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COURSE # 1 INTRODUCING TRANSLATION

- **Translation: Process & Product**
- **Intralingual, Interlingual and Intersemiotic Translation**
- **The Role of Translation. Translation (Mis)Used Around the World**
- **Translation / Translator Metaphors**

translation n. <i>[The Concise Oxford English Dictionary]</i>	1 the act or an instance of translating.	PROCESS
	2 a written or spoken expression of the meaning of a word, speech, book etc. in another language.	PRODUCT

Translation is an incredibly broad notion but most dictionaries will distinguish between two primary meanings: translation as a **process** (meaning # 1 above) and translation as a **product** (meaning # 2 above). In other words, the term *translation* covers both the activity and the result of the activity.

Translation has a wide range of sub-types depending on a number of different criteria. For example:

- from the point of view of the agent involved in the process of translation, we can talk of **human translation** vs. **machine translation**
- from the point of view of the type of text to be translated, we usually think of **literary translation** in opposition with **technical translation**
- from the point of view of the channel or medium used, translation can be either **oral** or **written**; if in German, *die Translation* is often used as a cover-term to include both written and oral translation, in English, on the other hand (and more and more so in Romanian, too), we usually contrast **translation** (written translation) with **interpretation** (oral translation).

The Russo-American linguist Roman Jakobson made a very important distinction between three types of written translation in a seminal paper entitled *On Linguistic Aspects of Translation* (1959):

1. **intralingual translation** (*i.e.* translation within the same language, which can involve rewording or paraphrase)
2. **interlingual translation** (*i.e.* translation from one language to another)
3. **intersemiotic translation** (*i.e.* translation of the verbal sign by a non-verbal sign, for example turning a novel into a film.)

Sometimes, books are subjected, if successful enough, to all three types of translation. See, for instance, J. K. Rowling's *Harry Potter and the Philosopher's Stone*, which:

- appeared in the USA with a different title, *Harry Potter and the Sorcerer's Stone*, and a number of lexical and syntactic changes from British English to American English (*e.g.* *biscuits* became *cookies*, *football* was replaced by *soccer*, *got* was replaced by *gotten* etc.) [**intralingual translation**]
- has been translated into over 40 languages [**interlingual translation**]
- was also turned into a film [**intersemiotic translation**].

But even though all three types are termed *translation*, only the second category, interlingual translation, is considered by Jakobson to be translation proper and it is interlingual translation (henceforth called *translation*) that will be the object of this workbook.

For our purposes then, but also very largely speaking, **to translate** (etymologically, "to (re)move / bring over / carry from one place to another") **is to turn a given text from one language into another** (*e.g.* *Keep off the grass!*, a text written in English and possibly translated into Romanian as "Nu călcați iarba!") But translation has been also been delineated in the following terms by scholars eager to capture its essence:

- Translation is basically a change of form.¹ (Larson, 1998: 3)
- Translation is both an art and a skill, a discipline with rules, do's and don'ts. (Jones, 1997, n.p.)

¹ When we speak of the **form** of a language, we are referring to the actual words, phrases, clauses, sentences, paragraphs etc., which are spoken or written. These **forms** are referred to as the **surface structure** of a language. (Larson, 1998: 3)

- Translation can be a discipline as well as a pastime. (*idem*)
- [Translation] is a difficult and demanding process.² (*idem*)
- [Translation is] a wonderful exercise for the mind. (*idem*)
- Translation is a process of thought and *afterthought*. The best ideas may occur later. (Duff, 1989: 15)

PRACTICE. The Role of Translation. Discuss the following examples of English used around the world.

a) What is / should have been the meaning to be conveyed? Is the meaning / message altered?

b) Identify the (types of) errors made and correct them.

c) What is the main role of translation (even if badly handled) in all these contexts (*i.e.* a dress shop, a hotel, a restaurant, a drycleaner's, the news, literature, socializing)?

TRANSLATION (MIS)USED AROUND THE WORLD ³		
Source:	Text:	Corrected text:
From a Brussels shop window:	"Come inside and have a fit."	
In a Hong Kong dress shop:	"Ladies have fits upstairs."	
Outside of a Paris dress shop:	"Dresses for streetwalking."	
In a hotel in Romania:	"The lift is being fixed for the next few days. During that time we regret you will be unbearable."	
In a hotel in Budapest:	"All rooms not denounced by twelve o'clock will be paid for twicely."	
From Prague:	"Take one of our horse-driven tours. We guarantee no miscarriages."	
In a restaurant in Vienna:	"Fried milk, children sandwiches, and boiled sheep."	
From a menu in a Romanian restaurant:	"Hammers to tray." / Ciocănele la tavă. "Pan chicken thighs." / Pulpe de pui la tavă.	
In a Tokyo hotel:	"The flattening of the underwear with pressure is the job of the chambermaid. To get it done, turn her on."	
In a Japanese hotel:	"You are invited to take advantage of the chambermaid."	
In a Bangkok drycleaner's:	"Drop your trousers here for	

² To attain a high proficiency level will require years of practice. But what a wonderful exercise for the mind and what great intellectual benefits it yields: from the sharpening of analytical powers and the sheer enjoyment of being able to convey a message by watching thoughts take shape in different words, right down to the thrill and sense of accomplishment which accompanies the finding of solutions to puzzling semantic or structural problems. (Jones, 1997, n.p.)

³ Some of the examples were taken from Robinson (2005: 89) and Sofer (2013: 73, 79, 84).

	best results.”	
...and from English to Romanian		
English Text	Romanian Translation	Corrected Translation
“...the picture of misery...” ⁴	“...întruchipare a mizeriei...” ⁵	
“I’ll cut your throat!” ⁶	“...îți frâng gâtul!” ⁷	
“Had the letter been deposited within the range of their search, these fellows would, beyond a question, have found it.” ⁸	“Dacă scrisoarea ar fi fost depozitată în raza căutărilor lor, acești indivizi ar fi găsit-o cu siguranță.” ⁹	
“...in other words...” ¹⁰	“...în alte cuvinte...” ¹¹	
“What you’re saying doesn’t make sense.”	“Ceea ce spui nu face sens.”	
“...the second biggest town”	“...al doilea cel mai mare oraș...”	
“the Library of Congress”	“Librăria Congresului”	
“What exactly made you think of that?”	“Ce exact v-a făcut să vă gândiți la asta?”	
“Here is the list of the most famous doctors around the world.”	“Iată lista celor zece cei mai faimoși doctori din jurul lumii.”	
“Find a safety pin and it will work out.”	“Găsește un ac de siguranță și se va rezolva.”	
...and from Romanian to English		
Romanian Text	English Translation	Corrected Translation
Informațiile pe care mi le-ai dat nu sunt corecte.	The information you gave me are incorrect.	
Doctorul nu mi-a dat nici o rețetă.	The doctor gave me no recipe.	
Nu mai știu cum să-l mulțumesc.	I don’t know how to thank him anymore. ¹²	
Mă rog, se mai întâmplă și la case mai mari.	I pray, it also happens in larger houses. ¹³	
Să ciocnim un pahar! Noroc!	Let’s hit a glass! (Good) luck! ¹⁴	

⁴ Charles Dickens, *Great Expectations*.

⁵ Charles Dickens, *Great Expectations*, translated by Vera Călin (*Marile speranțe*).

⁶ Charles Dickens, *Great Expectations*.

⁷ Charles Dickens, *Great Expectations*, translated by Vera Călin (*Marile speranțe*).

⁸ E.A. Poe, *The Purloined Letter*.

⁹ E.A. Poe, *The Purloined Letter*, translated by Ioana Ionașek (*Scrisoarea furată*).

¹⁰ E.A. Poe, *The Purloined Letter*.

