RESEARCH CENTRE FOR SPECIALISED TRANSLATION AND INTERCULTURAL COMMUNICATION

Technical University of Civil Engineering Bucharest
Department of Foreign Languages and Communication

"FOUND IN TRANSLATION" - TRANSLATIONS ARE THE CHILDREN OF THEIR TIMES

EDITURA CONSPRESS

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2018

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FOREWORD

Research is an expression of academic top results and, at the same time, the chance for sharing innovative methodologies, theoretical approaches and innovative practices in a wider framework, for the benefit of young teachers and researchers.

For many years, the Research Centre for Specialised Translation and Intercultural Communication in UTCB has had the honour of being the main organiser of various national and international conferences, round tables, Authors' Day events, summer and winter schools for students whereby experience and youth have had a chance to meet and learn from each other. Our events have been attended by celebrated academics from universities in Romania and abroad. We constantly appreciate these participations, as a guarantee for interesting projects of cooperation, for the purpose of extending the areas of specialised communication. Conference proceedings are published in separate volumes, while individual articles are published in our biannual Scientific Journal.

The present volume, *"Found in Translation" – Translations Are the Children of their Times*, includes the contributions of participants in our third International Conference, celebrating 10 years of specialised translation and interpretation studies in our university. The main topics of the articles are translation studies, terminology and lexicography.

All the studies herein have been blind peer-reviewed and comply with the international rules of originality and correct rendering of bibliographical sources.

The in-depth analysis of various issues related to specialised translation along with terminological and lexicographical studies proves that these approaches are always rewarding for both researchers and the target readers and resulting debates are bound to enrich an area of research which has already proved its validity and value.

We are proud to see that, under the auspices of the Research Centre for Specialised Translation and Intercultural Communication, young contributors are determined to leave their mark on contemporary research, thus ensuring that Translation Studies, Cultural Studies and the field of Humanities have a bright future.

The role of conference volumes is to ensure that ideas remain available for future readers, in a pool of wisdom, enthusiasm and creativity. We live in a world of constant human and technological development, in which, regardless of any fears, the role of culture and cultural mediators is secure and blooming. As part of this new multicultural world we are aware of our complex role as both trainers of future generations and gatekeepers of universal values.

Assoc. Professor Carmen ARDELEAN

Director of the Research Centre for

Specialised Translation and Intercultural Communication

OVERCOMING THE MAJOR DIFFICULTIES IN TRANSLATING FIXED PHRASES FROM TURKISH TO ENGLISH AND VICE-VERSA

Melih KARAKUZU

Cristina NICOLAESCU

Abstract: Our paper dwells on the difficulties of translating fixed phrases, such as idioms, expressions and proverbs from Turkish to English and vice-versa, focusing on their cultural understanding by the interpreters as well as linguistic major differences. The translation errors in/from these languages may be humorous or confusing due to their literal/non-literal uses or misinterpretations and distortions of meaning. Starting from the basic idea that words depend on the context, we propose some ways of overcoming those difficulties, based on our translating and teaching practice. First of all, cultural information carried by fixed phrases should prevail in this case, on the condition that the multiple equivalents possible provided by various translators will not create a further confusion due to false synonymy or incomprehensible polysemy. Another major point of our analysis is indeterminacy or untranslatability.

Keywords: *language, difficulties, idioms, language, translation*

Introduction

This paper starts from the premise that for the languages spoken in the West and the East there is a stark difference in approaching translation theory and practice. On this account we situate English and Turkish to theoretical extremes so that the challenge of transferring meaning is more evident. Comparative linguistics provides the basis for differentiating particularities of grammar structures, which opens the "floodgates" to further discussions on translatability limits of fixed phrases according to long established factors such as: socio-linguistic, stylistic and cultural considerations, along with some specific metalinguistic ones. Our analysis is informed by both theoretical works and the shared experience of translators' good practice, to which we add our own findings from classroom research.

Translation theories are primarily based on the use of two basic concepts: equivalence and function. Equivalence may be understood as "accuracy," "adequacy," "correctness," "correspondence"; it is a variable notion of how the translation is connected to the foreign text. Function may be understood as the capacity of a translated text to release various effects, starting with the communication of information and getting a response that is comparable to the one produced by the foreign text, in its own culture. Considering cultural specificity, collocations and idiomatic expressions of the source and target languages diverge from each other in most cases. In relation to meaning, idioms and fixed expressions are defined by the linguistic Mona Baker as follows:

> Idioms and fixed expressions are at the extreme end of the scale from collocations in one or both of these areas: flexibility of patterning and transparency of meaning. They are frozen patterns of languages which allow little or no variation in form and, in the case of idioms, often carry meanings which can not be deduced from their individual components" (Baker, 1992: 63) and that translators cannot do any of the following with an idiom: a) Change the order of the words in it; b) Delete a word from it; c) Add a word to it; d) Replace a word with another; and finally e) Change its grammatical structure (Baker, 1992: 63).

Idioms are defined in *Collins English Dictionary* (2006) as "an expression such as a simile, in which words do not have their literal meaning, but are categorized as multi-word expressions that act in the text as units" (*Collins English Dictionary*, 2006). *Longman Idioms Dictionary* defines them as "a sequence of words which has a different meaning as a group from the meaning it would have if you understand each word separately" (*Longman Idioms Dictionary*, 1998). Certainly, idioms should not be broken up into their elements because they are sometimes referred to as a fixed expression. The first difficulty that translators come across is recognizing that they are dealing with an idiomatic expression. For instance, "to dance to a different tune" (a change of opinion) "The more difficult an expression is to understand and the less sense it makes in a given context, the more likely a translator will recognize it as an idiom" and then "rendering the various aspects of meaning that an idiom or a fixed expression conveys into the target language" (Baker, 1992: 65).

On this account, idiomaticity can be dealt with in two steps: first, interpreting the expression, secondly, translating it, particularly that the literal meaning does not correspond with the symbolic one, in its pragmatic function. In terms of collocation pattern, this is also valid for easy expressions such as to take an exam in English.

In Turkish we say: *sinava girmek*, where the verb is literally translated as "to enter" and exam, and using the verb to take will not make sense, being a mistake. Another confusing instance may be ordering in a restaurant: *alabilir misiniz*?, which literally means: "Can you take?", which is the exact opposite of the English give or bring. Idioms are more difficult to translate since most of them include culturally-bound items, which needs finding a common reference in the source and target language. This research tries to investigate and identify firstly some existing obstacles in the process of translating interlingual idiomatic pairs, and then to suggest some tested theoretical strategies to overcome such difficulties. Taking into account Mona Baker's classification of difficulties as well as strategies and related categories, our study analyses them and applies them practically with examples for some English and the equivalent Turkish expressions.

Findings indicate that there are a number of essential factors which should be considered when translating idiomatic expressions. The major ones include socio-linguistic elements, cultural aspects, linguistic and stylistic considerations as well as some specific metalingual factors. Baker's model of translating idioms includes four main strategies: using an idiom of similar meaning and form, an idiom of similar meaning but with dissimilar form, translation by paraphrase, and translation by omission. From among them, it has been revealed that paraphrasing and using an idiom of similar meaning and form are the most and the least common strategies respectively. On the basis of the findings of this research, it is recommended that, in addition of having enough knowledge in terms of the theoretical translation issues and the translation strategies suggested by different scholars, a translator should have a good command of the target language (TL) idiomatic expressions, and in the case of translating novels, benefit from the required creativity to handle the challenging task of transferring the idiom into the TL.

Idioms and fixed expressions are an inalienable part of each language found in large numbers in most of the languages. Since the meaning of these collocations cannot be understood from the superficial meanings of the single words constituting them, so there are some problems in both processes of understanding and translating them. The process of translating fixed expressions from one language into another requires good knowledge of both languages and their corresponding cultures. People speaking different languages may use completely different expressions to convey the same meaning, in such a way that while the natives speakers of a specific language get the meaning clearly, the same expressions may be vague, confusing or unintelligent to the speakers of the other language. This case stems in the fact that each language has got culture-specific elements that are sometimes completely different from the corresponding elements from the other language. Besides, there may be differences in vocabulary from the field of religion, geographical places, ideologies, and social issues that harden the understanding and transferring meaning of idiomatic pairs. However, the main difficulties in this case concern the way in which we get meaning of the idioms and fixed expressions of a specific language and the way in which we can reconstruct the sets of expressions into another language to render the same ideas as in the original communication.

Our research aims to investigate how these difficulties in interpreting and translating idioms and fixed expressions from source language into the target language can be overcome. We have looked for solutions of „equivalence above word level" (Baker, 1992: 68-71), following the classification of difficulties and strategies confirmed through practice.

As the analytic philosopher Willard van Orman Quine argues, there are three indeterminacies of translation, with the conclusion that no unique interpretation of a word is possible and that there is more than one correct method of translating. With the fixed phrases, a source of indeterminacy in their translation come from the holophrastic nature of words and/or sub-sentential phrases along with the pragmatic issues associated with them. Quine argues that translation is 'indeterminate' and that meaning itself is not something objective; the assignment of particular meanings to expressions is irreducibly intuitive and interest-relative, not something that could be validated by the impersonal procedures of science. This argument was presented in *Word and Object* (Quine, 2006: 112), under the name of 'Ontological Relativity' (and later called the 'Indeterminacy of Reference'), where Quine states that each given input has a unique correlated item different from the input itself.

Following the classification of difficulties we have chosen to comment on their application to some Turkish and the equivalent English pairs of proverbs and idioms. Practice shows that the choice of a suitable equivalent for a given context depends on linguistic and extralinguistic factors at the same time; that is why it is important for the translator to have a look into the possible collocations in the target language (TL). The meaning of these collocations cannot be understood from the meanings of each single word separately, otherwise they seem nonsense. Fixed expressions are close to similes in the sense that they do not have their literal meaning, but function as multi-word units, "a sequence of words which has a different meaning as a group from the meaning it would have if you understand each word separately" (*Longman Idioms Dictionary*). Baker argues that idioms even allow "no variation in form under normal circumstances" and that translators are not permitted to do the following with an idiom: change the words order, delete any of its words; add a word; replace a word with another or change its grammatical structure (Baker, 1992: 63).

1. Verbatim versus free translations

1.1 Getting the meaning and related difficulties

Linguistics has categorized meaning in different ways, but basically, it may be explicit or implicit. Denotative and connotative meaning or equivalence requires identification in the translating work. The first difficulty a translator has is to realize that he/she encountered a fixed expression. The idiomatic expression can be misinterpreted if:

a. the SL (Source Language) idiom has a very close counterpart in the TL (Target Language) which seems to be similar on the surface but has a different even opposed meaning;

b. when an idiomatic expression has no equivalent in the TL;

c. a fixed expression has a similar counterpart in the TL, but its context of use is different;

d. a fixed expression is used in the SL text in both its literal and idiomatic sense;

e. The very convention of using idioms in written discourse, the contexts in which they can be used, and their frequency of use may be different in the source and target languages (Baker, 1992: 65-71).

Translating fixed phrases (Turkish – English, English – Turkish): idioms, expressions and proverbs sometimes causes difficulties that stem from the cultural background as well as from linguistic dissimilarities. These are presented below:

a. Difficulties generated by a different cultural understanding or linguistics dissimilarities, literal vs. non-literal uses, resulting in:

- Misinterpretations (humorous or not).

- Distortions of meaning.

b. Difficulties generated by the relation to the context of communication

- False synonymy.

- Incomprehensible polysemy (the holophrastic nature of words/sub-sentential phrases/sentences.

- The indeterminacy of translation (acc. to Willard van Orman Quine).

The conclusion is that there is no unique interpretation of a foreign communication. The question that arises is how natural it sounds and accurate as well. Actually idiomaticity ensures naturalness and readability to translations, either in fixed or semi-fixed expressions. Reaching this level of knowledge and ability to use them will render a stronger authenticity-like impression, in the sense that the target text will be sensed as less 'foreign' and, as far as possible, close to the original. But naturalness and readability are also affected by other linguistic features. In order to compare connotative to denotative meaning, we provide a few examples for their suggestiveness in this matter.

1.2. Examples and comments

<u>Examples from Turkish into English</u>

Word level

köftehor (a way of addressing) meaning rogue, rascal

estağfurullah : a response to a compliment

Above word level:

Mart Kapıdan baktırır, kazma kürek yaktırır march comes in like a lion and goes out like a lamb (an example of paranomasia)

Dört gözle beklemek looking forward to

Etekleri zil çalmak to be overjoyed about something

Ne ekersen onu biçersin what you reap is what you sow

Dört elle sarılmak – to go into something wholeheartedly

Başkasına fenalık eden kendine etmiş olur. Also similarly: *Rüzgar eken fırtına biçer.*

Literal translation: He who does evil to another, has done it to himself.

Meaning: Sow the wind, reap the storm.

Namazda gözü olmayanın ezanda kulağı olmaz.

Literal translation: Who has no intention to pray has no ears for the call to prayer.

Meaning: One's perceptions depend on her/his intentions.

Minareyi yaptırmayan yerden bitmiş sanır.

Literal translation: He who did not help building the minaret, thinks that it just grew out from the ground.

Meaning: The one who has never involved in performing a task cannot be aware of how some jobs are done.

Akılları pazara çıkarmışlar, herkes kendi aklını beğenmiş.

Literal translation: They put up minds for sale on the market, everyone liked his own mind.

Meaning: To stick to one's own opinion.

<u>Examples from English into Turkish</u>

Non-equivalence: Cream tea requires paraphrasing

To be full of beans – *hayat dolu olmak*

To let the grass grow under one's feet – *zamanı boşa harcamak*

Couch potato – *tembel, miskin; hiç bir iş yapmayıp sürekli televizyon izleyen tip* (paraphrasing)

Confessor – *günah çıkartan papaz* (paraphrasing)

A linguistic sign is needed to introduce an unfamiliar word/expression – pointing does not give exact information. According to Willard V.O. Quine, what is really involved in the process of translation is the difficulty or indeterminacy of [semantic] correlation, while for Jakobson: "The meaning of words or phrases is definitely a linguistic or more precisely a semiotic fact" (Jakobson, 1964: 70).

1.3. Types of translations

Three types of translation are differently labelled by the linguist Roman Jakobson, as follows:

a. Intralingual translation or rewording - an interpretation of verbal signs by means of other signs of the same language.

b. Interlingual translation or translation proper - an interpretation of verbal signs by means of some other language.

c. Intersemiotic translation or transmutation - an interpretation of verbal signs by means of signs of nonverbal sign systems.

Certainly, from among these, the transfer of meaning from a culture to another one is the main concern in this case.

In the following sample of Turkish national humour embodied in the character called Nasreddin Hoca, famous for his wisdom and resourcefulness, we are presenting an example of intersemiotic translation that leads to funny effects based on misinterpretation, in terms of familiarity with certain notions pertaining to one's culture:

> Aksehir'e yabancı bir bilgin gelmiş, kentin en bilgili kişisiyle atışmak istediğini söylemiş. Nasreddin Hoca'yı çağırmışlar... Yabancı bilgin, değnekle yere bir daire çizmiş. Hoca değneği elinden alıp bu daireyi ikiye bölmüş. Adam Hoca'nın çizdiğine dik bir çizgi daha çekmiş, daire dörde bölünmüş. Hoca dairenin üç bölümünü alır gibi yapmış;

> dördüncü bölümünü karşısındakine verir gibi itelemiş. Yabancı parmaklarını bir araya getirerek elini yere dogru sallamış. Hoca, bunun tam tersini yapmış. Karşılaşma sona erince yabancı bilgin açıklamış. -Sizin Hoca pek yaman! Dünyanın yuvarlak olduğunu gösterdim, "ortasında ekvator var" dedi. Dörde böldüm, "dörtte üçü su, dörtte biri kara'" dedi. "Yağmur neden yağar?" dedim, "sular buharlaşınca göğe yukselip bulut olur, sonra da Yağmura dönüşür" cevabını verdi. Akşehir'liler Hoca'ya da sormuşlar bu karşılaşmanın anlamını. Hoca şunları söylemiş: -Obur herif, "bir tepsi baklava olsa" dedi. "Tek başına yiyemezsin," dedim, "yarısı benim." "Dörde bölsek n'aparsın?" dedi, "dörtte üçünü yerim," dedim. "Üstüne ceviz, fıstık filan eksek" dedi "iyi olur ama, küllü ateşte olmaz, harlı ateş gerek," dedim. Altolup gitti!

Translated text below:

> A foreigner, wise man, has come to Akşehir and he said the wanted to meet the wisest man of the town. People called Nasreddin Hodja… Foreigner drew a circle on the ground with a stick in his hand. Hodja grabbed the stick and divided the circle into two halves in the middle. Then the man drew a vertical line and divided the circle into four quarters. Hodja signed as if he owned three quarters and left one to the man. The foreigner shook his both hands with all fingers signing downward. Hodja did just opposite, upward. When the competition is over the foreigner explained: "Hodja is very clever! I showed the world is round, Hodja meant there is equator axis in the middle. I divided the circle into four, he said three-fourth of the world is composed of waters, and one-fourth is of land. I asked "How does the rain fall?" He replied "waters vaporize and rise to the sky and turn into clouds and then to rain" The people asked Hodja to explain. He said "the man is greedy! He wished to have a tray of Baklava. I responded "you cannot finish by yourself, half of it is mine". He asked "what if we split into four?" I said "I eat three quarters". He offered to spread grinded pistachio, nuts etc. I said "it goes well with, but it requires to be fried on a flame fire, not ashy fire." He's gone away beaten". (Nasreddin Hoca, 2008: 46)

Technically, a tendency to literal translation is assured anyway, since it is the most obvious in most cases. Refining stimulus meanings may give a first clue of possible interpretations and then the selection of method enters the stage. As Quine puts it: "We may alternatively wonder at the inscrutability of the native mind and wonder at how very much like us the native is and merely muff the translation, putting our reading modes into the native's speech"

(Quine, 2006: 98). Actually translating is a matter of bridging cultures in an intelligible way, by ensuring correspondence of meanings at the highest level possible. The lack of an acceptable equivalent raises further challenges that can be coped with in the ways described below, in the next chapter. Therefore, the principles of correspondence guide any type of translation. Since two languages are not identical, either in the meanings given to corresponding symbols or in the ways in which such symbols are arranged in phrases and sentences, it stands to reason that there can be no absolute correspondence between languages. (Roman Jakobson, 1964)

2. Strategies of solving non-equivalences

2.1 Similarities and dissimilarities

There are similarities and dissimilarities in the use of idiomatic pairs that a translation should be aware of when selecting the most suitable equivalent or paraphrase. As enumerated below, expressions in the two languages may be of different types, taking into consideration both meaning and form:

Formally and semantically similar

Formally similar, semantically different

Semantically similar, formally different

Grammatically different

Lexically different

English-specific

Turkish-specific

The main strategies of solving non-equivalences of interlingual idiomatic pairs are paraphrasing, use of metaphor into sense, and omission of the redundant par tor use of explanatory footnotes. The possible solutions suggested by Baker are:

a. using an idiom of similar meaning and form: step by step (EN); *adim adim* (TR)

b. Using an idiom of similar meaning but dissimilar form: between two stools you fall to the ground (EN); *iki cami arasinda kalmis beynamaza donmek* (TR)

c. Translation by paraphrase: to learn by fits and starts (EN); *duzensiz bir tempo ile/gelisiguzel ogrenmek* (TR)

d. Translation by omission. (Baker, 1992, 71-78) [1]

2.2 Differences in translations

It is a well-known fact that there is no unique translation of a text, the challenge is to choose the best option for both meaning and form. Reading various versions of the same text may be rewarding in the sense of providing comparative models to follow or to avoid. Experience will accumulate gradually with every new text and further revisions. If applied to translations Finding the most suitable solution to a translation difficulty created by idiomatic expressions will be a search for cultural meaning in the first place. For the translations from Turkish into English we can notice a high frequency of the paraphrasing mode as the most convenient to cover such a large range of cultural differences.

As to differences in translations, traditionally, we have tended to think in terms of free translations as contrasted with close or literal ones. Actually, there are many more grades of translating than these extremes imply, each of them adjusted to the particular context the fit in and to external factors. (Eugene Nida, 2004). Differences in translations can generally be accounted for by three basic factors in translating: (1) the nature of the message, (2) the purpose or purposes of the author and subsequently of the translator, and last but not least (3) the type of audience (in terms in specialization, age etc.). However, there are standards of good translations based on principles of accuracy and naturalness. From the provided examples with both literal and meaningful translations it is obvious that idiomaticity deserves more attention, since most expressions may be misleading and betray inexperience, lack of training or careless work.

Conclusion

Throughout the paper it has been shown that there are difficulties in translating idioms and fixed expressions, due to the four main considerations:

[1] A word that cannot be paraphrased or because of grammatical redundancy; the examples are ours.

1) an expression has no equivalent in the TL; it has a similar counterpart but a different meaning; it may be used in both its literal and idiomatic sense at the same time; and finally the contexts in which it can be used are different. Analyses indicated that when these difficulties are encountered there is no predefined way to cope with idioms, but any particular case will have a suitable option of strategy. The importance of cultural and sociolinguistic factors has been revealed by using some frequent examples showing that the more different two cultures and languages are, the more difficult the translation process is.

Another key point of our analysis was to look into the connotative meanings of fixed expressions and the solutions how to reconstruct their similar counterparts in the TL. The study of literary translation and translation theory relies on a complex methodology, quite often revised and renewed, according to the demands of the translations market, for a better accomplishment in verbatim, free translations or back-translations. Translation activities are highly practical, and therefore it is normally performed at the proficiency level, after students' acquiring advanced abilities in working on complex texts. By taking into account the basic principles presented throughout the paper and constant revisions of the work performed, quality may be increased and this will eventually stir motivation for new challenges.

Guiding translation capabilities of future translators is nowadays a huge task, considering the diversity of techniques and also various requirements, on the purpose of strengthening training skills. The choice of a suitable equivalent for a given context depends on linguistic and extra-linguistic factors at the same time; that is why it is important for the translator to have a look into the possible collocations in the target language. By doing this, difficulties presented at the beginning may be overcome.

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CHALLENGING BRITISHNESS: TRANSLATING BRITISH CEREMONIAL TITLES INTO ROMANIAN

Marina-Cristiana ROTARU

Abstract: For a researcher with a keen interest in British topics, finding the Romanian equivalent for names of official or ceremonial positions in various British institutions, such as the Parliament or the Royal Household, has always been a challenge. Part of the difficulty stems from the peculiarities of the British way of life, shaped by history and tradition. For instance, how could one translate the title "The Black Rod", one of the official ceremonial positions in the British Parliament, from English into a different language while preserving the values and identity contained in the very name? Would "Bastonul Negru" be an appropriate Romanian version? Translation techniques may help the translator find a suitable equivalent. But finding the right term for the original may not prove enough since in order to understand what this or that name really means one needs to take into account cultural awareness. Consequently, translation provides not only an equivalent in the mother tongue but helps boost awareness of other cultures, bridging worlds and fostering understanding.

Keywords: *linguistic hospitality, cultural awareness, British ceremonial titles*

Tradition is a guide and not a jailer
(W. Somerset Maugham)

Introduction

Translating ceremonial titles has always been thought-provoking for the translator since these positions are unique cultural products. Most of them are archaic, reminiscences of past ages, yet preserved because they are part of the fabric of a nation's identity. Translating such forms of address is mainly a matter of transferring the meaning of the original into the target language. Finding the perfect equivalent is seldom possible since the historical and social realities reflected by ceremonial titles in the source language (SL) may not always have corresponding forms in the target language.

The aim of this paper is, on the one hand, to translate ceremonial titles that reflect peculiarities of the British royal and parliamentary tradition as illustrated by the ceremony of the State Opening of Parliament, a distinctive British ceremony characterized by a special blend of pageantry and decorum. On the other hand, this analysis aims to underline the need for developing cultural awareness skills. The theoretical framework is mainly circumscribed to Paul Ricoeur's concept of "linguistic hospitality" and to cultural awareness. As far as translation procedures are concerned, I have used Peter Newmark's taxonomy.

1. What is Britishness?

Defining *Britishness* is perhaps as challenging as forecasting weather. However, there are qualities that are generally considered typical of the British people: pragmatism, inclusiveness, fair play, a peculiar sense of humour, a propensity for mocking the elite, traditionalism and flexibility and pride in their country's history. The opening lines of "Translating the British, 2012", a poem marking the London Olympic Games of 2012, authored by Ann Carol Duffy, the poet laureate[1], capture some of the features that make up the British ethos: tradition and modernity, the capacity to stand up for time-honoured values as well as the competitive and creative instinct of surprising and breaking new ground: "A summer of rain, then a gap in the clouds/ and the Queen jumped from the sky/ to the cheering crowds" (Duffy, 2012).

If one tries to scrutinize British society through the lens of Geert Hofstede's dimension of Long Term Orientation, which aims to outline how societies establish relationships with their past while preparing to face the challenges of the future, one finds that the British value of the Long Term Orientation Index is 51 (Hofstede, 2010: 255), showing no marked preference. The British way of life seems to strike a balance between the need to honour their past and the need to look to the future. The love for ritual and pageantry, expressions of the pride the British take in their traditions, are equaled by their capacity to reinvent themselves and make centuries-old traditions survive in modernized settings. British public life is marked every year by well-established ceremonies such as Trooping the Colour, Remembrance Day or the State Opening of Parliament, to mention but a few. These public ceremonies, magnificent in their military precision and royal splendour, are annual celebrations of key moments in British history and reaffirmation of British cultural values. The fact that these ceremonies have continued for centuries reflects the necessity of British society to preserve them. At the same time, their very existence proves the flexibility of the British to

[1] In the United Kingdom, the Poet Laureate is a poet appointed by the British monarch to be a member of the Royal Household. The position is an honorary one and entails no specific duties, but the holder of the position is expected to write verse to mark important royal and national events. The office dates from the appointment of John Dryden in 1668. Initially, the appointment was for life, but since 1999, the Poet Laureate has been appointed for a ten-year period. The present Poet Laureate is Carol Ann Duffy, who was appointed in May 2009.

incorporate these traditions in their modern way of life. They are part of the make-up of British identity. Proudly handing them down from generation to generation does not reflect an ossified society, yearning for a glorious past (although the loss of the empire still feeds postcolonial nostalgia). In fact, these enduring and cherished traditions, symbolizing the roots of the nation, play a significant role in the national psyche and allow the British to look to the future without being daunted by it.

2. What is State Opening of Parliament and what happens during the ceremony?

The House of Parliament, also known as the Palace of Westminster, is a place where tradition and modernity meet. Age-old rituals and customs accompany the decision making process and the resolutions adopted at Westminster have shaped Britain's history and influenced its future. The most important ceremony that takes place in the Palace of Westminster is State Opening of Parliament which signals the beginning of a new parliamentary year.

It is the State occasion where the three constituent parts of Parliament – the Sovereign, the House of Lords and the House of Commons – meet. Their reunion at the Palace of Westminster, the seat of the British Parliament, reflects the constitutional changes that have shaped Britain since the seventeenth century when the process of transforming the monarchy from a limited into a constitutional monarchy was initiated, part of a fierce struggle for power between the Crown and Parliament. Until then, the sovereign was considered to be the only source of political and legislative power. During the seventeenth century, a new view of government crystallized, based on the principle of "co-ordination", according to which legislative power, the source of sovereignty, was circumscribed to the formula "King-Lords-and-Commons-in-Parliament" (Comstock Weston, Greenberg, 2002: 1,3,4). Therefore, legislative power was divided among three independent bodies that were part of the architecture of power in Great Britain. The separation of these three powers rested on a peculiar balance encapsulated in the phrase *checks and balances* (Cottret, Cruickshanks, Giry-Deloison, 1994: 197). It was, in fact, a system of control, aimed at preventing the three constitutive elements of a mixed regime (the monarchic element represented by the sovereign, the aristocratic element represented by the House of Lords and the democratic element represented by the House of Commons) from turning into the degenerate regimes described by Plato: tyranny, oligarchy and anarchy, respectively (Raynaud, Rials, 1996: 493). Therefore, the presence of Queen

Elisabeth II at the Palace of Westminster for the State Opening of Parliament underlines that the Crown, represented by the sovereign, is part of Parliament and symbolizes the three separate powers, the purpose of which is to check and balance one another.

The ceremony of State Opening of Parliament, broadcast live by the BBC, turns into a media event, attracting wide audiences as well as vast crowds in the streets of London, who come to witness one of the most ancient and famous State ceremonies of Great Britain. The main outlines of the ceremony – the Sovereign’s procession to the Palace of Westminster, the assembling of the two Houses of Parliament, the House of Lords and the House of Commons in the Lords’ Chamber and the reading of the Throne Speech by the Sovereign – were already firmly established by the sixteenth century. The ceremony as we know it today dates back to 1852 when the Palace of Westminster was reopened after having burned in the Great Fire of 1834 which destroyed the House of Lords and the House of Commons (State Opening of Parliament, n.d.).

The sovereign’s procession to Parliament is preceded by the Regalia procession. Regalia refer to the symbols and emblems of the sovereign. Three of these, the Imperial State Crown, the Sword of State and the Cap of Maintenance, which symbolize the monarch’s power, are first collected from the Jewel House in the Tower of London, where they are traditionally kept, and taken to Buckingham Palace. From there, escorted by the Household Cavalry and by the Queen’s Bargemaster and a Waterman, they travel in one of the State Coaches to the Palace of Westminster where they become part of the queen’s procession. Once in Parliament, the Imperial State Crown, the Cap of Maintenance and the Sword of State, public symbols of the monarch’s authority, are put on display, temporarily, in the Royal Gallery. Then, in preparation for the queen’s arrival, they are taken into the Robing Room.

Once the queen passes through the Sovereign’s Entrance, the Royal Standard, the sovereign’s flag, is flown on top of Victoria Tower, signaling that the monarch has entered the building. At the entrance, the queen is welcome by two senior officials, the Earl Marshall and the Lord Great Chamberlain, who have chief ceremonial and royal parliamentary responsibilities. The queen, accompanied by the Prince Consort and their suite, go up the Royal Staircase, lined by the royal regiments the Blues and Royals and the Life Guards. At the top of the staircase, the procession passes through the Norman Porch and turns right towards the Robing Room, where the sovereign puts on the Imperial State Crown and the Robe of State. The royal procession is now ready to head towards the House of Lords where the sovereign will read the Throne Speech. The procession opens with the Officers of Arms: the Pursuivants of Arms and the Heralds of Arms. The Gentleman Usher of the Black Rod comes next, followed by the Kings of Arms, led by their senior officer, the Garter King of Arms. The Great Officers of State follow: the Lord Privy Seal, The Lord Speaker, The Lord High Chancellor, the President of the Council, the Lord Great Chamberlain and the Earl Marshall (a hereditary office held for centuries by the Duke of Norfolk). The Queen and the Prince Consort come next, immediately preceded by the Sword of State and the Cap of Maintenance. The procession continues with members of the Royal Household: two ladies-in-waiting to the queen, the Lady of the Bedchamber and a Woman of the Bedchamber, the Gold Stick-in-Waiting, the Lord Stewart, the Master of the Horse, the Captain of the Yeomen of the Guard and the Captain of the Gentlemen at Arms (House of Lords, 2014: 1-7).

In this formation, the sovereign's procession moves through the Royal Gallery, lined by the Yeomen of the Guard, where approximately six hundred guests (diplomatic and military representatives) are gathered to attend the Opening of Parliament. The procession continues towards the Chamber of the House of Lords where the peers wait for the sovereign to arrive. The Queen takes her seat on the Throne and says: "My Lords, pray be seated", inviting them to sit down and get ready for the ceremony (BBC, 2015). Then, the queen gives a discreet nod to the Lord Great Chamberlain to signal to the Black Rod to summon the members of the House of Commons to the House of Lords to listen to the Speech from the Throne. Tradition has it that while Black Rod is approaching the Chamber of the Upper House, the heavy wooden doors of the House of Lords are slammed shut in his face, a symbol of the independence of the House of Commons from the Crown. Then, Black Rod strikes the door of the House of Lords three times with the end of his ceremonial staff (the Black Rod, a rod made of ebony wood) and is then allowed to enter. He bows to the Speaker of the House of Commons and announces the Queen's summons: "Mr. (or Madam) Speaker, The Queen commands this honourable House [Black Rod pauses to bow to his left, towards the benches where the Government sits, and to his right, towards the benches where the Opposition sits] to attend Her Majesty immediately in the House of Peers" (BBC, 2015). Next, the Serjeant-at-Arms picks up the ceremonial mace (which represents the monarch's authority) from the Table of the House and leads the procession to the House of Lords followed by the Speaker of the House of Commons and Black Rod. The Prime Minister and the Leader of the Opposition as well as other MPs follow them in the House of Peers to listen to the Speech from the Throne. The Speech from the Throne, also known as the Queen's (or King's) Speech, is, in fact, written by the Prime Minister and Cabinet members and outlines the main legislative projects for which the Government seeks support of both Houses in the new parliamentary year. The speech is read by the monarch in a neutral tone in order to underline the Crown's political neutrality. The speech ends with the queen saying: "My Lords and Members of the House of Commons, I pray that the blessing of Almighty God may rest upon your counsels" (BBC, 2015). Afterwards, the Queen and the Prince Consort stand, bow to both sides of the House of Lords and leave the chamber. The procession thus ends and the MPs return to the House of Commons to start the new parliamentary session with a debate on the Speech from the Throne.

In Romania, the British ceremony of State Opening of Parliament is little known. When a new parliamentary year starts, the Chamber of Deputies and the Senate get together in an extraordinary session. There is little pageantry involved and not because of lack of tradition. But years of communist rule have brought about confusion as far as symbols of State are concerned and people have become alienated from the meaning of such symbols. In addition, disrespect for tradition and for the historical and spiritual heritage of the nation has led to an impoverished public calendar with regard to the ceremonial aspect. The only public ceremony that is characterized by distinct and splendid military display is the Military Parade for the National Day, 1 Decembre. Public television and private television channels compete in having the most attractive broadcast of this much-loved military parade, thus contributing to bringing Romanians nearer to their national values and symbols. But one media event a year is not enough to create, develop and maintain an authentic sense of national identity.

Let us imagine that one day a Romanian television channel will broadcast the British ceremony of State Opening of Parliament. In spite of the discrepancy between the forms of State of the two countries (Romania is a republic while Great Britain is a constitutional monarchy) and the procedures that govern the works of the legislative in the two states, a ceremony of great antiquity like State Opening of Parliament may attract the attention of the Romanian public. Although the Romanian value of the Long Term Orientation Index is

52, one point higher than the British value, the score is neither high, nor low, but intermediate, suggesting that Romanian society balances between the need to prepare for the future and the need to preserve ages-old traditions and norms. In fact, taken into consideration Romania's more recent past, marked by the communists' efforts to alienate people from their identity, it is not surprising that the Long Term Orientation Index has an intermediate value. It indicates the Romanians' natural drive to look for their roots. State Opening of Parliament, characterized by the precision and elegance of the military pageant and the magnificence and dignity of the royal procession may appeal to the Romanians' need for ritual and ceremony, means of expressing national identity and of keeping traditions alive.

3. Translating British ceremonial titles into Romanian

If the British ceremony of the State Opening of Parliament were broadcast by a Romanian television channel, the TV commentator would have to become a commentator-translator, a cultural mediator able to explain the British idiosyncracies to the Romanian audience, still largely unfamiliar with the characteristics of this centuries-old ceremony. The translation of British ceremonial titles into Romanian is a challenging operation since, on the one hand, it places the identity of the English language under pressure and, on the other hand, it compels the Romanian language to "accommodate" these unfamiliar titles, yet symbols of the deep-rooted and powerful traditions of the ceremonial aspect of British political life, to the Romanian culture.

My translation of some of the ceremonial titles held by participants to the State Opening of Parliament is circumscribed to Peter Newmark and Paul Ricoeur. My choice is justified by the fact that both Newmark's and Ricoeur's approaches pay particular attention to the SL text as the matter that provides the necessary information so that the translation honour the author of the text (by preserving one's identity) and show respect to the reader (by helping one make sense of and become culturally aware of different realities). For Newmark, the SL words "are always the point of departure" and the translator is expected "to interpret on the basis of these words" (Newmark, 1988: 31). For Ricoeur, the SL text is the place where the dialogue between the author and the reader starts to develop and what brings them closer together is what Ricoeur calls "linguistic hospitality" (Ricoeur, 2006: 23-24), which allows the SL text to "become accommodated" in the target-language text (TL text). The TL text becomes a welcoming host which respects the otherness of the guest.

These ceremonial titles are more than just traditional appellations, reminiscences of days gone by, they are potent carriers of identity. They are, according to Newmark, "authoritative statements", that is texts that "derive their authority from the high status or the reliability and linguistic competence of their authors" (Newmark, 1988: 39). Such texts carry "the personal 'stamp' of their authors" and are written by "acknowledged authorities" (Newmark, 1988: 39). As far as the British ceremonial titles are concerned, the "acknowledged authorities" responsible for coining and bestowing ceremonial titles are the Crown and the Parliament. Consequently, the translation of these titles cannot ignore their authoritative character and the translator needs to make use of those translation procedures that facilitate the maintenance of their authoritative nature and that respect this authoritative character.

I have identified four translation procedures that can be applied to these ceremonial titles and respect their authoritative character, preserve their cultural peculiarity and make them understandable by the Romanian public: through-translation, adaptation, functional equivalence and cultural equivalence. Sometimes, couplets have been used as translation procedures. According to Newmark, through-translation should, as a rule, be applied only when the SL words are "recognized terms" (Newmark, 1988: 85). British ceremonial titles are such "recognized terms", their recognition being obtained from the authoritative institutions which have coined them, the Crown and the Parliament, as well as by tradition, which grants them recognition, too.

One of the most peculiar British ceremonial titles is "The Gentleman Usher of the Black Rod", a title in existence since approximately the mid-fourteenth century (Black Rod – today's role in Parliament, n.d.). The holder of the title is a senior officer of the House of Lords and a Crown appointee, therefore the monarch's representative in Parliament. One of his ceremonial duties, which makes him a notable presence during State Opening, is to summon the members of the House of Commons to the Lords' Chamber to hear the Speech from the Throne. Dressed in the ceremonial Parliamentary robes, and carrying the Black Rod (a rod made of ebony wood) on his right shoulder, he heads towards the House of Commons, whose doors are slammed in his face, thus symbolizing the Common's independence from the Crown. He then strikes the door three times before being admitted to the House of Commons. A possible translation of the title is "Nobilul Uşier al Bastonului Negru", thus underlining the fact that the position at the time could only be held by noblemen. This is rather a word-for-word translation used as a pre-translation procedure, sometimes useful in the identification of better translations. Another translation can be "Gentilomul Ușier al Bastonului Negru". "Gentilomul" is an appropriate translation of "Gentleman" because in English, "Gentleman" refers to "an old word for a man from a family in a high social class" (Rundell, 2006: 591) while in Romanian, "gentilom" is defined by the dictionary as a term designating a nobleman or an aristocrat in the Middle Ages (gentilom, 2009: 433). Indeed, the holders of the title were, in the past, not commoners, but members of the aristocracy. At present, the holders need not have an aristocratic pedigree, but they hold knighthoods from the monarch for services to the country. "Usher" is translated by "Ușier" because both the English and the Romanian term point to the same referent: a person in charge of an entrance door (usher, 1994: 1574) and (uşier, 2009: 1178). As far as "the Black Rod" is concerned, I have opted to translate it as "Bastonul Negru" rather than "Vergeaua/Nuiaua Neagră", "Bățul Negru" or "Bagheta Neagră", other literal translations of "rod" because they do not reflect the physical description of "the Black Rod" and its use in the context of the British ceremonial. "Rod" as "a long, thin bar or a stick made of metal, plastic or wood" (Rundell, 2006: 1230) is better, though not perfectly, reflected, in its physical characteristics, by the Romanian "baston", "a long (approximately a meter-long) and thin piece of wood, usually bent at one of its ends, that can be held in the hand and has diverse uses" (baston, 2009: 91).[2] In addition, the word "baston" appears in the Romanian phrase "baston de mareșal" (marshal's baton). Both "Bastonul de mareșal" and "the Black Rod" are ceremonial objects used to display power or authority. Using the couplet of through-translation and literal translation, the *Gentleman Usher of the Black Rod* turns into *Gentilomul Uşier al Bastonului Negru.* However, this is not the only solution which the Romanian language can deliver. Another translation which also reflects the symbolism of "the Black Rod" in the British ceremonial context is "Gentilomul Ușier al Toiagului Negru"[3] since the Romanian term "toiag" means "a rod carried as a distinctive sign or as a symbol of a dignity or authority"(toiag, 2009: 1130).[4] And there is always a third possibility, "the Black Rod", a transference, but this could only be used after the Romanian public has become acquainted with the title.

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[2] My translation (bucată de lemn lungă [cam de un metru] și subțire, de obicei curbată la un capăt, care se poate ține în mână și are diverse utilizări).

[3] Credits for this translation to my colleague, Oana Avornicesei, Ph.D., lecturer at the Department of Foreign Languages and Communication, Technical University of Civil Engineering, Bucharest.

[4] My translation (baston purtat ca semn distinctiv sau ca simbol al unei demnități sau autorități).

Because State Opening of Parliament is an ancient ceremony, it is only natural that the leading authorities in heraldry be present. They are the officers of the College of Arms, "the official heraldic authority for England, Wales, Northern Ireland and much of the Commonwealth, including Australia and New Zealand" (College of Arms, n.d.). The officers of the College of Arms are divided into three ranks: *Kings of Arms*, *Heralds* and *Pursuivants*, the Kings of Arms being the highest ranking officers of the College (The Officers of Arms, n.d.). Of the three Kings of Arms, the *Garter King of Arms* is the senior officer, taking the name from the most ancient chivalric British Order, the Order of the Garter. Of the three mentioned officers, the herald is the only one for which I have used through-translation since the term has the same form in Romanian, "herald" and the Romanian meaning, "a dignitary at the courts of sovereign in the Middle Ages who had the responsibility of carrying the monarchs' or princes' insignia, of announcing the beginning of tournaments and the winners' names, of sending declarations of war" (herald, 2009: 467)[5] corresponds to the English one: "1. (formerly) a royal or official messenger, esp. one representing a monarch in an ambassadorial capacity during wartime.[…] 5. (in the Middle Ages) an officer who arranged tournaments and other functions, announced challenges, marshaled combatants, etc., and who was later employed also to arrange processions, funerals, etc., and to regulate the use of armorial bearings" (herald, 1994: 662). The "College of Arms" is translated as "Colegiul Armoariilor" because the spelling of "Armoarii" bears a great similarity with the English form "Arms"[6]. Another possible translation would be "Colegiul Blazoanelor", which is not a through-translation procedure, but a form of literal translation in Newmark's taxonomy (Newmark, 1988: 69).

Being a State ceremony, the State Opening of Parliament requires the presence of the Great Officers of State. They are ministers of the Crown, which means that they are ministers to the sovereign and their job is to serve and advise the monarch. The titles of the *Great Officers of State* for which I have applied the through-translation procedure are: the *Lord High Chancellor*, the highest ranking officer, the *Lord President of the Privy Council* and the *Lord Great Chamberlain*. "The Great Officers of State" is translated as "Marii Ofițeri de Stat", a through-translation supported by the fact that in Romanian, the phrase "Mare Ofițer" appears in the names of the ranks of national orders

[5] My translation (dregător la curţile suveranilor din evul mediu, care avea sarcina de a purta insignele monarhilor sau ale principilor, de a anunţa începutul turnirelor şi numele învingătorilor, de a transmite declaraţiile de război).

[6] Credits for the form "Armoarii" to my colleague, Oana Avornicesei, Ph.D.

such as "Ordinul Steaua României în Grad de Mare Ofițer" (Cancelaria Ordinelor, n.d.).[7] The *Lord High Chancellor* (British Parliament, n.d.)[8] is a member of the British government, appointed by the Queen on the advice of the Prime Minister and is responsible for the correct and independent administration of justice. I have translated the title as "Înaltul Lord Cancelar" in order to underline the high rank of the holder of the title. Another possible translation could be "Lordul Cancelar", a through translation for "the Lord Chancellor", a shorter and often used version of the formal title "the Lord High Chancellor".

"The Lord President of the Privy Council" is translated as "Lordul Președinte al Consiliului Privat". The Privy Council is an ancient body in the architecture of the British State and its name, "Privy", in its archaic sense means "secret", "concealed", "hidden" (privy, 1994: 1145), and points to its original function: a body made of the monarch's closest advisors, providing confidential advice to the sovereign. Today, the Privy Council is not seen as a body serving the monarch, but the institution of the Crown, which helps achieve consensus on various government business which are not the responsibility of Departmental Ministers, but, by tradition, are the responsibility of Ministers as Privy Counsellors (Privy Council Office, n.d.). Hence, the title "The Lord President of the Privy Council" may also be translated as "Lordul Președinte al Consiliului Consultativ al Coroanei" (which is a couplet of through-translation, cultural and functional equivalent) since in Romanian official documents "the Privy Council" appears as "Consiliul Consultativ al Coroanei" (Tănăsescu, 2015: 250). The through-translation procedure allows the preservation of the British peculiarity manifest in these titles.

