0	0	0	0	0	0	1	1	0	2
experim.	0	0	0	0	0	1	0	0	0	0	1
fantasy	0	1	1	0	0	0	0	0	0	0	2
horror	0	4	1	2	0	0	0	0	0	0	7
musical	1	0	0	0	0	0	0	0	0	0	1
satire	0	1	0	1	0	0	0	0	0	0	2
sci-fi	0	1	2	0	0	0	0	2	0	0	5
spy	0	1	0	0	0	0	0	0	0	0	1
thriller	1	4	3	6	0	0	2	0	0	0	16
war	0	1	0	0	0	0	0	0	0	0	1
TOTAL	11	39	23	42	1	2	5	8	2	2	135
Σ	19	50	35	51							

5. Discussion of results
5.1. Characteristic tendencies

As can be seen from the last complete row, within the whole set of 135 films, the two most frequent basic operations were modification and translation proper, with 42 and 39 occurrences, respectively. Within one genre, the most frequent operation was TRL 7 times, MOD 5 times, SUB 4 times, and TRF only once (Table 1). This difference is even more striking when only the most numerous genres are considered (with at least 7 items). In this case TRL and MOD proved the most frequent operation within a genre 4 times each, while SUB only once and TRF 0 times (Table 2).

Table 2. Number of occurrences of operations in the most frequent genres

GENRE	TRF	TRL	SUB	MOD	TRF TRL	TRF SUB	TRF MOD	TRL SUB	TRL MOD	SUB MOD	Σ
action	0	1	1	5	1	1	2	1	0	1	13
adventure	0	5	1	1	0	0	0	1	0	0	8
comedy	1	5	7	20	0	0	0	2	0	1	36
crime	1	2	2	2	0	0	0	0	0	0	7

drama	7	12	3	4	0	0	1	0	1	0	28
horror	0	4	1	2	0	0	0	0	0	0	7
thriller	1	4	3	6	0	0	2	0	0	0	16
TOTAL	10	33	18	40	1	1	5	4	1	2	115
Σ	17	39	25	48							

5.2. Differences between genres

For ease of exposition, let us again consider only the most numerous genres (Table 2). Comparing the number of occurrences of operations within each genre we find that there are genres with a relatively even distribution of occurrence numbers, such as crime movies and thrillers, without any one of the operations being dominant over the others. On the other hand, there are also genres which are characterised by the excessive domination of one operation (about 50% or above), such as film dramas, horrors and adventure movies, dominated by TRL, and comedies, dominated by MOD. Furthermore, we find a noticeable relative frequency of TRF in film dramas, compared to its frequency in the other genres.

5.3. Other observations relating to duets

It can be seen that in the whole set of titles examined, from among the 16 different genres only 7 lack examples for the application of operational duets, which suggests a relatively high frequency of use for these combinations, and there are three genres, episode films, experimental films and sci-fis, where their application can even be considered markedly typical.

6. Explanations

We are looking for answers to the following questions: (1) What is the reason behind TRL and MOD being the two most frequent operations? (2) What is the reason behind TRL being the most frequent in film dramas, horrors and adventure films, while MOD in comedies? (3) What is the reason for the relatively high frequency of TRF in film dramas and the frequency of operational duets in episode films, experimental films and sci-fis, and how does *Shanghai* become *London* in the Hungarian translation?

6.1 Tendencies

The typicality of the application of TRL is no surprise, considering the following. As the aim of a translation, ideally, is to result in contextual effects which are identical, or at least very similar, to those produced by the source text, in an assumed primary (or near-primary) communication situation, where the originally intended contextual assumptions are recoverable, for this to happen, only the logical content needs to be taken care of. This, of course, is only true if we presume that the title is meant to communicate something explicitly, through explicatures, in other words, that some of the analytic implications of this content are in fact assumptions intended to be communicated by the source communicator. Thus, for instance, *A Karib-tenger kalózai* (English original: *Pirates of the Caribbean*), carrying a logical content identical with that of the original, when combined with the originally intended contextual premises, will result in the same explicature and will implicate the genre (adventure movie) and the story of the film with the same amount of processing effort as the original.

What explains the frequency of MOD? It seems a sensible option when the relevance of the target language utterance for the target audience can be ensured by preserving neither the logical nor the encyclopaedic content of the original. What does relevance mean in the case of a film title? A film title is relevant if, on the basis of it, the audience can infer that the film is worth watching. And what is the relevance of a translated film title? A translated title is relevant if it optimally resembles the original, that is, it resembles the original in relevant respects, so that the target audience can infer that the film is worth watching. In a secondary communication situation, where the target audience's cognitive environment, being different from that of the source audience, does not make it possible to reconstruct the originally intended context or when this would require too much processing effort, it does not make sense to aim to ensure that the translation is relevant in the same way as the original. In such a case, it makes more sense to simply produce a relevant translation, even if it is relevant in a different way. Thus the Hungarian title *Veszett vad* ("raging beast") is just as relevant as the English original *The Hunted*, in the sense that it enables the target audience to infer that it is the title of an action film, in which some violent scenes are to be expected. The same considerations may have motivated the translator in the case of the English original *Who is Cletis Tout?*, which in Hungarian became *Baklövészet* (untranslatable pun: "blunder + shooting"). The punning title implicates that it is a comedy built around a situation where somebody is in error and where guns are also used.