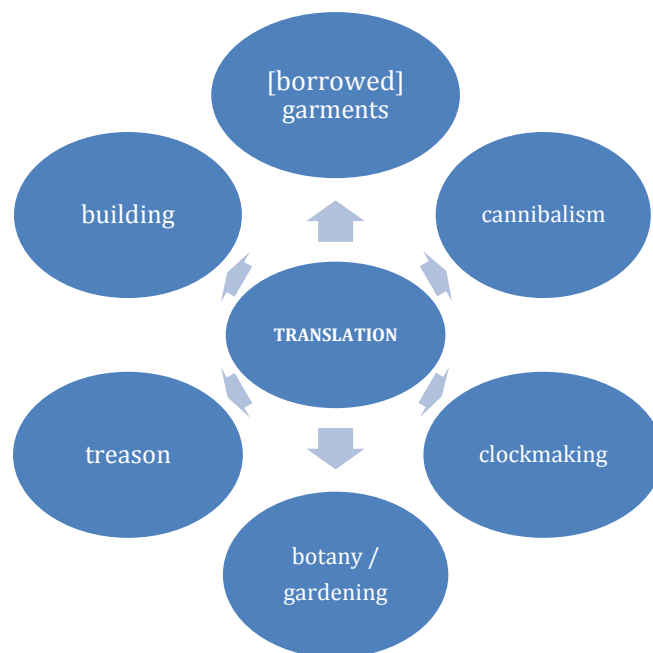
¹¹ E.A. Poe, *The Purloined Letter*, translated by Ioana Ionașek (*Scrisoarea furată*).

¹² Google translate.

¹³ Google translate.

¹⁴ Google translate.

Translation / Translator Metaphors



Translation has long been seen as secondary, corrupted, faulty, impure writing, as compared to the 'original', in spite of the sameness of their ontological status. This is possibly a derivative of its innate paradoxical nature, as expressed by Venuti:

On the one hand, translation is defined as a second-order representation: only the foreign text can be original, an authentic copy, true to the author's personality or intention, whereas the translation is derivative, fake, potentially a false copy. On the other hand, translation is required to efface its second-order status with transparent discourse, producing the illusion of authorial presence whereby the translated text can be taken as the original. (Venuti, 1995: 7)

This idea of secondarity is inescapably recurrent in most theories. It is with good reason that Berman postulates that translation cannot be defined outside metaphor(s), and when he speaks of the "ancillary condition" of translation, he provides a shorthand for its inherent subordination and subsidiariness. Berman's advocacy of the ancillary condition is explicitly grounded in Franz Rosenzweig's famous dictum: "To translate is to serve two masters." (Rosenzweig, 1998: 55), only that Berman sees two ranges of masters: on the one hand, the original text, the author and the source language (first master); on the other, the public and the target language (second master)¹⁵.

This **ancillary metaphor** is the supreme synthesis of all other metaphors of translation and if it holds true for translation, it will for the translator too. As a matter of fact, all translator-related imagery, even tattered dichotomies such as *traduttore / traditore*, is in keeping with the status of translation in the first place. The countless metaphors (or rather, analogies) could be ordered and organized into a somewhat coherent configuration, in which some concepts function as hypernyms for others.

For instance, a type that proved to be very prolific in the theory of translation is represented by the cluster of **food metaphors**, which we could divide into *food metaphors* proper, on the one hand, and *digestive metaphors* and *rumination metaphors* on the other. Translation as "powdered eggs" (Alistair Elliot) or as "omelettes" (B. J. Epstein), in contrast to "egg-like" originals are among the most controversial food metaphors we have yet encountered, but the underlying analogy, it seems, is not as much *translator-cook* as it is, possibly, *translator-*

¹⁵ "Telle est la métaphore ancillaire de la traduction. Il s'agit de servir l'oeuvre, l'auteur, la langue étrangère (premier maître), et de servir le public et la langue propre (second maître)". (Berman, 1984: 15)

alchemist. Originating from Brazil, the so-called "digestive metaphor" focuses on the image of *the translator as a cannibal* who devours the source text in a ritual that results in the creation of something completely new. The *rumination metaphor*, less violent than the previous one, related to anthropophagy, is hardly flattering for either the translator or the target text but it insists on factors involved in the process of translation.

Most influential among theorists has been George Steiner, who depicts the process of translation as an act of aggression, rather like carrying off a wife from a neighbouring tribe (1998 : 312). But **sexual metaphors** go far beyond the idea that translation is an act of aggression or invasion. From the famous "belles infidèles" (a tag invented in the seventeenth century which relegates translations – and, implicitly, women –, to a secondary, marginal role), all the way through translators as *faithful bigamists* (Doyle, 1991, q. in Round, 2005 : 55), cultural imaginary has come to englobe OEdipus and anti-OEdipus. In the twentieth century, the translator as *guardian of the purity of the text* is utterly dismissed by feminists and Freudian theorists in favour of a non-belligerent view of translation as willing surrender. Fundamentally patriarchal models of authority (where the *son-translator* either obeys or destroys the *father-author*) are challenged by alternative views of hegemonic masculinity: "Just as texts are conventionally figured in feminine terms, so too is language: our 'mother tongue'." (Chamberlain, 1988: 458)

Musical metaphors are also fairly popular: translation is a transposition from key to key, or instrument to instrument (Steiner, 1998). A translator is "[l]ike a *player* who performs music. He is an *artist*. He is not the composer, but he is a *musician*. He is the *performer*.", says Yael Renan, or, more specifically, a *piano player*:

It is a little bit like playing the piano. [I]t is a little bit like playing to the notes. Notes are given, this is the source text. You sit by the piano, and perform it. I experience translation as a non-rational process, in which things are channeled through the ear, through sensation. [...] I can change a word just for the rhythm. (Nili Mirsky, in Landsman, 2000: 92, q. in Sela-Sheffy, 2008: 616)

Analogies with other types of artists, such as *portrait painters*, *conjurers* or *actors* are also common:

Translators are **actors** who while performing according to the instructions or directions of the stage director, yet bring their own interpretations to the roles they are enacting. (N. Galejeva, 2003, q. in Trotter & DeCapua, 2005: 457, emphasis added)

Lawrence Venuti speaks about translation in terms of **clothing** but also refers to the translators using show-business nomenclature:

The translator is no **stand-in** or **ventriloquist** for the foreign author, but a **resourceful imitator** who rewrites the original to appeal to another audience in a different language and culture, often in a different period. This audience ultimately takes priority, insuring that the **verbal clothing** the translator cuts for the foreign work **never fits exactly**. (Venuti, 2013 [2004]: 109, emphasis added)

The implication is that, if translation is a matter of 'borrowed garments' more than of perfectly tailored gowns, and if it is visibly the 'wrong size', this is due to a number of factors which go beyond the 'tailor's skills and relate to the 'customer' as much as to the nature of the fabric s/he works with. On the other hand, to John Dryden, the ultimate duty of the *translator-tailor* is to vary the dress, but not to alter or destroy the substance (Dryden, Preface to Ovid's *Epistles*, 1680, in T. R. Steiner, 1975).

Various (other) **professions** have been brought into discussion along time. The translator is oftentimes likened to a *(re-)builder*, as translation is all about re-/de-construction. For example, in "The Task of The Translator", Walter Benjamin likens translation to a minute reconstruction of the integral shape of an original artifact, which basically means the translator is likened to a *(re-)builder*:

Fragments of a vessel that are to be glued together must match one another in the smallest details, although they need not be like one another. In the same way a translation, instead of resembling the meaning of the original, must lovingly and in detail incorporate the original's way of meaning, thus making both the original and the translation recognizable as fragments of a greater language, just as fragments are part of a vessel. (Benjamin, 2002 : 260)

In a chapter he signed in *The Translator as Writer* (2006), Michael Hanne mentions translator Margaret Sayers Peden's favourite figure of speech regarding translation; she suggests that translators of literary texts act like the *curators* transporting an old timber structure such as a log cabin to another location:

...carefully we mark the logs by number, dismantle them, and reconstruct them in new territory, artfully restoring the logs to their original relationships and binding them together with a minimal application of mortar. (Hanne, in Bassnett & Bush, 2006: 211)

Dutch poet Micheal Kuijpers, who publishes poetry under the pseudonym K. Michel, compares the work of a translator to that of a *clockmaker* (2004, Poesidagarna, on the occasion of an annual poetry festival). Translators have also been assimilated with *technicians, craftsmen, goldsmiths, cosmetic surgeons, lawyers, diplomats, tour guides, archaeologists*. Metaphors verging on the 'animal' or 'human' side are not the only ones that proved to be productive; **botanical metaphors** also found a fertile soil for debate, and perhaps the best known belongs to Percy Bysshe Shelley (*A Defense of Poetry*, 1909-1914):

It were as wise to cast a violet into a crucible that you might discover the formal principle of its colour and odour, as seek to transfuse from one language into another the creations of a poet. The plant must spring again from its seed, or it will bear no flower - and this is the burthen of the curse of Babel. (Shelley, q. in Bassnett-McGuire, 1980: 67)

But translators are not mere(ly) gardeners, they are *creative gardeners*, in that "they are obligated to nurture as best they can the thriving and prospering of the source and target languages and cultures" (Sandrini, 2002, q. in Trotter & DeCapua, 2005: 457).