"The Lord Great Chamberlain", in Romanian "Lordul Mare Șambelan", is a hereditary ceremonial title, held by the person responsible for dressing the monarch on the coronation day and for the Queen's Robing Room and the

[7] The Order of the Star of Romania (Ordinul Steaua României) is the highest civil national order and is awarded by the President of the republic. It has six ranks, from the lowest to the highest: Knight of the Order of the Star of Romania (Ordinul Steaua României în Grad de Cavaler), Officer of the Order of the Star of Romania (Ordinul Steaua României în Grad de Ofițer), Commander of the Order of the Star of Romania (Ordinul Steaua României în Grad de Comandor), Grand Officer of the Order of the Star of Romania (Ordinul Steaua României în Grad de Mare Ofițer), Grand Cross of the Order of the Star of Romania (Ordinul Steaua României în Grad de Mare Cruce) and Grand Cross with Collar of the Order of the Star of Romania (Ordinul Steaua României în Grad de Colan).

[8] As a result of reforms introduced by the Labour Government, on 9 May 2007 the Ministry of Justice was created. The Lord Chancellor, traditionally responsible for the right and non-partisan functioning of the courts of law, is henceforth the Secretary of State for Justice.

Royal Gallery, those parts of the Palace of Westminster traditionally allocated to the sovereign. The through-translation procedure is supported here by the meaning of the office – one of the Great Officers of State, not to be confused with the office of the Lord Chamberlain of the Household, the position of a courtier in charge of domestic responsibilities in a royal household.

Through-translation (or rather a couplet of through-translation and literal translation) is also applied to "the Lord Steward" and "the Sword of State", translated into Romanian as "Lordul Intendent" and "Sabia de Stat", respectively. The Lord Stewart can easily be identified in the ceremony of the State Opening by a white staff which he carries as a symbol of his authority. He is appointed by the monarch personally and is responsible for the administration of the royal household. Therefore, the word "intendent" in the Romanian translation reflects the role the Lord Steward plays in the royal household: "a person responsible for the keeping or administration of an institution, of a house etc." (intendent, 2009: 514)[9]. The Sword of State is a ceremonial sword which symbolizes the monarch's authority and it is part of the Regalia Procession which precedes the monarch's procession in the ceremony of the State Opening of Parliament.

As shown, the peculiarity of ceremonial titles requires couplets of translation procedures in order to render these historical realities of British life comprehensible to the Romanian public. A new such case is, for instance, that of the title "Lord Keeper of the Privy Seal", one of the Great Officers of State. Here, "privy" means "private" and the title refers to the person who was responsible for the monarch's private seal, a royal seal "originally used to authenticate royal documents of lesser or private importance, or to authorize the use of the Great Seal" (Arnold-Baker, 2001: 1034) as opposed to the Great Seal of the Realm, used "to authenticate (a) royal proclamations; (b) for summoning a parliament or holding a by-election or conferring or confirming a peerage; (c) writs […]; (d) charters; (e) letters patent for confirming treaties; (f) for conferring dignities, franchises, offices and property rights and (g) for sealing a commission for the Royal Assent to bills" (Arnold-Baker, 2001: 594). The translation that I suggest is "Lordul Sigiliului Privat", a couplet combining reduction (since "Keeper" is not translated) and through-translation.

[9] My translation (persoană însărcinată cu îngrijirea sau administrarea unei instituţii, a unei case).

The highly archaic character of many of these ceremonial titles, and the fact that they are carriers of national idiosyncracies, call for the identification of some sort of equivalent in the TL. Through-translation alone, although fit for rendering "already recognized terms" (Newmark, 1988: 85) from the SL into the TL, thus respecting the authority that has coined them, may not always be helpful enough in making the target language fairly comfortable for such culture-specific words. A couplet involving a functional or a cultural equivalent (Newmark, 1988: 91) can provide a reasonably transparent translation of the SL word into the TL while preserving its idiosyncratic character, turning the TL into a hospitable host.

Other British ceremonial titles that are challenging to the translator are those designating various bodies of officers entrusted with guarding the monarch: "the Queen's Body Guard of the Yeomen of the Guard", the oldest military corps established by King Henry VII in 1485 (Yeomen of the Guard, n.d.), and "the Honourable Corps of the Gentlemen-at-Arms", another well-known royal guard, established by Henry VIII in 1509 (Gentlemen-at-Arms, n.d.). A possible translation for "the Queen's Body Guard of the Yeomen of the Guard" would be "Garda de Răzeși a Reginei" since the word "yeoman" meaning "one of a class of lesser freeholders, below the gentry, who cultivated their own land, early admitted in England to political rights" (yeoman, 1994: 1655) is similar to the Romanian archaic word "răzeș", meaning "a free peasant who owns land" (răzeş, 2009: 921)[10]. In this case, translation would involve a triplet made of through-translation, cultural equivalence (the archaism "răzeș") and reduction. However, in the original context, the term "yeoman" does not refer to a free peasant owning land, but to someone working at the royal court, "a servant, attendant, or subordinate official in a royal or other great household" (yeoman, 1994: 1655), possibly in a military capacity. From this point of view, "Garda de Yeomeni a Reginei" can be an appropriate translation since the term "Yeomeni" (the plural form of the noun "yeoman") already exists in the orthographic dictionary of the Romanian language (yeomeni, 2005: 856) as a borrowing. The couplet through-translation and transference, on which the translation rests, allows the Romanian language to accomodate the SL term and preserve its identity.

The name of the other guard, the Honourable Corps of the Gentlemen-at-Arms, can be approached in a similar fashion. It was established by King Henry VIII to perform the role of a mounted escort and to be the monarch's "nearest

[10] My translation (ţăran liber, posesor de pământ).

guard" (Gentlemen-at-Arms, n.d.). The aim of the king was to have a lavish guard made of the younger sons of nobles. The aristocratic origin of its members is reflected in the words "Honourable" and "Gentlemen" that are part of the name of the guard. Taking these historical aspects into consideration and trying to preserve the original military and social identity of these royal bodyguards, the translation "Onorabila Gardă de Gentilomi" can be considered a suitable decoding, resting on the couplet through-translation, literal translation and reduction.

As shown above, couplets required in the translation of these ceremonial titles challenge, in a way, Newmark's claim that "through-translation should be used only when […] already recognized terms" are involved (Newmark, 1988: 85). All these ceremonial titles do have, indeed, an authoritative value, being time-honoured manifestations of a cultural identity. However, Newmark also remarks that in informative texts, "cultural components tend to be […] transferred and explained with culturally neutral terms" (Newmark, 1988: 47). These ceremonial titles all include, in their names, cultural components. Adaptation, for instance, may be coupled with transference in order to facilitate meaning transfer. Such are the name of two categories of officers of arms that are part of the College of Arms: "the Garter King of Arms" and "the Pursuivants". Adapting their names is tricky since part of their cultural and historical identity may be lost. The officers of arms are, in fact, divided into three ranks. The highest rank is that of Kings of Arms (there are three Kings of Arms: Garter King of Arms, the oldest of the three, Clarenceux King of Arms and Norroy and Ulster King of Arms). The middle rank is that of heralds and the lowest rank is that of Pursuivants. "The Garter King of Arms" can be translated either as "Ofiţer de rang înalt al Armoariilor" (an explanation based on culturally neutral terms) or "Ofiţer Garter al Armoariilor". Similarly, the name "Pursuivant", referring to the lowest ranking officers of the College of Arms, can be adapted into the TL as "ofiţer de rang inferior al Armoariilor" or "Ofiţer Pursuivant al Armoariilor". I prefer the latter translations of the two titles discussed here, which rest on another couplet: adaptation and transference. The transference of the names "Garter" and „Pursuivant", respectively, is instrumental in the preservation of the military identity of these heraldic titles. As explained earlier, transference can be used only after the Romanian public has become culturally aware of the peculiarity of these archaic titles.

Furthermore, other couplets may involve some sort of equivalence in order to allow the TL to accommodate the new term. Such is the case of the chivalric title "Earl Marshal". The Earl Marshal is a hereditary officer and one of the eight Great Officers of State, responsible mainly for the organization of major state events, such as coronations and royal funerals and should not be mistaken for the military rank of marshal. If we translate the title word by word, we get "Contele Mareşal". But the Earl Marshal need not be an aristocrat with the title of earl. In fact, the incumbent of the office of Earl Marshal in the United Kingdom is a hereditary duke, the 18th Duke of Norfolk. A cultural equivalent and a through-translation results into "Mareşalul Palatului Regal", also known as "Mareşalul Curţii Regale", responsible for the administration of royal residences and sometimes, for the organisation of ceremonial events.

"The Cap of Maintenance" is a ceremonial hat made of crimson velvet and ermine lining, usually worn as a sign of great honour. It is one of the insignia of the British sovereign and thus, it is part of the Regalia Procession, together with the Sword of State and the Imperial State Crown. In order to identify an appropriate translation, some clarifications of the context of the appearance of the Cap of Maintenance in the British Regalia are necessary. The Cap of Maintenance was a gift received by King Henry VIII from Pope Leo X, after the defeat of the French by the English in the battle of Tournai, in 1513 (Fletcher, 2015: 149-150). Gift-giving has always been "a means of symbolic communication", "a step in the sequence of diplomatic exchanges" and played an important role in alliance-building (Fletcher, 2015: 149). Aiming to strengthen his position against the reformation spearheaded by Martin Luther, the Pope was looking for allies. In 1521, a pamphlet against Martin Luther written by Henry VIII, king of England, was read to Leo X. In return for Henry's positioning, the Pope conferred to Henry VIII the title "Defender of the Faith" (Fletcher, 2015: 149). Therefore, the symbolism of the cap is linked to Henry's defense of the faith (understood, at the time, as the Catholic Faith). At present, since the United Kingdom has been, since the second half of Henry VIII's reign, mainly a Protestant country, "the Faith" can be understood as "the Protestant Faith". Hence, "Maintenance" can be interpreted as the preservation or defense of the Protestant faith. The name "Cap of Maintenance" can be translated, using through-translation and expansion, as "Căciula Apărării Credinţei" sau "Cuşma Apărării Credinţei" (using literal translation, expansion and adaptation).

Another couplet (expansion and functional equivalent) can be used for the translation of the title "Gold Stick-in-Waiting", a title born by a mounted guard, member of the regiments of the Household Cavalry. The name "Gold Stick-in-Waiting" is given to the staff of the office, a stick with a gold head. "Gold Stick-in-Waiting" can be translated as "Garda Călare a Bastonului de Aur".

Two important participants in the State Opening of Parliament are the Queen's Bargemaster and the Waterman, officers of the Royal Household. The Queen's Bargemaster and the Waterman are ancient titles that have survived since the times when the English kings and queens travelled on water to and from their royal residencies on the River Thames (Windsor Castle, the Palace of Westminster, Hampton Court, Greenwich and the Tower of London). The two officers in charge of the royal barge or boat are part of the Regalia Procession, escorting the Imperial State Crown during the State Opening of Parliament ceremony. The Queen's Bargemaster may be translated either as "Căpetenia Barjei Reginei" (using cultural equivalence coupled with through-translation) or as "Maestrul Şalupei Reginei" (using through-translation and literal translation). The Waterman was one of the men who rowed the royal barges. The title can be translated as "Luntraşul" (using a functional equivalent).

Equivalence is also appropriate for the translation of two other positions in the Royal Household, "the Lady of the Bedchamber" and "the Woman of the Bedchamber". "The Lady of the Bedchamber" and "the Woman of the Bedchamber" were in charge of the queen's private apartments and their role was to attend their sovereign as ladies-in-waiting. The difference between the two is one of rank: The Lady of the Bedchamber was superior in rank to the Woman of the Bedchamber. "The Lady of the Bedchamber" can be translated as "Doamnă de Onoare a Reginei" (cultural equivalence coupled with expansion) in order to highlight the fact that the holder of the position attends the sovereign as lady-in-waiting. In addition, the position of "Doamnă de onoare" was also held at the royal court of Romania. "The Woman of the Bedchamber" can be translated as "Camerista din suita reginei" (functional equivalence and expansion) in order to underline the fact that the position was inferior in rank to that of the "Lady of the Bedchamber" and signal that the holder was also a lady-in-waiting.

The titles "the Lord Speaker of the House of Lords" and "Serjeant-at-Arms" can also be translated using functional equivalence because the positions refer to the functions played by the holders in the British Parliament and the roles played in the procession of the State Opening of Parliament. "The Lord Speaker of the House of Lords" can be translated as "Lordul Preşedinte al Camerei Lorzilor (functional equivalence, coupled with literal translation and transference). "The Lord Speaker of the House of Lords" is the speaker of the House of Lords, the presiding officer of the House of Lords. It can be translated as "Lordul Preşedinte" because the two houses of the Romanian Parliament, the Senate (the Upper House) and the Chamber of Deputies (the Lower House) are presided by "Preşedintele Senatului" and "Preşedintele Camerei Deputaţilor", respectively.

The "Serjeant-at-Arms" is a parliamentary official responsible for keeping order in the House of Commons area of the Palace of Westminster. He also performs ceremonial duties, such as carrying the mace of the House of Commons. The mace symbolizes the authority given to the Commons by the Crown to meet and pass laws. There is no cultural equivalence in Romanian, so it can be translated as "Ofiţer de ordine al Camerei Comunelor" (functional equivalence coupled with expansion).

Conclusion

Translating ceremonial titles from a foreign language into Romanian is a stimulating and creative task. Ricoeur's concept of "linguistic hospitality" is a practical tool that challenges the translator to find hospitable solutions for the SL terms. There is an inherent pressure on the source language in the translation process but if the host language can manage to accommodate the SL terms and try and preserve part of the cultural identity of SL terms, much of this pressure is lifted and the SL terms become more transparent to the target reader.

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FILM AND TELEVISION SERIES ADAPTATIONS OF CHARLES DICKENS' NOVEL *DAVID COPPERFIELD* AS A FORM OF CULTURAL TRANSLATION

Adriana Cristina VULPE

Abstract: This paper is a search for the meanings of the cultural typologies that can be discerned in several adaptations of the novel *David Copperfield* by Charles Dickens. It offers a brief survey of most popular discourses about adaptation, developing an original perspective on adaptations as a form of cultural translation. As early as the functionalist anthropological paradigm, followed by the structuralist and the postmodern one, the notion of cultural understanding was seen as a form of translation. Viewing adaptation as a form of translation of a more complex nature than that of the literary translation, this paper will analyze not only the historical and cultural context of the adaptations proposed, but also the problems associated with adapting and receiving the final product. The corpus consists in one British adaptation (1999, BBC), representative for the heritage films, three American adaptations, very distant in time, and two Italian ones (RAI, 1965, 2009).

Keywords: *cultural translation, adaptation, context, anthropology, domestication*

Introduction

After more than a century of cinema, film industry is in a continual and substantial change, not only from a technological point of view, but also from a stylistic one, but after more than 100 years, mainstream movies still tell and retell literary stories, as statistically 85% of Oscar-winning movies, 95% of TV mini-series and 70% of television films are adaptations. Adaptation has always been central to the process of film-making; the history of film-making itself starts with Charles Dickens' literary works adapted into silent movies. Among the first silent movies, there are an adaptation of the novel *Bleak House* and one of the short novel *A Christmas Carol*, in 1901, and from that moment on, he became the author with most adaptations ever, maintaining his dominance into the cinema's second century. We are looking forward to watching the latest *David Copperfield* adaptation which is to be released in 2016. Even before the sound film appeared, there were almost 100 cinematographic adaptations of Charles Dickens' novels. Sergei Eisenstein, film director and theorist from the beginning of the twentieth century, notably famous for his silent movies, stated that such a novelist as Dickens could have invented the fundamentals of cinema.

1. The impact of the cultural context on film adaptations

The way in which the cultural context has influenced film and TV series adaptations of Charles Dickens' novels has not constituted yet the object of any research, that is why the **novelty** of my research consists in viewing the adaptations not only as independent creations, but also the "children", the offspring or product of their times. This is intended to be an interdisciplinary research of **literary theory**, **anthropology**, **cultural studies** with the spatial and time shifts, **social history** and **the reception theory.** The simple accounting of what has been lost or gained in the adaptation process is not the purpose of this paper, instead I intend a close analysis of what the authors of the adaptation, the interpreting third party, have wished to suggest by the alterations they made to the source text.

Every day we have to face a surge of adaptations, not only in the domain of cinema and television, but also in the virtual reality, thematic parks, clothes, mugs, pens, household or furniture objects, an impressing array of accessories, etc. Paraphrasing Linda Hutcheon with her fundamental *A Theory of Adaptation,* from 2006, we can say that anyone who has ever experienced an adaptation (and who hasn't?) has his or her own theory of what an adaptation means, either voluntarily or involuntarily, but neither the product, nor the process of adapting exists in a void, but in a context, an epoch and a geographical space, a society and a culture.

I intend to demonstrate that each adaptation is the product of a cultural panoply, through which various world-views are expressed, and therefore the adaptation can be contradictory once cut out of its own cultural background. My theory is that its existence is not only conditioned by the cultural context which created it, but its existence is impossible outside that context. I have used the term "culture" in the anthropological and cultural studies understanding, that of *Weltanschauung*, the world-view that each nation has. A very general, matter-of-fact argument in favour of my postulation is that Charles Dickens' novels have not been adapted in cultures which are a far cry from the Western-European tradition, such as Japanese, Chinese, Indian, etc.

The corpus of adaptations that will constitute the subject matter of my research consists in: *David Copperfield*, film, MGM, 1935; *David Copperfield*, eight-part television series, RAI, 1965; *David Copperfield,* television film, 20-th Century Fox, 1969; *David Copperfield*, television film, BBC, 1999; *David*

Copperfield, television film, Hallmark, 2000; *David Copperfield*, television film, RAI Fiction, 2009.

2. Theoretical models; methodology of research

André Bazin, the founding father of French film theory, stated that "Literal translations are not the faithful ones. A character on the screen and the same character as evoked by the novelist are not identical." (Bazin 2002: 127)

"More important than such faithfulness," however, as André Bazin wrote, "is knowing whether the cinema can integrate the powers of the novel (let's be cautious: at least a novel of the classical kind), and whether it can, beyond the spectacle, interest us less through the representation of events than through our comprehension of them." (Bazin 2002: 7)

This paper develops an original perspective on the adaptations as a form of cultural translation, which "*means, in its broadest sense, cross-cultural understanding.*" (Rosman 2003: 3)

As early as the functionalist anthropological paradigm, followed by the structuralist and the postmodern one, the notion of cultural understanding was seen as a form of translation. The phrase *traduttore tradittore,* that is the translator is a traitor, supported by the anthropologist James Clifford, brings in the reality of missing or distorting information when trying to understand or describe another culture.

According to Paul Ricoeur, in *Sur la traduction*, the translation is the mediation between the plurality of cultures and the unity of humanity. He talks about the miracle of translating and the emblematic value of translations. Translation constitutes the answer given to the irrecusable phenomenon of human plurality with its aspects of dispersion and confusion, summarized in the Babel myth. Ricoeur says that we are "*after Babel*". (c.f. Ricoeur 2004:131)

Therefore, the adaptation, as a form of cultural translation, constitutes a paradigm for all exchanges, not only from one language to another, but also from one culture to another. It opens up the way to concrete universalia, not in the least to the abstract universality, unchained from history.

The fact that any adaptation has ideological implications, as Bassnett notes, is another argument in favour of our approach to adaptation as cultural translation: "All rewritings, whatever their intention, reflect a certain ideology and a poetics and as such manipulate literature to function in a society in a given way. Rewriting is manipulation, undertaken in the service of power and in its positive aspect can help in the evolution of a literature and a society." (Bassnett in Venuti 1995: vii)

With his seminal work, *Novels Into Film* (1957), George Bluestone introduced the most important concepts and much of what has been written afterwards is a pledge for his ideas:

> What happens therefore, when the filmist undertakes the adaptation of a novel, given the inevitable mutation, is that he does not convert the novel at all. What he adapts is a kind of paraphrase of the novel—the novel viewed as raw material… That is why there is no necessary correspondence between the excellence of a novel and the quality of the film in which the novel is recorded… In film criticism, it has always been easy to recognize how a poor film "destroys" a superior novel. What has not been sufficiently recognized is that such a destruction is inevitable. (Bluestone 1957/1968:32)

With the anthropological approach to adaptation, what Bluestone sees as a destruction or paraphrase becomes a translation, no matter how limited or flawed the term might be.

Therefore, the approach proposed in this paper will prefer the term ***translation*** to ***adaptation*** and it belongs to the most recent literature. We want to see what elements can and which cannot be adapted/translated. Brian McFarlane aims to establish what can be transferred and which cannot. Since film is concerned with images, it is lacking in narrative possibilities, even in the case of Dickens, whose association with film is more intricate, being regarded as a novelist who, had he been alive today, "would be writing for Hollywood". (Romano, 2003: 89) Dickens is considered the stylistic forefather of film, seen by Baudelaire as a "kaleidoscope gifted with consciousness", and also in his construction of his narratives. (Baudelaire in Smith, 2003: 12) Grahame Smith says that Dickens "anticipates in images the medium that would only come into being after his death" (Smith 2003: 1), as he took up the technological developments of the Industrial Revolution such as photography and the speed of trains and associated them with the Victorian interest in spectacular entertainment and changing perceptions of selfhood.

3. Domestication

In the 1969 and 2000 American adaptations and the 1965 RAI adaptation of *David Copperfield*, the first-person narrative of the novel becomes interior monologue. Since the time span in which the novel is read can be much longer than that in which we watch a movie, many secondary characters have been omitted from most of the adaptations of *David Copperfield*, i.e. the Strongs, Jack Maldon, Mr Omer, his daughter, Minnie, her husband Joram, Dora Spenlow's aunts, Clarissa and Lavinia, Tommy Traddles' fiancée, Sophie, the picturesque Miss Mowcher. Out of the six adaptations discussed, Mrs Steerforth, Miss Dartle, Littimer appear in only two. Although Cukor's 1935 adaptation is obsessed with fidelity, he omitted the Salem School episode. Out of the characters David encounters there, only James Steerforth is preserved, but he meets him under different circumstances. What is left out of an adaptation is equally important as what is preserved. Cukor's option for omitting the Salem School episode is very understandable from the point of view of social history. Long before the 1930s, the school was the epitome of American democracy. It represented the starting point on the way to achieving the American dream. Pedagogues from Thomas Jefferson to John Dewey asserted that only the school could ensure the future of democracy, that the school was the only non-authoritarian institution which could teach self-discipline. Nevertheless, there was a shocking gap between the American ideal of school and the reality of American schools in the 1930s. The financial situation of schools and of the teachers was disastrous. At the beginning of the 1930s, the National Economic League published the *Paramount Problems of the United States*; in 1930 the situation of schools was on the fourteenth place in their concerns; in 1931 it was twenty-fourth and in 1932 thirty-second. During the Depression instead, most Americans' interest in education was null. It was something they definitely could not afford. Businessmen kept on repeating that education in the 1930s was in a severe conflict with the economic goals of the country. With his 1935 adaptation of David Copperfield, George Cukor had no other option than to leave aside the Salem School episode, in which Dickens reveals the harsh reality of education. We could say that it was not even Cukor's choice; the socio-economic context decided for him the contents of his adaptation.

Censorship, bowdlerizations and condensations are also instances of domesticating the adaptation. It takes into account the context of reception and it brings us back to the implications of the adaptation as a cultural translation. (Hutcheon 2007: 148). The anthropological term of indigenization has been first used with respect to adaptation by Susan Stanford Friedman, referring to an intercultural encounter and to the ethical dimension of the adaptation and involving free-will: people adapt what they want.

4. The unfilmable

Another argument in favour of the need of cultural translation when adapting Dickens' novels is that many critics regard them as "unfilmable": "Dickens's novels do not […] make good film plays. There is so much material in them, and it is so closely interwoven that it is really difficult to boil it down within the scope of a single film". (*The Times* in Pointer, 1996: 7) As the *New York Times* argued, "the danger of adapting so widely read an author as Dickens to the screen always has been that the mortals chosen to fill the roles will prove so much less than the characters he created out of pen, paper, and genius". (*The Times* in Pointer, 1996: 60) As Roger Manvell maintains, "Dickens' dialogue at its most idiomatic is often suitable for the screen; but when it becomes affected, wordy, and sentimental, its faults seem exaggerated in the mouth of an actor observed at such close range at the moment of speaking". (Manvell in Pointer 1996: 49) The Salem School episode in the 1969 American production is very ridiculous from this point of view, even if the school director's, the horrible Mr. Creakle, is played by the versatile Laurence Olivier. In the same way, Little Emily's melodrama is too much even for the screen. It reaches its climax with Rosa Dartle's verbal flagellation: "I have come to look at you", she tells her, but at this moment, the mere language is too poor for Little Emily and the author turns to action: "I could just see her, on her knees, with her head thrown back, her pale face looking upward, her hands wildly clasped and held out, and her hair streaming about her." (Dickens 1992: 680) This correspondence with the tragic is strongly supported by Mr. Peggotty and Ham, who also promote the melodrama. Mr. Peggotty, a reminiscence of King Lear, "with his vest torn open, his hair wild, his face and lips quite white, and blood trickling down his bosom (it has sprung from his mouth, I think), looking fixedly at me," (Dickens 1992: 413), whereas Ham becomes a Hamlet, even paraphrasing his famous speech, "If it be now, 'tis not to come", V, II, with encouraging calm and modesty: "'Mas'r Davy,' he said, cheeringly grasping me by both hands, 'if my time is come, 'tis come. If 'tan't, I'll bide it. Lord above bless you, and bless all! Mates, make me ready! I'm going off!" (Dickens 1992: 480) The melodramatic writing with which David seals Dora's grave was also impossible to adapt in the movies:

> I sit down by the fire, thinking of a blind remorse of all those secret feelings I have nourished since my marriage. I think of every little trifle between me and Dora, and feel the truth, that trifles make the sum of life. Ever rising from the sea of my remembrance, is the image of the dear child as I knew her first, graced by my young love, and by her own, with every fascination wherein such love is rich. Would it, indeed, have been better if we had loved each other as boy and girl, and forgotten it? Undisciplined heart, reply! (Dickens 1992: 768).

5. The receptor's culture

The selection of the source materials for adaptation is of utmost importance and reveals the American/Italian film-makers'aesthetic beliefs. In the case of the American adaptations, the character of David Copperfield is a clear embodiment of the American dream: he must prove to be the enduring hero, worthy of that name, that through hard work and the help of God conquers all hardships. The conclusion of his life-long struggle is: We must be strong! Although the 2009 RAI adaptation seems at the beginning a film for children, it takes the adult David Copperfield to a deeper level of sensuality than the 1965 hero.

The discussion about adaptation as a cultural translation leads us to the conclusion that it is a complex issue which involves making a lot of comparisons. Nida explains that "the translation must make sense and convey the spirit and manner of the original, being sensitive to the style of the original, and should have the same effect upon the receiving audience as the original had on its audience" (Nida in Venuti 2000: 134). The translation is clearly source-oriented, but it should be understandable in the receptor culture. Cukor's production of 1935 has become an all times classic and is still shown in many countries on television at Christmas. It is rated with four out of four stars every year in Halliwell's Film Guide and was selected by *The New York Times* as one of the 1000 greatest movies ever made. In the 1969 American adaptation, the adult David Copperfield is obsessed with his past mistakes towards his wife Dora and is full of remorses regarding his flirtation and drunkenness episodes. The pupils in Salem School sing the well-known Psalm 23, *The Lord Is My Shepherd*, and in the school director's office, there is a note with the Scripture "Spare the rod and spoil the child". All these reflect the spirit of the epoch and the receptor culture, still infused with Puritan values. The portrayal of womanhood is also very much embedded in the American/Italian culture. In the 1935 and 1969 American adaptations, Agnes Wickfield, his soul mate, is blonde-haired, although Dickens created her darkhaired. Obviously, the standards for female beauty and attractiveness have changed since Dickens wrote his book. I would dare say that if adapted by the Chinese, she would definitely turn brunette again!

As we have seen, the importance of the context is overwhelming, both for the reception and the creation, as an adaptation always takes place at a certain time and space. It is argued that the Heritage cinema was most productive during Margaret Thatcher's epoch, characterized by aesthetic and ideological conservatism, (Vincendeau 2001:XIX in Hutcheon) The 1999 BBC adaptation of *David Copperfield* is marked by scrupulous attention to period details and the use of splendid scenes of the English landscape, stately homes and luxurious interiors. It offers a romanticized portrayal of the past, with luxurious settings, clothing, and lifestyles.

In the 1935 and 1969 American adaptations, the interiors, clothes and lifestyles are modest, according to the Puritan tradition and its legacy. On the contrary, the 2000 Hallmark production is no longer tributary to the same tradition, as the American values have changed in the meantime. In both RAI productions, there is an obsession with exterior beauty: the characters are extremely good-looking, clothes, houses and interiors are fascinatingly luxurious. Uriah Heep himself has a pleasant countenance. The Italian characters are very funny, friendly, extroverted and seem to enjoy the simple pleasures of life with all their heart. The British names are pronounced *all'italiana* by the Italian actors, regardless of pronunciation rules of the English language. Even the well-known name Uriah and Agnes are pronounced in Italian. Since there is an inner identity between postmodern culture and hedonism, most recent adaptations are tributary to it.

6. Hosting the alterity

Adapting from one culture to another is another instance of cultural translation which is context-dependent. In the 1969 American adaptation, there is the all-pervasive theme of personal success, which is achieved by strength of character. In both Italian adaptations, the stress often falls on David Copperfield's capacity of being a real man, even when he was just a child. We can detect here the Latins taking great pride in genuine manliness. In the 2009 RAI version of *David Copperfield*, the protagonist makes a very un-Dickensian gesture: when he meets Agnes Wickfield, as a child, he offers her as a present the book *Romeo and Juliet*, an act of courage which foreshadows their future romantic involvement. Therefore context conditions meaning.

The solution to the danger of canceling the alterity proposed by Jacques Derrida in *Of Hospitality*, is the way in which we host the Other, i.e. the adapted text, in our culture, and it is a matter of pure and unconditional hospitality. There are several problems detected by Derrida, if we are to put his philosophy into practice, and one of them is that it is almost impossible to make a distinction between the foreign and the host, because the self is in reality the other to the other. This ambiguity reflects Derrida's own identity, as a Sephardic Jew from French Algeria. In order to try to achieve unconditional hospitality, we must surrender ourselves to ambiguity, to uncertainty, to the paradoxical: "the exercise of impossible hospitality, of hospitality as the possibility of impossibility (to receive another guest Whom I am incapable of welcoming, to become capable of that which I am incapable of), this is the exemplary experience of deconstruction itself, when it is or does what it has to do or to be, that is, the experience of the impossible." (Derrida 1999: 364)

Paul Ricoeur also talks about the hospitality of the language, by means of which we guide the receptor to the author; his answer to the issue of hosting the Other in our culture is the notion of internal translation (cf. Ricoeur 2005: 92)

Paul Ricoeur speaks about the models of the exchange of memories: to translate a foreign culture in the specific categories of one's own culture presupposes a transfer in the cultural environment regulated by the spiritual and ethical categories of the Other. Talking about memory does not only mean to evoke a psycho-physiological ability of preserving and evoking the traces of the past, but also to stress the narrative function through which we publicly exert the primordial capacity of preserving and evoking. Each of us receives a certain narrative identity from the histories which he/she is told or that he/she tells about himself/herself and therefore his/her identity gets mixed with the others' identity. Consequently, the history of my life is a segment of the history of your life: the history of my parents, friends, enemies and countless strangers. (Ricoeur 2005: 49-51) This is what Ricoeur defines the model of the exchange of memories.

7. Transculturation

After analyzing the corpus of adaptations created so many decades apart, probably the most obvious observation is that they are so different and are clearly the result of cultures that have changed over time, most of all for the sake of relevance. Adaptations made after 1990 explicitly portray sensuality and eroticism. The 2009 RAI adaptation, which is the most recent is the only one with explicit sex scenes: between Emily and Steerforth, David and his wife Dora. Miss Dartle is sexually obsessed with Steerforth. She hints at their common adventurous past and at one point she literally climbs on him. The episode of seduction between Steerforth and little Emily has a long time-span in the film, being central in the second part (100 minutes) of the film. The episode is solved in a very different and commercial way as far as Dickens' intentions are concerned: after a fierce confrontation (typical for the Italian prototype of woman) with Mrs Steerforth in which little Emily reproaches her the lack of dignity of her son, Emily returns to her ex-fiancé, Ham, asks for forgiveness, their relationship is happily restored and they get married.

In our case study, we have applied Linda Hutcheon's concept of **transculturation**. When discussing any adaptation of Dickens' novels, even the BBC ones, it is impossible to avoid this concept, as the time frame changed and imposed a different culture. In the case of Hollywood, this process means Americanizing a work. Because films are generally made for international distribution, they end up effacing the British specificity, as we have previously noticed.

Michael Silverstein makes the point that the problem of translation is **cultural**, not individual. The individual mind operates in a cultural context. Therefore when we translate, it is not simply propositional knowledge ascribed to the individual mind which is involved, but translation is the communication of cultural knowledge. Every act of translation is a social act, involving social relationships, transforming as well as crossing boundaries. It is not only adapters, but also the audience that produces meaning, as they bring their own background and sensibility to the comprehension process. Since novels can have several different readings, we can have several different adaptations. In the case of well-known works, there is also the fidelity issue to widely held views of the interpretative community. The Murdstone and Grinby wine company, the warehouse where the child David Copperfield was sent by his stepfather to work in horrid conditions, alongside other children of his age, becomes in the BBC adaptation a shoe polish factory, as in England, it is a well-known fact that Charles Dickens himself worked as a child in such a factory and was deeply affected by this episode. It is also common knowledge that *David Copperfield* is an autobiographical novel. "Part of both the pleasure and the frustration of experiencing an adaptation is the familiarity bred through repetition and memory" (Hutcheon, 2007:21). As a consequence, the alterity is a disturbing factor. In order not to disturb the familiarity of the reception community with the Dickens institution, the BBC authors of *David Copperfield* adaptation turned the Murdstone and Grinby warehouse in a blacking factory. In the United Kingdom and not only, the public expectation is to see in *David Copperfield* Dickens' autobiography and the adaptation authors did not want to baffle their expectations. Therefore the adaptation cannot exist outside the culture of reception.

Conclusion

We have started with some theoretical assumptions on adaptation as a form of cultural translation and after applying them to our selected corpus, we have arrived at the conclusion that the irreducible differences in languages and cultures, along with the spatial and temporal context interdependence exclude the existence of inadequate adaptations and turn them into an endless process, equally fascinating for the creator, audience or critic. It is a complex, not an unchanging unified relation. It is a different construction of reality. Differing adaptations at different time frames reflect different theories of adaptation and it is here that the anthropologist recognizes the importance of the cultural translation in adaptation studies.

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PROVOCĂRI ȘI DIFICULTĂȚI ÎN PROCESUL DE TRADUCERE

(CHALLENGES AND DIFFICULTIES OF TRANSLATIONS)

Marinela Doina NISTEA

Abstract: Translating is a complex occupation; it is the art of linguistic mediation, which goes beyond speaking a foreign language and knowing how to use a dictionary properly and it requires an on-going interdisciplinary training. Apart from the steps that precede the act of translating as such (conducting additional research, validating specialised terms, etc.), translators should have a good grasp of the subtleties of the target language and must be up to date with language evolution, in terms of vocabulary, grammar, punctuation, etc., and to be able to render the message in an impeccable manner. The stage of linguistic revision is as important as the translation itself; it involves verifying that the source text message has been rendered fully and accurately, that the target text is correct from a grammatical, logical and functional point of view and that specialised terms are used appropriately. Against this background, translators should constantly strive to have an excellent command of their mother tongue, both in terms of theoretical aspects and of correct (and incorrect) usage of language.

Keywords*: mother tongue, translation, equivalence, difficulties, ambiguities*

„Traducătorii sunt caii de tracţiune ai culturii”, spunea A. S. Pușkin în urmă cu aproximativ două secole (apud Kojevnikov, 1972: 147). Valabilă și astăzi, afirmația este pe cât de sugestivă, pe atât de adevărată. De ce are nevoie o traducere pentru a fi considerată „bună”? Ce abilități îi trebuie unui traducător? Calitatea traducerii este dată de cunoştinţele, aptitudinile, practica și expertiza traducătorului? Sau este un act facil, pe care orice cunoscător de limbi străine îl poate face? Toate aceste întrebări sunt, în mod evident, retorice.

Lucrarea de față a apărut din necesitatea creionării unor observații și principii cu aplicabilitate directă în cadrul seminarelor de Limba română contemporană din anul al II-lea al specializării Traducere și interpretare a Universității Tehnice de Construcții București, în care se evaluează corectitudinea gramaticală, coerența, fluența, adecvarea lexicală și stilistică a unor texte traduse în limba română. Seminarul completează în mod fericit cunoștințele achiziționate de studenți în primul an de facultate, în care aceștia au dobândit capacități performante în ceea ce privește teoria și practica analizei semice și gramaticale ca element esențial în formarea și ordonarea gândirii logice și au deprins tehnicile de consultare și de utilizare a surselor credibile cu privire la normele în vigoare. Ca viitori traducători, studenții trebuie să-și formeze un set specific de abilități și competențe - să înțeleagă cum sunt structurate afirmaţiile (să aibă noţiuni de semantică); cum sunt sintetizate propoziţiile pentru a transmite un enunţ (noţiuni de sintaxă); cum se realizează un text ce conţine informaţii şi cum este descompus acesta în propoziţii (noţiuni de pragmatică) etc. Dacă una dintre cerinţe nu este respectată, există toate șansele ca rodul muncii lor să nu fie cel scontat, iar beneficiarul traducerii să fie nemulțumit de calitatea acesteia.

Atât profesorii de limba română contemporană, cât și cei de traduceri specializate îi pot ajuta pe studenți să rezolve astfel de probleme, prin selectarea corectă a textelor-sursă, adaptate la nivelul lor – textele prea grele îi pot demotiva, în timp ce unele prea ușoare pot duce la pierderea interesului și tratarea superficială a materiei –, prin oferirea unor explicații cu privire la specificul domeniului sau sub-domeniului căruia îi aparține textul și prin punerea la dispoziția studenților a tuturor mijloacelor pe care le pot folosi pentru realizarea unor traduceri de calitate, cum ar fi dicționare tipărite sau online, site-uri specializate, discuții cu experți în domeniu sau softuri de traducere (Ghențulescu, 2012: 30-31)

Textele analizate în lucrarea de față sunt variante diferite în limba română ale aceluiași text-sursă, la care însă studenții nu au deloc acces. Scopul acestei activități este acela de a evidenția unele particularități ale limbii române și de a corecta unele greșeli des întâlnite în limbajul comun, iar sloganul nostru e: vorbește-mi în *limba maternă* și-ți voi spune cât ești de educat! În marea lor majoritate, studenții conștientizează necesitatea unei griji permanente față de limba română și faptul că nota zece obținută în școală este un bun început, dar nu reprezintă totul. Înțelegerea globală a unui text, importanța acurateții limbii și, mai ales, firescul și cursivitatea în limba română – sunt doar câteva dintre deziderate le noastre, bineînțeles, după adecvarea lexicală și stilistică. Aceste obiective firești se dovedesc adesea a fi greu de urmat, mai cu seamă după pregătirea din învățământul liceal în care, în general, nu se studiază gramatica normativă a limbii române. Asemenea elevilor care-și închipuie că un comentariu literar se obține din combinarea unor structuri-tip, un pseudo-traducător poate crede că frazele firești și logice din original pot fi transpuse oricum în limba română, chiar și în formulări fără cap și coadă. Or, scopul nostru este să demonstrăm absurditatea acestui mod de gândire, să corectăm exprimările greșite și să-i îndemnăm pe studenți să rămână conectați cu evoluția limbii române, să fie la curent cu noul și să-și lărgească vocabularul în mod constant. Pe lângă orele de limba română, ei au avantajul de a deprinde, în paralel, la cursuri și seminare separate, noțiuni de terminologie, de teoria și practica traducerii, limbaje specializate și redactare computerizată, care completează în mod fericit curriculumul specializării Traducere și interpretare din cadrul Universității Tehnice de Construcții București.

Discuțiile de la seminar, adesea spontane, se dovedesc a fi întotdeauna interesante și incitante ca, de pildă, lămurirea unei întrebări cu privire la o construcție precum cea folosită de noi anterior: ce reprezintă sintagma *marea majoritate* – un pleonasm, o eroare logică sau o construcție normală? În astfel de situații, în alegerea demonstrației, folosim întâi ca metodă de lucru brainstormingul, apoi facem apel la gramaticile normative (de care avem avantajul să dispunem și la clasă) ori la punctele de vedere ale unor personalități din domeniu. Iată cum răspundea George Pruteanu la problema sus menționată:

> „*Majoritatea* e o chestiune relativă şi variabilă, ca să spun aşa. Majoritatea înseamnă partea mai mare dintr-un întreg. Dar această parte poate fi cu mult mai mare sau doar cu un picuţ mai mare. În cazul unui vot, un rezultat de 49 de procente contra 48 înseamnă o majoritate mică, faţă de, să spunem, 90 contra 4, care e o mare majoritate. În parlamente, de pildă, se lucrează cu fel de fel de majorităţi. Majoritatea *relativă* (sau simplă) înseamnă jumătate plus unu din numărul parlamentarilor prezenţi (cu condiţia îndeplinirii cvorumului de şedinţă, care e de 50 la sută din numărul total al parlamentarilor). Aşadar, ca exemplu, într-o cameră legislativă cu 140 de membri, majoritatea relativă e de *36* (140:2=70:2=35+1=36). Majoritatea *absolută* înseamnă jumătate plus unu din numărul total: în exemplul dat: *71*. Pentru legi de importanţă deosebită, se cere majoritate *specială*, adică de doua treimi (66,66 la sută): în exemplul folosit, *94*. Aşadar, nu e nicio eroare să vorbim despre o *mare majoritat*e sau o *mică majoritat*e. Putem spune, de pildă: *marea majoritate a românilor sunt de credinţă creştin-ortodoxă*." (Pruteanu, 2006)

Studenții apreciază că înțelegerea logică primează și adesea afirmă că abia acum înțeleg cu adevărat unele structuri, recunoscând că simpla cunoaștere a limbii materne nu este suficientă, ci trebuie dublată de mult studiu. Cunoașterea limbii nu îl transformă pe vorbitor în specialist; studentul-traducător nu este un simplu emițător al unui text dintr-o limbă în alta, ci un profesionist care înțelege perfect textul-sursă și îl rescrie în limba-țintă.

O traducere bună este un text care transmite cât mai mult din original, iar acest lucru se realizează doar cu un bagaj mare de cunoștințe din varii domenii. Specialiștii în traductologie afirmă că traducătorul trebuie să dispună de trei calități esențiale:

> „1) competența lingvistică, cunoașterea practică și extrem de nuanțată a limbilor de lucru; 2) competența culturală, o solidă pregătire culturală și tehnică grație căreia să dobândească repede o informație specifică despre subiectele ce vor fi tratate, despre terminologia adecvată, circumstanțele și modalitățile de soluționare a problemelor și dificultăților de traducere; 3) simțul valorii interne a unei limbi, a posibilităților latente și a jocului variațiilor acesteia" (Lungu-Badea, 2012: 74)

Așadar, simțul limbii joacă un rol primordial în realizarea unei traduceri bune, iar acesta se obține numai și numai prin exercițiu. De multe ori, constatăm că variantele de traducere propuse de către studenți ajung să fie atât de diferite, încât par rude îndepărtate ale aceluiași părinte comun. Și aceasta fie din cauza cunoașterii insuficiente a limbii sursă, fie din libertatea neînfrânată a traducătorului, care ignoră particularitățile lexicale ori stilistice ale textului din dorința de a-l rescrie pe înțelesul său, chiar cu prețul unor pierderi. Ce urmărim noi în clasă, e ca numărul „victimelor colaterale" e să fie cât mai mic, orgoliul auctorial cât mai estompat, iar textul să fie re-scris cât mai „românește". Prietenii falși, barbarismele, calcurile lingvistice și greșelile gramaticale de tot soiul, omisiunile inadmisibile și adăugirile inutile sunt doar câteva dintre țintele noastre predilecte. Studenții trebuie să înțeleagă încă de pe băncile facultății că orice traducere îi reprezintă, le construiește o identitate, un nume în domeniu și că un text trimis cu greșeli clienților, de orice natură ar fi ele: de ortografie, punctuație ori gramatică, îi dezonorează.

Ca ilustrare a modalității de lucru și a aspectelor pe care le vizăm, vom folosi trei fragmente de texte, fiecare în câte cinci variante de traducere. Toate textele în limba română sunt traduceri mai vechi aparținând unor foști studenți ai specializării Traducere și interpretare, iar accesul la textul-sursă este complet interzis[1]; am reprodus în textul articolului nostru notele de subsol incluse de studenți în traducerile lor, păstrând de asemenea și greșelile, indiferent de natura acestora:

[1] În original, textul îi aparține lui Denis Jeambar, publicist și scriitor francez (Jeambar, 2006).

(T1) Mai intâi a fost privită cu condescendenţa; ce cauta ea in lupta marilor masculi politici la scaunul prezidential? O să treacă. A fost apoi observată cu surprindere:cum de a putut deveni atât de populară? În cele din urmă,a fost tratată ca un fenomen efemer, o găselniţa a presei a cărei imagine trebuia desfiinţată.