6.2. Differences between genres

According to the considerations above, if TRL is the most frequent operation in film dramas, horrors and adventures, it must be because in these genres the translation process happens in a primary communication situation with no significant difference in available background assumptions, that is, cognitive environments. This also includes that the assumptions relating to the typical ways (norms?) of giving titles to films in these genres are not significantly different in the cognitive environments of the source and target audiences. And thus *A vonzás szabályai* is just as relevant a title for a film drama as the English original *The Rules of Attraction*, *Szellemhajó* is just as relevant a title for a horror film as *Ghost Ship* and *Kapj el, ha tudsz!* is just as relevant a title for an adventure movie as *Catch Me If You Can*.

In film comedies there can be observed an essential difference between usual ways of giving titles in English and Hungarian. While English titles typically communicate explicitly, through their explicatures, as well as implicitly, Hungarian titles in this genre build much more characteristically on implicatures of a humorous kind. Typically, they employ puns or distorted expressions. Thus if we assume that these norms are represented in the cognitive environment of the audience by assumptions relating to the way a title is meant to achieve its relevance, then in this case we are dealing with culture-specific assumptions and, consequently, a secondary communication situation, in which, as we have seen above, the application of MOD is an obvious option. The following examples will serve to illustrate this point: Hungarian *Birkanyírás* ("sheep shearing") for the English original *Barbershop*, *Hajó a vége* (untranslatable pun: "if it ends well + it ends with a boat") for *Boat Trip*, *Ki nevel a végén* (untranslatable pun: "who will educate in the end + who will laugh in the end") for *Anger Management*, *Szakítópróba* ("tearing test") for *Just Married*, and *Több a sokknál* (untranslatable pun: "more than enough + more than a shock") for *Bringing Down the House*.

6.3. Other observations

The relative frequency of TRF in film dramas is easy to explain: it is because many of the film titles in this genre consist of a personal name and personal names in the default case are simply transferred (see Vermes 2003), as are the names in the following titles: *Frida*, *Gerry*, *Max*, or *Miranda*.

Let us now consider some of the combined operations. In the following titles we find examples for the combination of TRF with MOD and of TRF with SUB: *Dogville – A menedék* ("the shelter") for the English original *Dogville*, and *Naqoyqatsi – Erőszakos világ* ("a violent world") for the original *Naqoyqatsi*. In the first one, the name of the town is transferred and is supplemented by an expression whose content serves to implicate the plot. The explanation for this may again be a difference between assumptions relating to the relevance of a film title in the cognitive environments of source and target readers. In the second example, the substitution of the second element is motivated by a need to preserve an implicated premise relating to the connection with an earlier movie entitled *Koyaanisqatsi – Kizökkent világ* ("a demeshed world", English original: *Koyaanisqatsi*).

The same intention to preserve an encyclopaedic assumption about an earlier film is revealed by the substitution in the first part of the title in *Doktor Szöszi 2* ("dr. Blondie"), the Hungarian version of *Legally Blonde 2: Red, White and Blonde*. The second part of the title, however, is missing, that is, it went through a modification. The reason for this can only be that the translator thought the preservation of the logical or the encyclopaedic content of the second part of the title would not make the Hungarian title any more relevant. If I am not mistaken, here the English original contextually implies a humorous assumption relating to a connection between the American colours, national matters and the blonde heroine. Since the premise relating to the colours of the American flag is absent, or only weakly present, in the Hungarian target reader's cognitive environment, the activation of this assumption would probably have required a gratuitous amount of processing effort, which in turn would have caused a decrease of relevance.

The mystery of how Shanghai became London in the Hungarian rendering of *Shanghai Knights* as *Londoni csapás* ("London raid"): the reason, again, is that the translator's intention was to preserve a contextual assumption about the connection between this Jackie Chan film and an earlier one entitled in Hungarian as *Új csapás* ("a new raid", for the original *Shanghai Noon*), of which it is a sequel.

7. Conclusions

How a target language title may achieve optimal resemblance with the original depends primarily on whether the translator works in a primary or in a secondary communication situation. In a primary communication situation TRF or TRL, while in a secondary communication situation SUB or MOD can prove the most reasonable option. In general, the application of TRF and TRL seems to be motivated by an intention to preserve the contextual effects of the original, while SUB and MOD are motivated mainly by a need to optimise the amount of processing effort required from the target reader. We have also seen that the dynamic changes of communication situations even within one and the same title can result in the application of combined operations.

A secondary communication situation may arise for various reasons. One can be that a source language expression activates an encyclopaedic assumption in the source reader that the corresponding target language expression cannot activate in a relevance-sensitive manner (see the case of *Legally Blonde*). Another is when there is a difference in the background assumptions that the source and the target readers bring into the process of assessing the relevance of a title. One example is the case of comedies, where Hungarian titles, as has been observed, tend to rely on humorous implicatures much more than in English. Whether we call such background assumptions, norms or something else is of little importance. What is important is that the translator should realise clearly what assumptions the target reader's cognitive environment contains and how these are different from those in the source reader's cognitive environment. Such comparative studies as this one may serve to better bring out these differences.

References

Catford, J. C. 1965. *A Linguistic Theory of Translation*. Oxford: Oxford University Press.
Gutt, E.-A. 1991. *Translation and Relevance*. Oxford: Basil Blackwell.
Sperber, D. and D. Wilson. 1986. *Relevance*. Oxford: Basil Blackwell.
Vermes, A. P. 2003. 'Proper Names in Translation: An Explanatory Attempt' in *Across Languages and Cultures* 4.1.
Wilson, D. 1992. 'Reference and Relevance' in *UCL Working Papers in Linguistics Vol. 4*. London: Department of Phonetics and Linguistics, University College London.