To others, the translator is very much like a *perfumer*¹⁶ who, in order to reproduce a perfume whose exact composition s/he does not know, first attempts to identify the various essences involved.

Questionable, indecent, inherently infamous, translation turns its practitioners into regular *thieves, plunderers, pirates, hijackers, smugglers* or *outlaws*:

As **literary contrabandier** the translator [...] is by necessity a man of divided allegiances, neither flesh nor fowl, a lonely, shadowy character, mistrusted by everyone. And probably envied a little in a covert way, too, for, more positively, he stands for freedom, risk, excitement and adventure. [...] The chief difference between the translator and the common smuggler is that the former is not only an expert in transporting goods across a frontier, not only a jobber, but also a connoisseur of his product. (Stratford, 1978: 10, emphasis added)

In an article that links translation with the concept of game or play¹⁷, Fabio Regattin (2013: 221) underlines all the ensuing features of such an analogy: translation is, like any game, an activity subject to rules, an activity which supposes (a lot of) training, which involves effort, which may be competitive or collaborative and can be, like any game, very gratifying. Levý (1967), a much quoted source, also defined translation in terms of a game ("Translation is a *decision process*: a [...] *game with complete information*..." (Levý, 1967: 1171-1172) If translation is a game (even a word-play, as in Kate Briggs's analogy with a lipogram¹⁸), then translators are, by way of consequence, *players, gamers*, even *gamblers*; and if translation is some sort of play or amusement, then translators must be *entertainers*.

Perhaps the most enduring and haunting metaphors are those that present translators in positions of inferiority, sometimes verging on disgrace or (self-)abasement. The translator is a *servant* (to two masters, according to

¹⁶ "Le traducteur serait un peu ce parfumeur qui tente de reproduire un parfum dont il ne connaît pas la composition exacte. Il va donc l'analyser en se servant de la somme de ses expériences olfactives, il tente de retrouver les essences qui entrent dans la composition. De même le traducteur peut en bon linguiste tenter d'analyser les différents éléments du poème: le composé complexe d'éléments identifiables. Au delà de l'analyse, le nez du parfumeur revient à la synthèse." (Durazzo, 2003 : 189, q. in Bălăcescu & Stefanink, 2005: 57)

¹⁷ Speaking of play, some have ventured, as derogatorily as this might seem, to describe the translator as a *puppet*, on account of the multiple pressures s/he faces (related to productivity, quality, ideology, (self-)censorship etc.) due to the multiple other (f)actors involved in translation (patron, publishing house, editor('s market), reading public, political regime etc.).

¹⁸ Kate Briggs (*Translation and the Lipogram*, 2006) says that, like lipogrammatical writing, translation is inaugurated by its constraint. "Both inhibiting and enabling, that restriction is also translation's resource, ensuring its distinctiveness as a writing practice and providing the key to its unique transformative possibilities." (p. 43)

Rosenzweig), a *scribe* (Simeoni, Levine, popular culture), a mere *footman* in the army of writers (Aury¹⁹), a **parasite**, to infiltrate and enter into the author's arteries, [...] to transfer the experience as it crosses the author's head. **If a translator is endowed with creativity and has something to say, he should write himself...** (Nitsa Ben-Ari, in Katzenelson, 2000: 27, q. in Sela-Sheffy, 2008: 615, emphasis added)

In the study she conducted in 2008, which involved an analysis of the self-presentations in the written media of a number of acclaimed literary translators from Israel, Rakefet Sela-Sheffy detected three main self-images. The first one is that of the *translator as a guardian*; not of the purity of the text, but of the *domestic language and culture*. The second self-image is of the *translator as an importer and an innovator*, as *ambassador of foreign cultures* (Sela-Sheffy, 2008: 613), and the third, *the translator as an artist in her/his own right*. Sela-Sheffy concludes that few translators, if any, claim superiority over authors; in return, more and more are eager to be acknowledged as *men of art*.²⁰

Old metaphors, it seems, are being used concomitantly with and sometimes gradually displaced by new ones. With every new metaphor, we get fresh insights into this age-long problem of translation (agents). The shift from the occasional, amateur translator to the competent, reliable, responsible professional translator certainly contributes to this change of paradigm. The current context is, in any case, propitious for translators to be considered *scholars*²¹ and / or become *brands*, "though often just at local level - according to the quality of their previous works, as well as according to certain social factors (the position of a translator in a professional organization; the translator's presence in highbrow social and cultural milieus; personal exposure during important social or charity events etc.)" (Ardelean, 2009: 51)

PRACTICE. Translation / Translator Metaphors.

- Establish what a bricklayer and a translator might have in common; then a copier and a translator, a mimic and a translator a.s.o.
- Arrange the roles from the most to the least flattering.
- Suggest other professions you can easily liken to that of translator, based on analogy.
- What kind of translator would YOU like to be (a bricklayer, an artist etc.)?

	Role
The most flattering	
	
The least flattering	

¹⁹ "Dans l'armée des écrivains, nous autres traducteurs nous sommes la piétaille ; dans le personnel de l'édition, nous sommes la doublure interchangeable, le besogneux presque anonyme." (Dominique Aury, Preface to Georges Mounin, *Les problèmes théoriques de la traduction*, Gallimard, Paris, 1986 [1963], p. VII, emphasis added).

²⁰ Cf. In a letter to Joseph Joachim, a famous nineteenth-century violinist, Clara Schumann [wife of Robert Schumann, whose works she reproduced, but also a composer in her own turn] declares, "Bin ich auch nicht producierend, so doch reproducierend" [Even if I'm not a creative artist, still I am recreating.] (q. in Chamberlain, 1988: 454).

²¹ See Rainer Schulte's "The Translator as Scholar" in *Translation Review* no. 64/2002, pp. 1-2.

SEMINAR # 1 [INTRODUCING TRANSLATION]

COURSE # 1 IN A NUTSHELL

- Translation: **process** (the act or an instance of translating) & **product** (a written or spoken expression of the meaning of a word, speech, book etc. in another language)
- 3 types of translation (Jakobson, 1959):
 - (1) **intralingual** (*i.e.* translation within the same language, which can involve rewording or paraphrase)
 - (2) **interlingual** (*i.e.* translation from one language to another)
 - (3) **intersemiotic** (*i.e.* translation of the verbal sign by a non-verbal sign, for example turning a novel into a film)
- Meaning (2): **To translate** (etymologically, “to (re)move / bring over / carry from one place to another”) is to turn a given **text** from one language into another (*e.g. Keep off the grass!*, a text written in English and possibly translated into Romanian as “Nu călcați iarba!”)

PRACTICE. Translation at the Word Level [I]²².

a) Comment on any differences in meaning between the items in each of the following sets. The differences may relate to expressive or evoked meaning. For instance, some items may be register-specific or dialect-specific, others may be derogatory or neutral.

b) Now list all the words and expressions you can think of which are available in your target language for *car*, *comfortable* and *father*.

c) Comment on any differences in meaning between:

- 1) the individual items in each set, and
- 2) the English items above and the items in the corresponding sets in your target language.

English Series	Differences in Meaning	Romanian Equivalents
auto automobile banger car jalopy limo limousine motor		
dad daddy father old man pa papa pop pater sire		

PRACTICE. Translation at the Word Level [II]²³. Make a list of 5 English words which you feel are particularly difficult to translate in your target language, and a list of 5 words in your target language which you feel are particularly difficult to translate in English. Comment on the source of difficulty in each case.