(T2) Ea fu mai întâi privită cu un aer de superioritate: ce căuta ea în lupta prezidenţială dintre marii masculi ai politicii? Aceasta nu poate să fie decât ceva trecător. Apoi a fost observată cu surprindere: cum putea să fie atât de populară? În final fu tratată ca un fenomen efemer, un balonaş mediatic care trebuie totuşi dezumflat străpungându-l cu câteva înţepături de ac.

(T3) A fost, iniţial, privită cu condescendenţă: ce căuta ea în bătălia prezindeţiala a barbaţilor din politică? Nu era decât ceva trecător. A fost, apoi, observată cu surprindere: cum putea sa fie atât de populară? A fost, în final, tratată ca un fenomen efemer, un balon de sapun care se poate sparge atingându-l cu acul.

(T4) La început a fost privită cu un aer de superioritate: ce căuta ea în bătălia marilor bărbaţi politici pentru postul de preşedinte? E doar o prezenţă trecătoare. A fost observată mai apoi cu surprindere: cum putea oare să fie atât de populară? În final a fost tratată ca un fenomen trecător, un balon mediatic ce trebuia totuşi desumflat prin câteva înţepături de ac.

(T5) A fost, de altfel privită de sus: ce voia ea sa facă în bătalia elyseană a marilor rele politice? Nu a fost decât o trecere. A fost apoi observată cu surprindere: cum putea avea atata popularitate? A fost, în final, tratată ca un fenomen efemer, trecător, o explozie mediatică, ce trebuia în acest timp restransă, / o minge mediatică ce trebuia dezumflată prin câteva lovituri ascuţite.

T1	**T2**	**T3**	**T4**	**T5**
condescendență	aer de superioritate	condescendență	aer de superioritate	de sus
lupta marilor masculi politici	lupta marilor masculi politici	bătălia prezidențială	bătălia marilor bărbați politici	bătălia elyseană a marilor rele politice
o să treacă	nu poate fi decât ceva trecător	nu era decât ceva trecător	e doar o prezență trecătoare	nu a fost decât o trecere

a fost tratată	fu tratată	a fost observată	a fost observată	a fost observată
găselniță a presei	balonaș mediatic	balon de săpun	balon mediatic	explozie mediatică/ minge mediatică
desființată	dezumflat	se poate sparge	desumflat	dezumflată

Fragmentul analizat ridică probleme de natură lexicală, morfologică, semantică și, nu în ultimul rând, ortografică. Două dintre traduceri relevă necunoașterea sensului adjectivului *condescendent*, înregistrat în *DEX* (2016) astfel: „**CONDESCENDÉNT, -Ă,** *condescendenți, -te,* adj. Care are o atitudine plină de respect sau de bunăvoință față de cineva; respectuos, amabil. – Din fr. **condescendant**”, interpretat în texte ca antonim al sensului de bază.

A doua structură supusă discuției aduce în prim-plan formulări stângace în primele două variante și un element de culoare locală în traducerea numărul 5, absent din toate celelalte texte: bătălie *elyseană*.

Timpurile verbelor întâlnite în fragment sunt dintre cele mai diferite, fapt ce indică insuficienta cunoaștere a rolurilor stilistice pe care le au valorile verbale în limba română: *o să treacă* – viitor popular (lărgește orizontul în plan spațial și temporal); *nu poate fi decât ceva trecător*; *e doar o prezență trecătoare* – prezent, ce dă impresia de autenticitate şi de exactitate - acţiunea se desfăşoară sub ochii receptorului; *nu era decât ceva trecător* – imperfect, timp verbal care poate deschide o perspectivă dinspre trecut spre viitor și instituie o perspectivă subiectivă. În traducerea celui de-al doilea verb observăm în T2 folosirea timpului perfect simplu, care situează evenimentul într-un trecut recent și presupune o deviere expresivă de la caracterul prin excelenţă narativ al acţiunii, în timp ce în celelalte traduceri e folosit la unison perfectul compus, care înscrie evenimentul narat într-o durată trecută.

Ce-a de-a cincea sintagmă e redată în T5 prin două variante: *explozie mediatică/minge mediatică* (a doua dintre ele un calc lingvistic total nefericit), lucru inadmisibil pentru un traducător.

Textele comparate denotă și o lipsă a activității de revizie - etapă necesară și obligatorie în traduceri, în care cel care re-creează textul îl citește și recitește, verifică cele scrise în surse demne de încredere și abia după aceste operații le dă girul său. Spre exemplu, o problemă de natură ortografică (probabil și ortoepică) care vizează un adjectiv scris diferit în T2 și T4, a cărui singură formă recunoscută de *Dicționarul Ortografic, Ortoepic și Morfologic al Limbii Române* (Academia Română, Institutul de Lingvistică „Iorgu Iordan – Al. Rosetti”, 2005) este *dezumflat* (cu variantele de despărțire în silabe: *de-zum-/dez-um-*), putea fi evitată prin simpla consultare a dicționarului. Revizia este, așadar, o etapă fundamentală, care îi oferă traducătorului posibilitatea de a face corecții de natură gramaticală și stilistică, de a efectua operații precum: înlocuirea, modificarea, verificarea etc., atât în planul conținutului, cât și în cel al formei.

Folosind aceeași metodă de lucru, supunem analizei și următorul fragment (comparat tot în cinci variante de traducere) dintr-un articol apărut în săptămânalul *Le Nouvel Observateur* („Un poilu assiste aux cérémonies du 11 novembre”):

> (T1) René Riffaud, în vârstă de 107 ani, unul dintre ultimii patru veterani ai Primului Război Mondial va asista pe 11 noiembrie la defilarea ocazionată de încheierea Primului Război Mondial, care se va desfăşura ca în fiecare an, pe sub Arcul de Triumf. „Este o plăcere pentru mine să particip”, spune René Riffaud. Aflat în camera sa dintr-un cămin din Tosny (Eure[2]), bătrânul recunoaşte totuşi: „o să fie obositor, Parisul e departe, va trebui să mă trezesc devreme şi să stau mult în picioare...”. Conform Oficiului naţional al veteranilor, ultima participare a unui poilu la această ceremonie a avut loc în 2003.
>
> (T2) René Riffaud, în vârstă de 107 ani, unul dintre ultimii patru veterani din Primul Război Mondial, va asista pe data de 11 noiembrie la defilarea de la Paris, ocazionată de încheierea armistiţiului de la sfârşitul Primului Război Mondial, care se va desfăşuara, ca în fiecare an, pe sub Arcul de Triumf. „Este o plăcere pentru mine să fiu particip”, spune René Riffaud. Aflat în camera sa dintr-un cămin de bătrâni din Tosny (Eure), el mărturiseşte totuşi: ‹o să fie obositor, Parisul este departe, va trebui să mă trezesc de dimineaţă şi să stau mult în picioare...› Conform Oficiului Naţional al Veteranilor de Război, ultima participare a unui poilu la această ceremonie a avut loc în 2003.
>
> (T3) René Riffaud, în vârstă de 107 ani, unul dintre ultimii patru poilu ai Primului Război mondial, va asista pe 11 noiembrie la Paris, la

[2] „Departament din regiunea Normandiei, în nordul Franţei (n.tr.)”

defilarea ocazionată de semnarea armistiţiului care a marcat sfârşitul Primului Război mondial, care se va desfăşura ca în fiecare an pe sub Arcul de Triumf. „Îmi face plăcere să mă aflu acolo”, spune René Riffaud . Aflat în camera sa dintr-un cămin de bătrâni din Tosny (Eure[3]), bătrânul mărturiseşte totuşi: o să fie obositor, Parisul este departe, va trebui să mă trezesc devreme şi să aştept desigur mult timp... Conform Oficiului naţional al veteranilor de război, ultima participare a unui poilu la această ceremonie a avut luc în 2003.

(T4) René Riffaud, în vârstă de 107 ani, unul dintre ultimii patru veterani ai Primului Război Mondial, va asista sâmbătă, 11 noiembrie, la defilarea ocazionată de semnarea armistiţiului care a marcat sfârşitul Primului Război Mondial şi care se va desfăşura, ca în fiecare an, la Paris, pe sub Arcul de Triumf. "Îmi face plăcere să particip”, spune René Riffaud. Aflat în camera sa dintr-un cămin de bătrâni din Tonz (Eure[4]), bătrânul mărturiseşte totuşi: "o să fie obositor, Parisul este departe, va trebui să mă trezesc devreme şi să stau mult în picioare…”. Conform Oficiului Naţional al veteranilor de război, ultima participare a unui poilu la o astfel de ceremonie a avut loc în 2003.

(T5) René Riffaud, în vârsta de 107 ani, unul din ultimii 4 „poilu[5]”din primul razboi mondial , va asista sâmbătă la Paris la ceremoniile din data de 11 noiembrie[6], care trebuie sa aibă loc ca în fiecare an sub Arcul de Triumf. „Este o plăcere pentru mine să mă aflu aici”, explică René Riffaud. În camera sa dintr-un sanatoriu din Tosnz (Eure), batrânul om recunoaşte că: „toate acestea au ajuns să ma obosească, Parisul este departe,trebuie să mă trezeasc devreme şi să astept în mod sigur mult timp...”Pe langă Oficiul national de veterani de razboi,ultima participare a unui„poilu” la această ceremonie care are loc la Arcul de Triumf a fost în anul 2003.

T1	T2	T3	T4	T5
Primul Război Mondial	Primul Război Mondial	Primul Război mondial	Primul Război Mondial	primul razboi mondial
încheierea războiului	încheierea armistițiului	semnarea armistițiului	semnarea armistițiului	-

[3] „Unul dintre cele cinci departamente ale provinciei Normandia, aflat în nordul Franţei. (n.tr.)”
[4] „Unul dintre cele cinci Departamente ale provinciei Normandia, aflat în nordul Franței. (n.tr.)”
[5] „Nume dat soldaţilor francezi în timpul Primului Război Mondial când din cauza condiţiilor de viaţă din tranşee și-au lăsat barba şi mustaţa să crească foarte tare.(n.t.)”
[6] „11 noiembrie 1918 are loc semnarea armistiţiului dintre aliaţi şi Germania. Acordul este încheiat pe o durată de 36 de zile și reînnoit periodic până în data de 28 iunie 1919, când se încheie tratatul de pace pentru încetarea războiului.(n.t.)”

bătrânul recunoaște	el mărturisește	bătrânul mărturisește	bătrânul mărturisește	bătrânul om recunoaște
cămin din Tosny (Eure)	cămin de bătrâni din Tosny (Eure)	cămin de bătrâni din Tosny (Eure)	cămin de bătrâni din Tonz (Eure)	sanatoriu din Tosnz (Eure)
Oficiul national al veteranilor	Oficiul Național al Veteranilor de Război	Oficiul național al veteranilor de război	Oficiul Național al veteranilor de război	Oficiul national de veteran de razboi

Analiza scoate evidență o serie de greșeli dintre cele mai variate. Încă de la început, remarcăm neglijența în scriere pentru sintagma: Primul Război Mondial. *Dicționarul Ortografic, Ortoepic și Morfologic al Limbii Române* recomandă scrierea cu literă mare la toate evenimentele istorice majore, „inclusiv războaiele de anvergură" (Academia Română, Institutul de Lingvistică „Iorgu Iordan – Al. Rosetti", 2005: LIX), prin urmare, scrierea corectă este: Primul Război Mondial, așa cum apare doar în trei dintre traduceri: T1, T2, T4. Aflarea veștii de încetare a războiului este ilustrată, de asemenea, diferit: în T1 – războiul se termină, în T2 armistițiul este care cel care-l încheie, în T3 și T4 războiul încetează ca urmare a semnării unui armistițiu, iar în T5 această informație este, pur și simplu, omisă. Conform *DEX*, substantivul *armistițiu* = acord între state beligerante în vederea încetării temporare a operațiunilor militare, deci T3 și T4 par mai izbutite în acest caz.

Ce-a de-a treia sintagmă supusă atenție pune sub lupă două verbe – a recunoaște și a mărturisi, care nu sunt sinonime în contextul de mai sus (deși în altele pot fi: și-a ~ crima), mai adecvat contextual fiind cel de-al doilea.

Sintagma numărul 4 conține două probleme legate de căminul de bătrâni în care locuiește personajul principal al articolului: în T1 acesta este numit simplu, *cămin* (referința este insuficientă sau chiar greșită), îar în T5 *sanatoriu* - deși acest termen nu este echivalent cu azil, cămin de bătrâni, ci desemnează o instituție spitalicească (climaterică sau balneară) pentru îngrijirea bolnavilor cronici (de tuberculoză) și de locul în care se află acesta, ortografiat greșit în ultimele două traduceri (Tosny este o comună în departamentul Eure, Franța).

Tot cu majuscule va fi ortografiată și denumirea Oficiului Național al Veteranilor de Război, care apare scrisă corect doar în T2. Referitor la întrebarea dacă „veteran de război” este o construcție pleonastică, răspunsul este simplu – nu, întrucât cuvântul „veteran” mai are și un alt sens: „persoană (în vârstă) care a activat și s-a remarcat vreme îndelungată într-o acțiune (de mare răspundere), într-o instituție etc.”

Grafiile neglijente, scrirea pe alocuri fără diacritice, lipsa semnelor de punctuație, îndeosebi a virgulelor și chiar a blancului în anumite situații (în altele apare unde nu e cazul) sunt alte greșeli, care pot fi comentate pe lângă cele menționate deja. Traduceri ale unor texte de presă, a căror formă finală, în general, este rezultatul unei activități riguroase de colectare, selecție, ierarhizare și condensare a informației, textele respective nu ar trebui să reflecte discrepanțe între temă și tonul relatării, între subiectul tratat și registrul stilistic.Un exemplu elocvent este cel în care într-un anumit context un jurnalist american i-a cerut unui soldat, să-și descrie impresiile în legătură cu o explozie ce semăna cu un imens foc de artificii, acesta spunând: „It was like 4th July” (ziua națională a SUA), iar interpretul francez prezent la discuție a tradus: „On aurait dit le 14 juillet” (ziua națională a Franței). Prin urmare, traducătorul trebuie să fie onest și să aibă competență traductologică, care include un nivel bun de cunoaștere a limbilor de lucru. Tocmai de aceea, după o minuțioasă analiză gramaticală și stilistică, ultima cerință în cadrul exercițiului nostru este re-scrierea unei variante *ideale* a textului, într-o limbă română corectă, fluentă, armonioasă.

Pe lângă traducerile de orice tip (mai puțin din opere beletristice), traducerile tehnice reprezintă o preocupare constantă în cadrul specializării Traducere și interpretare, ele fiind caracterizate printr-o serie de particularități lingvistice care, dacă nu sunt cunoscute îndeajuns de traducător, vor conduce, inevitabil, la alterarea textului. În cazul acestor traduceri, documentarea și munca terminologică sunt activităţi obligatorii, premergătoare traducerii, cu cea mai mare pondere în ce priveşte timpul de lucru şi resursele implicate. În ceea ce priveşte activitatea de documentare, este obligatoriu ca traducătorul unui text specializat să cunoască foarte bine domeniul/subdomeniul din care face traducerea, să înţeleagă textul pe care îl are de tradus, să identifice conceptele şi să trateze în mod corespunzător termenii, atât în limba sursă, cât şi în limba ţintă. Altminteri, pot apărea erori sau stângăcii ca în fragmentele următoare, traduceri din domeniul fizicii, mai exact al spintronicii (Anane et al., 2002):

> (T1) Un prim exemplu de efect al spintronicii a fost magnetorezistenta gigant a straturilor multiple magnetice. GMR a descoperit în 1988 la Orsay, (colaborare intre Laboratorul de fizica a solidelor si LCR

Thomson- CSF) în Germania, în ceea ce priveşte straturile multiple compuse, o stivă alternată de straturi ultrafine de fier si crom.

(T2) Un prim exemplu de efect electronic de spin a fost efectul magnetorezistiv gigant (MRG) al multistraturilor magnetice. MRG a fost descoperită în 1988, la Orsay (în cadrul unei colaborări dintre Laboratorul de fizica solidelor şi LCR Thomson-CSR) şi în Germania, pe multistraturile compuse dintr-un sistem alternativ de straturi ultrafine de fier şi crom.

(T3) Un prim exemplu de efect electronic de spin a fost magnetorezistenţa gigant (GMR) a multistraturilor magnetice. GMR a fost descoperită în 1988 la Orsay (în cadrul unei colaborări între Laboratorul de fizică a solidelor şi LRC Thompson-CSF, vezi chenarul 1) şi în Germania, pe multistraturi alcătuite dintr-o alternanţă de straturi ultrafine de fier şi crom.

(T4) Magnetorezistenţa gigantică (GMR) a multistraturilor magnetice a constituit un prim exemplu de efect de spintronică. GMR a fost descoperită în 1988, la Orsay (colaborare între Laboratorul de fizica solidelor şi LCR Thomson-CSR chenarul 1) şi în Germania, pe multistraturi alternative ultra-fine de fier şi de crom.

(T5) Un prim exemplu de efect electronic de spin a fost magnorezistenţa gigant (MRG) a multistraturilor magnetice. MGR a fost descoperită în 1988, la Orsay (prin colaborarea dintre Laboratorul de fizica solidelor şi LRC Thomson-CSR **chenarul 1**) şi în Germania, la multistraturile compuse dintr-un sistem de straturi alternative ultrafine de fier şi crom.

Comparând variantele de traducere, vom obseva nesiguranța în folosirea limbii materne și chiar abateri grave de la normele în vigoare:

T1	T2	T3	T4	T5
GMR	MRG	GMR	GMR	MRG
la Orsay (...) în Germania	la Orsay (...) și în Germania	la Orsay (...) și în Germania	la Orsay (...) și în Germania	la Orsay (...) și în Germania
-	-	vezi chenarul 1	chenarul 1	chenarul 1
a fost descoperit (...) în ceea ce	a fost descoperit (...) pe straturile compuse	a fost descoperit (...) pe multistraturi	a fost descoperit (...) pe multistraturi	a fost descoperit (...) pe multistraturi

privește straturile...				
stivă alternată	sistem alternativ de straturi	alternanță a straturilor	multistraturi alternative	alternanță de straturi

Acronimul GMR pentru magnetorezistența gigant (din engl. giant magnetoresistance), este tradus în două din cele cinci cazuri, or o regulă de bază în efectuarea de traduceri este aceea că acronimul nu se traduce (dacă traducătorul va considera că este necesar, el poate scrie desfășurat semnificația acronimului respectiv atunci atunci când acesta este utilizat pentru prima dată în text sau poate utiliza un hiperlink care să-i indice sensul).

A doua structură evidențiată produce confuzie de sens prin lipsa conjuncției coordonatoare „și” din prima variantă de traducere: „GMR a descoperit în 1988 la Orsay, (colaborare între Laboratorul de fizică a solidelor şi LCR Thomson-CSF) în Germania”. Rezultă, așadar, că Orsay este un oraș din Germania, iar magnetorezistența gigant este o descoperire pur nemțească, lucru contrazis în celelalte traduceri din care înțelegem că este rezultatul unei colaborări fructuoase între laboratoare de cercetare din cele două țări. În primele două fragmente observăm și lipsa unei indicații precise - vezi chenarul 1, omisiune care poate altera înțelegerea unui text specializat.

Stângăcia în exprimare poate fi observată și în continuare în prima traducere: „a fost descoperit (...) în ceea ce privește”. Așa cum prepozițiile în limba română impun un regim cazual substantivului, și în cazul recțiunii verbelor trebuie cântărită foarte bine selectarea prepoziției, anumite verbe folosindu-se cu structuri și prepoziții diferite, dar în contexte diferite. În ceea ce privește verbul în cauză, el nu va folosit niciodată alăturat cu structura de mai sus, al cărei statut locuțional este dat de faptul că ea calchiază expresia franțuzească „en ce qui concerne…”. De asemenea, substantivul „stivă” este folosit greșit în prima traducere, sensul său fiind: „mulțime de obiecte de același fel (și cu aceleași dimensiuni), așezate ordonat unele peste altele, pentru a forma o grămadă; grămadă de obiecte astfel formată. – din ngr. **stivás** ”. Or, în aceeași traducere, magnetorezistența este definită ca o succesiune de straturi ultrafine diferite, de fier și de crom. Un mare minus al primei traduceri este reprezentat și de omiterea unor diacritice, fapt ce conduce automat la îngreunarea înțelegerii textului, la exprimări ambigue și incorecte, cu consecințe catastrofale pentru textul tradus.

În concluzie, traducerea de texte este un proces dificil, ce presupune muncă, aptitudini, practică, cunoştinţe în domeniu şi, mai ales, capacitatea de a găsi termenii potriviţi în aşa fel încât textul tradus să fie cât mai clar. Cât despre traducător, acesta trebuie să fie conştient de responsabilităţile pe care şi le asumă în exercitarea acestei profesii şi să fie pregătit pentru situaţiile dificile cu care, în mod inevitabil, se va întâlni.

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LOCALISATION DE LOGICIEL – DE LA TECHNOLOGIE DE L'INFORMATION À LA TRADUCTION

(SOFTWARE LOCALIZATION – FROM INFORMATION TECHNOLOGY TO TRANSLATION)

Maria Cătălina RADU

Abstract: Information technology has revolutionized the translator's working environment while computers and the Internet have replaced typewriters and supplement dictionaries and encyclopaedias. This article will present the way in which information technology has become much more than a tool for the translator, being itself a field in which more and more translation work is performed. In this context, the localization of software programs, i.e. their adaptation to the language, standards and cultural norms of a specific target market, has become a prerequisite for the successful integration of the product in a new market. Another aspect approached in my article concerns the linguistic, economic, legal and cultural elements that contribute to a successful localization of a product in a target language.

Keywords: *localization, internationalization, digital information technology, target market, software product.*

1. La localisation dans le contexte de la mondialisation

La réalité des marchés émergents d'Asie, Amérique Latine et Afrique s'est imposée pendant la dernière décennie comme incontournable pour les entreprises de toute taille, et ces dernières se sont montrées de plus en plus motivées d'y pénétrer pour gagner en compétitivité. La planification de leur activité suppose des choix stratégiques afin d'accroître leur part de marché à l'étranger, ce qui signifie créer de nouveaux segments de marché et ne pas faire d'hypothèses sur les préférences des clients et les habitudes d'achat basées sur les comportements des clients du pays d'origine.

En conséquence, les organismes internationaux, ainsi que de nombreuses entreprises multinationales doivent s'adapter à la culture et aux coutumes du pays ciblé afin de promouvoir correctement leur produit et de renvoyer une image positive aux futurs consommateurs.

Tenant compte de ce contexte économique mondialisé, le fonctionnement du marché serait inconcevable sans la traduction, qui est devenue un élément primordial dans le domaine commercial, du marketing, de la communication et des relations publiques. En effet, pour qu'une entreprise puisse vendre des produits sur le marché d'un autre pays, il faut que ses produits soient acceptés par les consommateurs de ce pays. C'est dans ce processus que survient le besoin d'un service qui dépasse les limites de la traduction. Ces entreprises ont besoin d'un service qui intègre la dimension culturelle, une exigence inhérente à l'internationalisation du commerce au niveau mondial. Il s'agit dans ce cas de la **localisation**.

La localisation est souvent confondue avec la traduction. La différence entre ces deux concepts est assez subtile et par conséquent, on sous-estime l'importance et la complexité du processus de localisation. Le mot français « localisation » provient de la transposition du mot anglais « localization » qui est un faux-ami, et il serait plus correct de parler en français de « régionalisation », même si le terme reste bien moins usité. (A4TRADUCTION)

Le *Dictionnaire de français* de la maison Larousse définit la localisation comme « Adaptation d'un produit, d'une activité productrice ou commerciale à une zone géographique, en fonction de divers facteurs naturels, techniques, économiques, culturels et sociaux. »

On peut observer à partir de cette définition donnée par le dictionnaire susmentionné que la localisation met l'accent sur l'adaptation. Elle fait plus que transposer un texte d'une langue dans une autre ; elle va plus loin et implique une dimension culturelle.

La localisation est la modification de la conception d'un produit, de son emballage et des fonctions de marketing pour adapter ce produit aux marchés locaux.

La localisation comprend généralement d'importantes composantes non textuelles d'un produit ou d'un service, comme par exemple l'adaptation de graphiques, l'adoption des monnaies locales, l'utilisation de formats spécifiques pour la date, l'adresse ou le numéro de téléphone, le choix des couleurs et de nombreux autres détails. Ces modifications peuvent aller jusqu'à la restructuration physique complète d'un projet. Le but de tous ces changements, c'est de prendre en compte les sensibilités locales, d'éviter d'entrer en conflit avec les cultures et les coutumes locales et d'arriver sur un marché étranger en adoptant les besoins et les désirs spécifiques à cette population. (Zamarreno, 2017)

Les changements du produit peuvent être nécessaires afin de tenir compte des différences culturelles et des réglementations locales. Par exemple, un franchiseur de restaurant peut se trouver dans la situation de changer son menu pour un pays qui restreint la vente de certains types de viande. En plus de la traduction de la langue de départ vers la langue locale sur les étiquettes des produits, les entreprises peuvent devoir modifier le contenu ou la taille de leurs produits pour se conformer à la réglementation locale. Les campagnes de marketing peuvent nécessiter des modifications pour respecter les différences culturelles. Par exemple, certains types de coutumes ou démonstrations publiques d'affection peuvent ne pas convenir dans certains pays.

Tenant compte de l'importance que la culture de chaque pays visé joue dans le contexte de la localisation, le rôle du traducteur devient plus subtil en ce qui concerne sa capacité d'utiliser les mots, d'en percevoir les nuances et de gérer les différences de coutumes et traditions. Par conséquent, la localisation suppose non seulement des connaissances linguistiques approfondies, mais aussi une vaste culture générale et un degré élevé de réceptivité aux différences entre la culture source et la culture cible. De cette perspective, la localisation peut être vue comme un lien entre les cultures.

La localisation ne se limite pourtant pas à ce rôle d'intermédiaire entre les cultures. Plus que toute autre forme de traduction, la localisation se met au service du marketing. On ne doit pas oublier que son objectif final est celui de vendre. Elle apparaît par conséquent comme un instrument de marketing extrêmement efficace et le traducteur « localisateur » se met au service des ventes par sa mission de médiation entre les deux environnements culturels, sociaux et économiques, et joue de ce fait un rôle essentiel dans l'internationalisation de l'entreprise.

Malgré la complexité élevée du processus de localisation, qui concerne le concept dans son entièreté, on ne doit pas oublier que le noyau de ce processus est pourtant la traduction, qui reste une étape indispensable dans cette fusion entre le produit et le marché auquel il est destiné.

Pour conclure, la localisation ou la traduction localisée peut être considérée comme une version plus personnalisée de la traduction, qui suppose la recréation du message afin de l'adapter aux spécificités de la culture ciblée, tout en conservant l'intention originale du texte.

La localisation est utilisée dans une multitude de domaines qui incluent les produits informatiques – traduction du logiciel et de sa documentation, mode d’emploi, manuel de l’utilisateur, guide d’installation, fichier aide en ligne, etc. - les applications pour les smartphones, publicité, sites internet, jeux vidéo et tout type de contenu multimédia, comme les documents techniques, médicaux, juridiques et scientifiques, manuels d’utilisateurs, brochures et particulièrement tous les éléments exprimés par des moyens autres que les mots – formats de date et de l’heure, monnaies, icônes, couleurs, unités de mesure, etc.

Les secteurs concernés par la localisation sont les bases de données, les pilotes d’imprimantes, scanners, appareils photo, les applications industrielles, les applications de gestions de la relation client, applications de statistiques, application audio et vidéo, applications de chaîne logistique, etc.

2. La localisation des logiciels – aspects généraux

Même si, comme nous avons vu, les domaines et les secteurs visés par la localisation couvrent une palette très large et complexe, quand on parle de la localisation, majoritairement, il s’agira de la localisation des produits informatiques, comme par exemple la traduction d’un logiciel et de sa documentation.

La localisation de logiciels se définit par la traduction et l'adaptation d'un produit logiciel ou web, ainsi que de toute la documentation qui l'accompagne. La traduction classique est effectuée généralement une fois le document source est finalisé. La localisation, en revanche, intervient alors même que le produit source est toujours en cours de développement pour permettre de le mettre à disposition simultanément dans plusieurs langues. La traduction des chaînes logicielles, par exemple, commence souvent alors que le logiciel n'en est qu'au stade de la version bêta. (SDL Trados)

La traduction n'est pas la seule activité réalisée au cours d'un projet de localisation. Un logiciel localisé correctement donne l'impression d'avoir été créé directement pour le marché cible. Quelle sont les risques si l’on ne procède pas de cette manière ? La première réponse vise les éléments non-textuels qui forment l’interface du produit. Le format différent de la date, de la monnaie et de l’heure peuvent apporter préjudice à l’interface de l’utilisateur. De même, dans le cas d’une langue qui s’écrit de droite à gauche, ainsi que dans le cas des langues où la longueur du texte cible dépasse significativement celle du texte source, ou dans lesquelles il existe des caractères spéciaux qui ne sont pas compatibles, le texte peut devenir totalement illisible. Les images et les icônes qui ne sont pas adéquates pour le nouveau marché peuvent elles aussi être à l'origine d'un « choc culturel ».

Pour ce faire, on doit localiser non seulement le texte, mais utiliser aussi les outils et méthodes les plus modernes pour localiser les menus, les fenêtres de dialogue et les boutons pour les utilisateurs, l'aide en ligne et tout autre fichier d'accompagnement. Il y a donc une multitude d'éléments au-delà du processus de traduction qu'on doit prendre en considération.

Une caractéristique de la traduction localisée en général et de la localisation des logiciels en particulier est la nécessité d'ajuster la longueur du texte pour pouvoir l'encadrer dans le format de l'interface utilisée. Pourtant, certaines entreprises choisissent de procéder à l'inverse et d'ajuster la taille des boutons et des fenêtres de dialogue pour pouvoir encadrer le texte cible. Ce procédé porte le nom de « redimensionnement ».

Le déroulement type d'un processus de localisation inclut les étapes suivantes :

- analyse des supports reçus et évaluation des outils et des ressources nécessaires à la localisation ;
- évaluation culturelle, technique et linguistique ;
- création et gestion des glossaires terminologiques ;
- traduction vers la langue cible ;
- adaptation de l'interface utilisateur, ce qui inclut, si besoin, le redimensionnement des masques de saisie et des boîtes de dialogue ;
- localisation des graphiques, des scripts ou de tout autre support contenant du texte, des symboles, etc. ;
- compilation et constitution des fichiers localisés pour la phase de tests ;
- évaluation de la qualité linguistique et fonctionnelle ;
- livraison du projet.

En conclusion, pour une bonne localisation de logiciel, il faut adapter correctement les éléments suivants : unités de mesures, formats de chiffres, d'adresses, de dates et d'heures (formes longue et abrégée), formats de papier, polices d'écriture, choix de la police par défaut, casse, ponctuation, classement, séparation des mots et syllabes, règles locales, problèmes de droits d'auteur, protection des données, méthodes de paiement, conversion de devises et impôts. (Interlingua Language Services)

3. Difficultés et problèmes de la qualité dans la traduction localisée - la segmentation et la traduction hors contexte

L'impact de la technologie sur la traduction, surtout en ce qui concerne l'utilisation de plus en plus fréquente des mémoires de traduction et des bases terminologiques intégrées dans les outils de traduction assistées par ordinateur (TAO) a influencé d'une manière décisive le domaine des traductions, à tous ses niveaux. Dans son *A Guide to Terminology*, Raluca Ghențulescu souligne l'importance de l'utilisation des outils TAO pour la gestion terminologique :

> From the terminological point of view, computer-assisted translation implies various strategies of terminological management: the use of electronic dictionaries and term banks, combined with memory tools that allow the translators to see the terms they have used in previous translations on the same topic or from the same field. Moreover, the translator can simultaneously do the job of a terminologist and include in the system some terms that have been checked and validated, so that they could be safely used by himself or by other translators in the future, or mark the terms that have been wrongly used in other texts and recommend their exclusion from any other translations of the same kind. (Ghențulescu, 2015: 36)

Les mémoires de traduction sont basées sur le principe de la subdivision du texte dans plusieurs segments, qui sont puis stockés en paires en vue de l'utilisation ultérieure. Les mémoires de traduction ont certainement signifié une révolution dans le domaine de par l'accélération des processus de traduction et, par conséquent, la croissance significative de la productivité.

L'utilisation des mémoires et des outils de traduction assistées par ordinateur en général présente néanmoins un inconvénient majeur exactement suit à son principe de fonctionnement : la segmentation. Par la subdivision du texte en segments, qui correspondent le plus souvent à une phrase, ou, dans certains cas, même à un seul terme, la possibilité du traducteur d'avoir une image générale sur le texte, de le traiter dans son ensemble est limitée.

La vision du traducteur sur l'ensemble du texte et profondément affectée par les limitations imposées par la segmentation, particulièrement dans le cas des actualisations des documents qui ont été déjà traduits et auxquels de nouveaux éléments sont rajoutés. Le plus souvent, le traducteur est réduit à se contenter seulement sur le texte actualisé, sans avoir accès au texte entier. Ainsi, il se retrouve dépourvu d'un élément absolument essentiel pour la traduction : le contexte.

Pour ce qui est de la localisation, le contexte est même plus large parce qu'il contient aussi les éléments non-textuels, caractéristiques aux interfaces de l'utilisateur. En effet, le contexte des éléments d'interface à traduire n'est pas fourni aux traducteurs, alors que le contexte dans lequel un texte est lu contient de nombreuses informations auxquelles le texte fait souvent référence (identification d'un bouton par sa couleur, d'une icône par sa position). (Amel, 2010 : 58) Dans la situation où le contexte manque, la qualité de la traduction est inévitablement affectée parce que même un traducteur professionnel ne réussit pas toujours choisir la traduction la mieux adaptée, hors contexte.

Conclusion

La localisation se présente comme une solution fiable aux besoins croissants imposés par l'impact de la mondialisation et du développement de nouveaux marchés, ce qui implique la nécessité d'adapter les produits à une diversité de langues, de mentalités et de contextes culturels. En tant que forme complexe de traduction, médiatrice entre les cultures et élément de marketing à la fois, la localisation a pourtant ses limites, particulièrement en ce qui concerne le rapport entre le texte à localiser, le traducteur et les outils informatiques utilisés pour faciliter ce processus.

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ON TRANSLATING CARIBBEAN POETRY INTO ROMANIAN

Monica MANOLACHI

Abstract: In line with theorist Maria Tymoczko's view on literature as a way to better understand translation, at micro-level, this essay discusses a range of translation techniques that can be used when rendering contemporary Caribbean poetry into Romanian. After a short introduction about several main postcolonial cultural characteristics of the Caribbean and potential common ground with the Romanian culture, as part of the larger multicultural Eastern European framework, this article approaches poems by three British authors born in Guyana – David Dabydeen, John Agard and Grace Nichols – to reveal some of the challenges of the source texts and possibilities offered by the target language.

Keywords: *Caribbean poetry, translation techniques, ethics of translation, postcolonial literature, Romanian language*

Words are all I have left of my eyes,
Words of my own dreaming and those that Turner
Primed in my mouth.
("Turner" by David Dabydeen)

Introduction and questions

Caribbean culture is a multilingual hybrid construct, which has produced a great amount of literature in several languages, English included. The Caribbean literary text written in English is a combination of Standard English, linguistic organic novelty based on interracial and interethnic syncretism, and intercultural intertext, determined by the colonial tradition and the postcolonial challenges. Translating poetry written in English by contemporary poets originating in the Caribbean often involves dealing with forms of "dynamic equivalence" (Eugene A. Nida), according to which the reception of the translated text should be similar to the reception of the original text. However, although such similitude is possible and this principle is usually applicable when Caribbean poetry in English is rendered into Romanian, it sometimes presupposes detours and unusual solutions, because the principle of the "dynamic equivalence" tends to rule out otherness.

Initially aimed at an audience sensitive to the colonial and postcolonial realities (given the Creole languages, the numerous Western cultural references, the local colour and a particular ethno-racial history), these texts may be perceived as exotic by the Romanian reader, when such literary texts are explored in the original. Yet, luckily, in contrast with scientific or technical writings, which usually follow stricter rules, poetic language often weaves incongruent or contrasting realities, bringing together aspects rarely associated before. Moreover, readers of translated poetry may have other cultural backgrounds, aesthetic values and personal experiences than the initial audience of the original poetic text. They are often animated by what French cultural theorist Edouard Glissant (1997), drawing on the rhizomatic theory of identity by Deleuze and Guatari, called the "poetics of relation", which means that "each and every identity is extended through a relationship with the Other" (11) and that "identity will be achieved when communities attempt to legitimate their right to possession of a territory through myth or the revealed word" (13).

Another aspect that should be considered in this context is that Creole hybridity is not the same as the cultural hybridity in the Balkans or Eastern Europe. From a post-structuralist perspective, they may essentially have several aspects in common (cultural clashes, a long history of syncretism, multilingualism and creolization, tight interethnic relationships etc), but there are also numerous specific elements, from a neo-Marxist point of view (social, economic, political, ethnic, racial, geographical etc). In terms of aesthetics, Caribbean poetic rhythm, which often reflects African cultural heritage, may sometimes sound simplistic, folkloric or primitive in translation and the message of the poem may seem elusive. However, the effect of cultural hybridity and transatlantic exchanges led also to a whole tradition of jazz-like and reggae-like rhythms, with free and experimental verse of unequalled richness, reflecting a cosmopolitan self-consciousness.

What follows is a reflection on some aspects related to the translation of a short selection of poems, belonging to three Guyanese writers. David Dabydeen is an author of prose and poetry, academic and cultural theorist, co-founder of the Center for Indo-Caribbean Studies at the University of Warwick, who has lived in the United Kingdom since 1968 and was appointed Guyana's ambassador to China in 2010. John Agard and Grace Nichols moved together to the United Kingdom in 1977, where they have lived ever since. Each of them has published numerous poetry collections that cover the

Caribbean experience in England. Both have also published many poetry collections for children.

Nowadays, the amount of research done by numerous specialists in translation studies and the volume of information provided on the internet can offer to the translator occasions to better weigh the options available and to adopt positions and make decisions that are more ethical and more suitable to the changing socio-cultural conditions. As a translator, one may ask questions such as: How much should one be faithful to the original text? If faithfulness to the text does not work, how loyal should the translator be to the author and to the reader? What is the intended function of the text? What are the readers' expectations? Since some of these Caribbean authors critically addressed the subject of Western centrality and wrote back to the center of the empire, when the postcolonial condition was only emerging, the analysis below explores some of the implications related to translating such texts into Romanian. This is in consonance with the proposal of Maria Tymoczko (2009) who called for a return to the fully international regarding the domain of translation studies: "I am referring to a conception of the international that includes all languages and all cultures: east and west, north and south, large and small, powerful and weak, rich and poor, traditional and modern, oral and literate, and more." (403)

1. Translating gaps

The extract from David Dabydeen's first collection *Slave Song* (1984), quoted below, is part of a composite project that can be of interest to specialists in Creole languages and other forms of English**.** To the poem in Creole entitled "Brown Skin Girl", the author added a translation, a cultural explanation or a spoof self-translation note, which includes a folklore song, and a copy after an engraving by William Blake made in 1791, "A Surinam Planter in his Morning Dress". In addition, the collection begins with an introduction. Several types of translation are at stake here: from Guyanese Creole into Standard English; from free verse to prose verse; a meta-linguistic approach which interconnects what is traditionally understood by translation and the cultural behavior of the Creole community that challenges the limits of translation; an empowering transfer from unknown folklore to more visible high literature; and a textual translation of Blake's engraving.

With all these details in mind, what strategy should one choose to render the whole literary project proposed by Dabydeen into Romanian and why would it be relevant? As the original provides a number of metonymic gaps[1], the translator is faced with the challenge to render all these gaps into the target language. It is not only the textual translation that counts, but also the gaps which the original "translations" open, be they linguistic, aesthetic, theoretical, cultural, social, anthropological etc.

Brown Skin Girl	TRANSLATION:
Gwan, gwan America brung skin gyal,/Meet white maan.Yu go laan/Taak prappa, dress, drive car,/Hold knike and faak in yu haan:/De mud, de canal, de canefield gaan/An me wid ricebowl drinkin mar/Me wid ricebowl tinkin far.	Go, go to America, brown skin girl/ Meet white man./ You will learn/ To speak properly, dress, drive car/ Hold knife and fork in your hand:/ The mud, the canal, the canefield gone/ And I with ricebowl drinking mar/ I with ricebowl thinking far.
Gwan, gwan America brung skin gyal,/Mek money, mek pickni,/Move smood, stand tall:/Cackroach, kreketeh,/Maskita na deh-deh/Fo bruk yu life fo mek yu crawl,/An me wid fishnet waitin tide/Dreams like bleedin deep inside.	Go, go to America, brown skin girl/Make money, make children/ Move smooth, stand tall:/ Cockroach, kreketeh/ Mosquito, there's none there/ To break your life, to make you crawl/ Nor I with fishnet waiting tide/ Dreams like bleeding deep inside.

[1] A term coined by contemporary post-colonial theorist Bill Ashcroft. Drawing on Caribbean poetry, Ashcroft (2008) says that: "the language is metonymic of the culture, that is, linguistic variation stands for cultural difference. This sets up what can be called 'the metonymic gap' – the cultural gap formed when writers (in particular) transform English according to the needs of their source culture" (174).

A bilingual book would most probably be a suitable solution, because in this way it would open another metonymic gap: that between English and Romanian (with its own dialects). A major question still remains. In which dialect should one translate the Creole text? In the introduction to the book, Dabydeen describes the Creole language as "angry, crude, energetic", "primarily oral", "intensely kinetic", "naturally tragic", "words are spat out from the mouth like live squibs, not pronounced with elocution" and "another feature of the language is its brokenness, no doubt reflecting the brokenness and suffering of its original users – African slaves and East Indian indentured labourers" (13). Which Romanian dialect is closer to this description? This is an open question. Moreover, given that Romania has experienced increased migration to Southern and Western Europe over the past post-1989 decades, a great number of low-paid workers included, intuition informed by sociological and anthropological studies might contribute to making an adequate translation decision. As the majority of the contemporary Romanian migrants have migrated to Italy and Spain[2] over the past decade, vocabulary of Italian and Spanish resonance would be more suitable than words of German, Turkish or Russian origin, for example.

The second poem by David Dabydeen is a more regular one, which does not pose as many problems as the previous one. "The Old Map" ("Vechea hartă"), included in the volume *Coolie Odyssey* (1988), has the feel of a sonnet insofar as it consists of fourteen lines but the number of syllables in each line varies considerably from the traditional form:

> Empty treasure chests dumped from departed ships
> And jettisoned slaves washed
> Into an arc from Jamaica to Guiana.
> Islands aborted from the belly of the sea
> Forever unborn in rock and swamp.
> Other fragments rot in the sun
> Like cane chewed and spat
> From coolie mouth.
> Haiti is a crab with broken claw.
> Cuba droops in fear at the foot of America.
> Blue is deep and everywhere of European eye,
> Green of seamen's hope and gangrene,

[2] According to statistics provided by the National Institute of Statistics, Romanian emigrants chose Italy (46%) and Spain (34%) as destination countries in 2012.

Yellow of the palm of dead Amerindian
Unyielding gold.

*

Cufere goale aruncate peste bord
Şi sclavi arzvârliţi în mare, scăldaţi
În arcul ce leagă Jamaica de Guyana.
Insule avortate din burta mării,
Mereu nenăscute în piatră şi mlaştini.
Alte rămăşiţe putrezesc la soare
Ca trestia de zahăr mestecată şi scuipată
De gura unui coolie.
Haiti este un rac cu cleştii rupţi.
Cuba se pleacă temătoare la picioarele Americii.
Albastrul e adânc şi peste tot ca ochiul european,
Verde ca speranţa şi cangrena marinarilor,
Galben ca palma amerindianului mort,
ca aurul neînduplecat.

One of the main concerns when translating poetry is prosody: to keep the number of syllables as close as possible to the original, for instance. However, this requirement cannot always be fulfilled. The first line in the poem above, for example, necessitates reformulations: "empty treasure chests" sounds strange either as "cufere de comori goale" or as "cufere goale de comori"; "dumped from departed ships" can be rendered as "aruncate peste bord", because "bord" is a synecdoche which can stand for "ship". In the second line, the adjective "jettisoned" requires a collocation in Romanian, "azvârliți în mare", with a double number of syllables. A word-for-word translation of the comparison "like cane chewed and spat" leads to a line three times longer, because the noun and the two verbs have more syllables in Romanian than in English. Fortunately, the space occupied by the Romanian version above and the length of verse lines are not very different from those of the original.

Another aspect of concern is the Levinasian interest in communicating with others rather than representing them. For instance, the reference to "coolie" in the shortest line of the poem is a transliteration of a Hindi word, "quli", which means labourer and perhaps, ultimately, a member of a tribe from the Gujarat province in India. When Dabydeen wrote his collection, a "coolie" used to be a derogatory name for an unskilled Asian worker in the Caribbean. Its association with Homer's *Odyssey* was meant to connect European high culture with supposedly low Guyanese culture, following a Bakhtinian carnivalesque strategy. However, in Romanian, either the English transliteration or other transliterations would do. That the *coolies* represent a cultural reference which can probably be best represented with a footnote might not be an ethical solution, given that Dabydeen's next collection, *Turner*, deals precisely with the footnotes in which references to slavery were made during the nineteenth century. By not introducing a footnote, the readers are invited to use a dictionary or an encyclopedia and to explore cultural differences by themselves. On the other hand, a radical domestication of the term for Romanian readers would be "Odiseea căpșunarilor" ("Strawberry Pick-up Odyssey"), after the nickname given to the contemporary Romanian migrants to the West, but that might mean writing another book, referring to another chronotopic reality. Indeed, coolies were indentured Asian labourers who were taken by ship from China or India to the Caribbean in the nineteenth century. Some of their descendants later emigrated to the US or to the UK. Hence, the collection title, an odyssey from Asia to the West via the Caribbean. As the poem illustrates, the journey overseas was not always safe and sound, and some of the indentured labourers died on the way. That "blue is deep and everywhere of European eye" is a reminder of the European colonization of America and the sacrifice of the Amerindians, but also of the Caribbean Sea as a tourist destination. In this context, the sea that the strawberry pick-ups had to cross was not so much geographical. It had to do more with various intercultural gaps and inner landscape.

The adjective "unyielding" in the last line is interestingly ambivalent, bringing to mind the history of the Aztec resistance and eventual collapse in front of the Spanish conquistadors led by Cortés. Its root verb "to yield" has at least two totally different meanings: "to produce" and "to surrender". Although the verb "to unyield" does not exist in English, the noun "gold", to which it is attached, alludes to and preserves the meaning of "not yielding" gold anymore. Luckily, the above choice for the Romanian version, the adjective "neînduplecat", alludes too to the absence of multiplication or production: "a (se) îndupleca" derives from the Latin "duplicare", meaning "to double, to increase". Dabydeen's choice of using an ambivalent word is common in Caribbean poetry and reflects what cultural theorist Homi K. Bhabha (1994) defines as "the third space of enunciation […] that carries the burden of the meaning of culture" (38), a space meant to generate commentary, discourse, reaction.

"Palm Tree King" by John Agard, a poem from *Mangoes and Bullets* (1985), is a tongue-in-cheek, yet very serious, invitation to the Caribbean and to writing about it. A local man – "I is the palm tree king" – addresses the Western tourists, now like a business man, now like a historian, now like a poet, mocking at their expectations by using language specific to capitalism, aimed at increasing the local "tourism industry" and at producing "de answer in metric". The poem simultaneously makes reference to the Creole reality, when lines with a different grammar appear in between lines in Standard English: "I is an expert on palm trees", for example. The "palm tree king" stands for one of the many personas invented or taken over by Caribbean authors to express their traditions, protests, perspectives and world views.

The first two stanzas include several grammar and spelling differences, which have to be rendered into Romanian in such a way as to to capture the metonymic gap. Our contemporary reality of emigration and immigration allow us to find solutions that might have an echo among readers who know both languages. One possibility is to adopt colloquial language, using the technique of transposition ("*I is* an expert" => "*mi-s* expert", "*I does* smile cool" => "*zâmbesc și io* frumos") or compensation ("In fact *me navel* string / bury under a palm tree" => "De fapt *mi-*au îngropat *ombilicu'* / sub un palmier"). The apparently insignificant pronouns "me" and "ah" used instead of "I", which subtly speak of objectification and collective trauma, are more difficult to render into Romanian because not even the oblique techniques are of any use – they express a totally different history of loss.

> Because I come from the West Indies
> certain people in England seem to think
> *I is a expert* on palm trees
>
> So not wanting to sever dis link
> with me native roots (know what *ah* mean?)
> or to disappoint dese culture vulture
> *I does smile cool* as seabreeze
>
> and say to dem
> which specimen
> *you interested in*
> *cause you talking*
> to the right man
> *I is the palm tree king*
> I know palm tree history
> like de palm o me hand

In fact *me* navel string
bury under a palm tree

*

Pencă vin din Indiile de Vest
unii oameni din Anglia au impresia
că *mi-s expert* în palmieri

Fincă nu vreau să rup legătura
cu rădăcinile mele (știți ce spun, nu?)
ori să-i dezamăgesc pe hămesiții ăștia după cultură
zâmbesc și io frumos ca o briză marină

și le zic
ce specimen
vă interesează
fincă stați de vorbă
chiar cu cine trebuie
io mi-s regele palmierilor
cunosc istoria palmierilor
ca-n palmă
De fapt mi-au îngropat ombilicu'
sub un palmier (my emphasis)

The rhyming noun phrase "culture vulture" poses some problems too, because it does not have an established rhyming correspondent in Romanian. According to the online Collins English Dictionary, a "culture vulture" is "a person considered to be excessively, and often pretentiously, interested in the arts". It is rather debatable whether Romanian culture has reached a threatening number of culture vultures or not. Since a similar situation probably existed in the case of the Caribbean, John Agard takes over the disparity and juxtaposes the Creole demonstrative pronoun "dese" and a collocation specific to the British society, with its Oxbridge scholars. A provisory solution based on semantic translation could be "hămesiții ăștia după cultură", in which the noun "hămesit" ("hungry") conveys the original meaning. The poem also plays upon the distinction between high culture and low culture and the contrast between the British and the Caribbean. Both can be considered here as "hungry", but in different ways: the British as tourists in the Caribbean; the Caribbeans as writers in Britain. In the second part of the poem, Agard addresses the same subjects with several questions about the particularities of the tourism industry and ends with what he calls a warning, mimicking the tonality of a master's order to a slave: "Ah want de answer in metric / it kind of rhyme with tropic / Besides it sound more exotic".

The last poem analyzed here is part of a collection entitled *The Fat Black Woman's Poems* (1984) by Grace Nichols, which includes poems that deal with stereotypes about black women. Because a word-for- word translation of the title into Romanian would mean a double number of syllables, the use of an augmentative suffix, as in "negresoaie", helps reducing the number of syllables and preserving all the original shades of meaning: *Poemele negresoaiei*.

In the poem "The Fat Black Woman Remembers", Nichols approaches the image of Aunt Jemima, a brand of pancake mixture created at the end of the nineteenth century. The picture on the package shows a fat black woman's face. Such an image is an echo of the epoch when black women worked as cooks in their white masters' houses, such as the black character Mammy from *Gone With the Wind* or the always headless female black cook in the classical *Tom and Jerry* cartoons. The following translation of the poem "The Fat Black Woman Remembers" ("Negresoaia își amintește") makes the text sound foreign by adopting the name Jemima and contrasting it with Moldavian dialect, which results in an otherness domesticated only in essence, allowing it to appear in its own light:

The fat black woman
remembers her Mama
and them days of playing
the Jovial Jemima

tossing pancakes
to heaven
in smokes of happy hearty
                    murderous blue laughter

Starching and cleaning

O yes scolding and wheedling
pressing little white heads
against her big-aproned breasts
seeing down to the smallest fed/
feeding her own children on Satanic bread

But this fat black woman ain't no Jemima
                Sure thing Honey/Yeah

*

Negresoaia
își amintește de mama ei
șî di zâlili cân să juca
de-a Jemima cea voioasă

azvârlind clătite
spre rai
în fum gros de chicote entuziaste
            criminal de albastre

scrobind și deretîcând
O da bombănind și lingușind
strângând căpșoarele albe
la pieptul ei strâns cu șorț mare
până și cel mai mic să fie hrănit
hrănindu-și propriii copii cu pâine drăcească

Dar negresoaia asta a mea nu-i mătușa Jemima
        Nu, nu, nici vorbă, iubi / Zău

As Sarah Lawson Welsh (2007) states, "the implication of 'playing' is that this is a subservient role that black women have been forced into playing since their earliest experiences in America as house-slaves and later on as domestic servants" (43). Furthermore, "playing" can involve different systems of beliefs and the need to stage a frame in which they can be performed. The speech-act of "tossing pancakes / to heaven" alludes to Pan (the Ancient Greek god of woods, fields and flocks, part human, part goat) and to Pantheism (the view that the universe and God are identical and that the man's salvation is in nature). The oral readings of "pancakes" as "Pan cakes" or "pun cakes" subvert the social status quo of slave society and reminds us of a more inclusive system of organization that does not ignore or deny nature. Moreover, the "smokes of happy hearty / murderous blue laughter" speak of Obeah practices and so does the difference in treating the children: "feeding her own children on Satanic bread". Nichols's final statement is that "playing

/ the Jovial Jemima" is over, and the contemporary fat black woman, diasporic or not, has become assertive and can reject disadvantageous roles.

Dr. Oetker, as a German brand of pancake powder, common nowadays in the Romanian market, would be too much of a cultural adaptation, considering that local buyers are not really aware of the feminine representation of its blue logo and that there are no other strong brands of pancake powder on the market currently, which might correspond to Aunt Jemima. Besides, the idea of racial difference would be obliterated.

The mix of foreignization and Romanian dialect indirectly hints at the extent of cultural difference existing in society nowadays. Using only Standard Romanian would make otherness appear as mere otherness and would obscure the reality of local dialects, often associated with recent massive emigration to Southern and Western Europe. The end of the poem is meant to challenge prejudice and to emphasize the distinction between former and current representations of black women in the West and elsewhere.

Conclusion

Along with Andrew Chesterman (2001), who discusses the ethics of representation and writes that "postmodern approaches problematize the possibility of faithful representation and stress the ambivalence of the relations between source and target texts and cultures" (140), translating Caribbean poetry presupposes a significant amount of responsibility in keeping the balance of cultural difference. In spite of the cultural gap existing between the Romanian and the Caribbean cultures, a "documentary translation" – as Christiane Nord (2001) with her functionalist approach calls it – can make fruitful communication possible. Some of the functions of these texts in the target situation may also be anthropological, linguistic, historical, ethnic, multicultural, feminist and so on. Last but not least, such translations can be used in handbooks aimed at presenting the phenomenology of translation practices, as a form of "biodiversity of the mind" (Tymoczko, 2009: 417).

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LA TRADUCTION DES TERMES CHROMATIQUES : *LE ROUGE, LE BLEU ET LE VERT* DU FRANÇAIS AU ROUMAIN

(CHROMATIC TERMS TRANSLATION: *RED*, *BLUE* AND *GREEN* FROM FRENCH TO ROMANIAN)

Iuliana-Florina PANDELICĂ

Abstract: The colour is very important in our personal and professional life, we use the words to describe objects, persons or feelings. The objectives of the article "Chromatic terms translation : red, blue and green from French to Romanian" are the following: to present the way in which the three terms describing colours are translated into the Romanian language, to measure the correspondence between the two languages and to observe the presence of these terms in various expressions. We will highlight to what extend the Romanian translators are using the denotative or the connotative meanings of the terms we are interested in for giving the equivalent of the French expressions. We also intend to analyse the results of our research from the point of view of terminology standardization guidelines.

Keywords: *translation, colours, correspondence, meanings, standardization*

Introduction

La couleur est très importante dans notre vie personnelle et dans notre vie professionnelle à la fois, nous utilisons les mots pour décrire les objets, les personnes ou les sentiments. Elle change notre état d'esprit, elle nous parle, elle nous transmet des messages et elle se laisse admirée… Sans couleur, la vie serait trop sombre et le cœur ne pourrait pas se réjouir de tout ce qui se passe autour de nous. Sans couleur, même notre vocabulaire serait plus pauvre. Les trois couleurs que nous avons choisies pour notre étude, le rouge, le bleu et le vert se retrouvent chaque jour dans notre vie, soit à l'extérieur, soit en nous-mêmes. **Le rouge**, c'est le sang, la vie, l'amour, le courage, le danger, voire l'interdiction, c'est le rouge à lèvres qui embellit les femmes, elle est sur nos joues à cause ou grâce aux émotions, aux sentiments positifs ou négatifs que nous éprouvons. **Le bleu**, c'est le ciel qui nous veille toute la journée et nous n'avons qu'à lever nos yeux pour nous nourrir de sa sérénité, pour rêver à l'infini, c'est l'horizon qui nous invite aux découvertes, aux réflexions, c'est l'eau, l'un des éléments vitaux et c'est également la mélancolie. Les deux premières couleurs sont des couleurs primaires. Pour ce qui est du **vert**, couleur secondaire, née du mélange du bleu et du jaune, il est lié particulièrement à la nature. Il est aussi présent que les deux autres, sinon plus présent. Mais nous sommes si habitués à ce qu'il nous accompagne dans nos sorties ou qu'il borne nos routes, qu'il envahisse les champs, que nous ne le remarquons pas toujours. Nous le voyons quand il fait son apparition timide sous la feuille délicate d'un perce-neige ou quand la nature explose au printemps. Ensuite, pendant les mois de sa présence, nous l'ignorons, nous sentons le besoin d'aller au parc ou à la montagne pour le redécouvrir, mais l'automne est la saison où il nous quitte et c'est à peine alors que nous le remarquons, cela veut dire quand il quitte la scène. Il symbolise l'espérance et la chance…

1. Questions de recherche

La problématique que nous abordons dans le présent article s'organise autour de quelques questions de recherche *:* La traduction des trois termes est-elle différente dans le langage courant et dans les langages spécialisés ? Les termes de couleur **rouge**, **bleu** et **vert** qui constituent les expressions françaises sont-ils présents également dans les expressions roumaines ? Si oui, le sens employé est connotatif ou dénotatif ? Quel rôle les normes de la standardisation de la terminologie jouent-elles dans la traduction des termes qui font l'objet de notre étude ?

Les objectifs de l'article sont les suivants : présenter la façon dans laquelle les trois termes de couleur sont traduits en roumain ; mesurer le degré de concordance entre les deux langues et observer la présence de ces trois termes dans des expressions. Nous mettrons en évidence en quelle mesure les traducteurs roumains utilisent les sens dénotatifs ou connotatifs des trois termes qui font l'objet de la présente recherche pour donner les équivalents roumains des expressions françaises. Nous avons également l'intention d'analyser les résultats de notre recherche du point de vue des normes de la standardisation de la terminologie.

Le corpus que nous avons constitué pour cette étude vise le dictionnaire d'Annie Mollard-Desfour, *Le Bleu : Dictionnaire des mots et expressions de couleur. XXe et XXIe siècles*, le *Trésor de la langue française informatisé*, le dictionnaire français-roumain (*Dicționar Francez-Român*) d'Elena Gorunescu, un dictionnaire phraséologique français-roumain (*Dicționar frazeologic francez-român, român-francez*) d'Elena Gorunescu et un dictionnaire technique (*Dictionar tehnic ilustrat*) de Ștefănuță Enache.

L'article est organisé de la façon suivante : la deuxième section sera composée d'une revue des ouvrages consacrés à la traduction des termes de couleur et des théories de la traduction d'une part et de l'analyse proprement-dite du corpus constitué d'autre part et la dernière section sera dédiée aux conclusions.

2. Le rouge, le bleu et le vert du français au roumain

2.1 Cadre théorique

Notre étude commence avec un aperçu des notions théoriques essentielles pour notre démarche, plus précisément avec une courte présentation des stratégies de traduction et des principes de traduction.

2.1.1 La traduction

Tout d'abord, nous utiliserons une définition de la traduction donnée par Jean-René Ladmiral (1994 : 11), qui affirmait que la traduction représente « un cas particulier de convergence linguistique : au sens plus large, elle désigne toute forme de "médiation interlinguistique" permettant de transmettre de l'information entre locuteurs de langues différentes ». Il rappelle également les sens du terme traduction, qui désigne soit l'activité du traducteur, soit le résultat de son activité, mais aussi le sens métaphorique d'expression ou interprétation. Dans construirons notre étude autour de la traduction des unités de traduction **rouge, bleu** et **vert** en tant que résultat du travail effectué par les traducteurs. La langue de départ ou la langue source est le français et la langue cible le roumain.

2.1.2 Les stratégies de traduction

Dans la littérature de spécialité, les stratégies de traduction son groupées en deux grandes catégories : la première catégorie vise la traduction comme activité du traducteur et comprend les stratégies cognitives et les stratégies actionnelles ; la seconde catégorie vise le résultat de ladite activité et comprend les stratégies textuelles. Quant à ces dernières, qui portent sur la manipulation du texte, Andrew Chesterman (1997) les divise en stratégies syntaxico-grammaticales (elles portent sur la forme), stratégies sémantiques (qui supposent des manipulations au niveau du sens), et stratégies pragmatiques (une sélection faite par le traducteur au niveau des informations supplémentaires à ajouter ou à enlever en fonction du bénéficiaire de sa traduction).

Le critère selon lequel nous avons construit le corpus d'analyse est l'insécabilité de l'unité de traduction que Teodora Cristea aborde dans son ouvrage *Stratégies de la traduction*, ce qui a donné pour résultat un corpus constitué à la fois de termes (mots qui peuvent être traduits séparément, ils ont un ou plusieurs sens sans faire partie d'un syntagme ou expression) et des expressions (dont les mots traduits séparément ont un certain sens, mais qui, traités en tant qu'unité de traduction, doivent bénéficier d'une traduction adéquate, d'un équivalent ou d'un transfert dans la langue cible). Selon M. Pergnier (1980: 240), l'unité de traduction est « chaque segment du texte traité d'un jet par le traducteur, étant entendu que nous ne donnons à ce terme aucune valeur universelle et qu'il n'est pas censé recouvrir un découpage intrinsèque du texte ni représenter son mode de découpage obligatoire pour la traduction ». L'enjeu de l'acte de traduire est de trouver le sens complet de l'unité de traduction, sens qui doit être transposé de la langue source à la langue cible. Danica Seleskovitch et Marianne Lederer définissent les unités de traduction comme étant « ni les mots pris isolement ni la phrase définie grammaticalement comme sujet-prédicat, mais l'unité de sens, c'est à dire le segment de discours dont l'avancée à un moment donnée fait prendre conscience à l'auditeur ou le lecteur du vouloir dire désigné par la formation linguistique » (1984 : 268).

Teodora Cristea (2000 : 101) rappelle dans son ouvrage la stratégie de traduction qui se déroule sur trois étapes : la **compréhension du sens**, la **déverbalisation** et la **reverbalisation**. La traduction est le résultat d'un travail assez complexe, impliquant non seulement les connaissances professionnelles linguistiques du traducteur, mais aussi d'autres éléments de son univers. C'est pour cela que les traductions faites par des logiciels de traduction automatique ne sont pas parfaites et ne surprennent pas le sens précis d'une phrase, par exemple, le logiciel utilise l'information qu'il possède seulement pour substituer un mot de la langue source par un mot de la langue cible. Par contre, le traducteur met en jeu tout son savoir (lexique, grammaire, syntaxe, etc.) pour **comprendre** le texte et son contexte, il tient compte des conditions dans lesquelles l'énoncé a été formulé, il doit déchiffrer les signes, comprendre le sens et reformuler le message au plus fidèlement possible. La **déverbalisation** vise à observer les « intentions plus ou moins explicites du texte source » et ce que le traducteur doit faire est d'oublier le texte source, les mots qui le constituent ou l'unité lexicale qu'il traduit. C'est seulement de cette manière qu'il peut éviter les calques, les faux amis ou les ambiguïtés. La troisième étape, la **reverbalisation**, sert à redonner aux textes / termes traduits le sens saisi en langue source en utilisant les mots appropriés de la langue cible.

Dans l'ouvrage cité, Teodora Cristea (2000 : 103) analyse sept procédés de traduction qui apparaissent dans les œuvres des spécialistes : l'emprunt direct, le calque, la paraphrase littérale, la transposition, la modulation, l'équivalence et l'adaptation. Les trois premiers portent le nom de procédés directs et les autres sont nommés des procédés indirects. Nous reviendrons à ces procédés dans la section d'analyse proprement-dite du corpus.

2.1.3 Les normes de la standardisation de la terminologie

La standardisation de la terminologie présente un intérêt particulier pour notre étude parce que nous voudrions analyser le corpus constitué en réfléchissant à la fois à l'influence subie par les termes dans ce processus dont l'objectif est de fixer les termes. Dans son article « Terminologie et standardisation », Loïc Depecker (1996) distingue entre la normalisation (technique et terminologique), la standardisation (l'imposition par les entreprises du standard terminologique), l'officialisation (la procédure par laquelle les pouvoirs publics imposent l'emploi d'un terme) et l'aménagement terminologique qui inclut toutes les autres notions. La notion de standardisation est définie par le *Trésor de la langue française informatisé* comme l'« [a]ction de rendre une production conforme à certaines normes de référence; production en série de modèles standard » (Standardisation, s. d.). La standardisation, selon le point de vue exprimé par R. Anthony Lodge dans *Le Français, histoire d'un dialecte devenu langue*, « implique l'uniformisation de toute une série d'objets, autrement dit la suppression de la variation. Les langues standard voient le jour à mesure que des groupes de locuteurs ressentent le besoin de fixer un ensemble de normes linguistiques communes » (Lodge, 1997: 38).

2.2. Analyse du corpus

2.2.1. La traduction des trois termes est-elle différente dans le langage courant et dans les langages spécialisés ?

Pour répondre à la première question soulevée au début de notre étude, nous avons recherché dans le corpus des termes et des expressions qui soient édificateurs, à notre avis, pour démontrer l'existence ou l'inexistence d'une ligne de démarcation entre les deux catégories de langues. Nous en avons trouvé une quantité importante et, par conséquent, nous en avons fait une sélection que nous allons organiser dans des tableaux par couleurs.

Quant au corpus, nous avons constitué une base de mots et d'expressions en français, nous avons aussi cherché leur explication en français et dans la troisième étape nous avons cherché dans les dictionnaires roumains leurs traductions. Nous avons procédé de cette manière pour voir en quelle mesure l'explication donnée par les dictionnaires français a influencé la traduction en roumain des termes en discussion.

2.2.1.1. Le bleu

Le premier terme de couleur abordé est le bleu. Nous avons recherché dans les dictionnaires et sur le portail de CNRTL les syntagmes et les expressions avec « bleu » que nous présenterons ci-dessous divisés en deux tableaux séparés, pour une compréhension plus facile :

Syntagme	Traduction en roumain
un bleu	hematom ; vânătaie recrut / boboc
les Bleus	echipa națională de fotbal a Franței (Albaștri)
Bleu d'Auvergne / Bleu de Bresse	varietate de brânză
Bleu (de travail)	salopetă (de lucru)
du gros bleu	vin prost
un bas-bleu	scriitoare pedantă
col bleu	1. – 2. muncitor
colère bleue	Furie oarbă
conte bleu	basm
contes bleus	minciuni, cai verzi pe pereți, povești de adormit copiii
cordon bleu	gospodină pricepută, rafinată
enfant bleu	copil suferind de maladia albastră
houille bleue	energia valurilor, a mareelor
maladie bleue	maladia albastră (cardiopatie cianogenă)
un petit bleu	telegramă
un petit bleu	vin prost
steak / bifteck bleu	friptură / bifteck în sânge
zone bleue	zonă centrală a unui oraș
la grande bleue	-
heure bleue	-
menton bleu	-
officier bleu	-
or bleu	-
papier bleu	-
Pays bleu	-

Tableau 1. Syntagmes avec **bleu**

De ce premier tableau, nous observons la présence du bleu dans 26 syntagmes français, tandis que les dictionnaires roumains offrent la traduction pour seulement 19 de ces syntagmes. De ces 19 traductions en roumain, seulement 3 utilisent le mot *albastru* dans leur formulation. Parmi les 7 autres syntagmes, qui n'ont pas d'équivalent dans les dictionnaires roumains consultés, il y a cependant au moins deux qui sont connues par le grand public : « la grande bleue », c'est « Mediterana » et « l'or bleu », pour lequel le roumain utilise « aur albastru ». En ce qui concerne la question qui vise la différence de traduction entre le langage général et celui de spécialité, nous pouvons constater que tous les trois syntagmes roumains qui emploient *albastru* appartiennent au langage spécialisé : il s'agit du langage sportif et du langage médical.

Nous continuons avec le tableau dédié aux expressions trouvées dans les dictionnaires :

Expression	**Traduction en roumain**
avoir une peur bleue	a trage o spaimă, a i se face inima cât un purice
avoir les mais bleues de froid	a avea mâinile vinete de frig
avoir le sang bleu	a avea sânge albastru
cuire une truite au bleu	a fierbe un păstrăv aruncându-l direct în apă fiartă
être bleu de quelqu'un	a fi îndrăgostit de cineva
en être tout bleu	a fi, a rămâne uluit ; a rămâne cu gura căscată / tablou / mască
en faire voir de bleues à qqn.	a-i face cuiva zile fripte / sânge rău / viață amară
en rester bleu	a fi / a rămâne uluit
en voir de bleues	a o păți ; a-i da prin piele
passer au bleu	a delapida; a face uitat; a face să dispară
se mettre dans le bleu	a se îmbăta criță ; a se chercheli
n'y voir que du bleu	a nu pricepe o iotă a se uita ca pisica-n calendar (arg) a lua plasă, a se înșela
avoir des bleus à l'âme avoir du bleu au cœur	-
être dans le bleu	-
être fleur bleue	-
détenir le ruban bleu	-
faire (le) bleu	-

Tableau 2. Expressions avec **bleu**

Au niveau des 18 expressions que nous avons trouvées, les dictionnaires roumains donnent la traduction pour 13. Parmi les 13 expressions roumaines, il y a seulement une qui emploie le mot *albastru*, ayant un sens connotatif. Dans le tableau ci-dessus, la seule expression qui appartient au langage spécialisé est « cuire une truite au bleu » (le bleu ayant un sens dénotatif, renvoyant à la couleur proprement-dite) qui représente une technique en gastronomie et qui n'est pas traduite en roumain à l'aide de *albastru*. Pour ce qui est de l'expression « se mettre dans le bleu » qui est reprise d'un dictionnaire roumain, elle ne se retrouve pas dans la base du CNRTL. Nous avons trouvé une autre forme, « se mettre bleu » qui ne se retrouve pas dans les dictionnaires consultés.

2.2.1.2. Le rouge

Qu'il s'agisse du sang, d'un fruit, du ciel, d'un tissu, d'une voiture, des cheveux, d'un meuble, d'un décor ou de tout autre élément auquel l'individu peut associer ce mot, le rouge représente la couleur de l'objet en question. Tout comme les autres termes désignant les couleurs, le rouge revêt des sens particulier lorsqu'il entre dans des expressions ou dans des proverbes. Par exemple, le proverbe « Rouge au soir, blanc au matin, c'est la journée du pèlerin » est expliqué par le *Trésor de la langue française informatisé* comme « Présage de beau temps » (Rouge, s. d.). De manière générale, le rouge a une connotation positive, étant associé à la vie (c'est la couleur du sang), à la passion, à l'intensité, mais il peut avoir également une connotation négative, il peut signifier danger, interdiction ou la surcharge…

Dans le tableau ci-dessus nous avons utilisé le portail du CNRTL (Rouge, s. d.) et des dictionnaires pour constituer un corpus d'analyse autour de la couleur rouge.

Syntagme	Traduction en roumain
un rouge	un comunist
du gros rouge	băutură de proastă calitate / poșircă
carton rouge	cartonaș roșu
feu rouge	lumină roșie / semafor
Peau-rouge	Piei roșii Indienii din America de Nord
ruban rouge	Panglica roșie a Legiunii de Onoare
talon rouge	1. pantof cu tocul roșu care se purta la Curtea Franței 2. nobil, aristocrat
viande rouge	Carne de vită / de oaie / de cal Carne roșie

Tableau 3. Syntagmes avec **rouge**

Les syntagmes « heure rouge » et « période rouge » ont des sens différents dans des domaines différents : par exemple, en matière de circulation routière, l'heure rouge vise des prévisions sur les routes et les dangers que les chauffeurs peuvent courir dans les périodes signalées, tandis que pour la poste et les télécommunications, ainsi que pour l'aviation ou la S.N.C.F., l'heure ou la période rouge symbolise également une période surchargée, mais le message est complètement différent : c'est la période pendant laquelle les usagers ne bénéficient pas de tarifs réduits. Il y a un autre syntagme dont le sens est différent en fonction du domaine, la « liste rouge » qui, selon le *Trésor de la langue française informatisé* (Rouge, s. d.), désigne dans le domaine bancaire une « liste des personnes interdites de chéquier pour avoir émis des chèques sans provision » et dans les télécommunications désigne la « liste des personnes dont les noms et les numéros de téléphone ne sont pas communiqués et figurent dans une liste tenue secrète » L'aviation emploie le syntagme « vol rouge » pour faire connaître aux usagers que les vols en question sont « accessibles aux seuls passagers payant plein tarif ainsi qu'aux abonnés en possession de cartes » (Rouge, s. d.). Nous pouvons conclure que le rôle de la couleur rouge dans ces syntagmes est d'attirer l'attention sur une information très importante. Dans d'autres syntagmes, comme par exemple « alerte rouge » ou « piste rouge » c'est sur le danger que le locuteur veut insister et dans des syntagmes comme « feu rouge », « liste rouge » ou « pétrole rouge », le sens du rouge porte sur l'interdiction. En politique, le rouge marque surtout le communisme et à ses idées ou adhérents.

Des 27 syntagmes que nous avons trouvés dans les dictionnaires français pour constituer le champ lexical du rouge, nous avons trouvé la traduction en roumain dans des dictionnaires français-roumain seulement pour 8 syntagmes.

Pour ce qui est du reste de notre corpus, nous distinguerons deux catégories : une catégorie pour les termes de laquelle le roumain utilise des traductions, même si les variantes roumaines ne sont pas dans les dictionnaires que nous avons consultés, et une seconde qui ne se réjouit pas de l'usage en roumain.

De la première catégorie font partie :

(1) alerte rouge, qui désigne une alerte de la plus haute importance ou un danger très grave (en roumain : alertă roșie) ;
(2) armée rouge, qui désigne l'armée soviétique (en roumain : Armata Roșie) ;

(3) bonnet rouge, syntagme utilisé pour décrire la coiffure des révolutionnaires, en particulier de la Révolution française de 1789 (en roumain : Boneta frigiană) ;
(4) chien de rouge, qui signifie chien spécialisé dans la recherche du grand gibier blessé (en roumain : câine de vânătoare) ;
(5) étoile rouge, désignant l'insigne de l'armée soviétique depuis la Révolution de 1918 (en roumain : Steaua roșie) ;
(6) fil rouge, utilisé pour un fil conducteur d'une énigme ou d'un jeu (en roumain : fir roșu) ;
(7) garde rouge, désignant l'armée, un groupe de révolutionnaires communistes en URSS ou en Chine (en roumain : Gărzile Roșii) ;
(8) heures rouges, période pendant laquelle la circulation est surchargée et par conséquent dangereuse (en roumain : perioadă de vârf) ;
(9) piste rouge, qui désigne la piste classée dans la catégorie des pistes difficiles et dangereuses pour des personnes inexpérimentées (en roumain : pistă roșie) ;
(10) planète rouge ou la planète Mars (en roumain : Planeta roșie Marte) ;
(11) race rouge ou la race humaine formée d'amérindiens, race caractérisée par une pigmentation rouge cuivrée de la peau (en roumain : rasa roșie) ;
(12) rouge de rivière, désignant un « Canard sauvage aux pattes et à la livrée rouges » (en roumain : rața roșie) ;
(13) téléphone rouge qui symbolise la liaison directe entre la Maison-Blanche et le Kremlin (en roumain : telefonul roșu).

La seconde catégorie est composée de :

(1) âne rouge (âne sauvage aux poils d'un roux vif) ;
(2) églantine rouge qui désigne l'insigne des socialistes et des communistes ;
(3) heure rouge / fête rouge, expression employée pour nommer un événement pendant lequel le sang coule ;
(4) livre rouge, qui a deux sens (Rouge, s. d.) , désignant :
1. Livre recouvert de basane rouge sur lequel on enregistrait autrefois les défauts prononcés à l'audience.
2. Registre, relié en maroquin rouge, sur lequel étaient inscrites les dépenses secrètes de la Cour sous Louis XV et Louis XVI.
(5) maladie rouge, maladie infectieuse du porc, contagieuse, transmissible à l'homme et caractérisée par des plaques rouges sur la peau ;

(6) petit livre rouge, utilisé pour nommer un recueil d'aphorismes et de sentences extraits des œuvres de Mao Tse Toung, publié pendant la Révolution culturelle en Chine, et dont la couverture était rouge.

De cette dernière catégorie font partie des termes qui appartiennent aux langages spécialisés (histoire ou zootechnie) et les spécialistes en connaissent sans doute le sens et une traduction, mais ces informations ne sont pas présentes dans des dictionnaires généraux.

En ce qui concerne la question de savoir si le sens est différent en langage commun et en langage spécialisé, nous pouvons conclure que, du moins en ce qui concerne cette couleur, le rouge, le sens utilisé dans les deux catégories porte surtout sur la couleur (par référence au sang ou à la rougeur de la peau ou tout autre détail qui est en liaison directe avec la couleur).

Dans la deuxième partie de cette sous-section, nous avons organisé les expressions avec le rouge de la manière suivante : dans la première partie du tableau, nous avons regroupé les expressions pour lesquelles nous avons trouvé une traduction dans les dictionnaires français-roumain que nous avons consultés et dans la deuxième partie, celles qui ne bénéficient pas d'une expression équivalente dans lesdits dictionnaires.

Expression	Traduction en roumain
avoir le rouge au visage	a i se urca sângele la cap
boire un coup de rouge	a bea un păhărel de vin roșu
être au rouge / dans le rouge	a se afla într-o situație primejdioasă
être rouge de honte / de colère / de confusion / de dépit / de honte / de plaisir	a-i crăpa / a-i plesni obrazul de rușine a fi roșu de furie
être rouge comme un coq / une écrevisse / une pivoine / une tomate / un homard/ un coquelicot/ une cerise	a fi roșu / a se înroși ca para focului
faire rouge	a face să curgă sânge
se fâcher tout rouge	a tuna și a fulgera ; a fi cu o falca-n cer și cu una-n pământ
Le rouge est mis	nu mai există cale de întoarcere
méchant comme un âne rouge	a fi rău ca dracul / a fi mațe pestrițe / a fi negru la inimă
mettre le rouge	a întrerupe o activitate ; a rupe relațiile cu cineva ; a face scandal
tirer à boulets rouges	a da cu barda în cineva ; a ataca brutal
voir rouge	a-și ieși din minți/ din fire ; a tuna și a fulgera; a se înfuria ; a vedea roșu în fața ochilor ; a se face foc și pară

agiter le chiffon rouge	-
manger du pain rouge	-
mettre au rouge	-
chauffer au rouge; porter au rouge (un métal)	-
devenir, être tout rouge	-
ne pas donner un sou rouge	-
être sur liste rouge	-
être la lanterne rouge	-
passer au rouge	-
sortir du rouge	-
voter rouge	-

Tableau 4. Expressions avec **rouge**

Nous avons constitué un mini-corpus de 23 expressions créées autour du rouge et nous avons trouvé une traduction pour seulement 12 expressions. Parmi ces expressions, il y en a trois qui signalent un phénomène particulier : le CNRTL ne les mentionne pas (« avoir le rouge au visage », « boire un coup de rouge » et « faire rouge »), mais elles existent et sont traduites en roumain. Pour ce qui est du reste des expressions analysées, il y a quelques-unes qui sont à coup sûr présentes dans la langue roumaine, par exemple « devenir, être tout rouge », « a se înroși » ou « passer au rouge » - « a trece pe roșu ».

2.2.1.3. Le vert

Nous arrivons dans cette section aux syntagmes et aux expressions au centre desquels se trouve le vert. Notre démarche sera identique à celle de la section précédente : nous utiliserons le portail du CNRTL et les dictionnaires pour faire sortir les expressions et les syntagmes comprenant la couleur à laquelle nous portons intérêt à présent, le rouge.

Le vert est souvent associé à la nature et aux préoccupations pour l'environnement. Il décrit le cadre naturel de nos rêves et les soucis qui caractérisent notre siècle en ce qui concerne sa protection. Il signifie aussi le manque de maturité, la fraicheur, le début et l'espoir, ayant dans la plupart des cas un sens positif.

Nous organiserons les résultats en deux tableaux, comme dans le cas des deux autres couleurs, ensuite nous en ferons l'analyse.

Syntagme	Traduction en roumain
billet vert	dolar
bois vert	lemn proaspăt tăiat, tare
fée verte	hașiș

habit vert	costumul de gală al academicienilor francezi
histoires vertes	întâmplări licențioase
langue verte	argou
raisins verts	struguri acri
tapis vert	masă de jocuri de noroc ; masă de conferințe internaționale
un vieillard encore vert	un bătrân încă verde
verte réprimande	o admonestare severă
vert à polir	pudră pentru șlefuit
vert de chrome	verde de crom
vert-de-gris	hidrocarbonat de cupru ; verde bătând în gri
vert-de-grisé	cocleală
un vin vert	vin acrișor, acid
ceinture verte	-
cité verte	-
classe verte	-
cuir vert	-
énergie verte; or, pétrole vert	-
enfer vert	-
espaces verts	-
être, passer au vert	-
Europe verte	-
feu, signal vert	-
franc vert	-
gros vert	-
houille verte	-
l'île verte	-
La verte Érin	-
les bérets verts	-
les hommes verts	-
les verts	-
mots verts	-
numéro vert	-
onde verte	-
opération, taille en vert	-
petits hommes verts	-
pouvoir vert	-
Révolution verte	-
ruban vert	-
singe vert	-
son vert	-
un vert	-
vert de Corse	-
vert de Florence	-
vertes idylles/ verte jeunesse/ verte nouveauté	-

Tableau 5. Syntagmes avec **vert**

Le tableau ci-dessus contient 47 syntagmes, dont seulement 16 se retrouvent traduits dans les dictionnaires que nous avons consulté pour la présente étude. En ce qui concerne les autres, la plupart bénéficie d'un équivalent roumain, même si nous ne l'avons pas trouvé dans les dictionnaires consultés. Par exemple, nous utilisons beaucoup le « vert » dans des syntagmes de date plus ou moins récente : « clasă, centură, oraș, Europa, energie, aur, insulă, revoluție, omuleț, undă verde ». Nous pensons que les syntagmes qui ne se retrouvent pas encore dans les dictionnaires visent une préoccupation que nous pouvons caractériser comme étant assez nouvelle en Roumanie, l'écologie. De nos jours, l'écologie représente un sujet extrêmement important et nous observons une augmentation du nombre des personnes qui s'y investissent, spécialistes et non-spécialistes, ce qui aura certainement un impact sur l'entrée de ces syntagmes dans les dictionnaires.

Expressions avec le vert :

Expression	**Traduction en roumain**
avoir les doigts verts	a fi un bun grădinar
donner à quelqu'un une volée de bois vert	a trage cuiva un toc de bătaie
donner le feu vert	a da cuiva autorizația de a acționa ; a-și da consimțământul ; a da undă verde
donner, employer, manger le vert et le sec	a face tot posibilul, a face pe dracu-n patru, a se face luntre și punte
en dire / en entendre des vertes et des pas mûres	a vorbi fără perdea, a spune / a auzi lucruri decoltate
envoyer quelqu'un au diable vert / au diable Vauvert	a da dracului pe cineva
être encore vert pour son âge; être demeuré/resté vert.	a fi verde, plin de vigoare, în putere
être vert de peur	a fi mort de frică / a muri de frică
se mettre/rester au vert	a se odihni la țară
prendre quelqu'un sans vert	a lua pe cineva fără veste / ca din oală
avoir le nombril vert	-
chou vert et vert chou	-
être vert	-
être vert de rage	-
manger son blé en vert	-
aller, etc. au diable (au) vert (ou au diable Vauvert)	-

Tableau 6. Expressions avec **vert**

Du tableau ci-dessus nous pouvons aisément observer d'une part que le nombre d'expressions est plus réduit par rapport aux expressions employant le rouge et, d'autre part, que le vert n'est presque pas du tout présent dans la traduction en roumain des expressions analysées. L'idée de nouveauté, de nature ou de campagne, de fraicheur ressort également des expressions roumaines, mais le mot comme tel (*verde*) n'est employé que dans deux cas : « a da undă verde » et « a fi verde ».

En revenant à la question de savoir s'il y a une différence de sens entre le langage commun et les langages spécialisés, nous pouvons constater que le vert utilise le même sens de couleur surtout dans les domaines spécialisés : environnement, circulation routière, urbanisme ou chimie.

2.2.2 Les termes de couleur rouge, bleu et vert qui constituent les expressions françaises sont-ils présents également dans les expressions roumaines ? Si oui, le sens employé est connotatif ou dénotatif ?

La question visant la présence des termes de couleur dans les expressions et les syntagmes roumains est étroitement liée à celle sur les différences ou les similarités entre le langage commun et le langage spécialisé. Ayant analysé le corpus constitué à partir des dictionnaires, nous avons constaté qu'au niveau des syntagmes, les trois couleurs sont beaucoup plus présentes qu'au niveau des expressions.

2.2.2.1. Le bleu

En premier lieu, le bleu est employé dans 26 syntagmes français, tandis que dans les dictionnaires roumains nous avons trouvé la traduction pour 19 syntagmes dont 3 utilisent le mot *albastru*. Au niveau des 13 expressions roumaines que les dictionnaires considèrent équivalentes, seulement une expression utilise le mot *albastru* pour traduire « avoir le sang bleu », d'où nous tirons la conclusion que le sens employé est connotatif.

2.2.2.2. Le rouge

En deuxième lieu, en ce qui concerne la deuxième couleur qui nous préoccupe pour la présente analyse, le rouge, parmi les 8 syntagmes traduits en roumain, 6 contiennent le mot *roșu* portant sur la dénotation du mot.

Au niveau des expressions roumaines, seulement quatre sur douze contiennent le mot *roșu*, et toutes ces expressions visent la couleur, cela veut dire le sens dénotatif du mot, excepté le cas de « a vedea roșu în fața ochilor ».

2.2.2.3. Le vert

En troisième lieu, le vert n'est presque pas du tout présent dans la traduction en roumain des expressions analysées.

Parmi les syntagmes traduits en roumain, nous remarquons la présence du terme chromatique « vert » dans trois syntagmes, dont deux utilisent le sens dénotatif (s'agissant du langage spécialisé) et une le sens connotatif (jeune).

Pour ce qui est de la présence du terme chromatique *verde* dans les expressions roumaines, dans le cas du vert nous l'observons uniquement au niveau de deux expressions, les deux employant des sens connotatifs : permission / autorisation et jeunesse.

Conclusion

Le sujet auquel nous avons dédié cette étude est à la fois intéressant et captivant, mais il représente un défi pour tout linguiste qui veut traiter la couleur seulement de ce point de vue. En général, quand nous pensons à la couleur, la première représentation est l'image (même si nous nous l'imaginons seulement) et ensuite la signification, ce qu'elle représente pour nous et comment elle embellit nos vies.

Nous avons essayé dans la présente étude de passer en revue autant de syntagmes et d'expressions que possible et d'utiliser seulement les dictionnaires que nous avons choisis dès le début de l'analyse, sans faire appel à nos propres connaissances. Il y a dans le corpus établi beaucoup d'expressions pour lesquelles le roumain utilise sans doute des équivalents, mais le défi a été de nous limiter à ce qui existe en matière lexicographique, au travail tout fait par des traducteurs.

Quand il s'agit des termes spécialisés, nous pouvons aisément remarquer la similarité des mots de couleur, mais nous devons interpréter cela par l'origine commune des deux langues d'une part, et de toute une tradition francophile dans l'éducation et dans le développement des sciences en Roumanie. Le roumain a toujours été prêt à adapter un mot français, à se l'approprier, sans faire trop d'efforts pour inventer un mot roumain pour le traduire. La difficulté à laquelle se confronte un traducteur spécialisé est l'absence du lexique roumain d'un correspondant exacte, d'un terme précis qui reprenne le sens ponctuel du terme traduit. Il ne peut pas utiliser la définition, l'explication du texte source, il doit trouver un terme ponctuel. Le problème est encore plus délicat au moment où il y a une nouvelle découverte, une nouvelle notion scientifique qui fait aisément son chemin dans le monde des scientifiques dans une langue commune, mais le problème apparait au moment où la découverte est misa à la disposition du grand public. Comment traduire en roumain certains termes qui apparaissent sur les prospectus ou sur les instructions d'utilisation ? Comment faut-il procéder ? Nous continuerons sans doute cette analyse dans notre thèse, car, dans notre opinion, c'est une question très intéressante et importante.

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DIE ÜBERSETZBARKEIT DES PRÄFIXOIDS *HEIDEN-* INS RUMÄNISCHE

(AUGMENTATIVES IN CONTEMPORARY GERMAN AND THEIR TRANSLATABILITY INTO ROMANIAN: A CONTRASTIVE AND CORPUS-BASED ANALYSIS)

Nicoleta Gabriela GHEORGHE

Abstract: Examples of German augmentatives (augmentative formation, intensifying prefixes, amplification forms etc.) are: Höllenangst, Bärenhunger, Bombenrolle, hochgebildet, hochgradig, Hochsaison, Höchstmaß, Höhepunkt, Mammutprogramm, Megastar, Monsterprozess, Großauftrag, Spitzengehalt, etc. The terms are therefore very diverse and complex and the word formation representing the act, the result and the process of augmentation occurs very often in the youth language, in the media and the advertising as well as in literature. But there are also cases of augmentation in the special or technical language, as for instance: überbeanspruchen, überbelasten, Hypergenitalismus, Superarbitrium, Superdividende, Suprafluidität, Supraleitfähigkeit, etc.