²² Adapted from Mona Baker, *In Other Words: A Coursebook on Translation*, Routledge, New York, 1992, pp. 43, 78, 114-116, 172, 212, 254, *passim*.

English	Romanian
1.	
2.	
3.	
4.	
5.	
Romanian	English
1.	
2.	
3.	
4.	
5.	

PRACTICE. Translation at the Word Level [III]²⁴. Make a list of three English affixes which systematically produce forms that have no direct equivalents in your target language. Suggest suitable paraphrases for each affix.

1.	
2.	
3.	

PRACTICE. Translation at the Word Level [IV]²⁵.

a) Make a list of all the English verbs you can think of which have to do with speech, such as *say, suggest, complain, mumble, mutter, murmur, whisper, speak, tell*, and so on. Try to group them into sets, starting with the more general ones.

b) Now list all the verbs of speech you can think of in your target language, starting with the more general ones. Comment on the presence or absence of any semantic gaps in your target language *vis-a-vis* English.

English Verbs Having to Do with Speech	Romanian Verbs Having to Do with Speech

²³ *Idem.*

²⁴ *Idem.*

²⁵ *Idem.*

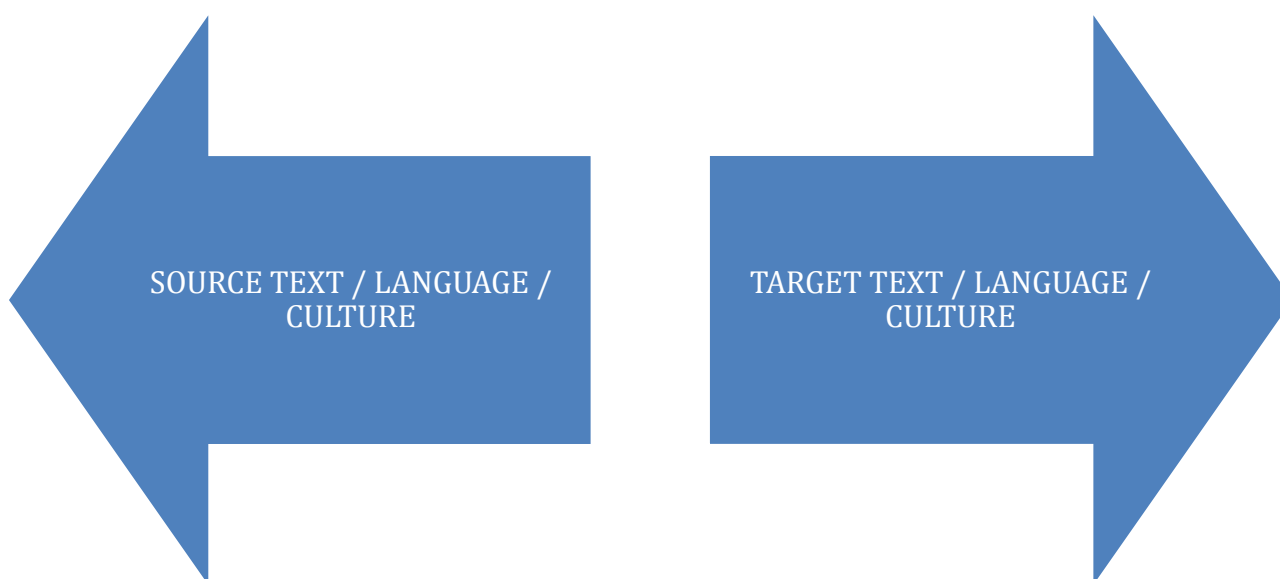
PRACTICE. Translation above Word Level [I].

Translate into Romanian:	The high street is having a facelift.	
	The nearest we get to non-text in actual life, leaving aside the works of those poets and prose writers who deliberately set out to create non-text, is probably in the speech of young children and <i>in bad translations</i> . (Halliday and Hasan, 1976: 24)	
Translate into English:	Niciodată toamna nu fu mai frumoasă...	
	Leul mi-a făcut astăzi o listă de târguieli și a cerut doi pești (de preferință somoni), trei căprioare, patru crapi, cinci păstrăvi și șase oi.	

COURSE # 2 THE BASICS

- **Source vs. Target**
 - **Source Text / Language / Culture vs. Target Text / Language / Culture**
 - **Target Audience**
 - **Version**
- **Translation Units**
 - **Lexical / Grammatical / Message Translation Units**
- **Literal Translation vs. Idiomatic Translation**
 - **Interlinear Translation**
 - **Obstacles to Literal Translation**

Source vs. Target



If translating means turning a given text from one language into another, then the text to be translated is referred to as the **source text**²⁶ [ST], whereas the translated text, the very product of translation, is referred to as the **target text** [TT]. By the same token, the language from which one translates is usually called **source language** [SL], and the language which is being translated into is called **target language**²⁷ [TL]. The target language is usually the translator's native language²⁸ (Shuttleworth & Cowie, 1997: 163), but there are exceptions to this. **Source culture** and **target culture** respectively are also sometimes used, since language is often seen as inseparable from a given culture. *Target* is also used in relation to the addressee (*i.e.* the readers or listeners to whom the translation is addressed), the **target audience** being the person(s) the translation is meant for. So, if one translates from English into Romanian, then English is to be called *source language*, and Romanian – *target language*; the English text is the *source text*, and the Romanian text, the *target text*. Any possible translation, especially one in a series of translations of one and the same text, is called **version**. For instance, J. R. R. Tolkien's novel *The Hobbit* has been translated into Romanian several times already (1975, 1995, 2012 etc.), so we can talk about the 1975 version, the 1995 version a.s.o.

²⁶ Sometimes called "original" or "foreign" text.

²⁷ Sometimes called *Receptor Language* (Nida, Larson etc.) or *Goal Language*. **Receptor Language** is defined by Nida & Taber as "the language into which a message is translated from the original or source language" (1969/1982: 205, emphasis removed). In other words, as regards referential meaning the term **receptor language** is basically synonymous with the probably more widespread term **target language**.

²⁸ The type of translation in which the translator works into his or her native language is termed **translation proper** or **direct translation**; the opposite procedure, termed **inverse translation** or **service translation**, refers to translation carried out from one's native language into a foreign language (see Shuttleworth & Cowie, 1997; Palumbo, 2009).

Translation Units

In a given language, the concept *unit* is usually represented by a word (although it may also be represented by a morpheme²⁹ or an entire idiomatic expression). That is why it is commonly believed that translators deal with words, which is not always true³⁰. The **unit of translation** can be defined as the smallest unit of SL which has an equivalent in the TL. In other words, it is the smallest portion of a sentence whose words cannot be translated separately without resulting in nonsense or mistranslation (Jones, 1997, n. p.) Thus, for example, “not only the word *generally*, but also the expression *by and large*, although it is made up of three words, would be treated as a single unit.” (Shuttleworth & Cowie, 1997: 192)

The bottom line is “all languages have concepts but not the same concepts. [...] Reality is conceptualized differently in different communities.” (Larson, 1998: 60) That is why

A translator will find that there is no exact equivalent between the words of one language and the words of another. [...] There will be overlap, but there is seldom a complete match between languages. Because of this, it is often necessary to translate one word of the source language by several words in the receptor language in order to give the same meaning. Sometimes the opposite will also be true. Several words in the source language may be translated by a single word. (Larson, 1998: 60)

In the following table³¹ you can see examples of **translation units [TU]** from a variety of morphological categories illustrating the very fact that it is often necessary to translate one English word by several words³² in Romanian, and the other way around.