Keywords: *prefixoid, German, Romanian, translation, contrastive*

Beim Übersetzen muss man bis ans Unübersetzliche herangehen: alsdann wird man aber erst der fremden Nation und der fremden Sprache gewahr (Johann Wolfgang von Goethe)

Einleitung

Dieser Artikel handelt von der Übersetzbarkeit des Präfixoids *Heiden-* ins Rumänische. Die Beschreibung der Stellung des Präfixoids *Heiden-* in der deutschen Fachlinguistik und die Darstellung seiner Übersetzbarkeit ins Rumänische mithilfe von Beispielen aus der aktuellen rumänischen Pressesprache sind die Hauptteile dieses Artikels.

Im Rahmen der genannten Fragestellung gehe ich auf folgende Punkte ein, die zur Wortbildungsproblematik im Deutschen gehören: Die Definition der Augmentativa, das Wesen der Wortbildung und der Wortbildungskonstruktion, die Wortbildungsparaphrase, Motivation und Idiomatisierung in der

Wortbildung, die Wortbildungsparaphrase, zur kommunikativen Rolle der Wortbildungskonstruktion, Beispiele aus dem Untersuchungskorpus, die Analysekriterien des Untersuchungskorpus und die lexikalischen Mittel der Übersetzbarkeit des Präfixoids *Heiden-* ins Rumänische.

Die Beschreibung der Stellung des Präfixoids *Heiden-* in der deutschen Fachlinguistik und die Darstellung seiner Übersetzbarkeit ins Rumänische mithilfe von Beispielen aus der aktuellen rumänischen Pressesprache sind die Hauptteile dieses Artikels.

1. Wortbildungsparameter

1.1 Definition der Augmentativa

Ein **Augmentativum** (auch **Amplifikativum, Vergrößerungsform)** ist eine denominale Ableitung einer vergrößerten Erscheinungsform der im Stamm bezeichneten Entität, z.B. das italienische Wort *casone* zu *casa (Haus)* (Metzler, 2000: 77).

Für den Begriff der Augmentation werden alternativ Termini verwendet: Amplifikation, Amplifikativum, Augmentativbildung, Augmentativum, elativische Bildung, Expansion, Gradativbildung, Intensitivum, Modifikation, Steigerungspräfix, Vergrößerungsbildung, Vergrößerungsform oder Verstärkungsbildung. Kammerer hebt hervor, dass durch diese Terminologie verschiedene Phänomene terminologisch fokussiert werden (Kammerer, 2001: 2). Klassischerweise zählen zu den Augmentativa folgende Präfixoide der deutschen Sprache: *Affen-, Bären-, Bomben-, bild-, bitter-, Bullen-, Erz-, Heiden-, Höllen-, Mammut-, heil-, himmel-, hoch-, Marathon-, Mega-, Monster-, Riesen-, Sau-, Spitzen-, stein-, stink-, Super-, Top-* usw. Für Suscinskij erfolgen die Steigerungsmittel im Deutschen nicht nur mit Hilfe der Präfixe und Basismorpheme, sondern auch durch Lexeme mit superlativer Bedeutung, wie z.B.: *Sie ist unglaublich schön*, Wendungen, wie: *Über alle Maßen schön sein*, sogar Sätze mit Intensivierungscharakter, wie z.B.: *Wer kann noch schöner sein als sie?* Auch Genitivstrukturen haben nach Suščinskij eine verstärkende Funktion, wie z.B.: *Das Buch der Bücher, das Fest der Feste*. Außerdem sind die aus dem Lateinischen und Griechischen stammenden Präfixe mit superlativer Bedeutung zu verzeichnen: *extra-, hyper-, mega-, super-, ultra-* (Suščinskij, 1998: 95f.).

Die Steigerungsbildung (**Augmentativkomposita, Augmentativbildungen, verstärkende Zusammensetzungen,**

Präfixoid- bzw. **Präfixbildungen**) werden in der älteren Literatur als „verstärkende Komposita" klassifiziert und damit als Untergruppe der Determinativkomposita angesehen (Altmann & Kemmerling, 2005: 35). Nach Altmann sind diese Wortkonstruktionen durch eine spezifische Kombination der Wortbildungsmittel ausgezeichnet. So entstehen Konstruktionen aus Adjektiven und Nomen, Adjektiven und Adjektiven, Adjektiven, Verben und Adjektiven, Präpositionen und Adjektiven, Nomen und Nomen, Verben. *Top, super* und *ultra* gehören dagegen zu einer Gruppe von Elementen, die keine Spezifizität der morphologischen Klassenzugehörigkeit aufweisen. Folglich der oberen Wortbildungsmittel entstehen Bildungen aus: Nomen + Adjektiven: *blutarm, sturzblau, steinreich /* Adjektiven + Adjektiven: *bitterböse, hochaktuell, tiefblau /* Verben + Adjektiven: *kotzlangweilig, klapperdürr, stinklangweilig /* Adverbien (?) + Adjektiven: *superwichtig, topaktuell, ultraleicht /* Präposition + Adjektiv: *überglücklich /* Nomen + Nomen: *Affenhitze, Bombenrausch, Mordsglück /* Verben + Nomen: *Stinkwut, Stinklaune, Stinklang, stinkbesoffen* usw.

1.2 Zum Wesen der Wortbildung und der Wortbildungskonstruktion

Neben der Übernahme fremden Wortgutes und dem Bedeutungswandel von Wörtern ist die Wortbildung die wichtigste Quelle der Bereicherung und des Ausbaus des Wortschatzes (Schippan, 1987: 102f.). Nach Schippan ist der Charakter der Wortbildung eindeutig: Die Menschen bilden neue Wörter aus bereits vorhandenem sprachlichen Material nach Mustern/Modellen. Zudem unterscheidet die Autorin **Wortbildungen** von **Wortschöpfungen**. Die Wortschöpfung sei die erstmalige Zuordnung eines Lautkomplexes zu einer Bedeutung zu verstehen, „die sich ohne Verwendung vorhandener Elemente vollzieht" (Schippan, 1987: 103): *Kuckuck, miauen, Wauwau* usw. Von diesen sei die Wortbildung als Hauptquelle der Entstehung neuer Wörter zu unterscheiden, denn hier verwendet man bereits vorhandene sprachliche Einheiten (Morpheme oder Wörter). Wortbildungskonstruktionen besitzen Eigenschaften, die von der Lexikologie beschrieben werden: Idiomatizität, Reproduzierbarkeit, Motiviertheit, semantische Valenz, sie unterliegen sprachgeschichtlichen Veränderungen, sie gehen im lexikalischen Teilsystem der Sprache synonymische und antonymische Beziehungen ein: *ein/aus, voll/leer, sicher/fest* usw.

Es gelten im Deutschen die Begriffe **Wortverbindungen**, die als Wortgruppen (als syntaktische Wortverbindungen) zum Ausdruck kommen und **Wortbildungskonstruktionen** (Stepanowa, 1985: 64f.). Wörter als

Simplizia und Wortbildungskonstruktionen sind demzufolge zu unterscheiden: In der Regel bestehen diese aus verschiedenen Morphemen. Weiter ist zu bemerken, dass Wortgruppen „durch die Stabilität des Wortes" (Stepanowa, 1985: 64) charakterisiert sind. Im Gegenteil ist die fehlende Flexion ein Merkmal der Wortbildungskonstruktionen, während entsprechende Wortgruppen es zum Ausdruck bringen, z.B.: *ein großer Teil – ein Großteil, die Zeit des Entladens – die Entladezeit, mit/von Fremdwörtern überladen – fremdwortüberladen* usw. Auch vermag die Struktur der Wortbildungskonstruktionen nicht ganz die semantische Struktur „mehr oder weniger äquivalenter Wortgruppen" (Stepanowa, 1985: 64) zu widerspiegeln. Das ist deutlich, wenn ein Kompositum mit einem Nebensatz verglichen wird: *während des Fensterputzens – während er das / die Fenster putzt / putzte / geputzt hatte / putzen würde.*

Ein weiterer Ansichtspunkt ist, dass Numerus, Tempus und Modus, die in der Wortbildungskonstruktion nicht deutlich sind, auch nicht unbedingt durch die ganze syntaktische Struktur evident werden, in die sie eingebettet werden. Zudem stellt Stepanowa fest, dass die Spezifik der Wortbildungskonstruktionen nicht vollständig durch syntaktische Wortverbindungen erfasst werden können. Das gelte unter anderem für idiomatisierte und metaphorische Benennungen: *Glaswolle, Ölpest, Schaugummi* usw. Außerdem gilt die Bemerkung, dass es viele Möglichkeiten von syntaktischen und semantischen Kontextbedingungen einer Wortbildungskonstruktion gibt, die den Gebrauch einer entsprechenden syntaktischen Wortverbindung ausschließen oder umgekehrt.

Somit entstünde die Möglichkeit der stilistischen Variation, die aus der Textstruktur und der kommunikativen Absicht erfolgt.

1.3 Motivation und Idiomatisierung in der Wortbildung

In die Diskussion um Simplizia und Wortbildungskonstruktionen gehört auch der Aspekt der Motivation und Idiomatisierung.

Die Bedeutung einfacher Wörter kann nicht aus ihren Bestandteilen, den Phonemen erschlossen oder abgeleitet werden, weil sie nicht motiviert ist (Stepanowa, 1985: 70ff.), z.B. *spät* und *Sommer*: Ihre Bedeutungen sind nicht motiviert, dagegen ist die Bedeutung der Wortbildungskonstruktionen *Küchenmaschine, Kofferempfänger, Reiseempfänger, Streichholz, Spätsommer, sommerlich* usw. motiviert. Es gibt ebenso den Aspekt der

Demotivation der Wortbildungskonstruktion: Sie wird als einheitliche Benennung „gespeichert" (Stepanowa, 1985: 71); die Speicherung festigt den Gegenstandsbezug und die interne semantische Beziehung der unmittelbaren Konstituenten verliert ihren Sinn. Damit hängt auch der Begriff der Lexikalisierung zusammen: Der Bezug der Wortbildungskonstruktion ist nicht aus der Bedeutung ihrer Benennungsstruktur abzuleiten, die durch die Bedeutung der beiden unmittelbaren Konstituenten bestimmt ist, obwohl es auf Merkmale des benannten Gegenstandes verwiesen wird: *Bahnhof* hat durch die erste unmittelbare Konstituente einen Bezug auf *Eisenbahn*, *lustig* auf *Lust*, *vollenden* auf *Ende*. Stepanowa vertritt die Auffassung, dass an diesen Beispielen der Prozess der Demotivation nicht in Verbindung mit der „völligen Idiomatisierung" zu setzen ist. Die erste linguistische Instanz liege erst dann vor, wenn in der Benennungsstruktur kein Bezug mehr auf die Merkmale des benannten Gegenstandes gegeben ist: *fabelhaft*: ‚großartig', *verlieren* ‚gelackmeiert ‚hereingelegt' usw. Ihrer Meinung nach ist daher, dass vollständige Motivation und vollständige Idiomatisierung Pole sind, zwischen denen sich die semantische Entwicklung der Wortbildungskonstruktion vollzieht. Dadurch entstehen auch die semantischen Beziehungen zwischen den Grundmorphemen einer Wortfamilie geändert: *abfangen* ‚jmdn. in seinem Weg unterbrechen' ist semantisch an das Verb *fangen* ‚eine Person, ein Tier in seine Gewalt bekommen' anzuschließen, *(sich) unterfangen* ‚etwas wagen' jedoch nicht mehr. Dabei können sich die verschiedenen Sememe eines Wortes unterschiedlich verhalten: *sich verfahren* ‚einen falschen Weg fahren' ist durch das Verb *fahren* motiviert, aber das Verb *verfahren* ‚vorgehen, handeln' nicht mehr.

1.4 Die Wortbildungsparaphrase

Auch semantische Wortbildungsanalyse genannt ist die Wortbildungsanalyse für die Segmentierung von Wörtern wichtig, da sie helfen kann darzustellen, aus welchen Teilen ein Wort zusammengesetzt ist (Kessel & Reimann, 2008: 99f.). Sie soll alle Teile des Wortbildungsprodukts enthalten und die semantischen Relationen, die Wortart der unmittelbaren Konstituenten oder der Wortteile beschreiben. So lautet die Wortbildungsparaphrase zu *Blechkuchen* ‚Kuchen' der auf einem Blech gebacken wird und nicht ‚Kuchen aus Blech'. Kessel beobachtet, dass Paraphrasen ausführlicher und semantisch genauer sind als die entsprechenden Wortbildungen. In Wortbildungen wie *Turmuhr* ‚Uhr an einem Turm', *Seidenhemd* ‚Hemd aus Seide', Esszimmer ‚Zimmer, in dem man isst', *bildungsfeindlich* ‚feindlich der Bildung gegenüber', *hundemüde* ‚müde wie ein Hund', kann man erkennen, welche Wortart der

Bildung zugrunde liegt. Außerdem können Wortbildungen mit Affixen paraphrasiert werden. Die Umschreibung der Bedeutung des Affixes ist jedoch schwierig: *kindlich* ‚wie ein Kind', *Bohrer* ‚Gerät, mit dem man bohren kann', *naschhaft* ‚nascht gerne', *unmöglich* ‚nicht möglich', *lesbar* ‚kann gelesen werden', *Einreise* ‚Handlung des Einreisens', *Dummheit* ‚Zustand, dumm zu sein', *verändern* ‚die Handlung ändern bis zum Ende ausführen', *(sich) verheiraten* ‚einander durch heiraten verbinden', *zerbeißen* ‚etwas durch Beißen beschädigen'. Auch entspricht die Bedeutung der Wortbildungsparaphrase nicht der lexikalischen Bedeutung. So lautet die Wortbildungsparaphrase zu *Taschentuch* ‚Tuch für die Tasche' und die lexikalische Umschreibung jedoch ‚kleines Tuch aus Stoff oder Papier zum Nasenschnäuzen'. Idiomatisierte Wörter können ebenfalls paraphrasiert werden: *Junggeselle* , junger Geselle'. Ferner ist die neue Bedeutung ‚unverheirateter Mann' anzugeben.

Die Sprachwissenschaft stellt Methoden zur Analyse von Wortbildungskonstruktionen zur Verfügung, die auch für die lexikologischen und grammatischen Untersuchungen nützlich sind (Schippan, 1987: 105ff.). Eine dieser Methoden ist die Paraphrasierung neben den distinktiven Oppositionen, der Transformation, der Distributionsanalyse, der Substitutionsanalyse und der Konstituentenanalyse. Durch die Paraphrasierung werden die semantischen Elemente verbalisiert, die Gesamtbedeutung der Konstruktionen kann mit den Motivbedeutungen verglichen werden, so dass der Grad der Lexikalisierung deutlich wird. Auch wird die Art der semantischen Beziehungen zwischen den Konstituenten sichtbar: *Jugendzug* ‚ein Zug, der von Jugendlichen betreut wird', *Jugendklub* ‚ein Klub, in dem vorwiegend Jugendliche arbeiten und ihre Freizeit gestalten', *Jugendpolitik* , Politik, die von den Interessen der Jugendlichen ausgeht und sich auf ihre gesellschaftliche Stellung bezieht' usw.

1.5 Zur kommunikativen Rolle der Wortbildungskonstruktion

Wortbildungskonstruktionen sollen den menschlichen Sprachgebrauch bereichern.

Sie fungieren als einheitliche Nomination, als Benennung von Klassen und Gegenständen, Eigenschaften, Vorgängen: *sozialistisch, vergesellschaften, Wohnungsprogramm* usw. (Stepanowa & Fleischer, 1985: 72ff.). Die Triebkräfte sind dafür verantwortlich, dass das Bedürfnis nach Schließung einer Benennungslücke bestehe. Eine Wortbildungskonstruktion soll eine neue

Benennung schaffen. Die heutigen häufigsten ersten unmittelbaren Konstituenten sind die Elemente: *Atom-, Camping-, Düsen-, Fernseh-, Funk-* usw. Nach Stepanowa erklärt sich die Variation vorhandener Benennungen oder ihr Ersatz durch neue wie folgt:

- das Streben nach Veränderung der Benennungsmotive, das Streben nach Verdeutlichung, das Streben nach Rationalisierung (Ökonomisierung) der Benennung (*Bombenflugzeug – Bomber, Zerhackmaschine, Zerhacker – Reifen*) usw.,

- das Streben nach ausdrucksstarken, expressiven Konkurrenzformen,

- die Konkurrenz von Bildungsmodellen, ohne dass eine bewusste Wahl des Sprechers vorliegt (*beschildern – ausschildern, schülerhaft – schülermäßig*). Eine andere Funktion der Nomination der Wortbildungskonstruktionen ist die begriffliche Konsolidierung, z.B. *Großmiete – große Miete*: anders als die Wortgruppe erzielt die Wortbildungskonstruktion „eine neue begriffliche Qualität" (Stepanowa & Fleischer, 1985: 73ff.). Als Attribute können *klein* und *groß* nicht nebeneinander stehen: *eine kleine große Miete*, ist die Wortbildungskonstruktion jedoch mit dem Attribut *klein* zu verbinden: eine *kleine/kleinere Großmiete*. Bestimmte Wortbildungsgruppen gelten als konkurrierende Variante einer syntaktischen Wortverbindung und eine Wortbildungskonstruktion vermag nicht alle morphologischen Erscheinungen explizit machen. Stepanowa betont, dass ihre „Konkurrenzfunktion" im Ausdruck der Wortgestalt besteht.

2. Beispiele aus dem Untersuchungskorpus: *Heiden-*

Deutsches Universalwörterbuch (2001)

> **Heidenangst** S. 808 (umg. emotional verstärkend): sehr große Angst vor jemandem haben: vor einer Prüfung, Entdeckung eine Heidenangst haben. Die Kinder hatten eine Heidenangst vor ihm. (DA) (S.580) frică năprasnică, teamă mare. (EV) frică uriașă, extraordinară, nemărginită, de moarte, strivitoare.
>
> **Frica** ce vine dinspre prost e telurică, irațională, **strivitoare** și incomprehensibilă, potentată, ea poate ucide, fiindcă prostul e mai dificil de controlat atunci când iese din matcă, iraționalul sau revoltat

> fiind, în momentele când se exercită, mai destructiv și mai vehement decât furia escamotată a fraierului[1].

(Das Adjektiv **strivitoare** als Übersetzungsvalenz des deutschen Augmentativums **Heidenangst** aus einem Abschnitt, der auch dem Bereich der Psychologie zu entnehmen sein kann, nicht nur dem der Literatur, der Presse und der Alltagssprache. Somit wird die Einstellung des Sprechers zum Gesagten gegenüber viel stärker ausgeprägt als im Falle des Adjektivs **extraordinar**).

> Lui Putin îi e o **frică mortală** de concurență, de eventualitatea de a-și pierde funcția, reliefase Nemțov. Îl comparase cu alți dictatori, care s-au cramponat de putere și și-au umplut seifurile cu banii popoarelor lor, de genul lui Gaddafi, ori Assad, dezavuându-i pe admiratorii prezumtivei „forțe" de care dispune liderul Rusiei[2].

(Das ist ein Zeitungsabschnitt, in dem die Einstellung des Journalisten als subjektiv einzustufen ist, indem das Adjektiv **mortală** das Nomen **frică** näher bestimmt. **Mortal/mortală** drückt schon einen sehr hohen Grad der Bedeutungsverstärkung im Rumänischen aus).

> Vreau să fiu un om normal. Am fost dat la o parte iar lucrul acesta m-a deprimat enorm și m-a făcut să decad și mai mult. Ce să fac ca să-mi revin? Oare am să mai pot avea încredere în mine vreodată? Vă rog din suflet să-mi răspundeți la întrebare. In momentele acelea am o **frică extraordinară** care nu-mi dă pace[3].

(Der Abschnitt ist auch dem Bereich der Psychologie zu entnehmen. Das Adjektiv **extraordinar/extraordinară**drückt die Intensität durch das aus dem Lateinischen stammende Präfix **extra-** aus).

> **Heidenarbeit** S. 808 (ugs. emotional verstärkend): *mit sehr viel Mühe, großem Zeitaufwand verbundene Arbeit: das ist eine Heidenarbeit.* (DA) (S. 580) muncă foarte obositoare care necesită mult timp. (EV) muncă de ocnaș, extraordinară, de Hercule.

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[1]https://www.google.ro/webhp?sourceid=chrome-instant&ion=1&espv=2&ie=UTF-8#q=frica+strivitoare&start=0 (Zugriff am 25.09.2015, 420.000 Treffer)
[2]https://www.google.ro/webhp?sourceid=chrome-instant&ion=1&espv=2&ie=UTF-8#q=frica%20mortala (Zugriff am 25.09.2015, 173.000 Treffer)
[3]https://www.google.ro/webhp?sourceid=chrome -instant&ion=1&espv=2&ie=UTF-8#q=frica+extraordinara (Zugriff am 15.11.2015, 463.000 Treffer)

> **Munca de ocnaș**. Politicienii au nevoie de mai multe luni pentru a redacta o propunere de lege[4].

(Das ist einer Zeitung entnommene Aussage. Die entsprechende Übersetzungsvalenz des deutschen Augmentativums **Heidenarbeit** ist die Wendung **muncă de ocnaș,** die hier als Metapher aufzufassen ist).

> **Muncă de Hercule.** Care este misiunea viitorului premier al Italiei? Succesorul lui Silvio Berlusconi va avea dificila misiune de a scoate din criză, impunându-le italienilor să strângă cureaua și adoptând și alte reforme urgente pentru relansarea economiei, consideră economiștii, citați de AFP, informează MEDIAFAX[5].

(Auch in diesem Beispiel ist die Wendung **muncă de Hercule** eine ausdruckvolle Metapher).

> Dintre toate porturile vizitate de-a lungul periplului nostru american, hotărât lucru, cea mai mare afluență de public și cea mai puternică mediatizare au fost în Newport. Orășel cu nu mai mult de 35.000 de locuitori, stațiune turistică și de sporturi nautice, Newport este o puternică bază militară, aici având-și sediul Colegiul Naval al Statelor Unite, precum și alte instituții de pregătire pre și post academică a ofițerilor de marină americani. Abundă formulări de genul: "O navă foarte frumoasă, foarte bine întreținută"; "Faceți o **muncă extraordinară**"; "Mi-a plăcut foarte mult vizita la bord"; "Vă mulțumesc pentru că mi-ați arătat frumoasa dumneavoastră navă"; "Mult succes navei și echipajului"; "Vă urez un cer senin și o mare liniștită"; "Un tur minunat pe nava dumneavoastră"[6].

(Die augmentative Bedeutung erfolgt durch das rumänische Adjektiv **extraordinară**).

> **Heidengeld** S. 808 (ugs. emotional verstärkend): *sehr große Geldsumme: die neue Stadtbahn hat ein Heidengeld gekostet.* (DA) (S. 580) sumă enormă, fabuloasă. (EV) bani cu carul, sumă exorbitantă.

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[4]https://www.google.ro/webhp?sourceid=chrome-instant&ion=1&espv=2&ie=UTF-8#q=munca%20de%20ocnas (Zugriff am 25.09.2015, 4.720 Treffer)
[5]https://www.google.ro/webhp?sourceid=chrome-instant&ion=1&espv=2&ie=UTF-8#q=munca+de+Hercule (Zugriff am 15.11.2015, 61.700 Treffer)
[6]https://www.google.ro/webhp?sourceid=chrome-instant&ion=1&espv=2&ie=UTF-8#q=munca+extraordinara

La Revelion se dau **bani cu carul**, la dezvoltare cu lingurița[7].

(Die Wendung **bani cu carul** kommt in der Zeitungssprache, der Alltagssprache aber auch in der Literatur vor. Die rumänische Metapher **bani cu carul** drückt die Bedeutungsverstärkung aus, wenn man also sehr viel Geld ausgibt).

Acesta este cel mai mare transfer din toate timpurile. **Suma fabuloasă** pe care Manchester United vrea să o dea pe un jucător[8].

(Die augmentative Bedeutung erfolgt durch das rumänische Adjektiv **fabuloasă** in Anlehnung an das Wort *Fabel*).

Laura Voicu, avocata fostei şefe a DIICOT, declara recent că suma de 17.000 de euro, pentru care Alina Bica este acuzată de luare de mită, este una "**fabuloasă** şi **exorbitantă**". Cel mai probabil, apărătoarea fostei şefe a DIICOT a spus cu ironie aceste lucruri.Totuşi, 17.000 de euro nu este o sumă deloc mică. Colegii noştri de la emisiunea *Daily Income* au calculat ce poţi face cu banii respectivi[9].

(Auch das rumänische Adjektiv **exorbitant/exorbitantă** ist Synonym für das Wort **fabulos/fabuloasă** und drückt die Bedeutungsverstärkung aus. Es wird in der Pressesprache, der Alltagssprache sowie in der Literatur benutzt).

Primarul Timişoarei, Nicolae Robu, a cheltuit o **sumă exorbitantă** pe apeluri telefonice în roaming şi trafic de date pe perioada în care a fost plecat în concediu. El a mers o săptămână în străinătate alături de familie şi de vicepreşeditele PNL Timiş, Dumitru Dinescu.Factura lui Nicolae Robu a devenit însă subiect de discuţie abia după ce un consilier PSD a cerut în plenul CLT o anchetă legată de cheltuielile primarului.

heidenmäßig S. 808 (ugs. emotional verstärkend): *äußerst groß, unmäßig, sehr viel: eine heidenmäßige Anstrengung. Sie haben daran heidenmäßig verdient.* (DA) (S. 580) grozav de mulți bani; înspăimântător, colosal, grozav, enorm. (EV) ultraputernic, un morman de bani, herculean(ă), nemărginit, a cheltui o avere.

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[7]https://www.google.ro/webhp?sourceid=chrome-instant&ion=1&espv=2&ie=UTF-8#q=bani%20cu%20carul (Zugriff am 25.09.2015, 155.000 Treffer)
[8]https://www.google.ro/webhp?sourceid=chrome-instant&ion=1&espv=2&ie=UTF-8#q=suma%20fabuloasa (Zugriff am 25.09.2015, 459.000 Treffer)
[9]https://www.google.ro/webhp?sourceid=chrome-instant&ion=1&espv=2&ie=UTF-8#q=suma%20exorbitanta (Zugriff am 15.11.2015, 332.000 Treffer)

> Retrăim poveștile bărbaților și femeilor care triumfă în fața provocărilor, eșuează din cauza unui defect fatal al caracterului lor, sau sunt recompensați pentru sacrificiile făcute. Ne percepem pe noi înșine suferind ca Iov, sau depunând un efort **herculean**[10].

(Das Beispiel ist in der Zeitungssprache aber auch in der Alltagssprache vorhanden. Die augmentative Bedeutung erfolgt durch das veränderliche Adjektiv **herculean**).

> Al treilea pas al tratamentului în 3-etape de la Caviar Clinical. Acest tratament săptămânal **ultra-puternic** pentru scalp este formulat pentru a oferi sprijin intensiv părului și scalpului. Asigură o barieră suplimentară împotriva DHT-ului de pe scalp, sprijinind efectele energizante ale Caviar Clinical Stimulator zilnic pentru păr & scalp[11].

(Das Beispiel wird der rumänischen Zeitungs- und Werbesprache entnommen. Die Augmentation tritt durch die Verwendung des Adjektivs **ultra-puternic** ein).

> Transformarea uluitoare a unei tinere care **a cheltuit o avere** pe operații estetice. Și nu este singurul exemplu. Coreea de Sud a devenit în ultimii ani o fabrică de frumusețe. Turismul chirurgiei estetice a prins foarte mult la sud-coreeni, care operează pe bandă rulantă oameni care sunt nemulțumiți de felul în care arată[12].

(Auch dieses Beispiel stammt aus einer Zeitungsquelle. Die rumänische verbale Redewendung **a cheltui o avere** mit augmentativer Bedeutung hat metaphorische Funktion. Die entsprechenden Paraphrasierungen sind: **a cheltui foarte mult, enorm, peste măsură**).

> **Heidenrespekt** S. 808 (ugs. emotional verstärkend): aus bestimmtem Grund bestehender großer Respekt vor jemandem, etwas: *die Klasse hat vor diesem Lehrer einen Heidenrespekt*. (EV) respect extraordinar, nemărginit.
>
> Cu amuzament și **nemărginit respect** pentru răbdare și dedicare, ascult de fiecare dată relatările mamei mele cu privire la curiozitățile copilăriei mele, întru care aceea de a vedea până unde poate ajunge un sâmbure de prună în nasul mic de fată bălaie de 3 anișori sau

[10]https://www.google.ro/webhp?sourceid=chrome-instant&ion=1&espv=2&ie=UTF-8#q=efort+herculean&start=0 (Zugriff am 25.09.2015, 792.000 Treffer)
[11]https://www.google.ro/webhp?sourceid=chrome-instant&ion=1&espv=2&ie=UTF-8#q=ultraputernic&start=10 (Zugriff am 15.11.2015, 4060 Treffer)
[12]https://www.google.ro/webhp?sourceid=chrome-instant&ion=1&espv=2&ie=UTF-8#q=a+cheltui+o+avere&start=40 (Zugriff am 15.11.2015, 319.000 Treffer)

aceea de a vedea cât mai repede și cât de mulți copii se pot trezi întro secție de spital la țipetele mele[13].

(Das in der Alltags- und Literatursprache verwendete Adjektiv **nemărginit/nemărginită** kann eigentlich durch das Negationspräfix **ne-** - somit ist das entstandene Adjektiv im übertragenen Sinne aufzufassen - die Bedeutungsverstärkung zum Ausdruck bringen).

Indienii au un **respect extraordinar** pentru artist și pentru artă, îl venerează ![14]

(Die Bedeutung des Augmentativums **Heidenrespekt** ist durch das Adjektiv **extraordinar** wiedergegeben worden).

(1) Heidenspaß S. 808 (ugs. emotional verstärkend): *sehr großer Spaß.* (DA) (S. 580) plăcere mare, glumă grozavă. (EV) gluma anului.

Gluma anului: Kim-Jong-un, laureat al unui premiu pentru pace[15].

(Die Bedeutung des Augmentativums **Heidenspaß** aus einem Zeitungsbericht ist durch die Metapher **gluma anului** festgelegt worden.

(2) Heidenspektakel S. 808 (emotional verstärkend): *sehr großer, als störend empfundener Lärm, Aufruhr, Tumult. Die Kinder machen einen Heidenspektakel.* (EV) spectacol zgomotos (gălăgios); balamuc, tămbălau.

Balamuc pe stadion. Jumătate din terenul de joc al echipei Oțelul a fost îngrădit de moștenitorii proprietății[16].

(Das Augmentativum **Heidenspektakel** ist durch das Nomen **balamuc** übersetzt worden, das bereits die augmentative Bedeutung bekundet, es braucht also keine Verstärkung mehr. Das Beispiel stammt aus einem Zeitungsbericht, der rumänische Terminus kommt sowohl in der Alltagssprache als auch in der Literatur vor).

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[13]https://www.google.ro/webhp?sourceid=chrome-instant&ion=1&espv=2&ie=UTF-8#q=respect+nemarginita&start=0 (Zugriff am 25.09.2015, 54.700).
[14]https://www.google.ro/webhp?sourceid=chrome-instant&ion=1&espv=2&ie=UTF-8#q=respect+extraordinar (Zugriff am 25.09.2015, 374.000 Treffer)
[15]https://www.google.ro/webhp?sourceid=chrome-instant&ion=1&espv=2&ie=UTF-8#q=gluma%20anului (Zugriff am 25.09.2015, 717.000 Treffer)
[16]https://www.google.ro/webhp?sourceid=chrome-instant&ion=1&espv=2&ie=UTF-8#q=balamuc&start=10 (Zugriff am 25.09.2015, 155.000 Treffer)

Programată după atentatul de la 11 septembrie 2001, sesiunea se anunță ca un mare **tămbălău.** Un **tămbălău** planetar. Dat fiind că însuși George W. Bush își exprimase dorința de a participa și a ține o cuvântare, numeroși șefi de stat de pe planetă au socotit că trebuie să fie prezenți la fața locului[17].

(Auch dieses Beispiel ist der Zeitungssprache entnommen worden. Die Übersetzungsvalenz des Augmentativums **Heidenspektakel** ist das Nomen **tămbălău**, das schon die Bedeutungsverstärkung bekundet, es benötigt folglich keine Verstärkung mehr).

Deutsches Wörterbuch (2001)

Deutsches Wörterbuch führt zusätzlich die Augmentativbildung *Heidenschreck* auf:

(3) **Heidenschreck** S. 611 (umg.) *sehr großer Schreck.* (EV) sperietură soră cu moartea.

Treziți din somn din fumul cel gros. O familie din Traian Vuia a tras **o sperietură soră cu moartea** după ce a luat foc un frigider[18].

(Das Augmentativum **Heidenschreck** ist durch die rumänische Metapher **soră cu moartea,** der die Idee des furchtbaren tödlichen Schrecks zugrunde liegt, übersetzt worden. Diese Übersetzungsvalenz ist gültig für die Zeitungsberichte, die Alltagssprache und die Literatur).

3. Die Analysekriterien des Untersuchungskorpus

Ich habe die Übersetzungen der deutschen Augmentativa in *Dicționar german -român* (2010)[19] überprüft und fallweise eigene Übersetzungsvorschläge gemacht, die ich mit EV markiert habe. Um zu beweisen, dass meine Vorschläge der heutigen Sprechweise entsprechen, habe ich sie auf google.ro gesucht. Sollte es zu wenige Ergebnisse geben, dann bedeutet das, dass der Ausdruck entweder zu selten gebraucht wird, oder er sich noch nicht durchgesetzt hat. Das heißt bei weitem nicht, dass die Übersetzungen im großen Wörterbuch der rumänischen Akademie falsch wären, sondern, dass die Sprache lebendig ist, sich ständig entwickelt. Die Sprecher machen die

[17] https://www.google.ro/webhp?sourceid=chrome-instant&ion=1&espv=2&ie=UTF-8#q=tambalau&start=0 (Zugriff am 25.09.2015, 17.400 Treffer)
[18] https://www.google.ro/webhp?sourceid=chrome-instant&ion=1&espv=2&ie=UTF-8#q=sperietura+sora+cu+moartea&start=0 (Zugriff am 25.09.2015, 15.100 Treffer)
[19] Abkürzung: DA

Sprachen, indem sie sich derer willkürlich und organisiert bedienen und sie der Zeit unterwerfen: Synchronie und Diachronie wirken somit zusammen.

3.1 Das pragmatische Kriterium

Aus pragmatischer und synchronischer Sicht stelle ich fest, dass diese Wortbildungen die deutsche Presse- und die Alltagssprache charakterisieren. Näher betrachtet sind die rumänischen Beispiele in der Literatur, Werbung und Psychologie zu konstatieren.

3.2 Das morphologische Kriterium

Morphologisch betrachtet sind die Grundwörter der deutschen Augmentativbildungen Substantive (Maskulina, Feminina und Neutra): *Angst, Arbeit, Geld, Lärm, Spaß, Spektakel* und *Schreck.*

3.3 Das semantische Kriterium

Heiden- ist Präfixoid im Unterschied zu *Heide* (Wellmann, 1975: 142). Es steht für die in der Umgangssprache verwendeten Adjektive: ‚riesig' und ‚heidenmäßig'. In der Schriftsprache sind die Paraphrasen[20] durch ‚sehr groß' oder ‚sehr viel' zu verzeichnen.

Das Kompositum *Heidekraut* enthält jedoch kein Fugenelement (Duden, 2011: 808). Das ist auch der Fall anderer Komposita mit *Heide-*: *Heidegarten, Heidegebiet, Heidehonig* usw., die den konkreten Sinn des Nomens *Heide-* ausdrücken, und nicht den abstrakten wie im Falle von *Heiden-*. Anhand der oben aufgeführten Beispiele beobachte ich, dass *Heiden-* (mit dem Fugenelement -n) als freies lexikalisches Morphem auftreten kann. Auch die anderen Konstituenten (Nomen) können als freie lexikalische Morpheme vorkommen und gebeugt werden. Als Konstituenten der Augmentativbildungen werden sie jedoch nicht mehr gebeugt.

Außer den oberen Augmentativbildungen ist die Wortbildung *heidenmäßig* festzuhalten, eine Wortart, die gleichzeitig die Funktion des Adjektivs und des Adverbs erfüllt: *eine heidenmäßige Anstrengung* und *heidenmäßig verdienen* (Duden, 2011: 808). An diesen Beispielen ist die Anpassung des Adjektivs an

[20] Die Paraphrase als lingustischer Terminus ist die Bezeichnung von Synonymiebeziehungen zwischen Sätzen. So gelten die Beispiele: *Jenny hilft Maja* vs. *Maja wird von Jenny geholfen* als Passivparaphrase, *Vorführdame – Mannequin – Modell – model* als lexikalisch-idiomatische Paraphrasen und *Am Sonntag ist ein Gastspiel der Bamberger Symphoniker in der Halle Gartlage* vs. *Ich will mit Dir in das Konzert am Sonntag gehen* situativ-pragmatische Paraphrasebeziehungen (Metzler Lexikon, 2000: 510).

das Substantiv in Numerus, Genus und Kasus und die modale Funktion des Adverbs im Zusammenhang mit dem Verb *verdienen*, leicht zu erkennen.

Die Paraphrasierung kann durch die Adverbien: *äußerst groß, viel, sehr viel, unmäßig* erfolgen: *Wir haben heidenmäßig viel Geld ausgegeben* (Duden, 2011: 808). Hierzu handelt es um lexikalische Paraphrasierungen, die sich von den situativ-pragmatischen Paraphrasebeziehungen unterscheiden lassen.

Die Wortbildung *heidenmäßig* mit adjektivaler und zugleich adverbialer Anwendung besteht aus der Konstituente *heiden-* und dem Affix *-mäßig* (ursprünglich ein Adjektiv). In beiden Fällen wird *heiden-* kleingeschrieben. Deutsche Wortbildungen mit *-mäßig* sind auch: *gewohnheitsmäßig, routinemäßig, turnusmäßig* usw., in denen *-mäßig* die Art von etwas oder von jemandem ausdrückt, das Mittel, den Bezug auf etwas, die Art und Weise, wie etwas verlangt oder vorgesehen wird. Dabei haben diese keine Augmentativbedeutung.

3.4 Das strukturelle Kriterium

Nach dem strukturellen Kriterium lässt sich beobachten, dass das Präfixoid *Heiden-* die ersten Positionen belegt, ihm folgen die Grundwörter.

3.5 Das etymologische Kriterium

Zur Etymologie des Wortes *Heiden* sind folgende Hinweise zu berücksichtigen: ursprünglich war es ein Maskulinum mit der Bedeutung ‚Nichtchrist', mhd. *heiden*, ahd. *heidan* (8.Jh.) (Kluge, 1989: 300). Die gültige Form *Heide* (nhd.) tritt zuerst im 14. Jh. auf, setzt sich im 16. Jh. durch und bezeichnet, vor allem in der Sprache der Bibel, den Nichtjuden und Nichtchristen, im Mittelalter und bis ins 16. Jh. auch den Mohammedaner. In neuerer Zeit bezeichnet der Terminus den dem Christentum Fernstehenden. Das Adjektiv *heidnisch* bedeutet ‚die Heiden betreffend, ihrer Art gemäß', ahd. *heidanisch* (8.Jh), mhd. *heidenisch*. Das Neutrum *Heidentum* bezeichnet die ‚Gesamtheit der Heiden, heidnische Welt und Kultur', ahd. (9. Jh.), mhd. *heidentuom*. Seit dem 19. Jh. existiert *Heiden-* ausgehend von der Vorstellung des Ungezügelten, Furchterregenden, Schrecklichen (mhd. *heidenkraft* ‚Heidenheer', *heidendrō* ‚Heidenzorn' als verstärkendes Bestimmungswort in Bildungen wie *Heidenangst* ‚panische Angst', *Heidengeld* ‚große Menge Geld', ‚große Menge Geldes', *Heidenlärm* ‚starker Lärm' usw.

Somit gehört *Heiden-* zum autochtonen Wortschatz und nicht zum fremden Wortgut und die Desemantisierung, wie im Falle anderer Präfixoide der deutschen Gegenwartssprache, ist besonders hervorzuheben.

3.6 Das stilistische Kriterium

Die Analyse mit Berücksichtigung des stilistischen Kriteriums zeigt, dass die Augmentativa mit dem Präfixoid Heiden- (sowie auch die anderen deutschen Präfixoide) metaphorisch zu erfassen sind. Sie verkörpern die kognitive Metapher, indem sie einem neu entstandenen bildlichen Wort mit konkretem Bezug auf die Realität eine neue Bedeutung auf Grund des selbstverständlich vorauszusetzenden Vergleichs verleihen. Heidenangst, Heidenarbeit, Heidengeld, Heidenlärm, Heidenrespekt, Heidenspaß, Heidenspektakel, Heidenschreck sind kognitive Metaphern.

Durch Denkmechanismen, die die Individuen subjektiv und pathetisch ausdrücken lassen, werden Ideen mit Objekten assoziiert und umgekehrt. Sie gelangen zur Erkenntnis der positiven und negativen Eigenschaften unter der Herrschaft der Intensität, indem sie willkürlich und jedoch logisch über ihren eigenen Wortschatz verfügen, Referenzen heranziehen und Konzepte assozieren. Ich assoziiere also die diesem Worte zugrunde liegenden Seme mit den in der Realität anzutreffenden Konzepten, Definitionen, Wesen: ‚Angst', ‚Arbeit', ‚Geld' usw. und so habe ich die Übergröße, die Qualitätsintensität des jeweiligen Konzeptes/Objektes/Wesens zum Ausdruck gebracht, im positiven und im negativen Sinne. Die konkreten Bedeutungen werden zu Ausdrücken mit übertragender Bedeutung, nicht also im Sinne des Unsagbaren, sondern des Metaphorischen, des Eindrucksvollen, der Geltung, des Sich-Unterscheidens vom normalen Sprachgebrauch. Stilistisch betrachtet haben die deutschen Augmentativa auch referenzielle, stark kommunikative, vorwiegend ausdrucksvolle Funktion. Gemeinsame Merkmale der aufgeführten Augmentativa sind ihre Zugehörigkeit zur Alltagssprache und ihre Verstärkungsfunktion dank der emotionalen Verhaltensweise der Sprecher.

4. Die Übersetzbarkeit des Präfixoids ***Heiden-*** ins Rumänische

Anhand der von mir vorgeschlagenen Übersetzungen begleitet von rumänischen Beispielen aus dem Internet ist die überwiegende Stellung der Adjektive, Adverbien und Metaphern mit superlativer Bedeutung festzustellen: *frică uriașă, extraordinară, nemărginită, de moarte, strivitoare; muncă de ocnaș, extraordinară, de Hercule; bani cu carul, sumă exorbitantă; zgomot* *infernal, înspăimântător, înfiorător, de nesuportat, foarte mare, infernal, balamuc; ultraputernic, un morman de bani, herculean(ă), nemărginit, a cheltui o avere; respect extraordinar, nemărginit; gluma anului; sperietură soră cu moartea.*

Grundsätzlich hätte ich die Paraphrase mit den Adverbien ‚foarte', ‚extrem de', ‚peste măsură de' usw. benutzen können, ich habe jedoch die Synonymie im Bereich der Wortarten bevorzugt, und das aus zwei Gründen: ich bin der Auffassung, dass Synonymie die Sprache vielschichtiger und selbstverständlich reicher und stabiler macht und dann verfügt das Rumänische über eine breite Auswahl von lexikalischen Mitteln, die die Höchststufe des Adjektivs (die Wiedergabe des höchsten Grades einer Eigenschaft, eines Konzeptes) ausdrücken. Je reicher eine Sprache an verschiedenen lexikalischen Mitteln mit gleicher Bedeutung ist, desto stabiler und kräftiger wird sie.

An dieser Stelle ist auch noch die Beobachtung zu erwähnen, die sich auf den Sprachgebrauch der Sprecher in der Alltagssprache bezieht: sehr oft geht man auf die Paraphrase mit den Adverbien ‚foarte', ‚tare' usw. sogar die Wiederholung ‚foarte, foarte, foarte', ‚tare de tot', ‚tare', die Verlängerung der Vokale innerhalb des Adverbs, z.B. ‚foooaaarte', was in den Bereich der Mündlichkeit fällt.

Im Gegenteil ist die Schriftlichkeit vorwiegend von den oben lexikalischen Mitteln geprägt, die dem autochtonen Wortgut gehören, die die superlative Bedeutung des deutschen Präfixoids *Heiden-* wiedergeben und synthetische Beziehungen innerhalb der jeweiligen Wortstrukturen hervorheben. Dabei wird nicht mehr die Hervorhebung einer Qualität im Sinne der Qualifikation verfolgt und erzielt, sondern die Hervorhebung der Intensivierung einer Eigenschaft, im positiven und negativen Sinne. Augmentation in der Mündlichkeit kann unter Umständen zwar arm ausgedrückt werden, in der Schriftlichkeit dagegen viel reicher: Präfixe mit superlativer Bedeutung, Adjektive, Gruppen von Adjektiven (mit Flexion und Präpositionen), Metaphern wie z.B. *gluma anului*, *sperietură soră cu moartea* usw. wirken zusammen, um das Höchstausmaß zum Ausdruck zu bringen.

Allgemein betrachtet gilt die Behauptung, dass aus den freien Attributen grundsätzlich Adjektivgruppen gebildet werden können, die ihrerseits aus Adjektiven, Partizipien, Adverbien und Präpositionalgruppen bestehen. Die Adjektivgruppen können verschiedene Funktionen haben: prädikative

Adverbialbestimmung, Attribut zu Nomengruppen (oder zu Nomen), Attribute zu Pronomen, Attribute zu Adjektivgruppen und Ergänzungen in Konjunktionalgruppen. Das Attribut gilt somit als Träger syntaktischer Beziehungen mit superlativen Bedeutungen.

Bezeichnend für die Übersetzbarkeit der deutschen Augmentativa ins Rumänische sind bisher die Paraphrasen mit autochtonen lexikalischen Mitteln, in lexikalischen Konstruktionen, die syntaktischen Regeln unterworfen sind und nicht mit den aus dem Lateinischen und Griechischen stammenden Präfixen mit superlativer Bedeutung *hyper-, mega-, macro-, micro-, super-, super-, supra-, ultra-*, die als Präfixoide mit superlativer Bedeutung auch im Rumänischen und in den romanischen Sprachen behandelt werden.

Zusammenfassung und Ausblick

Bezeichnend für die Analyse der Beschreibung der Stellung des Präfixoides *Heiden-* in der deutschen Fachlinguistik und die Darstellung seiner Übersetzbarkeit ins Rumänische mithilfe von Beispielen aus der aktuellen Pressesprache bleibt nicht nur die kontrastive Auseinandersetzung, die tatsächliche Unterschiede im Rahmen der Beispielbeschreibung aufweist, sondern auch die das Deutsche betreffende linguistische Verankerung: die Konzepte der Simplizia, der Wortverbindungen, der Wortgruppen, der Wortbildungen (Wortbildungsgruppen), der Lexikalisierung, anders gesagt: lexikalische Einheit *versus* syntaktische Funktion, *la loi du moindre effort linguistique* begleitet vom Subjektivismus der Sprecher, die die Empathie auslösen und Wörter kreieren wollen, da wo der Bedarf an neuen Wörtern (somit lässt sich die Dynamik der Sprache behaupten) besteht und die Sprache die Grundlagen dafür bietet; lexikalische Einheit, Stabilität und Lexikalisierung in den deutschen Augmentativa der Gegenwartssprache *versus* vom Kontext bedingte Flexibilität im Ausdruck der Paraphrasierung, sowohl im Deutschen als auch im Rumänischen, durch lexikalische Mittel, die die inneren Kräfte der Morphologie und der Syntax in Bewegung versetzen.

Ich habe mich auf die oben erwähnten Konzepte bezogen, um die Stellung des Präfixoids *Heiden-* in den Augmentativbildungen hervorzuheben und derer Spezifika im Gegensatz zu den einfachen Wörtern, den als ‚normal' empfundenen Wortbildungen und den lexikalischen Strukturen mit syntaktischen Funktionen zu beschreiben.

Ziel der weiteren Forschung bleibt der Ausbau der Analysekriterien, die Quantitätsanalyse der Augmentativa mit superlativer Bedeutung und der lexikalischen Übersetzungsmittel, kennzeichnend für die Alltagssprache und die Fachsprachen, in verschiedenen Kontexten aus der aktuellen Presse und bestätigt von Wörterbüchern, in der Hoffnung, dass die erzielten Ergebnisse den Studenten, Übersetzern und Philologen zum Nutzen gereichen werden. Die mit lateinischen und griechischen Präfixen gebildeten Augmentativa bleiben womöglich lange Zeit in der Sprache erhalten, weil die rumänischen Sprecher den Bedarf spüren, sich den internationalen Ausdrücksformen anzugleichen.

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ERRORS IN TRANSLATING PREPOSITIONAL PHRASES IN CIVIL ENGINEERING TEXTS

Liliana RICINSCHI

Abstract: Grammatical errors in translation fall, generally, in a category that Hatim and Mason call "breaches of the target-language system" (1997), which means failure to comply with the grammatical rules of the target language. This being said, although they do not have a deep impact over the meaning of the target text, they may hinder the understanding, and may deprive the target text of the naturalness that so many authors, from Duff to Newmark and Lederer, prize. Prepositional phrases are a particular sub-category of grammatical errors, more frequent in translations from Romanian into English, but not entirely absent in translations from English into Romanian.

Keywords: *prepositional phrase, translation error, s-selection, c-selection, negative linguistic transfer*

Introduction

There is a tendency to look towards treating translation and translating as to a type of exercise easily performed by anyone in possession of more or less important knowledge of a language.

In the case of specialized translations, such as those involving domains like medicine, economy, finance, industry, different branches of engineering, the complexity of the phenomenon becomes somewhat more obvious. "In this particular case, when words belonging to the so-called General English appear next to specific terms and within a specific context, they contain nuances that must be accounted for in the final translation." (Olteanu, 2012: 13). The translations from the civil engineering domain are subject to the same rules and constraints as the other domains mentioned above.

Function of the complexity of the source text and or its degree of specialization, the translator is confronted with serious difficulties when reproducing the message into the target language. Due to the specificity of each language errors or imprecisions might occur.

One of the areas where this type of errors appeared repetitively was that of morphology, more specifically at phrase level. Prepositional phrases represent a category with an important number of inaccuracies, with either prepositions used incorrectly, or with them missing altogether. Therefore, we consider necessary an examination of both the errors themselves and the possible causes which led to them. An improved variant of the initial translation is also provided.

1. The prepositional phrase

Before proceeding with the analysis of errors throughout various types of civil engineering texts, a definition and a short description of the prepositional phrase are in order. According to Greenbaum's Oxford Grammar of English, a prepositional phrase (henceforth also PP) is made up of two constituents, which are the preposition and its complement (1996). For example, in the phrase *"Impact of biodiversity loss"*, the PP in *"of biodiversity loss"* and its components are the preposition of plus the complement biodiversity loss, which is in fact a Noun Phrase, or a nominal group, as Halliday and Matthiessen (2004) named it. An intensifying adverb may also occur as a premodifier of the PP. Greenbaum (1996) proposes the following general structure for prepositional phrases:

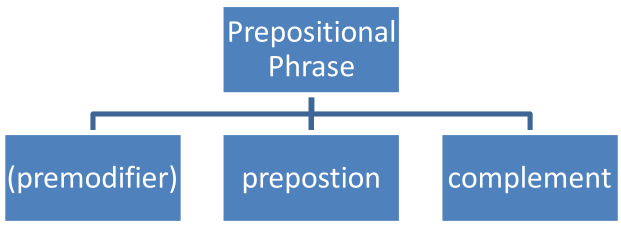

Fig. 1 Structure of PPs (Greenbaum, 1996: 300)

As for the function of the PP inside the sentence of the clause, the role of a prepositional phrase is that of an Adjunct, usually circumstantial adjunct, rarely as interpersonal adjunct, or as a conjunctive Adjunct (Halliday and Matthiessen, 2004).

According to Halliday, prepositional phrases qualify as phases and not as groups, since they have no logical structure as head and modifier, nor can they be reduced to a single component. Given these characteristics, it can be said that they are closer to clausal structure than group structure. Halliday's interpretation of PP is that of minor processes, or in other words, minor clauses (2004: 360).

2. Error description and analysis

This section contains two sub-sections, the first one dealing with texts in which the source text is Romanian, with the second one having English as a source language, since the number of errors is higher in the first case.

2.1 Errors in texts with Romanian as a source language

In defining the term "error" we decided to adopt Hansen's (2010) line of thought. Thus, if translation is defined as the production of a target text which is based on a source text, a translation quality assessment should take into account the relationship between the two texts. House (1997) added to this the relationship between features of the two texts and the way they are perceived by author, translator, and recipient.

It must also be mentioned that there is a distinction between the morphological wrong usage of prepositions, referring to their absence or their overuse, and the lexical misuse, namely the insertion of the wrong preposition, in other words the distinction between c-selection and s-selection. The following set of examples is representative for the discussion above.

<u>Example 1</u>

Source Text

> Drumul naţional 2, clasificat ca drum european, E 85, face legătura între capitala ţării, Bucureşti, km 0+000 şi nordul Moldovei, la graniţa cu Ucraina, km 482+230. Tronsonul supus studiului are **8 km lungime**, între km 342+000 (Sabaoani) – km 350+000.

Initial translation

> The national road 2, rated as European road, E 85, represents a connection between Bucharest, km 0+000 and the north of Moldova, at border with Ukraine, km 482+230. The road section under study has **8 km length**, between km 342+000 (Sabaoani) - km 350+000.

Improved translation

> The National Road 2, rated as European Road, E 85, represents a connection between Bucharest, km 0+000 and the North of Moldavia, at the border with Ukraine**,** km 482+230. The road section under study has **8 km in length**, between km 342+000 (Sabaoani) - km 350+000.

The error identified in the sentence is the absence of preposition - the lack of preposition in the source text had an influence for the target text, where the preposition required in this structure was also overlooked. The preposition in has been added, thus making the structure grammatical.

Example 2

Source Text

Din examinarea tabelului 3 se deduc următoarele: Modulul mixturii asfaltice, E1, era **în primăvara lui 2004** mai mic cu doar 2%, faţă de cel determinat **în toamna lui 2003**, iar **în primăvara lui 2005** era mai mic cu 12,5% faţă de cel din **primăvara lui 2004**;

Initial translation

From examination of table 3, the following can be noticed: The modulus of the bituminous mix, E1, was in **spring of 2004** lower with only 2% given that determined **in autumn of 2003**, and lower **in spring of 2005** with 12,5% given that determined **in spring of 2004**;

Improved translation

From the examination of table 3, the following aspects can be noticed:
The modulus of the bituminous mix, E1, was in **spring 2004** only 2% lower compared to the one determined **in autumn 2003**, and **in spring 2005** 12,5% lower than that determined **in spring 2004**;

The structures in bold containing a PP in the initial translation are inaccurate, since they do not need the preposition *of* in order to be grammatically correct. Therefore, in the improved variant, the preposition has been deleted from all instances.

Example 3

Source Text

[...] fisurarea prin oboseala datorita variaţiilor zilnice de temperatura: **se poate preintampina printr-o reteta corecta** si o dimensionare corecta a structurii, acordand o atentie deosebita la alegerea tipului de liant bituminos;

Initial translation

[...] fatigue cracking due to daily variations of temperature**: it can be prevented the correct mixture design** and a correct structure design, paying special attention to the bitumen type.

Improved translation

[…] fatigue cracking due to daily variations of temperature: **it can be prevented by the correct mixture** and structure design, paying special attention to the bitumen type.

The example above represents an instance of incomplete structure, as there is a preposition missing from the surface structure of the verb *to prevent.* In order for the sentence to become both grammatically correct and coherent, the preposition *by* has been added in order to complete the meaning of the verb.

Example 4

Source Text

Impactul reducerii biodiversităţii

Initial translation

Impact of loss of biodiversity

Improved translation

Impact of biodiversity loss

As the initial translation contained the unnecessary repetition of two *of*-phrases, it was rephrased so as to avoid the use of the second *of*-phrase.

Example 5

Source Text

În primăvara anului 2005, capacitatea portantă a complexului rutier a crescut puţin, (deflexiune mai mare cu doar 1,4% faţă de primăvara anului 2004) în condiţiile în care tronsonul de drum studiat a preluat traficul de calcul în perioada 2004-2005. Această situaţie se datorează în principal îmbunătăţirii condiţiilor hidrologice (deflexiunea la ultimul senzor fiind mai mică în 2005 faţă de 2004, cu 7,3%).

Initial translation

In spring of the year 2005, the pavement bearing capacity had a slow growth (deflection higher with only 1,4% given that in spring of the year 2004) **in circumstances of carrying on of the design traffic for the period 2004– 2005 by the road section under study.** This situation is due mainly to improvement of the hydrological conditions (deflection at the last sensor being lower than in year 2004, with 7,3%).

Improved translation

> In spring 2005, the pavement bearing capacity had a slow growth (deflection higher with only 1,4% compared to the one **in** spring 2004) **following the transfer of the design traffic for the period 2004-2005 to the road section under study.** This situation is due mainly to the improvement of the hydrological conditions (deflection at the last sensor being lower than in 2004 with 7,3%).

This is a sentence containing multiple errors at different levels, therefore correcting it involved more complex restructuring. There is an instance of wrong choice of phrases, namely *in circumstances of carrying* of *the design traffic…*, as well as wrong choices of prepositional phrases (*by the road section*) and of verbs (again, *carrying on*). The wrong or inappropriate structures were replaced with more appropriate ones, as can be seen in the bold structures in the improved translation.

<u>Example 6</u>

Source text

> Scopul acestui studiu a fost acela de a investiga câteva tehnici de integrare numerică competitive şi larg utilizate cu scopul de a determina care este tehnica cea mai eficientă în analiza dinamică neliniară a structurilor modelate prin elemente finite.

Initial translation

> The objective of this study was to investigate several competitive and widely-used numerical integration techniques in order to determine which is the most efficient technique for nonlinear dynamic analysis of structures modeled **by** finite elements.

Improved translation

> The objective of this study was to investigate several competitive and widely-used numerical integration techniques in order to determine which the most efficient technique is for nonlinear dynamic analysis of structures modeled **through** finite elements.

The wrong preposition was used in this context, from the point of view of semantic selection. The preposition "by", suggesting the means, was replaced by the preposition "through" which suggests a process and is much closer to rendering the message of the Romanian text.

Example 7

Source text

În aceste metode, derivatele funcţie de timp sunt de obicei aproximate prin diferite formule ce implică unul sau mai mulţi incremenţi de timp.

Initial translation

In these methods, time derivatives are usually approximated by difference formulas involving one or more increments of time.

Improved translation

With/For these methods, time derivatives are usually approximated by difference formulas involving one or more increments of time.

This is another instance of wrong s-selection of a preposition, in this case *in*. The correct preposition, *with* or *for*, was inserted.

Example 8

Source text

In procesele de potabilizare a apei, managementul reactivilor de coagulare este fundamental din urmatoarele considerente:

Initial translation

In the process **for the dinking-of water**, the management of coagulation reactive is basically for the following considerations:

Improved translation

In the process **of water potabilization**, the management of coagulation reactive is fundamental for the following considerations:

The phrase in bold in the sentence given above contains two errors, only one being related to our topic. However, since they are in the same phrase, we dealt with both of them. The first error is an instance of wrong s-selection: wrong choice of preposition. The correct preposition was placed instead of the wrong one.

The second error is a lexical one, with a distortion in sense. The meaning of this phrase *drinking of* water implies that the texts deals with the process of hydration by means of water ingestion, not with the process of making water drinkable. The correct term in this case would be *potabilization*.

2.2 Interpretation of the data

This part of the paper deals with an extended quantitative analysis of the errors listed in the first part. For an accurate interpretation of the data regarding Prepositional Phrases and their misuse, a complete presentation of the types of errors encounter in the corpus is necessary.

As a general remark, almost all of the errors encountered are caused by negative linguistic transfer, namely, the way in which the lexical and grammatical structures in the two languages involved in the translation interfere. In our case, having to do with a language that is mainly Germanic in structure, such as is the case of English and a Romance one, namely Romanian, such level of interference is high. Therefore, an important number of errors is expected.

It is also important to mention that the highest percentage of errors is represented by the wrong word order in the target text. This occurs due to the tendency to follow the Romanian syntactic and even morphological structures when translating into another language and since the Romanian language being more flexible than English, and thus leading to the production of inaccurate structures in the target language.

The second best represented category of errors is represented by instances of lexical confusions. As opposed to the majority of the other errors, this type of error has less to do with the influence of the mother tongue but is rather linked to the nuanced contained by the discourse. These nuances may be somewhat more difficult to grasp for the non-native speaker but are not necessarily influenced by the translator's mother tongue.

An important number of errors encountered include the lack of correspondence between structures containing prepositions in Romanian vs. English and the lack of correspondence between the use of articles in the two languages. Both the above-mentioned aspects result in inaccurate translations.

2.3 Errors in translating civil engineering texts into Romanian

Example 9

Source text

> Polymer solutions, possibly with the addition of bentonite, may be used as supporting fluids **on the basis of previous experience** in

similar or worse geotechnical conditions, or after full-scale trial trenches on the site.

Initial translation

Ca fluide pentru excavare pot fi folosite solutii de polimeri eventual cu adaos de bentonita, **pe baza de experienta acumulata anterior** in conditii geotehnice comparabile sau mai defavorabile, sau dupa ce pe amplasament s-au efectuat incercari in transee la scara naturala.

Improved translation

Ca fluide pentru excavare pot fi folosite solutii de polimeri, eventual cu adaos de bentonita, **pe baza experientei acumulate anterior** in conditii geotehnice comparabile sau mai defavorabile, sau dupa ce pe amplasament s-au efectuat incercari in transee la scara naturala.

The piece of sentence highlighted above represents an instance of poor choice of phrasing, not characteristic for the target text. The Prepostional Phrase *de experienta acumulata anterior* was replaced with *experientei acumultate anterior*.

Example 10

Source text

Links between Eurocodes and harmonised technical specifications (ENs and ETAs) **for products**

Initial translation

Legături între Eurocoduri și specificațiile tehnice armonizate **de produse** (EN și ETA)

Improved translation

Legături între Eurocoduri și specificațiile tehnice armonizate **pentru produse** (EN și ETA)

Wrong choice of preposition. The preposition *de* was replaced with *pentru*, which matches the Romanian s-selection requirements in this situation.

Example 11

Source text

Wind actions on structures and structural elements shall be determined taking account of both external and internal wind pressures.

Initial translation

Actiunea vantului pe structuri si elemente structurale trebuie determinate tinandu-se seama atat de presiunea externa cat si de presiunea interna.

Improved translation

Actiunea vantului asupra structurilor si elementelor structurale trebuie determinata tinandu-se seama atat de presiunea externa cat si de presiunea interna.

Poor choice of preposition in the target text. The correct preposition was inserted instead of the wrong one used initially.

Example 12

Source text

Design of Steel Structures

Initial translation

Proiectarea structurilor **de** otel

Improved translation

Proiectarea structurilor **din** otel

The preposition employed in this PP is inappropriate. The preposition has been replaced the correct preposition *din*.

As can be seen from the examples above, the error connected to Prepositional Phrases encountered in in translations towards the mother tongue of the translator are considerably fewer that in the case of translations towards non-mother tongues.

The majority of the errors found in translation to Romanian are not of syntactical nature. They pertain to the lexical field and generally consist in wrong collocations, confusion between semantically closely related verbs, of wrong calques. In the care of prepositions, there are only instances of wrong prepositions used, with little to no situations of prepositions missing altogether. In this case also, we are faced with a matter of semantic selection, not a categorial one.

Conclusion

The first conclusion that can be drawn after the qualitative and quantitative analysis in this chapter is that there are significant quantitative differences in the number of errors depending on which of the languages, source or target, was the translator's mother tongue.

The number of errors in the case in which the mother tongue is the source language is significantly higher than in the other situation. In this case an influence of the Romanian morphological and syntactic pattern can be noticed. The majority of the errors were actually based on this influence and were of syntactical nature.

On the other hand, there is significant difference with respect to the errors in translations with Romanian as target language. They do not follow the same pattern as the previous ones and their number is considerably smaller. Lexical errors prevail in this situation, with syntax accounting only for a small portion of the total number.

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THE HISTORICAL STUDY OF TECHNICAL TRANSLATION IN ROMANIA: THE FUTURE OF NAVAL ARCHITECTURE LANGUAGE IN TRANSLATION

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Abstract: The present study tries to show and explain in some detail the quantitative and qualitative evolution of the bibliography on technical translation throughout history classifying the entries according to the publishing year and language. The underlying corpus drawn on entries collected up to September 2014. A preliminary conclusion drawn from our study is that the concern for technical translation related to the naval architecture field only appears before the 2000s, when English became "lingua franca" for future naval architects. After the 2000's The Naval Architecture Faculty of the University of Galați's curriculum contains mostly the English and Romanian textbooks, but no translation. Another example which underlines the lack in interest for the translation of the naval architecture texts is the absence of bilingual version of naval architecture textbooks. Only the Naval Architecture Faculty of the University of Galați has issued a bilingual course in 2003.

Keywords: *naval architecture, historical perspective, curriculum*

Introduction

The development of English as lingua franca and the useless role of a translator in the field of naval architecture can be traced in the pages of the journals in which its teachers and researchers publish, shipyards were English is spoken at all levels, courses taught in English.

1. Corpus and methodology

To organize the analysis, we have divided the 36 volumes of translated books from 1900 to 2014 into two blocks: books translated before 1990 and books from 1990 to 2014. Another aspect we were interested in was the number of English books translated into Romanian and the field of naval architecture (i.e. a multifaceted discipline with several fields).

Besides the books translated into Romanian, we have conducted a research among the naval architecture students (1st year) to find out how many teaching hours did they have, how many years were they taught English and if they were exposed to translations before.

2. Results and discussions

It seems indeed that naval architecture translations have not received the same attention after 1990 as they did before. We can confirm this by consulting the ICEPRONAV Engineering's bibliographic database.

TITLE	FIELD	AUTHOR	Printing house
AUTOCAD 14	TEXTBOOK	MICHAEL E BEALL	TEORA
DICȚIONAR ROMÂNO-PORTUGHEZ PORTUGHEZ-ROMÂN	DICTIONARY	JOSE RUIVO	STEAUA NORDULUI

Table 1. Naval architecture translations published after 1990

TITLE	FIELD	AUTHOR	Printing house
ANGRENAJE PROIECTARE MATERIALE	MECHANICS	LEOPOLD SAUER	TEHNICA BUCUREȘTI
BAZELE ELECTROTEHNICEI vol II	ELECTRICAL	C.A. CRUG	ENERGETICA DE STAT
CURGERI TURBULENTE	HIDRODYNAMICS	J.C. ROTTA	B.G. TEUBNER STUTTGART
CURS GENERAL DE LACATUSERIE	MECHANICS	V.I. KOMMISSAROV	TEHNICA BUCUREȘTI
DISPOZITIVE DE REMORCARE ALE NAVELOR	SHIPBUILDING	SMACOV M.G.	
ELASTICITATE SI VASCOELASTICITATE	MECHANICS	WILHELM KECS	TEHNICA BUCUREȘTI
HIDRAULICA CURS SPECIAL	MECHANICS	M.D. CERTOUSOV	TEHNICA BUCUREȘTI
INSTALATII FRIGORIFICE SI CRIOGENICE	TERMODYNAMICS	VSEVOLD RADCENCO	TEHNICA BUCUREȘTI
INTRETINEREA INSTALATIILOR HIDRAULICE SI ELECTROHIDRAULICE	ENGINEERING	M.GUILLON	DUNOD PARIS
MANUAL DE INGINERIE INDUSTRIALA vol. 1	ENGINEERING	H. B. MAYNARD	TEHNICA BUCUREȘTI
PRINCIPALELE TIPURI DE NAVE COMERCIALE SI CONDITIILE DE EXPLOATARE A	MARITIME	B. LE GUERN	ENSTA CN

ACESTORA - PORTCONTAINERE			
PROIECTAREA SALUPELOR INDRUMATOR PENTRU CONSTRUCTIE SI ELEMENTE DE BAZA	SHIPBUILDING	ALFRED PYSZKA	MINISTERUL TRANSPORTURILOR
PROTECTIA TERMICA IN INDUSTRIE	TERMODYNAMICS	J.S. CAMMERER	SPRINGER-VERLAG, BERLIN
REZISTENTA MATERIALELOR vol. 2	MECHANICS	N. M. BELEAEV	TEHNICA BUCUREȘTI
SISTEME AUTOMATE HIDRAULICE	VALVES	ERNEST E. LEWIS	TEHNICA BUCUREȘTI
TABELE PENTRU RIDICARI LA PUTERI	MATHEMATICS	S.D. TISIN	TEHNICA BUCUREȘTI
TEHNICA TENSIUNILOR INALTE	ELECTRICAL	L. I. SIROTINSKI	ENERGETICA DE STAT
TEORIA MECANISMELOR SI A MASINILOR	MECHANICS	I.I. ARTOBOLEVSKI	TEHNICA BUCUREȘTI
TEORIA PLASTICITATII	MECHANICS	WACLAW OLSZAK	TEHNICA BUCUREȘTI
TRATAT DE PROGRAMAREA CALCULATOARELOR ALGORITMI FUNDAMENTALI	IT	KNUTH D. E.	TEHNICA BUCUREȘTI
SUDAREA TUBULATURILOR NAVALE	NAVAL ARCHITECTURE	Z. DREIZENSTOR	INSITUTUL DE DOCUMENTARE TEHNICA
PROPULSOARE NAVALE vol. 1	NAVAL ARCHITECTURE	V.I. SOLOVIEV SI D.A. CIUMAK	ED. MILITARA A MFA ALE URSS- MOSCOVA
CUM SE ALEGE S ECTIUNEA CONDUCTOARELOR SI CABLURILOR	ELECTRICAL	F.F. KARPOV	ED. TEHNICA

Table 2. Naval architecture translations published before 1990

According to these tables, we can see that the difference between the number of translation is significant, which may give the impression that the translations are not needed anymore. One of the seasons is that English as lingua franca is taught at all levels from kindergarten to university. As a consequence, everybody should know English. Moreover, all the shipyards are owned by foreign companies and English is spoken and written on a daily basis. Finally, naval architects travel and work all over the world using English. Globalization has imposed English as lingua franca all over the shipbuilding world.

But the recent lack of interest in English translations in the naval architecture field can also be seen in master’s degree programs, specialized conferences or edited volumes. In order to present the recent findings in the field, researchers, teachers or students use English. Moreover, we find master’s degree in Galați taught in English (Advanced Naval Architecture). In addition to this kind of courses, we also find specific conferences that, in one way or another, are linked to naval architecture and the use of English. This applies, for example, to the Conference on Naval Architecture, GNA which takes place in Galați in December; the conference ARHINAV, organized in Galați in May.

If we examine university teachers’ lists of publications, a common feature is the tendency of publishing articles in English even for Romanian conferences organized in Constanța or Galați. We have studied 21 CVs and found out their common feature is the presence of English in their written articles published inside or outside Romania.

We have applied a questionnaire to 117 students (1st year) asking them how many years have they studied English and how many hours/ week were they taught English at school. The results are: 104 students have studied English 2 hours/week, 4 have studied English for 3 hours/week, 3 students have studied English for 4 hours/week, 4 have studied English for 5 hours/ week, 1 has studied English for 6 hours/week and only one student from Turkey has not studied English. They studied English for several years, as follows: 104 students have studied English for 12 years, 10 have studied English for 10 years, 8 have studied English for 5 years, 4 have studied English for 4 years, 1 has studied English for 15 years and 1 has not studied English. According to these results, the future naval architects have studied English so well that they can read/ write without the help of a translator. They are advanced and even proficient users of English. This is certified by CAE (9 students out of 117)/ CPE (2 students out of 117)/ IELTS (2 out of 117 students) exams taken by our subjects.

Translations, as a method of learning English is used in Romanian schools, were experienced by 103 students whereas 14 were not exposed to translation exercises. Out of the 103 students, the majority (60) had to translate an average of 10 sentences/ week, an equal number of students (12) had to translate 5 and 20 sentences/ week, 19 students translated 15 sentences/ week, and only ten translated 25 sentences/ week.

In order to have the full picture of how prepared are the future naval architects for English as lingua franca in their career, we have asked them which textbooks they used in high school. We have obtained the following results: 73 students used Upstream, Going for Gold was used by 12 students, whereas 16 used Cambridge Advanced.

Conclusions

It is clear that there has been a steady decrease in the percentage of papers translated into Romanian. It is possible that this reflects three main trends: first and most obviously the growth of ESP work around the world; second, the acceptance of English as lingua franca from an early stage in the development of the future naval architects, and the decrease of technical translations due to the sound English knowledge acquired form early stages of developments and refined in readings directly from English as well as scientific articles written in English.

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MIRON COSTIN'S *WORLD'S LIFE* – A BAROQUE TURN AGAINST THE END OF THE WORLD

Anca-Margareta BUNEA

Abstract: Both translations and literary works are usually written in conformity with "the school" that trained the translator or the author. Consequently, the topic of "synchrony and diachrony in translation, interpretation and terminology" can be expanded to literary works, too. If we think about S.T. Coleridge and W. Wordsworth, we automatically refer to "Lake Poets", but going back two hundred years, there was another cultural trend that represented the landmark of that time: the Jesuit education. Miron Costin studied at the College of Bar where he came into contact with the artistic values of baroque, Latin classicism and the filter of church and feudality's interests. The main theme of Costin's poem is death. This theme appears since *Harper's Songs* and King Solomon's *Book of Wisdom* from Egyptian and Hebrew literature, going to Horace's *To Posthumus* and to Fr. Villon's *Ballad of the Ladies of Bygone Times* to Jean de Sponde's *Stances de la mort*. The theme of death envisages Miron Costin's obvious relations with the previous reifications which were easily noticed within the continuity of tonality marvelously converted in the lamentation of human being in front of death.

Keywords: *death, nothingness, disaggregation, evanescence, time*

In chapter 11, entitled "The Vision of Death" Johan Huizinga stated in *The Waning of the Middle Ages: a Study of the Forms of Life, Thought and Art in France and the Netherlands* that: "No other epoch has laid so much stress as the expiring Middle Ages on the thought of death. An everlasting call of *memento mori* resounds through life" (Huizinga, 1993: 134).

Apart from time and space, apart from individual or national features, there is an obvious baroque sensitivity and the handiest and finest tool for expressing this sensitivity. The reactions the baroque poets have in front of certain phenomena of existence underline various themes and motifs meant to project a specific light on the lyric baroque universe.

In the Middle Ages, the direct representations of death were introduced as macabre visions where tenderness and elegy were completely missing. It was not the mourning of the beloved ones, it was the anger produced by the close self-death and it was exclusively seen as terror. Not a single thought referring to consolation through death, as an ending to continuous sufferance, a long waited peace, a fulfilled or interrupted mission. There was nothing of "the divine depth of sorrow". It was only the moment of death. The fear ruled the entire existence as a meditation upon the faith of the sinner. Therefore, the human mind was focused on the agony in front of the last four images the mind should be incessantly interested in: death, the judgment day, heaven and hell. Thus, the moment of death belongs to representing the afterlife. It becomes an *Ars moriendi* where the human mind and souls has to fight the devil's lure: doubt regarding Christian belief, hopelessness produced by the sins, the terror of pain and the pride of own virtues.

Defining the baroque poetic universe requires a distinction between the *baroque vision of the world* meaning a specific implicit or explicit philosophy of existence and the *baroque as a means of literary expression*, a discourse resulting from the framing of images.

Undoubtedly, the *baroque vision of the world* is structured on an expressive analogism. But vision and baroque expression are not compulsory occurrences within the text. A lyric discourse apparently neutral might show a baroque vision just like a baroque style might be in the lack of *Weltanshauung.*

On the background of universal ending, baroque writers, particularly poets are interested in the individual death. But what is challenging about it, is the manner of expression, generated by the unusual perspective of contemplating both the act in itself and its consequences. The "surprise" element so typical for the baroque writers becomes the indifference in front of a dead body that can belong to a relative, a friend or even of the beloved one. This indifference is meant to bring balance.

Miron Costin approaches the state of ambiguity that defines the baroque. This ambiguity occurs from an interior contradiction of the instable balance. In lines concerning death, there were insistently used the antithetical pairs "death-love", "insensitivity-pain", typical for an era that loved shocking juxtapositions where beauty is nothing but a face of the macabre. With Szymon Zimorowicz a concetto writer, the image of all-ruling death is placed in the garden of pleasures (*giardino del piacere*), a common place of the baroque. In the same register of antinomies, Miron Costin's lines are placed. Costin describes a harsh and discouraging image of the universal end from which not even the sky, as a divine creation, can escape from:

> "The sky, powerful God's fact,/ Wonderful creation, has an end./ And you too, golden lights, Sun and Moon,/ You will darken worlds, you will lose your coronets,/ You, working stars, the sky's ornaments,/ Are waited for last trumpets and tragic drums / All that is made of

> water with dust/ It's just a bitter fate ended with delving." (Gheorghe, 2015)
>
> [Ceriul faptu de Dumnezeu cu putere mare, / Minunată zidire și el fârșit are/ Și voi, lumini de aur, soarile și luna, / Întuneca-veți lumini, veți da jos cununa. / Voi stele iscusite, ceriului podoabă, / Vă așteaptă groaznică trâmbița și doba/ În tot ce vei schimonosi peminte cu apă. O pricine amară nu așteaptă sapa." (Costin, 1958: 320)]

The apocalyptic image of the world's ending "the sun and the moon,/ You will turn darken worlds" envisages for the first time in the Romanian literature "a description of the universal extinction (on which the erraticism of the century is projected as on a background seen as consequence of the action of a blind principle ["The Turning Up of the Modern Literary Forms"].

The multiple approaches of this theme could have also been seen in the medieval literary works present in Western Europe; therefore, Miron Costin creates poetry in the common place of the European thinking. For instance, Jean de Sponde writes poetry in the same vibrant lyrical tension oscillating between absolute divination (*Essay de quelques poemes chretienes-1588)* and the pleasure of a hedonistic living: *Stances sur la mort, Sonnets sur la mort* where his poetic audacity is hardly censured by the harshness of Calvinistic morals. The Catholics and the baroque Catholicism in France are much more affable, and this way of being concessive is naturally subscribed to a more complex moral perspective. The ways of getting to divinity are multiple and they are in conformity with the variety of the components belonging to the social structure, and within the dialogue, with the Supreme Being.

The theme of "death" with Miron Costin reveals obvious relations with the previous objectifications, present mainly in the continuity of the tonality converted into painful lamentations of the helpless human being in front of death.

The baroque poets feel humiliation in front of the nothingness; they are overwhelmed by the shabby significance of the world compared to the infinity of the universe. They repeatedly question existence. There is a permanent state of too little weighing against the whole and this feeling of contempt slowly turns into resignation in front of our possible way of being. One of the most expressive poems on this theme was written by Christian Hofman von Hofmannswaldau; a laconic interrogation which is followed by a couple of metaphors forming a continuous one by accumulating eloquent references meant to prove the wobbly human condition vs eternity: "What is the *Big Nothing* that we call a world/ The one whose common ones are nothing but oblation?" ["Ce-i marele Nimic, pamânt și lume zis, / Cel cărui, cei de rând cu voia jertfă i-s/ Și-i ard tămâi, mergând ei înșiși la tăcere?" (Scarlat, 1976: 137)]

The same metaphorical sequence built upon rhetorical interrogations is present with Miron Costin, too: "What cannot be fugacious and is not falling? / Foam of the sea and cloud under the passing sky/ What's in the world to not have a mortal name?" ["Ce nu petrece lumea și ce nu-i cădere?/ Spuma mării și nor suptu cer trecătoriu, / Ce e în lume să nu aibă nume muritoriu?" (Costin, 1958: 320)].

Hofmannswaldau's *Big Nothing* finds its equivalence with Costin in the metaphors "foam of sea" and "passing sky". The interesting fact is that in the given lines, human being and life have not been introduced within the area of interrogation yet. The existential landmark of the human being, its origin, the derivation of becoming discloses the components of the *big nothing*.

The reply of the interrogation comes as a didactic and inconsistent definition: "David, the prophet says: life is a flower, / It doesn't live, it's rather perishing." ["zice David prorocul: «Viiața ieste floare, / Nu trăiește, ce îndată ieste trecătoare»" (Costin, 1958: 320)].

The comparison with the "flower" represents nothing but a verdict meant to reveal the ephemeral essence of life. The lamentation on the theme of continuous, eternal passing reminds us of the sacred writings aimed to introduce the sentiment of death within the human consciousness. The fickleness is the sign of death and the warning filled with disquietude announces a process of decay targeting the human being: "[…] with time/ Everything passes and nothing stays forever." {[…] cu vreme toate/ Primenești și nimica să stea în veci nu poate." (Costin, 1958: 320)}.

The baroque poets often start from the symbolic signification of the elements and especially of the Earth projected in an indefinite time placing the whole existence under the sign of time, the writers of that time had a strong sense of perceiving the impermanence, the changing, the erosion in time from which only the matter, the substance can escape. But it is not that substance forming the structure of human being because that on is perishable and when the human spirit becomes conscious of the precariousness of its body, all the things are subscribed to the sign of futility: "In fire thou'll wring, dust with water, / It's just a bitter fate ended with delving." ["În foc te vei schimonosi, pemionte cu apă, / O pricine amară nu așteaptă: sapa" (Costin, 1958: 320)].

The human condition thus represents a way to a single epilogue: death. There is no other alternative.

The baroque poets launch a true verbal aggression towards the consciousness of the human being to heatedly prove its nothingness. The referential terms to which frequently appeal the writers of the period belong to a semantic field meant to illustrate the human being's lack of signification in relation with eternity and infinite. "«I'm no human being, but a worm», the same person yells, / Oh, villain, at all times, how he cannot weep/ All that are on thee[…]" {"«Vierme suntu eu și nu om», tot acela strigă / O, hicleană, în toate vremi cum să nu plângă/ Toate câte-s, pre tine […]" (Costin, 1958: 320)}.

The parameter of the human being's condition set by the baroque poets consists in a system of correlations. This system refers to the relation between the earth and the universe, or between finite and infinite. The human being belongs to the elements with a short life. The optimistic illusions concerning eternity are not mere accidents in the baroque poetry and their motivation is generally religious. Miron Costin's conclusion in the Epilogue shows that: "A good deed remains, and aggrandizes thee/ In the sky forever thee'll be praised" ["Una fapta ce-ți rămâne, bună, te lățește/ În ceriu cu fericie în veci te mărește" (Costin, 1958: 323)]. The horizon of the knowledge opened by the science and philosophy in the sixteenth century and the seventeenth one had a traumatizing function upon the baroque sensibility. The moment when the writers start having a planetary consciousness, the human being projected to cosmos becomes a symbol of nothingness. That is why the meditations upon human consciousness usually have a deep pessimistic character. When the pessimist meditation integrated in the literary discourse acquires polemic accents, they form an incentive to approach life in terms of intensity.

The baroque human being has, *par excellence*, the feeling of time. This acute perception of becoming segmented in extremely short sequences, condensed in referential forms with a traumatizing function was to be dealt with by the romantic poets. The baroque human being is placed by the writers, as in the existential philosophy between gesture and act, between intention and deed. Conceived as a project in its existence, the baroque human being has to measure his/her insignificant gestures as well as his/her fundamental wishes or the decisive acts through those dates that forms in time his/her existence as a creative way of facing time or his/her consciousness as a passive receiver of the eternal return.

> Today potent and mighty, thou strut magnificent,
> Tomorrow gaunt and wilted, thou slip in ailment.
> To dreaded carrion thy youthful silken skin will shrink,
> And busy worms and maggots thy essence'll turn to stink. (Translated by Alina Cârâc)
>
> Astăzi mare și puternic, cu multă mărire
> Mâine treci și te petreci cu mare mâhnire,
> În lut și cenușă te prefaci, o oame,
> În viierme, după care te afli în putoare [Epiloge, / VL Epilog, VL] (Costin, 1958: 323)

The baroque poets' preference for the simile or concrete metaphor always remains obvious. The relation among elements is thus conceived as to reveal disaggregation. The baroque sensitivity becomes more acute in front of very short sequences of time. All of these are meant to suggest fast-moving moments, dripping drains towards a nothing in which the mystery itself may become changing. Therefore, the time becomes a moment. To be stuck in a moment means reaming closed in a vital circuit, but doomed to perish. In this spatial-ized time, the so-called bakhtinian "chronotope", death becomes a must-mechanism. The baroque poets' trauma was not the feeling of eternal passing, but the tragic epilogue that the eternal passing had. That terrifying final is a fundamental limit-situation in the baroque poetry. The phenomenon becomes normality. The baroque poets had been trained to live under the sign of death.

The symbols of passing, of extinction or sudden death are multiple. The strong contrast between light and darkness was luring for those poets even though the ending was always the same: immersion in eternal darkness. No matter what trajectory the existential or social destiny has, death unifies all. Life's fragility is often rendered in the image of a way to death. It is a headlight (fr. fanal) for Jean de Sponde in *Qui sont, qui sont ceux-là, dont le coeur idolâtre* and a thread for Costin:

> Je vogue en même mer, et craindrais de périr/ Si ce n'est que je sais que cette même vie/ N'est rien que le fanal qui me guide au mourir.

> I sing in mourning the world's life, / With worries and menaces as a thread/ Too thin and in a short time passing [A lumii cântu cu jale cumplita viață, / Cu griji și primejdii, cum iese și ața/ Prea supșire și-n scurte vreme trecătoare […]. (Costin, 1958: 318)

The baroque universe has a dynamic character that is why its fundamental components should be fluent, able to support great changes, unpredictable mutations. This is how the four essential elements of the earth are so important for the baroque paraphernalia. Dust suggests not only futility, but also transformation. Fire means ashes whereas water and air are elements implying erosion which leads to implacable death.

Conclusion

Baroque pushes the tendency towards disaggregation to unlimited dynamism (A. Marino) and thus extinction is seen as a turn against the end of the world. The intense living of deception attracts pessimism, but this attitude is a fight against fear of death and ends up by becoming conscious of the fatality the divine will arbitrariness shows.

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PRECONDITIONS AND STRATEGIES FOR TEACHING THE MATHEMATICAL JARGON

Raluca GHENȚULESCU

Abstract: Specialized terminology in a foreign language may be a challenge for both the teachers and the students who deal with it, because it implies a certain level of linguistic and specialized knowledge, very good communication skills and a strong personal motivation. The nature and complexity of the mathematical jargon, taught in English as a foreign language at the Specialization of Translation and Interpretation and at the Faculty of Engineering in Foreign Languages within the Technical University of Civil Engineering Bucharest, require a series of preconditions for learning and specific teaching strategies, meant to help the students deal with peculiar grammatical, lexical and stylistic features. Therefore, the aim of this article is to present those teaching strategies that can make teachers' and students' life easier when it comes to expressing mathematical notions in English. Furthermore, its purpose is to describe the generalities and the specificities of the language of Mathematics, so that one could make the difference between its universal character and its particularities in English or Romanian.

Keywords: *terminology, mathematical jargon, preconditions, teaching methods and strategies*

1. Preconditions for teaching and learning the language of Mathematics

Specialized languages, jargons or languages for specific purposes (LSPs) are based on the general language, but contain a specific terminology, made up of words, phrases, abbreviations or symbols, used independently or in combination with elements of the language for general purpose (LGP). The jargon of Mathematics in English, for example, mostly relies on internationalisms (i.e. terms of Latin and Greek origin, which have entered almost all the modern languages and can be easily understood, irrespective of the speakers' native language), but, despite its level of standardization, it also has some particular elements for which it is hard to find equivalents in other languages.

Seen as a whole, mathematical language can hardly be used outside this specialized field and sometimes only mathematicians can understand some specific terms or expressions. As it has one of the highest degrees of complexity, it requires a great deal of specialized knowledge in order to be correctly understood in the source language and translated into a target one. Therefore, the first precondition for teaching and learning mathematical terminology in English is the foreign teachers' and students' advanced knowledge of Mathematics in their mother tongue. This is a challenge mostly for the teachers, who usually have a humanistic training and are not familiar with mathematical concepts. To compensate for their lack of specialized knowledge (which the students at an Engineering specialization may have, since they attend the courses of a technical university), the teachers have to ask for expert advice from their colleagues who teach Mathematics at the same university or to other specialists in the field, to read a lot of scientific literature and to carefully prepare each lesson.

The second precondition, applying to the students, is a good level of English (at least B2, according to the Common European Framework of Reference for Languages), so that they could understand the differences between the rules of the general language and the peculiarities of this LSP. This implies strong background knowledge gained in high-school, intensive learning during the university years, a passion for foreign languages and a strong personal motivation.

The third precondition for students' in-depth learning of the mathematical jargon would be their knowledge regarding the differences between LGP and LSPs. They should be aware that the language of Mathematics, like any other scientific language, implies an extensive specialized vocabulary, mostly of Latin and Greek origin, with a lot of compounds and very long noun phrases, abbreviations and symbols used in word-like or sentence-like combinations (e.g. formulae, equations, etc.), impersonal statements, imperatives, passive constructions, modal verbs and long sentences with a complex internal structure.

In order to help the students get familiar with all these differences, it would be advisable to start the classes dedicated to mathematical terminology with a few introductory notions of general terminology, mostly based on Maria Teresa Cabré's books. This theoretician explains in a clear and straightforward way all the terminological concepts and, more importantly, the characteristics of special languages, such as the following:

1. the topics of these sub-codes of the general language are not included in the speakers' usual conversations and require specialized knowledge to be approached;
2. the communication situations pertaining to a specialized field are usually characterized by a high degree of formality and comply with precise scientific criteria;

3. special languages have a set of particular grammatical, lexical and stylistic features (e.g. a nominal rather than verbal style, a specific jargon, impersonality, objectivity, etc.), but share a lot of characteristics with the general language, which allows them to present a certain degree of unity;
4. despite their complexity and peculiarities, LSPs constantly interact with LGP and, due to this permanent exchange of linguistic information, both of them enrich their vocabulary, as words and terms migrate from a type of language to the other (Cabré, 1999: 65-66).