Examples of Translation Units				
	English (one word)	Romanian (several words)	Romanian (one word)	English (several words)
Nouns	<i>comeuppance</i>	<i>pedeapsă binemeritată</i>	<i>portieră</i>	<i>car door</i>
Verbs	<i>(to) speed</i>	<i>(a) mări viteza</i>	<i>(a) îmbătrâni</i>	<i>(to) grow old</i>
Adverbs	<i>lately</i>	<i>în ultima vreme</i>	<i>anapoda</i>	<i>upside down</i>
Adjectives	<i>teal</i>	<i>turcoaz închis</i>	<i>tuciuriu</i>	<i>dark-skinned</i>
Prepositions	<i>along</i>	<i>de-a lungul</i>	<i>din</i>	<i>out of</i>
Conjunctions	<i>as</i>	<i>pe măsură ce</i>	<i>dacă</i>	<i>provided that</i>

So, words are made up of meaning components³³ but meaning components are “packaged” into lexical items, and they are “packaged” differently, depending on the language:

²⁹ “The minimal distinctive unit of grammar, and the central concern of morphology.” (Crystal, 2008: 313)

³⁰ Cf. “It is commonly thought that translators deal with words, but this is only partly true. Whatever their branch of translation, they also deal with ideas. And literary translators deal with *cultures*.” (Landers, 2000: 72)

³¹ Loosely adapted from http://facpub.stjohns.edu/~jonesm/BTW_WebSupport.htm (March 2018).

³² Whenever a translator needs to use more words in order to translate a given word or stretch of language, we speak of **amplification** or **extension**; conversely, when the translator needs fewer words in the TL to convey the same meaning expressed in the SL, we speak of **compression** or **condensation**. These are not to be confused with **overtranslation** and **undertranslation**, respectively – which are generally considered translation errors. **Overtranslation** occurs when the translator sees several translation units when only one exists. Elements absent from the source text are added and the translation is longer than it should be; i.e. *petits pois* constitutes one translation unit rendered as *peas* rather than *small peas*, which would be the equivalent of *petits pois extra fins*. On the other hand, **undertranslation** occurs when the translator sees fewer translation units than actually exist by overlooking one or several of the elements of the original message and failing to translate them. (Jones, 1997, n. p.) See the **Glossary** at the end of this workbook.

³³ A meaning component is the smallest unit in the semantic structure of a word. *Componential (feature / contrast) analysis* is the analysis of words through structured sets of semantic features which are given as present, absent or indifferent with reference to feature. The semantic properties of a noun like *man*, for instance, are [+human], [+male], [+adult], whereas for a noun like *girl* they are [+human], [-male], [-adult]; similarly, the meaning components of the noun *ram*, for instance, are [+sheep], [+male], [+adult] a.s.o.

A study of any dictionary will indicate the amazing “packaging” of meaning components in lexical items. In Otomí (Mexico), one single word means *watch sheep by night*. All of those components are in a single item. In Vietnamese, there is a word which means *someone leaves to go somewhere and something happens at home so he has to go back home*. Many times a single word in the source language will need to be translated by several words. For example, a *projector* was called *the thing that shows pictures on the wall* by the Chipaya of Bolivia. (Larson, 1998: 7)

By the same token, in the sentence *The dog treed the cat* (cf. Larson, 1998: 31-32), *tree* is used as a verb. But if in English almost all nouns can be “verbed”, in Romanian we cannot use the corresponding word for tree (i.e. “copac / pom / arbore”) as a verb. Obviously, since the meaning of the sentence is *the dog caused the cat to go up into a tree* or *the dog chased the cat, therefore the cat went up into a tree*, we will need to paraphrase the meaning in translation (e.g. “Câinele a fugărit pisica în copac.”), which means that a one-word TU in the SL results in a four-word expression in the TL, as well a slight change in the word-order.

From a structural point of view, translation units may be classified into:

- **lexical translation units** (based on words and expressions)
- **grammatical translation units** (based on different grammatical / syntactical structures in the TL as compared to the SL)
- **message translation units** (extended to entire messages, idioms, greetings, reflex formulas, clichés, proverbs, public signs etc.).

The following table recycles this classification (Jones, *op. cit.*) based on the couple of languages concerned here (namely English and Romanian):

Type of Phrase	English	Romanian	Type of Unit
Nominal Phrases	<i>circumstances beyond one's control</i>	caz de forță majoră	Lexical Translation Units
	<i>a bad cold</i>	o răceală gravă / puternică	
	<i>a hard frost</i>	un ger năprasnic	
Verbal Phrases	<i>to point (at)</i>	a arăta cu degetul	
Adverbial Phrases	<i>nationwide</i>	pe tot cuprinsul țării	
	<i>likewise</i>	de asemenea	
Verb + Preposition	<i>It does not depend on me.</i>	Asta nu depinde de mine.	Grammatical Translation Units
	<i>I have always been interested in Pre-Columbian art.</i>	Întotdeauna am fost interesat(ă) de arta precolumbiană.	
Passive vs. Active Voice	<i>You're wanted on the phone.</i>	Te caută cineva la telefon.	
Compound vs Articulated Expressions	<i>a fast-growing company</i>	o companie aflată în plină dezvoltare	
Greetings, Public Signs, Reflex Formulas, Collocations, Idioms, Proverbs	<i>See you soon!</i>	Pe curând!	Message Translation Units
	<i>No parking!</i> <i>No smoking!</i>	Parcarea interzisă / Fumatul interzis.	
	<i>one-way street</i>	sens interzis	
	<i>Watch out!</i>	Atenție!	
	<i>Be my guest!</i>	Chiar te rog! / N-ai decât!	
	<i>He is the spitting image of his father.</i>	Seamănă cu tatăl său ca două picături de apă.	
	<i>Out of sight, out of mind.</i> <i>Birds of a feather flock together.</i>	Ochii care nu se văd se uită. Cine se aseamănă se adună.	

	<i>Two heads are better than one.</i>	Mai multe capete gândesc mai bine decât unul singur.	
	<i>Heaven helps those who help themselves.</i>	Dumnezeu te ajută dar nu-ți bagă-n traistă.	

No word does exactly the job of another; not even within the same language, and much less if we search for the latter in another tongue. That is why, as translators, we need to focus on translation units rather than solely on individual words.

PRACTICE. Translation Units Delineation. Use dashes to separate the units of translation in the following texts.

Model (cf. Jones, 1997): Everyone tells me that I am the spitting image of my grandmother.

Everyone tells me that I am the spitting image of my grandmother.
 1 2 3 4 5 6 7 8

1. There was once upon a time a poor widow who had an only son names Jack and a cow named Milky-White.³⁴
2. We were asked to come back in one week.
3. My goodness, you've overslept again!
4. Concerning this matter, we are all in the same boat.
5. Well, what do you know! We have money in the house after all.
6. I pulled out my compact and powdered my nose. I ran the puff three times over the birthmark above my upper lip, which softened its color.³⁵
7. When we met, she introduced herself and her husband, Hank, a lean cow-bone of a man who moved forward to shake my hand, every inch in slow motion.³⁶
8. Long ago in a kingdom far away, there lived a miller who was very economically disadvantaged.³⁷

PRACTICE. Lexical Translation Units. Provide Romanian counterparts for the following words. It might be necessary to translate a given SL word by several TL words in order to give the same meaning.

³⁴ Joseph Jacobs, *Jack and the Beanstalk*.

³⁵ Ann Howard Creel, *The Magic of Ordinary Days*.

³⁶ Ann Howard Creel, *The Magic of Ordinary Days*.

³⁷ James Finn Garner, *Rumpelstiltskin*, in *Politically Correct Bedtime Stories. Modern Tales for Our Life and Times*.

English	Romanian
bereft	
bonanza	
brunch	
(to) elope	
fettle	
footloose	
frumpy	
(to) gripe	
heirloom	
(to) jeer (at)	
lovelorn	
(to) nod	
serendipity	
(to) shrug	
(to) wade	
windfall	

Literal Translation vs. Idiomatic Translation

Translation is, as shown by translation units, very rarely, if ever, a matter of mathematical, one-to-one relationship between languages. Sometimes word-for-word equivalence is possible, as in *He borrows books for Mary*.

<i>He</i>	<i>borrows</i>	<i>books</i>	<i>for</i>	<i>Mary.</i>
El	împrumută	cărți	pentru	Mary.