A precondition for learning specialized languages, which is usually neglected by the teachers of English for Specific Purposes (ESP), is cultural specificity. For example, the foreign students who attend the Technical University of Civil Engineering Bucharest come from various countries and have a different background as far as their technical-scientific knowledge is concerned. Furthermore, depending on their nationality, gender or religion, they have different views on learning in general and on the usefulness of learning specialized terminology in a foreign language in particular. Therefore, the teacher should be able to cope with the intercultural aspects within a group of study, which may reflect on the general dynamics of the group, the progress of learning and the teacher-student and student-student relationships.

After all the aforementioned preconditions are met, the teaching-learning process may start, focussing on the strategies that can make the language of Mathematics seem easy to grasp and interesting to know.

2. Strategies for teaching the mathematical jargon

The main principle of teaching specialized languages is phasing. Each stage of the process should be carefully planned and put into practice, so that students would not feel the pressure of learning something difficult in a short amount of time. The introduction to the particularities of mathematical terminology should be gradual and based on examples taken from the courses of Mathematics that the students from the Engineering specializations are already attending or from high-school manuals of Mathematics, which they are familiar with. For this reason, the teachers of ESP usually have to create their own vocabulary exercises (e.g. multiple-choice, matching, cloze, etc.) or to organize seminars dedicated to conversations on a certain mathematical topic (e.g. various solutions to a certain type of problem, the subjects of the articles in journals of Mathematics, etc.).

Conversation-oriented exercises and tasks are extremely important when teaching specialized languages, because they stimulate the students to interact with each other and to elicit their background knowledge of Mathematics and English. At the same time, the students learn how to listen and how to reply to their interlocutors' ideas. Moreover, their language production during role plays is easy to evaluate, the teacher being able to identify their problems and correct them in a less stressful context than during tests or homework checking.

Another interesting and useful strategy that can be used for getting the students familiar with the mathematical jargon is getting them involved in educational activities performed in group of three or four, such as making glossaries or term databases, creating spider diagrams with terms from Mathematics or designing posters that combine pictures and texts on topics from this field. It is worth mentioning here that the Department of Foreign Languages and Communication at the Technical University of Civil Engineering Bucharest annually organizes the Week of Foreign Languages, during which the students are encouraged to take part in poster designing activities in foreign languages. Many of them choose topics related to Mathematics, such as mathematical modelling, and thus they encounter a large variety of texts with a diverse specialized terminology. Furthermore, the University also encourages the collaboration between students and teachers for writing articles for the journal entitled Mathematical Modelling in Civil Engineering, which is published only in English, requiring a high level of specialized and linguistic knowledge, as well as team spirit and personal motivation from the students chosen by their teachers to do research together.

These learning-by-doing strategies help the students delve into topics related to Mathematics and get familiar with the jargon of the field without even realizing it. Seeing that maths is not such an abstract subject as they may think and it has a lot of practical applications, they will learn its terminology more quickly and more wholeheartedly.

The creation of a word list, glossary or term database is a good opportunity to find new terms in English, together with their definitions, and to provide their equivalents in Romanian or even in the students' mother tongue, if necessary. In order that such a terminological project would reach its goal of efficiency, the corpus of texts from which the students extract mathematical terms should be made up of articles written by experts in the field, who are native speakers of English, and published in internationally acknowledged journals. Since the students are already familiar with most of the terms they encounter in these journals from the lectures and seminars of Mathematics they attend, it is easy for them to extract the right single-word terms, phrases, abbreviations or symbols, due to the universal character of this type of language. Generally speaking, like in the case of other specialized languages, the terms should be selected according to several criteria, such as their frequency in the language of Mathematics, usefulness in communicating ideas from this field and constant occurrence in the corpus of texts chosen for designing the glossary.

In many cases, the terms encountered in the articles are taken from Latin or Greek and, consequently, have a foreign plural form. Therefore, it might be difficult to insert in the glossary their singular form if the corpus of texts contains only their plural. For example, terms like "criteria", "foci" or "vertices" are usually encountered with their plural form, but the rules of glossary creation require their use in the singular form, namely "criterion" (from Greek), "focus" and "vertex" (from Latin).

Another difficult part is to find and select the correct definitions for each of these terms, because it is necessary to consult a lot of specialized dictionaries and websites. Although some of these terms are the same as common words in LGP, they refer to totally different concepts and it takes some knowledge and experience both in the field of Mathematics and in terminology in order to select their right definitions. For instance, "pencil" has over 20 definitions in the dictionary, but only one of them is the correct one for the field of Mathematics, more precisely for geometry: "pencil = a family of geometric objects, such as lines, that have a common property, such as passage through a given line in a given plane" (Pencil, 2015). For terms like these, it is also difficult to find their right equivalents in Romanian, because, in the case of "pencil", for example, a non-native speaker may choose as the equivalent either the general word, "creion", or a very similar term from Physics, "fascicul", when, in fact, the corresponding term in the target language is a longer phrase, namely "familie care depinde de un parametru" (Răileanu, 2016: 123). Nevertheless, as most of the mathematical terms are internationalisms and cases like the one mentioned above are rare, their equivalents in Romanian or in the students' mother tongue are easy to find. Therefore, designing glossaries of mathematical terms is a good strategy not only for enriching the students' vocabulary, but also for familiarizing them with the subtleties of this kind of language.

In many educational contexts, but especially when teaching the language of Mathematics, visual materials, such as tables, diagrams or charts, are important, since they can be commented or explained in detail by using a lot of newly learnt specialized vocabulary. They are a good instrument for improving the students' oral and written communication skills, at the same time enhancing their creativity and motivation. For example, if they have to compare two diagrams – let's say the butterfly diagram and the knot diagram – the students need to remember a lot of terms to describe the calculation elements and the steps taken in order to get to the right values. Furthermore, even finding the Romanian equivalents of the names of these two diagrams is a complicated task, since they are not simply translated by calque from English, as "diagramă-fluture" and "diagramă cu noduri", but, based on the similarity of shape in the former case and, on an extended theory in the latter, as "diagramă-clepsidră" and "diagrama grafurilor".

These communicative exercises based on visual materials stimulate the students' ability to apply the theoretical knowledge they have acquired and to discuss various mathematical topics with colleagues from other countries, in a multicultural environment.

One of the most efficient strategies of teaching is to allow the students to approach related issues or case studies, for which they prepare their own presentations and materials. Having a lot of freedom to choose what they are interested in, they will feel less pressure and they will be more willing to use the specialized terminology in a foreign language. As they already know the rules of the English grammar and have some conversational practice, it is easy for them to discuss a certain topic, to give explanations and examples and to answer questions. Of course, they can make some grammatical or lexical mistakes, but their fluency in speaking and interest in the field should prevail. Even if they have the tendency to correct those mistakes, teachers should listen to the students up to the end of the presentation and then tell them what pluses and minuses they have had – always emphasizing the positive aspects and correcting the mistakes as gently as possible.

Last but not least, assigning homework is a good method to give the students an extra opportunity to practice what they have learnt and, at the same time, to check their progress. Doing research on the internet, reading articles on topics related to Mathematics, working on the glossaries or writing summaries of the texts they have read will help them to improve their (general and specialized) language in a more casual and comfortable environment.

Although an article of this kind cannot cover all the teaching strategies employed in dealing with specialized terminologies, it may give some tips related to the approach of such a complex LSP, which could be difficult to handle for both students and teachers if they do not have the right knowledge, experience or motivation to turn it into one of the most interesting courses or seminars in the curriculum.

Conclusions

To sum up, specialized terminology, especially an abstract jargon like the mathematical one, should be taught in a practice-oriented manner, so that the students could see the applicability of the theories they learn. There is no minimum or maximum number of terms that should be dealt with throughout a semester or a year and it is essential that every student would learn this specialized terminology in accordance with their own needs and at their own pace. As long as they are able to express themselves correctly in an academic environment related to the field of Mathematics, it is essential to emphasize their capabilities rather than their mistakes, to encourage them to communicate with each other and with the teacher, to create the appropriate contexts for discussions and debates on topics related to this domain and to apply all the necessary teaching strategies that may lead to the expected outcome: getting the students familiar with the language of Mathematics.

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QUEL AVENIR POUR LES CORPUS ET COLLOCATIONSDANS LES DICTIONNAIRES SPECIALISES ?

(WHAT IS THE FUTURE FOR THE CORPUS AND THE COLLOCATIONS IN THE SPECIALIZED DICTIONARIES?)

Euphrosyne EFTHIMIADOU

Abstract: Since its birth, the dictionary reflects the ideology of its time and its authors. The interest of the creation of a specialized dictionary such as the reference dictionary for French business (DAFA) is to make better use of the language of the business world in situations of real communication. Each article is a description of a true semantic field with the aid of families of related words to their equivalent combinatorial. More specifically, the examples inspired by authentic texts illustrate the concrete use of words and collocations. On the other hand, the singularity of a dictionary of business is focused on the opportunity to promote the access to professional communication. That is why, the creation of a specialized multilingual dictionary should propose dynamic complexes intended for the didactisation to satisfy the requirements of users in understanding but also in discursive autonomy.

Keywords: *collocations, words combinations, variation in meaning, dynamic set, professional know-how*

Introduction

Depuis sa naissance, le dictionnaire reflète l'idéologie de son temps et de ses auteurs. En ce sens, le dictionnaire constitue un ensemble dynamique qui ne se limite pas à l'étude des signes mais encadre aussi les nouveaux emplois et les variations de sens d'une nomenclature. Etant donné que dans la tradition anglo-saxonne, la lexicographie, l'enseignement et les corpus sont intimement liés, on va, d'une part, dégager la conceptualisation à laquelle donne lieu l'unité lexicale et qui amène le locuteur à imaginer le référent d'une certaine manière, différente d'un mot à l'autre pour la construction d'une terminologie spécialisée dans le domaine des affaires. Sous cet aspect, dans le *Dictionnaire de référence pour le français des affaires* (DAFA), chaque article constitue une description d'un véritable champ sémantique à l'aide de familles de mots associés à leurs équivalents combinatoires. D'autre part, on va centrer l'intérêt sur la singularité de ce dictionnaire des affaires qui favorise l'accès à la communication professionnelle tout en permettant aux professionnels de créer des contacts authentiques. Enfin, on va se demander s'il est possible de créer des synergies menant à l'élaboration des dictionnaires multilingues spécialisés destinés à la didactisation pour satisfaire les exigences des utilisateurs en compréhension mais aussi en autonomie discursive.

1. Les enjeux des dictionnaires spécialisés

Le dictionnaire constitue un ensemble dynamique qui ne se limite pas à l'étude des signes mais encadre aussi les nouveaux emplois et les variations de sens d'une nomenclature. Il serait essentiel de se pencher sur les corpus adéquats pour la construction d'une terminologie spécialisée. De plus, l'analyse du profil combinatoire permet de cerner l'identité sémantique du mot et de le distinguer de ses synonymes. En effet, on remarque que l'utilisation combinée du corpus textuel et dictionnairique pourrait offrir un outil valable pour la délimitation des collocations. D'autre part, dans la tradition anglo-saxonne, la lexicographie, l'enseignement et les corpus sont intimement liés. Sous cet aspect, il s'avère utile de souligner l'importance d'un dictionnaire d'affaires, tel que le DAFA, qui devient un outil de communication efficace tout en cultivant la compétence discursive. En outre, la collaboration étroite entre lexicographes et didacticiens va renouveler la conception des dictionnaires spécialisés par l'adoption d'une méthodologie actionnelle centrée sur les défis de la vie professionnelle. Enfin, il ne faudra pas négliger l'apport des dictionnaires spécialisés sur support informatique, qui devront proposer des liens hypertextes mais aussi étudier les relations sémantiques des pointeurs vers d'autres enregistrements de la base.

2. Hypothèses de cette étude

Notre étude se focalise sur deux paliers, en vue d'explorer les corpus et collocations des dictionnaires spécialisés. D'une part, il serait utile de faire associer le corpus dictionnairique et textuel tout en focalisant l'intérêt sur les fonctions lexicales. D'autre part, les données terminologiques et phraséologiques pourront donner lieu à la communication professionnelle et satisfaire les besoins d'un public spécifique dans un contexte multilingue. Sous cet aspect, on pourra démontrer dans quelle mesure les futurs dictionnaires devront présenter un ensemble dynamique destiné à la praxis didactique et s'orienter vers les supports informatiques.

3. Méthodes utilisées

3.1 Combiner un corpus textuel et dictionnairique pour la création d'un dictionnaire spécialisé

Si l'on fait l'analyse du profil combinatoire, on se permet de cerner l'identité sémantique du mot et de le distinguer de ses synonymes. D'une part, le corpus dictionnairique donne également un grand nombre de combinaisons mais elles sont diverses et dispersées dans de différentes entrées tout en créant de difficultés majeures à repérer les collocations. D'autre part, l'exploitation d'un corpus textuel à l'aide d'un concordancier permet de relever toute sorte de combinaisons possibles et de repérer des combinaisons récentes mais aussi de mesurer leur fréquence dans le discours.

3.1.1 Les collocations dans les dictionnaires spécialisés : le cas du DAFA

Quant aux collocations**,** ce sont des constructions d'expression désignées comme *séries phraséologiques* par Bally (1909), qui ont été exploitées par Hausmann (1989) et Mel'čuk (1998). Comme le signalent Binon et Verlinde,

> Alors que la macrostructure est organisée de façon sémasiologique, alphabétique donc, la microstructure est organisée de façon onomasiologique, thématique, à l'instar du *Longman Language Activator* (1993), ce qui est absolument nécessaire pour un dictionnaire axé sur la production; (…) donne les principales combinaisons de mots: locutions, expressions idiomatiques, collocations, classées selon des critères à la fois morphosyntaxiques, paradigmatiques et pragmatiques;(…) (Binon et Verlinde, 2000 :43).

L'intérêt de la création d'un dictionnaire spécialisé tel que le *Dictionnaire de référence pour le français des affaires* (DAFA) consiste à mieux utiliser le langage du monde des affaires dans des situations de communication réelle. Plus précisément, les exemples inspirés de textes authentiques illustrent l'emploi concret des mots et des collocations. Pour repérer le sens d'une collocation, l'usager devra rechercher parmi les catégories de combinaisons et aller vers la recherche des synonymes et antonymes pour atteindre par la suite les constructions des phrases et les intégrer dans des situations authentiques de communication.

Pour l'élaboration d'une entrée lexicale, on tient compte des fonctions lexicales tout en étudiant leurs liens syntagmatiques et paradigmatiques. Hausmann (1989) classe les différentes structures des collocations selon les différents mots-bases comme suit: 1. nom + adjectif, 2. nom + nom, 3. nom + verbe, 4. verbe + nom, 5. verbe + adverbe, 6. adjectif + adverbe. Dans le Dafa, on remarque quatre grandes catégories de combinaisons : [NOM] +adjectif ; +nom, +adverbe, +verbe. Comme le signale Markey,

> (…) l'utilisateur doit orienter sa recherche vers l'une des quatre grandes catégories de combinaisons : *[MOT = nom] + adjectif; +nom; + adverbe; + verbe : qui fait quoi ?* Au sein des trois premières catégories, une nouvelle classification est prévue : TYPE DE + mot; CARACTÉRISATION DE + mot; NIVEAU DE + mot; LOCALISATION + mot; MESURE DE + mot. (…) à l'intérieur des classes, il y a un deuxième niveau de hiérarchisation, en fonction des sens relevés. (Markey, s. d. : 67)

Ainsi, toute classification ne pouvant pas être intégrée dans une catégorie est sous-divisée à l'intérieur des classes selon le type, la caractérisation, les changements de niveau dans le discours. Au-delà d'une simple définition d'une entrée de mot, on signale l'importance de proposer des typologies, qui classent les combinaisons lexicales selon des critères sémantiques mais aussi syntaxiques.

3.1.2 Les recherches récentes pour la création d'un corpus textuel et dictionnairique

Selon les études récentes, les chercheurs s'intéressent à l'acquisition automatique des données terminologiques et à leur encodage multilingue dans un environnement informatique pour la création des dictionnaires spécialisés.

Sous cet aspect, l'action de recherche en réseau du Réseau Lexicologie, Terminologie et Traduction de l'Agence universitaire de la Francophonie ayant pour partenaires des équipes de laboratoires universitaires de recherche d' Antananarivo, de Montréal et de Nantes, vise à élaborer un lexique trilingue (anglais, français, malgache) de collocations à deux volets comprenant l'acquisition des collocations spécialisées et leur modélisation dans une base de données computationnelle. Tout en utilisant des méthodes d'extraction variées à partir de corpus et de lexiques existants, les chercheurs échangent, d'une part, leurs ressources disponibles dans les laboratoires comme des corpus ou des étiqueteurs morphosyntaxiques et, d'autre part, ils proposent des techniques d'encodage multilingue des collocations spécialisées. « L'équipe proposera un modèle d'encodage proposant d'une part les généralisations sémantiques dégagées à partir des collocations spécialisées et, d'autre part, les équivalences interlinguistiques » (Daille, Langlais, L'Homme, Rabaovololona Raharinirina et Ralalaoherivony Rahaga, 2010-2013). Enfin, les partenaires du projet regroupent les termes et les collocations associées selon une modélisation, qui combine leurs composantes sémantiques communes d'après les fonctions lexicales de Mel'čuk.

D'autre part, un dictionnaire multilingue de collocations en contexte se développe par Todirascu et Gledhill pour l'allemand, le français et le roumain dans la réalisation du projet du réseau « Lexicologie, Terminologie, Traduction » de l'Agence universitaire pour la Francophonie (2006-2008). Les deux chercheurs utilisent un outil d'extraction semi-automatique de collocations pour repérer les collocations éventuelles multilingues mais s'intéressent à focaliser « sur une classe particulière de collocations: les constructions verbo-nominales (VN) (Gledhill, 2007), dans le cadre du modèle systémique-fonctionnel de Michael Halliday (1985) » (Gledhill et Todirascu, 2008 : 137) pour y faire une analyse contrastive tout en adoptant la méthodologie suivante:

> 1) étiquetage, lemmatisation et analyse syntaxique partielle des corpus disponibles dans les trois langues étudiées (un corpus multilingue aligné et plusieurs corpus monolingues) ;
> 2) analyse contrastive pour le roumain et pour le français, selon les études sur l'allemand (Heid & Ritz, 2005). Cette étape identifie les propriétés des constructions VN dans chaque langue et définie les filtres morpho-syntaxiques ;
> 3) extraction des candidats termes à base de méthodes statistiques (Stefanescu et al., 2006) et filtrage des candidats à base des filtres spécifiques à chaque langue ;
> 4) classification manuelle des collocations-candidates ;
> 5) exploitation des corpus alignés pour identifier les collocations équivalentes, qui vont faire partie du dictionnaire. Les cas sans équivalents sont également intéressants, la collocation étant souvent traduite par un seul mot ;
> 6) structuration de l'information pour faciliter l'exploration du contenu du dictionnaire. (Gledhill et Todirascu, 2008 : 139)

Tout en combinant des méthodes d'extraction statistique et un filtrage linguistique, les résultats de leur analyse linguistique contrastive sont optimisés dans cette version multilingue car les corpus textuels multilingues sont créés à partir des équivalences repérées en combinaison avec de textes similaires.

3.2 Favoriser l'accès à la communication professionnelle et faire preuve d'un savoir-faire professionnel

D'autre part, la singularité d'un dictionnaire des affaires se concentre sur la possibilité de favoriser l'accès à la communication professionnelle tout en permettant aux professionnels de créer des réels contacts soit dans la communication orale pour communiquer par téléphone, pour réagir face à autrui et négocier – soit dans la communication écrite pour rédiger des courriels et des lettres administratives ou même des comptes-rendus dans le but de faire preuve d'un savoir-faire professionnel.

3.2.1 La singularité d'un dictionnaire des affaires : aller du notionnel au fonctionnel.

Dans cette perspective, la création du DAFA en ligne et en accès libre comprend une vaste nomenclature de 3.200 termes qu'on peut extraire facilement tout en proposant les combinaisons de mots éventuelles. A partir de la barre de navigation, deux entrées sont proposées : a. par domaine, b. par la langue choisie comme français, allemand, anglais, espagnol, italien, néerlandais. En ce sens, les collocations peuvent apparaître en fonction de l'intention de communication de l'interlocuteur tout en ayant l'opportunité de faire des combinaisons de toute sorte selon des critères morphosyntaxiques, sémantiques mais aussi paradigmatiques.

> L'objectif est d'offrir aux utilisateurs un ouvrage qui soit à la fois un dictionnaire des collocations, des synonymes, des difficultés grammaticales et lexicologiques, un dictionnaire analogique et un thésaurus. L'organisation à la fois linguistique et conceptuelle facilite la production, alors que le classement alphabétique est surtout pratique pour la compréhension. (Binon et Verlinde, 2000 :43)

Comme d'ailleurs le souligne Collet, il est essentiel de créer des entrées sémasiologiques, qui intégreront des rubriques mettant en relief l'usage fonctionnel du terme dans le discours allant au-delà du notionnel. En effet, il est de plus en plus important d'étudier l'interaction du terme syntagmatique avec le texte de spécialité.

> (…) nul ne peut contester, à notre avis, l'importance d'inclure au moins parmi les rubriques qui modèlent la microstructure d'un dictionnaire spécialisé non seulement une rubrique renfermant les « stéréotypes phraséologiques » du terme, comme le propose entre autres Pearson (1998), mais aussi une rubrique listant les formes

> réduites par le biais desquelles ces termes participent à l'organisation de la cohésion du texte de spécialité. (Collet, 2004 : 257-258)

De cette manière, on se conduit vers une analyse multivariée des entrées dans les dictionnaires de spécialité, qui s'adapte aux demandes du public tout en accordant une place importante au plurilinguisme. Comme le note Van Campenhoudt,

> L'éclatement de l'information polysémique en plusieurs entrées homonymes semble devoir s'y imposer fréquemment, en fonction de la subdivision des sous-domaines, des relations sémantiques et des exigences de la traduction. La polysémie ne devrait toutefois pas être remise en cause au-delà de l'application stricte de ces critères. (…) On en arriverait ainsi à tenter de concevoir un dictionnaire multilingue qui rende compte des divergences entre les langues, plutôt que de coller des étiquettes sur des concepts parfois difficiles à cerner, même en langue de spécialité. (Van Campenhoudt, 2000 : 140)

3.2.2 S'orienter vers la compétence de communication professionnelle.

Car il s'avère essentiel de prendre en considération toutes les composantes de l'instauration de communication professionnelle dans la création d'un dictionnaire spécialisé. Le DAFA présente non seulement une vaste macrostructure avec 125 familles lexicales plus 10 mots-outil mais aussi une microstructure proposant une description contextualisée du vocabulaire utilisé dans son fonctionnement discursif, ce qui permet d'aller de la compréhension à la production. D'ailleurs, selon le CECR, dans la compétence de communication, loin de se limiter à la composante linguistique, les usagers

> (…) mettent en œuvre les compétences dont ils disposent dans des contextes et des conditions variés et en se pliant à différentes contraintes afin de réaliser des activités langagières permettant de traiter (en réception et en production) des textes portant sur des thèmes à l'intérieur de domaines particuliers, en mobilisant les stratégies qui paraissent le mieux convenir à l'accomplissement des tâches à effectuer. Le contrôle de ces activités par les interlocuteurs conduit au renforcement ou à la modification des compétences. (Conseil de l'Europe, 2001 : 15)

Pour arriver à cultiver la compétence de communication professionnelle, les usagers doivent réaliser des actions efficaces et s'adapter dans de contextes et de conditions variés en vue de mobiliser des stratégies liées au milieu socioprofessionnel. En ce sens, la tâche devient un pouvoir agir qui nécessite un ensemble de connaissances, de perceptions, d'habiletés, d'attitudes à adapter dans un contexte précis. Comme le souligne Efthimiadou,

> L'acte d'apprendre est valorisé personnellement ou socialement car les sujets sont invités à réutiliser des micro-expertises acquises sur des tâches combinées qui mettent en relief leurs compétences. Cette perspective actionnelle de l'apprentissage donne une dimension praxéologique dans le transfert des données dans des contextes convergents et divergents. Les adultes sont en mesure d'apprendre en activant la compétence «apprendre à apprendre», ce qui les met à disposition de s'autoévaluer en gérant leur propre apprentissage. (Efthimiadou, 2013 : 235)

C'est pourquoi, les données phraséologiques retenues dans les dictionnaires spécialisés pourront satisfaire aux besoins de communication efficace et assumer en même temps la fonction de médiation, grâce à leur nomenclature traduite en plusieurs langues. Pourtant, les dictionnaires spécialisés existants ne sont pas complètement multilingues car les entrées y intégrant les collocations ne sont pas traduites, ce qui limite l'accès à la langue-cible par l'intermédiaire de la langue maternelle. A cela s'ajoute la nécessité de combiner les données multilingues avec les corpus textuels car « (…) le fait de travailler sur corpus a plusieurs avantages ; citons-en deux qui nous sont utiles: l'accès aux fréquences des traductions (ce qui permet de pondérer les traitements), et la possibilité de restreindre le corpus à un domaine particulier (par exemple les notices techniques). » (Manguin, Tiedemann et Van der Plas, 2008 : 152)

4. Solutions

Proposer des ensembles dynamiques destinés à la didactisation dans la création d'un dictionnaire multilingue spécialisé.

Il est aussi question de se demander sur les potentialités d'un dictionnaire de spécialité dans la mesure où il serait possible de proposer des ensembles dynamiques destinés à la didactisation. Sous cet aspect, le lexicographe doit collaborer avec le professeur de langues vivantes pour créer un instrument fonctionnel pour le public-cible et satisfaire les exigences des usagers.

4.1 Vers la mise en discours pour les dictionnaires termino-phraséologiques multilingues spécialisés

Il est encore de temps de se pencher sur la lexicographie pédagogique et de s'interroger sur l'usage des dictionnaires termino-phraséologiques multilingues spécialisés par les didacticiens, qui pourront adopter une méthodologie tout en tenant compte des besoins de l'apprenant. Comme le note Siepmann, « nous argumentons en faveur d'une méthodologie (et d'un dictionnaire d'apprentissage) onomasiologique bilingue ou multilingue, seule à même de répondre aux besoins de l'apprenant des langues et d'aboutir à un traitement exhaustif du lexique » (Siepmann, 2006 : 109). Sous cet aspect, il faudra s'intéresser aux notions de norme d'usage et d'holisticité car la supériorité de l'approche onomasiologique multilingue existe dans l'approche sémasiologique pour instaurer la communication. Pour Pavel, l'analyse des concepts entités, propriétés et actions retenus tiennent compte de leurs interrelations hiérarchiques mais aussi « les données phraséologiques retenues satisfont aux besoins de communication efficace, déterminés à l'aide de critères précisés en notes liminaires - pour des groupes cibles - avant l'élaboration du vocabulaire terminologique » (Pavel, 1993 : 73).

D'autre part, Liczner vise à proposer un modèle de dictionnaire thématique orienté vers la mise en discours en commençant par une analyse terminologique des données textuelles. « Une attention particulière est donc portée au traitement des phénomènes liés à la combinatoire lexicale aussi bien paradigmatique (l'analyse des dérivations sémantiques) que syntagmatique (collocations ou les co-occurrences restreintes) » (Liczner, 2013 : 8). C'est pourquoi, la mise en place d'un dictionnaire termino-phraséologique plurilingue spécialisé apportera une aide précieuse non seulement dans le cadre de la didactisation mais aussi de la traductologie, étant donné que les types de discours de spécialité peuvent interférer dans les textes de spécialité.

4.2 Les discours spécialisés centrés sur l'action dans les dictionnaires combinatoires

Même si les dictionnaires spécialisés s'intéressent à proposer un lexique spécifique combinatoire et qu'ils assument à la fois plusieurs fonctions, il faut aussi accorder une place primordiale aux genres de discours spécifiques et mettre en relation le langage spécifique avec l'action qu'exige le monde professionnel et les professions de spécialité. Comme le souligne Richer,

> Si les langues de spécialité comportent une spécificité, cette dernière ne réside pas dans le lexique, ni dans la syntaxe comme le pensait la recherche sur les langues de spécialité dans les années 60/ 70, mais elle est à chercher dans les genres de discours spécifiques suscités par chaque domaine professionnel et dans le lien étroit entre langage et action qu'impose le monde contemporain du travail. (Richer, 2008 : 20)

De plus, pour une mise en discours orientée vers un domaine de spécialité, il est essentiel d'adopter une méthodologie actionnelle fondée sur des tâches de résolutions de problèmes, qui développent le travail coopératif. D'après Efthimiadou,

> (…) l'ultime but serait d'élaborer de scénarios d'exploitation et de canevas pédagogiques qui aboutiraient à une pédagogie de projet. Ainsi, l'animateur se permet d'impliquer les participants dans la vraie vie tout en cultivant des savoir-faire professionnels, ce qui correspond aux nouvelles exigences qui se créent dans leur monde professionnel. (Efthimiadou, 2011 : 98)

D'autre part, l'informatisation des dictionnaires spécialisés est devenue une nécessité et un défi pour les lexicographes actuels. A l'aide du support informatique, le corpus dictionnairique doit associer les paramètres syntagmatiques avec le sens des unités lexicales dans le discours spécifique. Béjoint met en relief l'idée que les corpus électroniques dans les dictionnaires spécialisés sont plus allongés et représentent l'usage actuel adapté aux techniques d'encodage. De plus, il souligne les modifications à porter au texte dictionnairique.

> Il est clair que le corpus ne peut pas tout faire seul. Il est surtout utile pour la mise au point de la nomenclature, mais même ces problèmes ne peuvent pas être totalement traités par le seul corpus : aucun corpus ne permet de rassembler une nomenclature sans intervention complémentaire du lexicographe. Quant aux problèmes de microstructure, comportements syntagmatiques, définitions, étiquetage, nous ne sommes qu'à l'aube de l'utilisation des moyens informatiques pour les résoudre. (Béjoint, 2007 : 18)

Les dictionnaires électroniques spécialisés deviennent un outil interactif où chaque entrée se lie à des liens hypertextes multilingues conduisant vers des contextes convergents du corpus mais aussi à une liste de pointeurs menant aux relations sémantiques à retenir. Ainsi, l'évolution lexicographique tend vers une combinatoire lexicale sur le plan paradigmatique mais aussi syntagmatique. Comme le note Delagneau,

> Les évolutions théoriques récentes en lexicologie, sémantique, terminologie et analyse de discours, ou linguistique textuelle, appliquées aux discours spécialisés, ont ouvert la voie à l'élaboration de nouveaux dictionnaires spécialisés. Les dictionnaires combinatoires incluant les aspects phraséologiques des termes en contexte peuvent être d'une grande utilité pour les traducteurs comme pour les enseignants de langues de spécialité. (Delagneau, 2010 : 83)

Conclusion

Tout compte fait, les dictionnaires spécialisés s'orientent vers la progression des contenus lexicaux spécialisés. Il s'avère de plus en plus utile d'associer à fois les composantes terminologique et phraséologique tout en étudiant les contraintes imposées par la microstructure. Selon le nouveau projet de recherche de l'Observatoire de Linguistique Sens-Texte (OLST) de l'Université de Montréal, intitulé *Le traitement des collocations en génération automatique de texte,* il est question de résoudre le problème du traitement des collocations en les modélisant selon les fonctions lexicales par la construction des générateurs automatiques de textes, qui seraient réutilisables pour plusieurs applications. D'autre part, les lexicologues prennent en considération les nouvelles pratiques d'enseignement/apprentissage liées aux tâches communicatives mais aussi aux besoins de formation des publics spécifiques dans une perspective actionnelle pour satisfaire les exigences émanant du milieu professionnel. D'ailleurs, avec l'avènement de l'informatique, « les corpus électroniques et les outils multimédia comme les concordanciers et les extracteurs terminologiques offrent l'opportunité de combiner ressources linguistiques et informatiques à l'usage de la traduction spécialisée dans les communications scientifiques et techniques » (Efthimiadou, 2015 : 49). Il est certain que les données phraséologiques informatisées pourront instaurer des conditions de communication professionnelle efficace. Finalement, l'évolution des dictionnaires spécialisés dépend de nouvelles pratiques d'enseignement/apprentissage qui ont lieu dans le domaine des langages de spécialité, de manière à concilier les recherches effectuées en didactique et en lexicographie. Comme le note Delagneau, « L'usage, l'enrichissement ou la réalisation de dictionnaires combinatoires à partir de documents authentiques en cours de langue de spécialité constituent ainsi des outils remarquables dont tous les atouts ne sont pas encore exploités.» (Delagneau, 2010 : 95).

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INCONGRUITY OF CIVIL LAW TERMS UNDER POLISH AND BRITISH LEGAL SYSTEMS – SUCCESSION LAW

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Abstract: The present paper presents Polish and British incongruent terms referring to civil law (succession law) and constitutes an attempt to assess the adequacy of the English equivalents of the analysed Polish terms. The equivalents in question appear in the Polish Civil Code translations into English and/or in bilingual Polish-English dictionaries. The definitions of the Polish civil law terms are presented beginning with the definitions of a term and equivalence. In the process of assessing the adequacy of their equivalents, the appearance of equivalents in the sources of British law has been checked, and the legal definitions of equivalents have been presented. Furthermore, the translation methods applied while forming the equivalents have been determined. It should be emphasized that in the present paper new functional equivalents (not published in bilingual dictionaries or Polish Civil Code translations into English to date) for Polish incongruent terms are proposed. Nonetheless it was concluded that the occurrence of system-bound terms as well as the phenomenon of the incongruity of terms make the process of translation extremely challenging and it is difficult to find the single most adequate equivalent.

Keywords: *equivalence, terminological incongruity, term, translation methods, civil law*

Introduction

The present paper aims to present Polish and British incongruent terms referring to civil law (succession law) and makes an attempt to assess the adequacy of the English equivalents of the Polish terms analyzed. Furthermore, the translation methods applied while forming the equivalents are determined. It should be emphasized that in the present paper new functional equivalents (not published in bilingual dictionaries or Polish Civil Code translations into English to date) for Polish incongruent terms are proposed. Polish terms analysed in the paper are as follows: *testament zwykły*, *testament szczególny* and *błąd* appearing as an element of the phrase *pod wpływem błędu*.

1. Methodology

The terms under analysis are all assumed to be *terms* in accordance with the definition of a *term* by Lukszyn and Zamrzer: "a word (a phrase) of a conventionally determined, strictly defined conceptual structure, as a rule monosemic and uninterpretable, of an emotional character, able to create systems" (2001: 9). What is more, the terms analyzed constitute *legal terms* according to the division of terms by Morawski (1980: 187) who distinguishes *legal terms* and *actual terms*. A *legal term* is a term occurring in *teksty prawne*, all the application criteria of which are defined by the law and expressed by legal definitions – classical or partial. By contrast, an *actual term* is a term the application criteria of which are not formulated in *tekst prawny* (Morawski, 1980: 187).

The concept of equivalence is closely connected with the phenomenon of incongruity of terms, i.e. non-coincidence of their semantic fields. Legal terminology characteristic of different legal systems is to a large extent conceptually incongruent (Šarčević, 1989: 278). "Because of the inherent incongruence of the terminology of different legal systems, natural equivalents of the target legal system that are identical to their source terms at the conceptual level cannot be used but the closest natural equivalent (the equivalent that most accurately conveys the legal sense of the source term and leads to desired results) can be chosen" (Šarčević, 1997: 234-235).

The term *functional equivalent* is defined in translation studies in different ways (e.g. Reiss and Vermeer, 1984). In this paper I follow the definition by Šarčević, namely, "a term designating a concept or institution of the target legal system having the same function as a particular concept of the source legal system" (1997: 236).

It should be emphasized that the United Kingdom of Great Britain and Northern Ireland has no unified legal system. England and Wales have one common legal system while Scotland and Northern Ireland – separate legal systems. In this paper the terms used to name legal institutions of the legal systems of England, Wales, Scotland and Northern Ireland are called *British legal system terms*.

2. Research

The first stage of the research involves citing the definitions of the Polish legal term analyzed and listing its equivalents suggested in the Polish Civil Code translations into English and/or in bilingual Polish-English dictionaries. Next, if any appear in legal dictionaries, the definitions of the suggested English equivalents are presented. The definitions of the Polish terms come from legal encyclopedias, legal textbooks or codes. The definitions of English terms appear in English law dictionaries. It must be stated, however, that not in all dictionaries is it stated which legal system they refer to (the one of England and Wales or Scotland etc.). The comparison of the definitions of the Polish terms and their English equivalents is indispensable to state whether the equivalents constitute functional equivalents of the terms (if the functions of the institutions to which a given term and equivalent refer are the same).

The aim of the second stage of the research is to check whether or not the equivalents in question appear in the texts of the sources of British law. The texts of the sources of British law are the texts of statutes available in the legislation.gov.uk database which "carries most types of legislation and their accompanying explanatory documents" ("What legislation is held on legislation.gov.uk?", n.d.)

The third stage of research involves the presentation of new equivalents that are assumed to be the most accurate functional equivalents of the Polish terms analyzed. It should be emphasized that the new functional equivalents have been published to date neither in bilingual dictionaries nor in Polish Civil Code translations.

2.1 Testamenty zwykłe, testamenty szczególne

With regard to the definitions of the Polish legal terms *testamenty zwykłe* (literally translated as *ordinary testaments*) and *testamenty szczególne* (literally translated as *special testaments*), it should first of all be stated that the terms mentioned name two main types of testaments in the Polish legal system. A further division identifies three kinds of *testamenty zwykłe*. They are *testament holograficzny* (literally translated as *holographic testament*) – a testament written by somebody personally in their handwriting, *testament notarialny* (literally translated as *notarial testament*) – a testament drafted and notarized by a notary, and *testament allograficzny* [literally translated as *allographic (official) testament*] – an oral testament executed in the presence of an office representative and two witnesses. All *testamenty zwykłe* may be executed by any person who has a testamentary capacity at any moment (Skowrońska-Bocian, 2008: 85-91). Furthermore, three types of *testamenty szczególne* are distinguished. They are as follows: *testament ustny* (literally translated as an oral testament), *testament sporządzony na polskim statku morskim lub powietrznym* (literally translated as *a testament executed on a Polish ship or airship*) and *testament wojskowy* (literally translated as *a military testament*). All of them may be executed only if given conditions have been met. The conditions of *testament szczególny* include: the danger of sudden death and the lack of a possibility to execute *testament zwykły* (to meet the requirements of its execution). Formal requirements for *testament* *szczególny* to be executed are significantly less strict than the ones which refer to *testament zwykły* (Skowrońska-Bocian, 2008: 91-97) and include making the declaration of will by a testator orally in the presence of two witnesses whose simultaneous presence is not required.

Before listing suggested equivalents it should be underlined that on the basis of their definitions the English terms *will* and *testament* have been assumed to serve as functional equivalents for the Polish term *testament*. The English equivalents published so far for the Polish term *testamenty zwykłe* are: *ordinary wills* and *ordinary testaments,* while the equivalents for *testamenty szczególne* are: *special wills*, *extraordinary testaments*, *special testaments* and *wills in a non-standard form (emergency wills).* The equivalents mentioned above do not appear in legal dictionaries or in the texts of the sources of British law. It may be assumed that the equivalents *ordinary wills*, *ordinary testaments*, *special wills*, *extraordinary testaments*, *special testaments* are calques and the term *wills in a non-standard form (emergency wills)* does constitute a descriptive equivalent.

With regard to new functional equivalents for the terms *testamenty zwykłe* and *testamenty szczególne* to be suggested in this paper, it should first be stated that in the British legal system there are two main categories of testaments, which makes the division similar to the Polish one. There are *formal wills* (Birks, 2000: 528; Kerridge and Brierley, 2009: 41-62) and *privileged (informal) wills* (Birks, 2000: 528), also referred to as *informal wills* and *privileged wills* (Kerridge and Brierley, 2009: 41-62). The requirements for a formal will to be valid have been enumerated thoroughly in the Wills Act 1937 and include the following: the will must be in writing; it must be signed by the testator or in his presence and under his direction; the testator must intend by his signature to give effect to the will; the testator's signature must be made or acknowledged in the presence of two witnesses present at the same time. Privileged wills, on the other hand, may be executed only by: a soldier in actual military service, a mariner or seaman being at sea, any member of Her Majesty's naval or marine Forces so circumstanced that if he were a soldier he would be in actual military service. ("Wills Act, 1837", n.d.).

On the basis of the above definitions it has been assumed in this paper that both divisions, the Polish and British one, divide testaments into ones which may be executed by any person who has their testamentary capacity and "emergency" wills which may be executed only by given groups of testators and only in situations provided for in statutes. Furthermore, it may be concluded that the Polish terms *testamenty zwykłe* and *testamenty szczególne* are not fully congruent with the English terms *formal wills* and *informal/privileged wills* since there are different types of them in the two legal systems, but still they are presumably functional equivalents since their main function is the same.

2.2 Pod wpływem błędu

The Polish term *błąd* refers to one of the defects in the declaration of will and is defined as "objective reality being at variance with its reflection in a human's awareness". It is necessary to state that in the Polish legal system *błąd* includes *podstęp* (literally translated as *deceit*) which, in turn, is defined as *błąd* but provoked deceitfully. Deceitful acts constitute intentional misleading of somebody, as a result of which an illegal interference occurs in the sphere of motivation of a person performing legal acts (Radwański, 2004: 265-266).

Suggested equivalents for the Polish phrase which have been published to date are "under the influence of (an) error" and "as a result of an error". One definition of the term *error* is given in *A Dictionary of Law*. The phrase "under the influence of (an) error" appears neither in legal dictionaries nor in the texts of the sources of the British law, whereas the phrase "as a result of an error" does not appear in legal dictionaries but does appear in the statutes of British law. Examples of its usage include the statute *Industrial Tribunals (Constitution and Rules of Procedure) Regulations (Northern Ireland) 1996:* "Review of tribunal's decision 11.— (1) Subject to the provisions of this rule, a tribunal may, on the application of a party or of its own motion, review any decision on the grounds that—(a) the decision was wrongly made <u>as a result of an error</u> on the part of the tribunal staff"; and *The Beef (Marketing Payment) (Amendment) Regulations 1996:*

> Except where the appropriate Minister recovers, from any applicant, a payment or part of a payment paid to that applicant <u>as a result of an error</u> of that Minister, he may charge interest on any payment recovered under regulation 8 at the rate of one percentage point above the sterling three months London Interbank Offered Rate on a day-to-day basis for the period from the date of payment to the date of reimbursement by the applicant any transfer of property, or of any interest in property, to which a claim relates was effected in Romania between 15th February 1941 and 12th September 1944, that transfer shall be deemed for the purposes of this Part of the Order to have

> been null and void if it was effected under fraud or duress or without the consent of the person to whom the property or interest in property belonged at the date of such transfer. ("The Foreign Compensation (Romania) Order 1976", n.d.)

In the contexts cited above and in other statutes, the phrase under analysis refers to an error in doing something. This error, however, is not provoked by a third party. Summarizing, the equivalents in question are presumably calques as they do not appear in the statutes of British law in the meaning of an error being the result of an action of a third party.

It should be stated here that the English phrase *under fraud* is probably the best functional equivalent for the Polish phrase *pod wpływem błędu* as it is defined as follows: "a false representation by means of a statement or conduct made knowingly or recklessly in order to gain a material advantage". "Fraud occurs when a testator is deliberately misled, rather than coerced" (Birks, 2000: 538). Having analyzed the above presented definitions it may be assumed that both institutions (Polish and British) have the same function as they refer to a situation where a person makes a statement of will as a result of another's person untrue statement who wants to gain an advantage. It should be underlined, however, that the Polish term has a wider meaning as the institution named by the term *fraud* is very similar to one type of Polish institutions named by the term *błąd*.

The phrase "under fraud" appears in the sources of British law where it means a situation where a legal act is performed as a result of an untrue statement made by a third person:

> If any transfer of property, or of any interest in property, to which a claim relates was effected in Romania between 15th February 1941 and 12th September 1944, that transfer shall be deemed for the purposes of this Part of the Order to have been null and void if it was effected under fraud or duress or without the consent of the person to whom the property or interest in property belonged at the date of such transfer." ("The Foreign Compensation (Romania) Order 1976", n.d.)

Conclusion

To summarize, it may be concluded that the most accurate functional equivalent for the Polish terms *testament zwykły*, *testament szczególny* and *błąd* appearing as an element of the phrase *pod wpływem błędu* are *formal* *wills*, *privileged (informal) wills | informal wills |privileged wills* under fraud respectively. It should be concluded that finding the most accurate equivalent while translating legal terms is a time-consuming process due to the high terminological incongruity between two legal systems. Furthermore, the most common translation method used to date is a calque.

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INTERDISCIPLINARIEDAD EN LA TERMINOLOGÍA TURÍSTICA

(INTERDISCIPLINARITY IN TOURISM TERMINOLOGY)

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Abstract: Interdisciplinarity is a current tendency which manifests itself at technical and scientific levels. It involves the collaboration or interrelation between several fields that belong to the same scientific area. It is also apparent as a reality present to different degrees at the level of recent subject matters or those which enjoy a large social interest, as is tourism nowadays. This analysis takes into consideration the linguistic elements, as well as the extralinguistic aspects which reflect at the terminological level. Interdisciplinarity is a scientific feature that also comprises tourism terminology. Tourism terminology is heterogeneous and comprises elements from different fields (economics, geography, history, law, sociology, anthropology, psychology, sports, etc.). It transfers and makes its own the concepts it uses in order to define its object of study. This form of interdisciplinarity manifests itself under the following circumstances: as a natural tendency to integrate knowledge from other fields of study into the subject matter under discussion; this is seen as a consequence (at the terminological level) deriving from the need to introduce new concepts that were not operating at the previous levels of the scientific evolution; on the other hand, it is seen as an artificial tendency, the result of specialist research conducted in order to discover or to build up new concepts that should mark a revolutionary perspective within the reference field.

Keywords: *interdisciplinarity, tourism terminology, lexicographic definitions, specialized vocabulary*

La interdisciplinariedad representa una tendencia actual que se materializa en el nivel técnico-científico, que supone la colaboración o interrelación entre más campos que pertenecen al mismo ámbito científico.

Este análisis toma en consideración tanto los elementos lingüísticos, como también los aspectos extralingüísticos que se reflejan a nivel terminológico. La interdisciplinariedad es una característica científica que se extiende también al léxico turístico.

Esa interdisciplinariedad se manifiesta bajo las siguientes situaciones:

- como **tendencia natural** de integrar los conocimientos de otros ámbitos dentro del campo de estudio al que nos referimos, y que se manifiesta como consecuencia (a nivel terminológico) de la necesidad de introducir nuevos conceptos, que no operaban en los niveles anteriores de la evolución científica; esa evolución científica supone la asimilación o creación de términos, necesarios para denominar los nuevos conceptos;

- como **tendencia artificial**, resultado de las investigaciones llevadas a cabo por los especialistas, en vistas a descubrir o forjar novedades que marquen una perspectiva de evolución dentro del campo de referencia. A veces, en la primera etapa de esa «adaptación», puede surgir cierto tipo de ambigüedad. En la comunicación especializada, se hace necesario establecer una posición determinada a través de la frecuencia de uso del término, como también la posibilidad de anular algunos de los componentes semánticos que desfavorecen o añadir algunos específicos.

La percepción acerca del turismo indica que se trata de una actividad interdisciplinar, examinada desde diversas perspectivas, tal como resulta de la definición terminológica presentada en el DTUR: «[…] El turismo, como objeto de estudio y análisis científico, no constituye aún una especificidad, sino un fenómeno examinado desde diversas ópticas y enfoques. El análisis del turismo desde la perspectiva de las motivaciones y necesidades que inducen al desplazamiento, así como la conducta de la demanda y de la oferta turística en el marco de esta actividad, establece un enfoque psicológico y antropológico. Los sociólogos lo examinan en cuanto al estímulo que provoca en los cambios de la estructura social y en los comportamientos transpersonales, reflejado en los grupos, organizaciones, sociedades y masas; desde un punto de vista económico, el turismo se contempla como una actividad que influye en las magnitudes macroeconómicas y microeconómicas de la sociedad (precios, renta nacional, producción, balanza de pagos, desarrollo de las regiones, etc.); por último, debe citarse el enfoque geográfico e histórico-cultural, que incide, en el espacio y en el tiempo, en el desarrollo turístico, basado en el patrimonio natural, humano y cultural».

Desde la perspectiva de la definición terminológica se indica la interdisciplinariedad de la terminología turística con diversos campos: economía, sociología, geografía, historia, cultura, psicología, antropología, etc. Los ejemplos siguientes, sea términos simples o sintagmas (donde el determinante se emplea a menudo para saturar y conformar el significado turístico), sirven para ilustrar esas interferencias:

- ACTIVO TURÍSTICO, ARRAS, BONO, CUPO, TARIFA, OFERTA TURÍSTICA, DEMANDA TURÍSTICA, BIEN TURÍSTICO,

CHEQUE DE VIAJE, CONTRATO DE HOSPEDAJE, SOBRECONTRATACIÓN, INDEMNIZACIÓN, ENDOSO, MAYORISTA, DETALLISTA, etc. provienen de la economía;
- ACULTURACIÓN, proviene de la sociología;
- ACLIMATACIÓN, ADAPTACIÓN, tomados de la biología;
- ÁREA PROTEGIDA, DESTINO TURÍSTICO, DESTINO TROPICAL, REGIÓN TURÍSTICA, REGIÓN SILVESTRE, ZONACIÓN, ZONA PORTUARIA, ZONA PROTEGIDA, ZONA TURÍSTICA, ZONA VERDE, etc. tomados de la geografía;
- CALDARIUM, FRIGIDARIUM, PATRIMONIO CULTURAL, etc. provienen de la historia, historia del arte y cultura;
- ALPINISMO, ARBORISMO, BALSISMO, BARRANQUISMO, ESCALADA, PARAPENTE, PUENTING, RAFTING, SENDERISMO, TREKKING, WINDSURFING, etc., que provienen del campo del deporte;
- DISCIPLINA TURÍSTICA, LEGISLACIÓN TURÍSTICA, NORMATIVA TURÍSTICA, TURISPRUDENCIA, etc., provienen del derecho;
- BASE DE DATOS, MOTOR DE RESERVAS, SISTEMA DE RESERVAS, TURISMÁTICA, WEB HOTELERA, etc., tomados de la informática;
- CONTINGENTE, tiene proveniencia militar;
- ALIENACIÓN, tomado de la medicina y psicología;
- FOLLETO, SERVUCCIÓN, prestados del marketing;

La terminología turística se encuentra en relación de interdependencia con el LC, de donde toma unidades léxicas y las «especializa» de conformidad con las características propias (ejemplos: CAMA, HABITACIÓN, HUÉSPED, NOCHE, etc.). Las características específicas se reflejan en su uso especializado.

A nivel de las definiciones lexicográficas, existe una categoría que abarca términos con referente idéntico, pero se realiza una reconceptualización de éste, sea por cambiar el género próximo, sea por destacar una función diferente del respectivo concepto/objeto; también hay términos interdisciplinarios con modificación de referente, tomados de los respectivos campos por transferencia metafórica, pero con mantenimiento del núcleo duro:

ALIENACIÓN	(*med.*) «*trastorno intelectual, tanto temporal o accidental como permanente*» (DRAE) (*psicol.*) «*estado mental caracterizado por una pérdida del sentimiento de la propia identidad*» (DRAE) (*tur.*) «*sentimiento de extrañeza del turista cuando es tratado con indiferencia o discriminado en el lugar de destino visitado*» (DTUR)
ANIMACIÓN	(*cinem.*) «*En las películas de dibujos animados, procedimiento de diseñar los movimientos de los personajes o de los objetos y elementos*» (DRAE) (*tur.*) «*Conjunto de acciones destinadas a impulsar la participación de las personas en una determinada actividad, y especialmente en el desarrollo sociocultural del grupo de que forman parte*» (DRAE); «*Actividad basada en el entretenimiento y ocupación de los turistas durante sus vacaciones*» (DTUR)
RECEPTOR	(*biol.*) «*Estructura especializada del organismo, que recibe estímulos y los transmite a los órganos nerviosos correspondientes*» (DRAE) (*bioquím.*) «*Organización molecular compleja, localizada por lo general en la membrana celular, cuya interacción específica con sustancias como neurotransmisores, hormonas, toxinas, medicamentos, etc., inicia los correspondientes mecanismos de respuesta*» (DRAE) (*tur.*) «*Agente turístico que recibe al cliente y presta el servicio final*

	contratado por éste con el emisor» (DTUR)
TERMINAL	(*electr*.) «*Extremo de un conductor preparado para facilitar su conexión con un aparato*» (DRAE) (*inform*.) «*Máquina con teclado y pantalla mediante la cual se proporcionan datos a una computadora o se obtiene información de ella*» (DRAE) (*tur*.) «*Zona de los aeropuertos, estaciones de ferrocarril, marítimas y de autobuses, donde se procede a atender a los pasajeros y viajeros, equipajes y mercancías, en los servicios de embarque y desembarque*» (DTUR)
SUITE	(*mus*.) «*Composición instrumental integrada por movimientos muy variados, basados en una misma tonalidad*» (DRAE) (*tur*.) «*En los hoteles, conjunto de sala, alcoba y cuarto de baño*» (DRAE); «*Habitación de un hotel con una o dos camas, baño completo, salón privado y servicios complementarios*» (DTUR)
ANIMAŢIE	(*cinem*.) «*Tehnică cinematografică utilizată pentru crearea filmelor de desene animate*» (DEXI) (*tur*.) «*Totalitatea activităţilor desfăşurate în scopul distracţiei, amuzamentului, în destinaţiile de vacanţă*» (LTT)
CONTINGENT	(*milit*.) «*Totalitatea cetăţenilor născuţi în acelaşi an şi luaţi în evidenţa organelor militare*» (DEXI)

	(*econ.*) «*Plafon cantitativ ori valoric al importului sau exportului unor mărfuri într-o anumită perioadă*» (DEXI) (*tur.*) «*Număr de camere de hotel sau locuri de transport pentru un tur-operator sau alt organizator de călătorii, pentru a le vinde până la o dată stabilită, după care camerele nevândute sunt înapoiate hotelierului sau curierului, fără plată*» (LTT)
SEZONALITATE	(*med.*) «*Dependenţă de anotimp a manifestărilor epidemice*» (DEXI) (*tur.*) «*Variaţie a activităţii turistice, asociată sezoanelor anului, care se repetă în aceeaşi formă de la an la an*» (LTT); «*Variaţii ale cererii pentru produse şi servicii turistice în funcţie de sezon*» (DTT)
HANDLING	(*psihanal.*) «*Mod adecvat de a îngriji corpul unui nou născut în aşa fel încât să se favorizeze dezvoltarea proceselor de personalizare*» (DEXI) (*tur.*) «*Servicii acordate de către o firmă specializată, pe baza unui contract, pe timpul escalei unei aeronave*» (DTT)
IMAGINE	(*fiz.*) «*Figură obţinută prin unirea punctelor în care se întâlnesc razele de lumină sau prelungirile lor reflectate sau refractate*» (*Dicționarul explicativ al limbii române* (DEX)) (*tur.*) «*Impresie formată despre un produs turistic, o firmă turistică sau o destinaţie*» (LTT)
SUITĂ	(*muz.*) «*Compoziţie muzicală (ciclică), alcătuită dintr-un grup de piese*

instrumentale (dansante), scrise în aceeaşi tonalitate, dar contrastante prin caracter şi mişcare» (DEXI)
(*tur.*) «*Ansamblu alcătuit din două camere, care pot funcţiona împreună sau separat, deservite de un grup sanitar comun*» (Ordinul 1051/2011)

La interdisciplinariedad se refleja también en las definiciones terminológicas, donde los géneros próximos y las diferencias específicas establecen clasificaciones diferentes. De hecho, el hiperónimo se revela como elemento genérico, dado que se trata de clasificaciones muy extensas como área de delimitación. Como género próximo específico, hemos identificado el «turismo», que también es el denominador del campo, «viaje», «alojamiento», que cuentan también con el estatuto de términos especializados. En otras situaciones, los elementos genéricos son prueba de la fuerte interdisciplinariedad que opera en turismo, tanto como campo o actividad («derecho» – derecho; «bien», «empresa», «tarifa», «gravamen», «sociedad» - economía; «análisis» – medicina; «cálculo», «operación», «porcentaje», «segmento», «valor», «variable» – matemáticas; «tipología» – psicología; «folleto» – marketing, etc.), como también de la relación que mantiene con el LC («actividad», «bebida», «conjunto», «departamento», «documento», «empleado», «mueble», «persona», «recipiente», «relación», «sentimiento», «terreno», etc.).

ALIENACIÓN (rum. ALIENARE) es término interdisciplinario, adecuado al ámbito turístico. El DRAE lo registra bajo dos marcas diastráticas, además de los significados de la lengua común: en medicina como «trastorno intelectual, tanto temporal o accidental como permanente», y en psicología como «estado mental caracterizado por una pérdida del sentimiento de la propia identidad». En rumano, el DEXI indica las marcas diastráticas: derecho («enajenación de bienes») y medicina («trastorno patológico»). El DEX le añade otra marca: filosofía y lo define como «impotencia de una persona frente a la sociedad y a sí mismo».

Para la terminología turística, el *Diccionario de turismo* (DTUR) lo identifica como «sentimiento de extrañeza» experimentado por el turista «cuando es tratado con indiferencia o discriminado en el lugar de destino visitado». En nuestra opinión, se impone el uso del sintagma ALIENACIÓN TURÍSTICA en vistas a la desambiguación del significado y para conformarlo al ámbito del turismo.

CONTINGENTE (rum. CONTINGENT) es término que proviene del lenguaje militar, indicado en el *Diccionario de la Lengua Española, vigésima segunda edición* (DRAE) en la sexta acepción «fuerzas militares de que dispone el mando» y también de la economía, definido en la cuarta acepción «cuota que se señala a un país o a un industrial para la importación de determinadas mercancías». El *Dicţionar explicativ ilustrat al limbii române* (DEXI)[1] recoge también esas marcaciones diastráticas, la acepción militar siendo la primera y la económica, la cuarta. La acepción turística no viene registrada en los diccionarios generales.

Los manuales de especialidad indican el término CUPO: «CUPOS o contingentes. Número de plazas que el operador turístico ha contratado (sin especificar nombre de clientes), pero que deben ser confirmadas en un plazo de tiempo acordado por ambas partes» (Blasco, 2006: 80), que puede ser interpretado como sinónimo de CONTINGENTE. Pero, tras la lectura de las definiciones que ofrecen los diccionarios de especialidad, el CONTINGENTE hace referencia al «hecho de consignar como a la cantidad consignada» (*Diccionario de términos de turismo y ocio* (DTTO)), y el CUPO se refiere al «número de plazas que el turoperador ha contratado con una empresa de alojamiento o transporte» (DTUR). También, «los cupos se ceden a operadores turísticos, agencia de viajes o centrales de reservas durante un período de tiempo determinado, transcurrido el cual se devuelven a la empresa productora del servicio sin ningún tipo de cargo» (DTUR). De este modo, la relación que se establece entre esos dos términos es de cuasi-sinonimia. Esta relación resulta también de los textos didácticos, del sintagma CONTRATO DE CONTINGENTES, que «se firma entre turoperadores o agencias de viajes y hoteles de gran capacidad. Consiste en la cesión de una cierta cantidad de habitaciones (cupo) durante un tiempo determinado, de forma que el demandante pueda disponer libremente de ellas» (Blasco, 2006: 79), «contingent (număr de locuri sau camere puse în mod expres la dispoziţia turoperatorului de-a lungul unui sezon) » (Lupu, 2005: 354).

[1] **Contingent**. **1**. (*milit.*) Totalitatea cetăţenilor născuţi în acelaşi an şi luaţi în evidenţa organelor militare. [...] **4**. (*econ.*) Plafon cantitativ ori valoric al importului sau exportului unor mărfuri într-o anumită perioadă.

Esos términos aparecen también en sintagmas especializados como RESERVA POR CONTINGENTE, CUPO CERRADO: «Este turoperador programa Caribe, islas y destinos internacionales de Europa, norte de África y también de otros destinos más lejanos, incluyendo grandes viajes, aunque con un concepto más de «pret a porter» con CUPOS CERRADOS, a diferencia de LaCuartaIsla, que son grandes viajes a la medida, donde cada paquete es un programa diferente» (Hosteltur [España], 2013: 34).

SERVUCCIÓN (rum. SERVUCŢIE) es término que hace referencia al «sistema de producción o de creación de servicios turísticos» (DTUR). Es un término acronímico (servicio + producción) que se utiliza en el nivel especializado, en el marketing turístico (DTUR). Dado su alto nivel de especialización, lo hemos identificado sobre todo en el nivel didáctico: «Como puede comprobarse, el factor humano aparece como recurso en la primera fase del proceso, como elemento básico para la transformación en la segunda y como parte activa en la percepción del cliente en la tercera. Los equipos operativos son el hilo conductor del proceso de diseño y prestación del servicio […]. De hecho, son el propio servicio ya que participan desde la elaboración hasta el consumo del mismo por parte del cliente. Es lo que en el sector turístico se denomina SERVUCCIÓN» (García Isa, 2013: 226); «SERVUCCIÓN: producción y consumo de un producto turístico en el destino turístico. Muy relacionado con las otras características, la SERVUCCIÓN significa que el servicio turístico se produce en un lugar y momento determinado, y en ese mismo momento y lugar, es consumido por el turista» (Quesada Castro, 2011: 225).

Tal como resulta de los contextos ilustrados, es un término prestado de la terminología del marketing, con aplicaciones en turismo: «El marketing turístico es una modalidad dentro del marketing de los servicios» (Vértice, 2007: 3), pero no exclusivamente en este ámbito, lo que refleja su carácter interdisciplinario: «În practica economică a industriei serviciilor prestate pentru populaţie pot fi întâlnite situaţii când cele patru instrumente clasice de marketing pot fi reduse la trei variabile (preţ, produs, promovare), renunţându-se la variabila distribuţie (de exemplu, în cazul distribuitoarelor automate, când distribuţia se transformă în SERVUCŢIE) sau, uneori, chiar la două instrumente (produs şi preţ) [...]» (Neacşu, 2006: 211).

Esa interdisciplinariedad puede presentar consecuencias en el uso de estos términos: algunos pueden tener un uso sincrónico, otros, en función del grado de uso mayor o menor, tienen como consecuencia su fijación dentro del léxico especializado, en la terminología propia de la ciencia en cuestión. También, otra situación muy frecuente la representa la modificación conceptual del término, tal como ha sido empleado en su terminología de proveniencia.

Tras el análisis de los términos y paradigmas, desde la perspectiva de la relación que se establece con otros campos, el turismo se puede considerar como:

- **disciplina independiente**, con terminología propia (CRUCERO, HOTEL, MOTEL, TUROPERADOR, etc.);

- **disciplina-receptora**, que «presta» términos de otros campos, que varían en grados diferentes a través de la modificación semántica (CUPO, CONTINGENTE, etc.).

La interdisciplinariedad se manifiesta actualmente como una realidad presente en grados diferentes a nivel de las disciplinas recientes o de aquellas que gozan de un amplio interés social, tal como se presenta el turismo actualmente.

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LES DICTIONNAIRES BILINGUES – SONT-ILS VRAIMENT UTILES ?

(BILINGUAL DICTIONARIES - HOW MUCH DO THEY REALLY HELP ?)

Mălina GURGU

Marilena Doina NISTEA

Abstract: Starting from the lexical translation errors (from French to Romanian and from Russion to Romanian) of second and third year of the Specialisation Translation and Interpretation (Tehnical University of Civil Engineering Bucharest, Romania), this article presents a research concerning the causes of these errors in the configuration of bilingual dictionaries used by the students as main tools int the translation process. The discussion is mainly focused on the lexicographic microstructure containing very little (or, sometimes not at all) semantic information meant to help students make the right choice of equivalents.

Keywords: *bilingual dictionary, dictionary microstructure, semantic information, equivalence, translation*

Le dictionnaire bilingue porte en lui un paradoxe intrinsèque : il doit mettre en parallèle deux langues alors même qu'elles ne peuvent pas l'être entièrement. (Lynne Franjié, *La traduction dans les dictionnaires bilingues*)

Introduction

Le chemin de l'apprenti vers la maîtrise du métier de traducteur est sinueux et les obstacles sont loin d'être peu nombreux. Qu'il se dirige vers la traduction littéraire ou la traduction spécialisée, l'apprenti traducteur se doit d'accorder une attention particulière aux outils dont il dispose pour livrer le produit qu'on lui demande : dictionnaires, glossaires, bases de données terminologiques, Internet, logiciels pour la traduction assistée par ordinateur (TAO). En effet, le contexte contemporain d'apprentissage et de production de traductions est manifestement mieux fourni en ce qui concerne les aides auxquelles peut faire appel le (apprenti-) traducteur qu'il y a, disons, une vingtaine d'années. Cela peut facilement conduire à l'idée d'un travail de traduction beaucoup plus aisé, où il suffit, justement, de disposer des meilleurs outils pour produire sans trop de soucis une traduction répondant aux exigences du commanditaire. Il n'empêche qu'un manque de rigueur dans l'emploi de ces outils, leur utilisation sans un regard critique qui pourrait réduire les possibilités d'erreur, leur maîtrise insuffisante peuvent (et c'est le cas trop souvent, malheureusement) donner des résultats au moins insatisfaisants.

Parmi les outils mentionnés, les dictionnaires (imprimés ou en ligne) gardent leur importance, non seulement parce qu'ils « modèle[nt] incontestablement l'apprentissage de la langue étrangère » (Surcouf, 2010 : par. 7), mais également pour leur rôle comme outil de premier choix dans la documentation des apprentis-traducteurs et des professionnels de la traduction (Künzli, 2001 : 508). Bien évidemment, le progrès technologique a produit un déplacement de la préférence du choix des éditions papier vers les versions en ligne (Franjié, 2009 : 239), et par ailleurs l'on enregistre le recours à des bases de données terminologiques en ligne, à des sites de traduction automatique afin de compléter le travail de documentation (Franjié, 2009 : 239), mais sa place y reste pour l'instant intacte.

1. Contexte

Notre recherche a comme point de départ le constat des dérapages de traduction dans les produits livrés par les étudiants de deuxième et troisième années de la spécialisation Traduction et interprétation de l'Université technique de constructions Bucarest. La population en question est composée d'étudiants ayant le français comme langue C d'étude (la langue A étant le roumain, la langue maternelle, et la langue B étant l'anglais) et d'étudiants ayant le russe comme troisième langue. La première catégorie est amenée à livrer des traductions du français en roumain dans le cadre de plusieurs cours et travaux dirigés : Théorie et pratique de la traduction (français), Traduction spécialisée technique (français), Compétences de communication (français) ; la deuxième catégorie (qui se chevauche partiellement avec la première, puisque 36% des étudiants ayant le russe comme troisième langue ont fait le choix du français comme langue C) est tenue à rendre en troisième année des traductions du russe au roumain dans le cadre de l'apprentissage du russe prévu dans le cursus (qui cible le B1+ minimum comme niveau de compétence conforme au CECRL pour la fin des études de licence).

Précisons que les traductions en question partent de manière générale de textes spécialisés ou de textes de vulgarisation scientifique, le programme d'études en question ne touchant pas dans son faisceau de disciplines obligatoires à la traduction littéraire[1]. Ceci s'explique par la demande sur le marché roumain de traducteurs spécialisés et également par la préparation des étudiants de licence en vue de leur inscription au programme de master en Traduction et interprétation spécialisées dans le cadre de l'Université technique de constructions Bucarest. Les étudiants sont toutefois exposés à de situations où les textes proviennent de la presse écrite, non seulement dans le but former une flexibilité nécessaire dans leur future profession en ce qui concerne le type de traduction qu'ils pourront aborder, mais aussi afin d'illustrer et de les faire travailler sur des aspects de la traduction moins bien représentés dans les textes spécialisés : les différences culturelles, la polysémie, etc.

Nous avons noté que pendant nos cours respectifs les dérapages susmentionnés intervenaient particulièrement lors des traductions de textes de la presse écrite, et beaucoup moins quand le texte de départ présentait un degré accru de spécialisation. Il va sans dire que le caractéristiques lexico-sémantiques de cette dernière catégorie de textes favorisait moins erreurs d'équivalence (sujet traité plus amplement dans, par exemple, Roventa-Frumușani, 1995 : 26-32, Scarpa, 2010, 13-30 ou Ghențulescu, 2015 : 178-179). Plus précisément, une catégorie bien représentée de dérapages était constituée justement de correspondants mal choisis dans la langue d'arrivée, dans le cas d'unités lexicales polysémiques.

Ceci n'est pas un phénomène nouveau, il a attiré depuis longtemps l'attention des chercheurs qui se sont arrêtés sur ses occurrences tant en ce qui concerne les étudiants en traduction (par exemple, Meyer, 1988), que dans l'activité des traducteurs professionnels (par exemple, Roberts, 1990). Il faut dire que nos étudiants ont bel et bien suivi les pas de leurs aînés dont les comportements suite aux même difficultés a été décrit par la littérature consultée : face à leurs erreurs lors des sessions de discussions et de corrections des traductions et aux questions des enseignants quant à la motivation de leurs choix, leurs réponses, en grande majorité, ont évoqué la présence desdits équivalents erronés dans les dictionnaires bilingues utilisés (à l'instar des élèves canadiens de Meyer, confrontée à la fréquente lamentation « But I found it in the dictionary ! » (1990 : 368)).

[1] Des cours d'introduction à la traduction littéraire sont néanmoins prévus dans la catégorie des cours facultatifs, signifiant qu'ils ont lieu uniquement à la demande d'un groupe de minimum 30 étudiants.

Dans le cadre de notre démarche pédagogique, nous avons refait les opérations décrites par nos étudiants, avec l'intégralité des groupes de travail, en consultant les même source utilisées pour la documentation, les mêmes dictionnaires dont nous avons analysé les entrées contenant les équivalents choisis et nos conclusions se sont avérées convergentes – en ce qui concerne les unités lexicales, la cause devait être cherchée dans la microstructure des dictionnaires bilingues, qui n'offrait pas suffisamment (des fois aucune) de caractérisations sémantiques de l'item lexical respectif, de manière à diriger un choix correct parmi les équivalents possibles dans la langue d'arrivée.

2. Dictionnaires bilingues et processus de traduction

Les opinions des auteurs consultés pour notre recherche convergent : les dictionnaires bilingues sont, depuis longtemps, une grande source de frustration pour ceux qui entreprennent le travail d'une traduction. Ces propos de Roda Roberts (1990 : 74) peuvent être complétés par ceux de Mathieu Guidère qui formule le vœux de disposer d'un « dictionnaire pour le traducteur » (2005 : 89), et expriment le point de vue d'un traducteur face à des démarches lexicographiques qui « se contentent généralement de faire figurer un ensemble de mots issus des deux langues et jugés comme équivalents, mais sans y inclure la dimension pragmatique, culturelle et émotionnelle des mots mis vis-à-vis, ce qui rend problématique l'usage du dictionnaire à des fins didactiques et professionnelles » (2009 : 13). Ingrid Meyer note que les étudiants en traduction apprennent vite la méfiance qu'il doivent manifester face à cet outil de travail : « The beginnings student's faith in the GBD[2] generally changes to apprehension rather quickly, however, as he discovers - principally through trial and error – that this working tool cannot be trusted blindly » (1990 : 368). Les voix d'autres spécialistes, qui se sont fait entendre le long des générations, sont également critiques. Valery Larbaud (1946 : 80) compare leur démarche à celle des dictionnaire monolingues et conclut sans équivoque : « Près d'eux les dictionnaires bilingues ne sont que des esclaves, ou mieux des affranchis faisant fonction d'huissiers et d'interprètes » ; Peter Newmark leur reproche, à son tour, d'inclure trop de mots rarement utilisés en dehors des dictionnaires (1988 : 174-175) et en recommande une utilisation prudente ; dans la même direction se dirige l'opinion de Kussmaul, qui en déconseille tout simplement l'usage (1995), et pour qui la qualité faible des traductions serait directement liée à une utilisation sans esprit critique des dictionnaires bilingues. Enfin, dans son analyse des

[2] GBD = General bilingual dictionary (abréviation de Meyer).

dictionnaires bilingues d'une perspective traductologique, Lynne Franjié (2009) révèle une ambiguïté fondamentale qui ne les recommande pas vraiment pour l'usage des traducteurs.

Les reproches formulés à ce type d'outils linguistique peuvent être organisés en plusieurs volets, et résultant de perspectives différentes. En premier lieu, le manque des traductologues dans le processus de conception/confection. Pourtant, remarque Mathieu Guidère, (2009 : 12), « peu de spécialistes en traduction se sont-ils attelés à l'étude de cet objet protéiforme [...] qui se trouve largement sollicité par les traducteurs, malgré ses lacunes et ses limites décriées. » Et Lynne Franjié de compléter :

> ni le traducteur ni le traductologue ne semblent juger utile de s'engager dans le processus d'élaboration de leurs outils de travail et notamment du dictionnaire bilingue. En effet, c'est aux lexicographes bilingues – et non pas aux traducteurs – que revient aujourd'hui la tâche de compiler des dictionnaires bilingues. Ces derniers posent pour autant un problème épistémologique aux traducteurs, étant donné qu'ils sont une aide précieuse mais aussi une preuve des limites du traducteur plongé dans le discours à traduire, sans se soucier des contraintes propres au système de la langue et aux interférences souterraines entre les langues en contact. (2009 : 20)

Les autres volets s'inscrivent dans la perspective de l'échec des dictionnaires bilingues à répondre aux besoins des traducteurs. Systématisés par Dancette et Réthoré, ceux-ci se réfèrent à l'autonomie dont devrait disposer le traducteur lors de sa recherche d'équivalents, favorisée par « la compréhension de la structure globale du champ conceptuel où il [le traducteur] évolue et la maîtrise des notions essentielles » (1997 : 230). Bref, le dictionnaire bilingue est un outil censé contribuer à la compréhension, sans laquelle on ne peut pas effectuer la traduction. Lépinette va même plus loin, en avançant l'idée d'un dictionnaire bilingue adapté aux besoins des utilisateurs, « dont le profil sera préalablement déterminé » (1990 : 571). Elle complète par trois opérations faisant partie du processus de traduction où le dictionnaire bilingue devrait fournir les données nécessaires :

> 1) effectuer un choix correct de l'équivalence sémantique en L^2 de l'item visé en L^1[3] ;

[3] L^1 = langue de départ/langue source ; L^2 = langue d'arrivée/langue cible (abreviations de Lépinette).

> 2) insérer correctement dans la phrase qu'il encode chacun des éléments lexicaux qu'il veut y intégrer ;
> 3) associer chacun d'eux dans une séquence qui serait celle qu'attend un locuteur compétent. Les données nécessaires pour un encodage[4] correct de la part d'un sujet peu compétent sont donc de nature à la fois sémantique et syntaxique et lexicale (inclusion de la cooccurrence fréquente) (Lépinette, 1990 : 572)

Pour revenir aux critiques formulées à l'adresse des dictionnaires bilingues, mentionnons la reprise du modèle et des techniques des dictionnaires monolingues, dont les spécialistes (voir Lépinette, 1990 : 571) estiment qu'ils devraient se démarquer. L'héritage du système dictionnairique monolingue rend les équivalences semblables à des étiquettes et, par conséquence, elles « sont remplies de façon lacunaire et asystématique par le recours à toute une gamme de procédés pour lesquels la normalisation est loin d'être la règle » (Lépinette, 1990 : 572) Ceci a des conséquences négatives sur la capacité de répondre aux besoins engendrés par l'encodage et le décodage, leur utilité pour les opérations traduisantes se voyant diminuée. En effet, Lépinette (1990), Meyer (1988), Roberts (1990) et Dancette et Réthoré (1994) identifient la « nécessité de l'information sémantique sur l'item lexical en langue cible, en entrée dans un dictionnaire d'encodage » (Lépinette, 1990), afin que le traducteur puisse faire le bon choix de l'équivalent linguistique, sur la base de critères présents à l'intérieur de l'article. Meyer parle de « inadequate discrimination between proposed equivalents » et affirme le besoin de deux types de discriminations : sémantique et stylistique (1988 : 371) ; Roberts note des « weaknesses affecting the user's selection of a TL[5] equivalent » (1990 : 74) et se demande lors de son analyse de l'utilisation de deux dictionnaires bilingues français-anglais : « How, for instance, can a user be sure, on the basis of TL equivalents provided, that the equivalent he has chosen presents the right SL sens if he sees a list of numbers denoting senses of a polysemous SL item but without any sens indications ? » (Roberts, 1990 : 76). Elle conclut par affirmer les bienfaits de la présence d'indications sémantiques du côté de la langue d'arrivée :

> It is obvious that inclusion in the GBD of short semantic indications of the kind presented here would greatly facilitate textual analysis by a

[4] Lépinette définit l'encodage comme la traduction d'un texte vers le français, effectuée par un traducteur dont la langue maternelle n'est pas le français (1990 : 571). Meyer utilise le terme « thème » pour la même opération (1988 : 368).
[5] TL = target language ; SL = source language (abréviations de Roberts).

> translator who has a general idea of the sense of a word in a given context but wants a means of quick verification or his interpretation. [...] But the presence of partial definitions of SL senses in bilingual dictionaries would certainly benefit the translator at the analysis stage of the translation process. (Roberts, 1990: 77)

Szende confirme, lui aussi, la démarche décriée par les auteurs cités ci-dessus :

> En effet, au lieu de proposer une anatomie complète du mot à travers le rappel systématique de tous les emplois et de tous les liens qui existent entre eux, le dictionnaire bilingue se contente de les sélectionner et de les classer en établissant une hiérarchie ou tout au moins un certain degré de lisibilité. (Szende, 2000 : 72)

et soutient l'inclusion d'indications sémantiques pour répondre au « danger d'équivoque », tout en recommandant le traitement de la polysémie dans « une optique contrastive » afin d'aider le traducteur dans ses choix (Szende, 2000 : 74). Le chercheur complète le tableau en précisant que la grande majorité des indications sémantiques sont, à leur tour, des unités lexicales : « des synonymes, des quasi-synonymes, de antonymes (synonymes négatifs) de la vedette ou des termes génériques (hyperonymes) au signifié hiérarchiquement supérieur. » (Szende, 2000 : 76) Il apporte par ailleurs une information intéressante concernant la longueur de l'indication sémantique, qui serait déterminée exclusivement suite au choix du lexicographe (Szende, 2000 : 77). Messelaar tient de propos, de la perspective du lexicographe, allant dans la même direction : ainsi, il affirme que « la plupart des lexicographes observent la polysémie au sens large [...] La polysémie telle qu'elle est interprétée par la majorité des lexicographes, se contente de l'association des idées sans qu'un même trait sémantique se retrouve invariablement dans tous les sens concernés » (1990 : 40). Il indique la réticence des lexicologues concernant la présence de commentaires explicatifs dans des dictionnaires bilingues, mais se range du côté de la présence d'éclaircissements lorsque « la traduction d'une entrée est un polysème » (Messelaar, 1990 : 66). Ainsi, pour lui, l'analyse sémique, un « procédé structuraliste utile » est une « garantie assez sûre de l'équivalence. » (Messelaar, 1990 : 68)

Un deuxième volet des critiques formulées concernant les dictionnaires bilingues se réfère à l'absence d'informations d'ordre syntaxique du côté de la langue d'arrivée. « Pour encoder correctement, l'utilisateur du dictionnaire bilingue doit connaître les règles d'insertion dans la phrase, du lexème visé avec les autres éléments qui composent celle-ci, pour éviter de produire des phrases inacceptables. Le dictionnaire doit donc être non seulement sémantique, mais syntaxique. » (Lépinette, 1990 : 574) Meyer rajoute également la dimension morphologique, évoquant des erreurs d'étudiants relatives à l'irrégularité des verbes ou des noms, ou au caractère non-comptable de certains noms ; en ce qui concerne le pallier syntaxique, elle justifie le besoin de ce type d'indications par le manque d'intuition (telle celle d'un locuteur natif) de ses étudiants (1988 : 372) (et, nous rajoutons, de certains traducteurs).

En troisième lieu, les chercheurs identifient le besoin d'indications concernant « la cooccurrence lexicale restreinte de l'item lexical en langue cible en entrée dans le dictionnaire. » (Lépinette, 1990 : 574) Il s'agit en grandes lignes d'un sens abstrait dont les réalisations lexicales sont variables en fonction des unités lexicales avec lesquelles elles se combinent dans un texte[6]. (Lépinette, 1990, 574, Meyer, 1988 : 373) Lépinette souligne l'intérêt de ce genre d'informations par exemple dans le traitement et la présentation des expressions figées et semi-figées (1990 : 575), et chez Meyer nous retrouvons également une dimension pratique, puisqu'elle discute la perte de temps que suppose pour le traducteur la recherche d'une expression figée ou semi-figée, sans une présentation systématique des informations en question (1988 : 374).

En dernier lieu, mentionnons brièvement le besoin ressenti par les traducteurs de la présence d'informations les aidant à traiter les éléments d'ordre culturel, ce que Michel Ballard appelle « désignateurs de référents culturels » (Ballard, 2005 : 125). Comme nous ne nous somme pas proposées de nous arrêter dans notre discussion sur cet aspect, nous renvoyons pour plus de détails et en guise d'exemples, aux deux articles consultés lors de notre documentation, signés par Marie Vrinat-Nikolov (2002) et, respectivement, par Nadine Celotti (2002). Leur lecture pourra certainement diriger les intéressés vers d'autres ouvrages qui discutent plus amplement cette facette des dictionnaires bilingues.

Quelles sont les réponses ou les justifications des lexicographes face à ces critiques ? Nous nous sommes particulièrement intéressées aux réactions concernant le premier sujet, l'équivalence, puisque c'est de ce genre de dérapage dans les traductions de nos étudiants qu'est partie notre recherche. La littérature consultée révèle des réponses que nous qualifions d'insatisfaisantes et qui mettent en avant des raisons plutôt pragmatiques. Ainsi, Meyer (1988 : 374) cite l'argument de nature commerciale – avancé par

[6] Concept développé par A. K. Žolkovskij et I. A. Mel'čuk.

Collins-Robert French-English/English-French Dictionary concernant les omissions, les erreurs et le manque d'informations sémantiques (entre autres) : « The desire to avoid an unduly lengthy and unwieldy volume has involved a certain choice ». Messelaar précise, se référant à la pratique des lexicographes de traiter la polysémie au sens large, qu'elle s'inscrit dans une habitude imposée par le besoin de limiter le nombre d'entrées (1990 : 40). Szende affirme lui qu'un ouvrage lexicographique « qui donnerait toutes les nuances sémantiques d'un mot » ne pourrait pas avoir une taille maniable et qu'il serait donc du domaine de l'utopie (2000 : 72). Il tiendrait donc plutôt des compétences du traducteur « de connaître la valeur exacte des mots enregistrés et la situation dans laquelle ils sont employés » quoique, concède le chercheur, une présence minimale d'informations sémantiques soit obligatoire, étant donné que les « aires sémantiques entre les termes de deux langues » ne se superposent pas (Szende, 2000 : 69). Précisons à ce point que, face à ces propos, nous considérons judicieux de nous poser la question : dans quelle mesure pourrait-on considérer un tel dictionnaire bilingue utile pour l'opération d'encodage ? Il est difficile de prétendre qu'un traducteur ait une connaissance comparable à un locuteur natif, du fonctionnement et des valeurs des unités lexicale dans une langue qui n'est pas la sienne, d'autant moins peut-on l'exiger des apprentis traducteurs. Or, dans des marchés où, malgré les normes idéales de ce métier, il arrive souvent que les clients commandent des produits supposant de l'encodage, la question de la formation des étudiants pour qu'ils puissent être compétitifs également à cet égard, est d'actualité. Finissons maintenant par mentionner la position de Franjié qui soulève le problème concernant la fin que les lexicographes donnent au dictionnaires bilingues et remarque, à juste titre, que si le public ciblé est formé d'apprenants de la langue source ou de la langue cible, il est évident que les critères satisfaisant les besoins des traducteurs ne sont pas satisfaits et que, de ce fait, « un tel dictionnaire présente forcément des caractéristiques distinctes des autres dictionnaires bilingues et doit répondre à des critères de confection propres qui méritent d'être analysés en amont. » (Franjié, 2009 : 22-23)

Nous avons réservé pour la partie finale de notre discussion un passage en revue des solutions aux manques répertoriés proposées dans la littérature consultée. Pour Meyer, il est nécessaire d'adopter et de respecter des principes formels dans le traitement des phénomènes lexicographiques ; elle étaye son affirmation en évoquant les unités phraséologiques qui, selon elle, devraient être séparées des idiomatismes et classifiés, de manière à ce que l'utilisateur puisse estimer si elles sont enregistrées comme telles et où il peut les trouver

(1988 : 374). D'autres zones où se ferait sentir le besoin de formalisation sont la séparation entre l'information lexicale et celle incluse dans les exemples et l'information concernant le fonctionnement syntaxiques des unités lexicales, toujours pour des raisons d'utilisation efficace et judicieuse des dictionnaires (Meyer, 1988 : 375). Partant des exemples qu'elle analyse dans son article, Roberts préconise l'inclusion d'informations sémantiques adéquates concernant les équivalents fournis et, en même temps, une discrimination sémantique et stylistique appropriées. L'auteure suggère les moyens ci-dessous pour y parvenir

> (1) the clear separation of the different senses of the SL headword, along with a partial definition of the sense, followed by TL equivalents ; (2) systematic use of filed labels ; (3) the inclusion of actants or arguments to differentiate between equivalents that render the same overall sense but in different contexts ; (4) usage notes, etc. (Roberts, 1990 : 79)

et avertit que sans ce type d'informations, à être incluses de manière régulière et systématique dans les dictionnaires bilingues, leur utilité restera limitée (Roberts, 1990 : 79). La solution exposée par Lépinette tâche d'avancer un compromis entre la situation qu'elle considérerait idéale pour l'utilisation dans le processus d'encodage – « un véritable système définitionnel » (Lépinette, 1990 : 573) – qui ne satisferait pourtant pas les critères d'ordre pratique, et un faisceau de procédés de caractérisation sémantique « plus facilement normalisable et plus économique qu'une définition ». Il s'agit d'un système qui prendrait en compte une équivalence intralinguale dans la langue de départ, accompagnée d'un schéma phrastique incluant l'équivalent dans la langue d'arrivée (Lépinette, 1990 : 574). Les bienfaits en seraient un gain en clarté et en efficacité et les bénéfices d'une analyse sémantique qui assurerait l'emploi de critères objectifs (Lépinette, 1990 : 574). Détaillant les principes suivi pour la confection d'un *Dictionnaire bilingue (anglais-français) de la distribution*, Dancette et Réthoré font part en même temps d'aspects concernant la structure d'un dictionnaire bilingue – il est vrai, avec la particularité de se situer dans la catégorie des ouvrages spécialisés. Ainsi, le résultat du travail lexicographique dans la vision des deux chercheurs, serait un hybride entre dictionnaire linguistique et encyclopédie (Dancette et Réthoré, 1997 : 230). Par ailleurs, puisque ce dictionnaire s'adresse avec priorité aux traducteurs, il fournit une analyse des relations lexico-sémantiques entre les équivalents intralinguaux, dans le but d'offrir ce qu'ils considèrent essentiel pour un traducteur : compréhension et autonomie (Dancette et Réthoré, 1997 : 230-231). En allant plus loin, ils détaillent le traitement des équivalents interlinguaux – démarche à caractère quasi exhaustif qui, considérons-nous, malgré son utilité indiscutable pour les (apprentis-)traducteurs, a assez peu de chances de se voir adopter par la plupart des produits lexicographiques bilingues, en raison, justement du risque d'aboutir à une quantité d'informations qui découragerait, peut-être la démarche d'impression, mais qui pourrait se retrouver dans les formats électroniques (CD-ROM, DVD-ROM, en ligne) :

> Notre position ne consiste donc pas seulement à associer systématiquement un équivalent français à chaque terme anglais, mais aussi à donner à l'utilisateur du *Dictionnaire* les moyens de transposer le sens des propositions d'une langue à l'autre. La terminologie en extension n'est pas suffisante. Il nous a paru alors essentiel de mettre en évidence outre les relations internotionnelles, les traits sémantiques invariants des termes d'un domaine spécialisé et la polysémie contextuelle. (Dancette et Réthoré, 1997 : 240)

Précisons en revanche que nous adhérons totalement à la démarche des deux lexicographes et la considérons fort adéquate en ce qui concerne les dictionnaires de spécialité. Pour finir, nous souhaitons évoquer également la position de Blanco qui, en se penchant sur la traduction des exemples dans les dictionnaires bilingues et sur les difficultés de décodage par l'utilisateur que cela engendre, conclut en formulant le souhait que la microstructure contienne « des indications prévenant l'usager des éventuel dangers de la traduction d'une unité lexicale L1 donnée par une unité L2 sémantiquement équivalente mais présentant des différences de fonctionnement particulièrement difficiles à cerner » (Blanco, 1997 : 140).

Conclusion

Notre recherche, partie de constats faits en travaillant avec des étudiants en licence des traduction du français et du russe vers le roumain, nous a amenées à nous interroger sur la capacité des dictionnaires bilingues de répondre de manière efficace aux besoins, tant des apprentis-traducteurs que des professionnels. En consultant la littérature disponible à ce sujet, nous avons noté que les comportements liés à l'utilisation de ce type de dictionnaire ont été observés le long des générations et que ces outils font l'objet des mêmes critiques que nous avions pu formulées lors de notre travail avec les étudiants. Par ailleurs, nous y avons retrouvé notre idée d'une utilisation prudente des dictionnaires bilingues dans le processus de traduction. Mais l'aspect qui se distingue le plus fortement est le manque dans la microstructure d'informations qui puissent guider les pas du traducteur vers une équivalence juste dans la langue d'arrivée, surtout lors d'un procesus d'encodage, ce qui explique le délaissement par les traucteurs de ce genre de produit lexicographique (Franjié, 2009 : 21). Nous ne pouvons qu'adhérer au souhait d'une approche qui prenne en compte les besoins engendrés par l'encodage et le décodage et considérons le présent article comme le début d'une recherche qui, espérons-nous, pourra contribuer à une utilisation plus critique et plus efficace des dictionnaires bilingues par nos étudiants.

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