However, most of the times it is not. Think of *I'm going to call it a day!* If we were to translate it word for word into Romanian, we would obtain: “*Eu merg să o numesc o zi!”, which is absolutely nonsensical. Clearly there are two parts in this message that need to be correctly decoded: the intention suggested by the *be going to* structure and the meaning of *call it a day* (“e de-ajuns pe ziua de azi!”). In the same way, it is hard to believe that even someone who does not speak English very well will ever interpret a question like *What's up?* literally, as if it were *What's up there?* (“Ce e acolo sus?”), and not as similar to *What is the matter?* / *What is happening?* / *What have you been doing?*. By the same token, *Break a leg!* is hardly ever taken literally. A very simple statement like *I have a headache* is easy to understand, should a word-for-word rendition be used (“Am o durere de cap.”), but it would not sound as natural as “Mă doare capul”.

<i>I</i>	<i>have</i>	<i>a</i>	<i>headache.</i>
Eu	am	o	durere de cap.
Mă	doare	capul.	

The word-for-word rendition can be made more natural if modified and intensified (as in “Am așa o durere de cap!” / “Am o durere de cap crâncenă!”), but it is obvious that this version does not fully correspond to the “original” text.

Whenever the SL text (sentence or message) can be translated word for word into the TL, without a change in the word order or grammatical structure³⁸, while remaining both correct and idiomatic, we may speak of a **literal translation**. “El împrumută cărți pentru Mary”, our previous example, better qualifies as literal translation of *He borrows books for Mary* than the others examples analysed so far in this subchapter, since it meets all the requirements:

- it is a word-for-word rendition of the ST
- it changes neither word order nor grammatical structure

³⁸ On the other hand, **interlinear translation** is a type of extremely literal translation in which TL words are arranged line by line below (or above) the ST items to which they correspond, but which does not necessarily respect TL grammar or semantics. Interlinear translation (e.g. *I'm going to call it a day!* rendered as “Eu merg să o numesc o zi!”) commonly uses the decontextualized meaning of words; to most people, it “sounds like nonsense and has little communication value.” (Larson, 1998: 17) Nevertheless, it is sometimes used to make a point in language teaching or in descriptive linguistics. **Free translations** are considered the opposite of interlinear translations.

- it remains correct and idiomatic at the same time.

According to Michele H. Jones,

[L]iteral translation is possible when there are **no structural (grammatical and syntactic) obstacles** and **no metalinguistic (cultural) obstacles**. Such ideal conditions mainly exist between languages of the same linguistic family which share a similar syntax and grammar but this can hardly be the norm between languages belonging to different backgrounds, as in the case of English and French. (Jones, 1997, n.p., emphasis mine)

The same can be said about a pair of languages like English and Romanian: given that they belong to rather different backgrounds, quite a number of both structural and cultural obstacles will have a bearing on the possibility of using literal translation. One of the most obvious differences lies in the fact that English is a language which prefers juxtaposition and economy of expression, whereas Romanian uses more prepositions, conjunctions, pronouns. Where English uses one word (be it a compound or not), Romanian will probably use more (e.g. *a workplace* = “un loc de muncă”). This major structural discrepancy often entails differences in **word-order** as well (i.e. the position of direct and indirect object pronouns – *I told you so!* vs. “**Ți-am zis eu!**” – or verb-subject inversion required by certain adverbs placed in initial position – *Never have I seen...* / *No sooner had I got out than...*). **Verb tenses** can also pose special problems: English has specific tenses like the Present Perfect and also progressive forms used to express an action in progress, all of which have no exact counterpart in Romanian.

And perhaps the greatest challenge to translators, no matter the languages involved, has to do with the cultural differences.

It is commonly thought that translators deal with words, but this is only partly true. Whatever their branch of translation, they also deal with ideas. And literary translators deal with *cultures*. (Landers, 2000: 72)

Apart from the issues already enumerated under the heading Message Translation Units in the previous table / subchapter (i.e. greetings, public signs, reflex formulas, collocations, idioms, proverbs), other cultural issues have to do with the vocabulary related to measures (e.g. *yard / mile*), currency (e.g. *pounds, pennies, guineas* etc.), professions (*lawyer / barrister / attorney* vs. “*avocat*”) and *realia*³⁹, generally speaking (e.g. *lord, bungalow, lobbying, custard* etc.). They are by and large regarded as problematic when it comes to being translated into another language, but even in these particular cases, literal translation is occasionally possible. Take the category of idioms and collocations, for instance, most of them will not transfer literally from a language to another, but there are some which will (e.g. *to give somebody the green light* / “*a da cuiva undă verde*”).

Consequently, with so many obstacles to literal rendition, translators have little choice but to turn to the other (recommended) way out, which is commonly called **idiomatic translation**. The two Romanian versions offered before for *I have a headache* illustrate just these two strategies of dealing with a given text:

<i>I</i>	<i>have</i>	<i>a</i>	<i>headache.</i>	
(Eu)	am	o	durere de cap.	Literal Translation
Mă	doare	capul.		Idiomatic Translation

It is easy to see that if literal translation is more concerned with the form of the ST, idiomatic translation is more concerned with meaning.

Because a given text is both **form** and **meaning**, there are two main kinds of translations. One is **form-based** and the other is **meaning-based**. **Form-based translations** attempt to follow the form of the source language and are known as **LITERAL TRANSLATIONS**. **Meaning-based translations** make every effort to communicate the meaning of the source language text in the natural forms of the receptor language. Such translations are called **IDIOMATIC TRANSLATIONS**. (Larson, 1998: 17)

³⁹ In translation, *realia* (etym. medieval Latin; originally meant “the real things”, i.e. material things, as opposed to abstract ones) are words and expressions for culture-specific material elements which can pose particular translation problems.

English Text	Literal Translation	Idiomatic Translation
<i>to be in seventh heaven</i>	a fi în al şaptelea cer	a fi în al nouălea cer
<i>I was born in 1976.</i>	Am fost adus (pe lume) în 1976.	M-am născut în 1976.

The translator's goal⁴⁰ is to communicate clearly the **meaning**⁴¹ of the source text in the translation, while also sticking as much as possible (especially when it comes to literary translation) to its **form**⁴². That is why, a fairly good slogan and simple word of advice for any translator might be: ***Be as literal as possible and as idiomatic as necessary.*** (Jones, 1997)

Depending on the challenges posed by the text to translate, translators will resort, as the various translation units demand it, to either literal or idiomatic translation. But in translation, one must differentiate between **global strategies** (dealing with whole texts) and **local strategies** (dealing with text segments). More often than not, either **literality** or **idiomaticity** (or its extreme, **free translation**) will be chosen as a global strategy of translating a given text; whenever this happens, the two strategies, seen as extremes on a cline with a number of gradations, will bear different names, in keeping with the terminology proposed by various schools or translation theorists. Usually, a predominantly literal strategy is seen as **source-oriented** (source-language, source-culture, source-text), whereas a predominantly idiomatic streak will be termed **target-oriented**. Israeli translation scholar Gideon Toury, however, prefers, in his discussion of translation norms, the terms *adequacy* and *acceptability* ("...whereas adherence to source norms determines a translations **adequacy** as compared to the source text, subscription to norms originating in the target culture determines its **acceptability**", 1995: 56-57), while other translation scholars use other terms (see Venuti's 1995 dichotomy: *foreignisation* vs. *domestication* in the Glossary) a.s.o. Now, if there is rarely a perfect one-to-one relationship between these various dichotomies, one can still find a sufficiently similar core so as to group them together as near-synonyms:

Opposition ↔		
Similarity	literality	idiomaticity
	source-orientedness	target-orientedness
	adequacy	acceptability
	foreignisation	domestication
	exoticism / exoticisation	naturalisation / assimilation

⁴⁰ It is not easy to consistently translate idiomatically. [...] Translations fall on a continuum from very literal, to literal, to modified literal, to near idiomatic, to idiomatic, and then may even move on to be unduly free:

very literal	literal	modified literal	inconsistent mixture	near idiomatic	idiomatic	unduly free
					TRANSLATOR'S GOAL	

(Larson, 1998: 19)

⁴¹ Cf.: "Anything which can be said in one language can be said in another. It is possible to translate. The goal of the translator is to keep the **meaning** constant." (Larson, 1998: 12)

Cf.: "In the early days, men like Cicero and Horace insisted that one must translate the general sense and force of the language. [...] Horace stated that a faithful translator will not translate word-for-word. Jerome said that two things are necessary for a good translation – an adequate understanding of the original language (the source language) and an adequate command of the language into which one is translating (the receptor [target] language)." (Larson, 1998: 25)

⁴² Cf.: "Let me be quick to add that even the best translation is never a full and true reflection of its source, simply because no two languages in the world, not even the most closely related, are identical in their way of using words and nuances. The best one can hope for is a **rendition close enough to the original not to alter any of its meaning**; full enough not to omit any detail, no matter how seemingly insignificant; and **elegant enough to provide at least some of the stylistic character of the original text.**" (Sofer, 2013: 3, emphasis mine) Cf.: "Translating consists of reproducing, in the target language, the nearest equivalent to the message in the source language, in the first place in the semantic aspect and, in the second place, in the stylistic aspect." (Nida & Taber, 1974: 12, emphasis mine)

PRACTICE. Literal Translation vs. Idiomatic Translation [I]. Translate the following into Romanian, first literally, then idiomatically.

English	Literal Romanian	Idiomatic Romanian
1. I love icecream!		
2. I have a lot on my mind.		
3. Hearing this, she promptly flew into a rage.		
4. What will become of him?		
5. In the age of machines, what will become of the liberal arts? ⁴³		
6. Having been told to take my time, I certainly did avail myself of it!		
7. If I can't be a repeat bloomer, like Ian Fleming (who, after succeeding as a journalist, banker, and stockbroker, also became a successful writer at the age of 45, when he created James Bond), I still have high hopes of being a late bloomer.		
8. What do you make of the phrase <i>in bad taste</i> that he used?		

⁴³ Retrieved from <https://www.ft.com/content/2eb4231c-f7ac-11e7-8715-e94187b3017e> (August 2nd 2018).

SEMINAR # 2 [THE BASICS]

COURSE # 2 IN A NUTSHELL

- **Source Text [ST] / original text:** the text to be translated.
- **Target Text [TT]:** the translated text, the very product of translation.
- **Source Language [SL]:** the language from which one translates.
- **Target Language [TL]:** the language a text is being translated into.
- **Version:** any translation (especially one in a series of translations) of one and the same text (*e.g.* J. R. R. Tolkien's novel *The Hobbit* has been translated into Romanian several times already, in 1975, 1995, 2012 etc., so we can talk about the 1975 version, the 1995 version a.s.o.).
- **Translation Unit [TU]:** the smallest unit of SL which has an equivalent in the TL; the smallest portion of a sentence the words of which cannot be translated separately without resulting in nonsense.
- **3 types of Translation Units:**
 - (1) **lexical TUs** (words and phrases; *e.g.* Engl. *nationwide* / Rom. *pe tot cuprinsul țării*; Engl. *circumstances beyond one's control* / Rom. *caz de forță majoră*)
 - (2) **grammatical TUs** (grammatical / syntactic structures; *e.g.* Engl. *You're wanted on the phone.* / Rom. *Te caută cineva la telefon.*)
 - (3) **message TUs** (greetings, collocations, idioms, proverbs; *e.g.* Engl. *No smoking!* / Rom. *Fumatul interzis!*; Engl. *Out of sight, out of mind.* / Rom. *Ochii care nu se văd se uită.*)
- **Literal Translation:** a word-for-word rendition of the ST, which changes neither word order nor grammatical structure and remains correct at the same time. It is a **form-based translation** attempt to follow the form of the SL, *e.g.*:

<i>He</i>	<i>borrow</i> s	<i>books</i>	<i>for</i>	<i>Mary.</i>
El	împrumută	cărți	pentru	Mary.
- **Idiomatic Translation:** a rendition of the ST which tries to communicate the meaning or the message of the ST, with less concern for form (there may be changes in word-order and grammatical or syntactic structures). It is a **meaning-based translation** attempt to follow the meaning of the SL, as naturally as possible, whenever literal translation is not possible or nonsensical (*e.g.* Engl. *Break a leg!* is in Rom. *Succes!*, not *Rupe-ți un picior!*).

<i>I</i>	<i>have</i>	<i>a</i>	<i>headache.</i>	
(Eu)	am	o	durere de cap.	Literal Translation
Mă	doare	capul.		Idiomatic Translation

PRACTICE. Grammatical Translation Units. Translating Compounds. Translate orally the following texts into Romanian, noting down the translation of the words given in bold. It might be necessary to translate the SL compound by several TL words in order to give the same meaning.

English	Romanian
1. I walked towards Pevensy (Pevensy Bay being the spot where William landed his army in 1066) and decided that anyone who came ashore at Cooden Beach would find himself face to face with the quintessential England – not just coastal, seaside holiday, retirement England, but secretive, rose-growing, dog-loving, window-washing, church going, law-abiding, grumpy, library-using, tea-drinking , fussy and inflexible England. ⁴⁴	

⁴⁴ Paul Theroux, *The Kingdom by the Sea*.

2. Besides all this, the lawn's velvet was exquisitely spotted with sheep – a considerable flock of which roamed about the vale, in company with three tamed deer, and a vast number of brilliantly-plumed ducks. ⁴⁵	
3. And, indeed, if ever that spirit which is entitled <i>Romance</i> – if ever she, the wan and the misty-winged Ashtophet of idolatrous Egypt, presided, as they tell, over marriages ill-omened , then most surely she presided over mine. ⁴⁶	
4. A black, heavy, and curiously-pannelled door, opening inwardly, was closed, after the fashion of the day, with a chased brazen bar; while a single, huge, bowed, and trelliced window glared out upon the waters of the Adriatic. ⁴⁷	
5. He evidently regarded his tall shipmate with a feeling half-wondrous, half-quizzical ... ⁴⁸	
6. Cutting-edge technology, also known as leading-edge technology or state-of-the-art technology, refers to technological devices and techniques that employ the latest high-level IT developments.	
7. Tristan was a curly-haired, blue-eyed, sun-tanned, broad-shouldered, long-legged fellow. He wore an open-necked shirt, tight-fitting jeans and a broad, flashing smile when the Carsons first laid eyes on him. Only the elder girls had met him before. Salma thought him as nice, easy-going and good-tempered as can be, but Patricia, while not denying that he was rather quick-witted , deeply resented his self-centred disposition and that two-faced schemer smirk of his.	
8. During the Depression, farm wives and children were still wearing chicken-feed-sack dresses and flour-sack underwear. ⁴⁹	

⁴⁵ E. A. Poe, *Landor's Cottage*.

⁴⁶ E. A. Poe, *Ligeia*.

⁴⁷ E. A. Poe, *The Bargain Lost*.

⁴⁸ E. A. Poe, *King Pest*.

⁴⁹ Ann Howard Creel, *The Magic of Ordinary Days*.

9. He wore the silver bars of a first lieutenant, and he had sun-tanned skin, blond-streaked hair, a broad jaw, and deep-set eyes. ⁵⁰	
10. A navy-blue hat and a brick-red scarf wonderfully matched her snow-white complexion.	

PRACTICE. **Literal Translation vs. Idiomatic Translation. As...As Phrases.** Tick those *as...as* phrases that admit **literal** rendition.

English	Romanian
☐ as bitter as gall	
☐ as black as hell	
☐ as blind as a bat	
☐ as bold as brass	
☐ as brave as a lion	
☐ as bright as a button	
☐ as busy as a bee	
☐ as cheap as dirt	
☐ as clean as a whistle	
☐ as clear as day	
☐ as clear as mud	
☐ as cool as a cucumber	
☐ as cunning as a fox	
☐ as dead as a dodo / doornail	
☐ as deaf as a post	
☐ as drunk as a lord	
☐ as easy as anything / pie / ABC	
☐ as fat as a pig	
☐ as fit as a fiddle	
☐ as flat as a pancake	
☐ as fresh as a daisy	
☐ as gentle as a lamb	
☐ as good as gold	
☐ as good as new	
☐ as green as grass	
☐ as heavy as lead	
☐ as hot as fire	
☐ as hungry as a wolf	
☐ as large as life	
☐ as light as a feather	
☐ as like as two peas	
☐ as mad as a hatter	
☐ as mean as a snake	
☐ as nutty as a fruitcake	
☐ as old as the hills	

⁵⁰ Ann Howard Creel, *The Magic of Ordinary Days*.

☐ as pale as death	
☐ as poor / quiet as a church mouse	
☐ as poor as dirt	
☐ as pretty as a picture	
☐ as proud as a peacock	
☐ as quick as a flash	
☐ as regular as clockwork / as a clock	
☐ as sober as a judge	
☐ as sound as a bell	
☐ as steady as a rock	
☐ as thin as a stick	
☐ as tired as a dog	
☐ as tough as old boots	
☐ as ugly as sin	
☐ as warm as toast	
☐ as white as snow	

PRACTICE. Literal Translation vs. Idiomatic Translation [II]. Translate the following into Romanian / English, first literally, then idiomatically.

English	Literal Romanian	Idiomatic Romanian
1. You've been in love, of course! If not you've got it to come. Love is like the measles; we all have to go through it. Also like the measles, we take it only once. One never need be afraid of catching it a second time. ⁵¹		
2. Charlie was a youth of family and education who had run away from home and lived on occasional remittances. ⁵²		
3. It's about time employers wised up to the fact that happy workers are better workers.		
4. I thought of myself as the first, rather average attempt at a daughter; then, after my birth, my parents brought into the world two rare beauties. I had the most common color of brown hair, a forehead a bit too broad, and a small, lima-bean-shaped birthmark just above my upper lip. My sisters were		

⁵¹ Jerome K. Jerome, *On Love*, in *The Idle Thoughts of an Idle Fellow*.

⁵² George Orwell, *Down and Out in Paris and London*.

masterpieces woven of warm wool, natural blondes with unmarked skin and real smiles, not painted on hard canvas, and they were approachable, so that admirers did not hold themselves back. So unusually blessed, Abigail and Beatrice neither competed with me, nor did they gloat. Despite the inevitable comparisons, Mother always pointed out the good qualities I did have. She'd say that my fingers were long and tapered, that I always sat tall in a chair, and that my teeth had come in straight and white like a row of dominoes. "And you're as sharp as a tack, you are," she'd say with a hug. "Someday you're going to go places."⁵³		
Romanian	Literal English	Idiomatic English
1. Am să-l pun pe hamal să-ți care sus bagajele.		
2. N-am să-ți permit să-mi vorbești așa.		
3. N-avem ce-i face, a cumpărat un struț.		
4. Cei doi frați nu se prea iubesc.		

⁵³ Ann Howard Creel, *The Magic of Ordinary Days*.

COURSE # 3 TRANSLATION TECHNIQUES

- **Literal Translation: Global vs. Local**
- **Borrowing**
- **Calque**
- **Transposition**
- **Modulation**
- **Equivalence**
- **Adaptation**
- **Omission**
- **Addition**
- **Compensation**

Literal translation, as described in the previous chapter, is seen as one of two possible ways of translating, often contrasted with idiomatic translation because they each show some sort of bias: on the one hand, **literal translation**, with its emphasis on form, shows a preference for the structures of the SL (which makes it **source-oriented** or, in Lawrence Venuti's terms, **foreignizing**); on the other hand, **idiomatic translation**, with its emphasis on meaning, shows a preference for the structures of the TL (which makes it **target-oriented** or, again in Venuti's terms, **domesticating**). These are indeed two global strategies a translator can choose from depending on a number of factors (like the purpose of the translation, the type of the target audience, the demands of the publishing house interested in printing the respective translation a.s.o.).

But literal translation is used in the field of translation with another meaning as well: it is considered a translation technique among others in one of the most long-lasting translation taxonomies of translation solutions, namely that of Vinay & Darbelnet (1958). The Vinay-Darbelnet classification consists of seven techniques (called *procedures*) grouped into two categories:

- **direct procedures:**
 - (1) borrowing
 - (2) calque
 - (3) literal translation
- **oblique procedures:**
 - (1) transposition
 - (2) modulation
 - (3) equivalence
 - (4) adaptation

In this taxonomy, literal translation is still a word-for-word rendition of a given ST, only that it is no longer seen as a global strategy, applicable to the entire text, irrespective of its length; rather it is a technique applied to a shorter stretch of language, such as a sentence or a phrase. As for the others, they will be presented as follows, together with three other techniques which complete a sort of decalogue of translation practice.

Borrowing

Borrowing is a translation technique whereby a source-language word is transferred directly into the target-language text. This usually happens because it is not possible to translate it by a suitable target-language equivalent but sometimes terms are borrowed simply in order to achieve a particular stylistic effect. The term borrowed (called **loan** or **loanword**) often retains its original pronunciation, spelling and meaning, but whether it remains unaltered or it undergoes minor alteration, what is important is that the meaning of the borrowed expression should be made clear in the TT.

Words can be borrowed in isolation or in semantically related groups (*e.g.* most of the technical vocabulary of classical music is borrowed from Italian – see *allegro*, *tempo* etc. – while that of ballet is from French – see *allongé*, *jeté*, *pas de deux* etc.). Nowadays, borrowing is frequently caused by new technologies entering rapidly the surrounding reality and some terms are so well-established in a language that they are no longer regarded as loans (*e.g.* *mouse*, *laptop*, *computer*, *soft* etc.). Economy and economics and cuisine (which happens to be itself a borrowing) also constantly provide new terms (*marketing*, *leader*, *lobby*, *whisk(e)y*, *cocktail* etc.).

The decision whether to use this technique in translation or not ultimately depends on such factors as the purpose of the translation and the type of target audience. Furthermore, the translator may choose to make the borrowed term more explicit (either in a footnote or in a textual gloss, as illustrated in the following example):

Sometimes, the translator will have difficulty in translating a source language word which represents a concept which is unfamiliar to the receptor language speakers. He may need to **borrow** a word from the source language, but in order to insure that it will be understood, he will want to use a generic class word along with the loan word in order to make it very clear what is being talked about. The Aguaruna are tropical people who have never seen a camel. The word *camel* was translated into Aguaruna as *an animal called camello*, using the Spanish word *camello* and identifying the generic class of animal. (Larson, 1998: 75)

To sum it up, borrowing is used in case of linguistic deficiency in the TL (especially in non-literary, technical translation) and “for local color in literary translation” (Jones, 1997, n. p.).

Calque⁵⁴

A linguistic calque is a translated borrowing: the borrowing of a foreign word or group of words by literal translation of its components. Like borrowing, calques can be a solution in case of a linguistic deficiency in the TL. However, if borrowing tends to be confined to single words, calques tend to involve a group of words or compound words (e.g. *week-end* / “sfârșit de săptămână”; *a working day* / “o zi lucrătoare”; *skyscrapers* / “zgârie-nori”).

Calques usually respect the structure of the TL, i.e. its grammar, as in *surprise-party* / “petrecere-surpriză” or *search engine* / “motor de căutare”. Sometimes, new meanings are added to the old TL ones, for example “a agreea” used with the same meaning as *to agree* or “determinat” used with the same meaning as *determined*, or *window* / “fereastră”, used in computing.

Today, at the dawn of the third millenium, English, the predominant language in the world, is the original from which copies are being made. We find calques in various fields, particularly in politics, science, technology, and economics. And the media, which deal in the shuffling of concepts across countries, naturally play a very important role in their dissemination and acceptance by the general public. (Jones, 1997, n.p.)

Calques have proved very prolific in the field of nation nomenclature (e.g. *the United States of America* / “Statele Unite ale Americii”; *the United Kingdom* / “Regatul Unit”; *the Third World* / “Lumea a Treia”), in politics (e.g. *the cold war* / “războiul rece”; *the iron curtain* / “cortina de fier”), in various acronyms (e.g. WHO [World Health Organisation] / OMS [Organizația Mondială a Sănătății]).

Transposition

A **transposition** is a translation technique which involves a **switch in grammatical categories** (i.e. nouns, verbs, adjectives, adverbs and prepositions) from the SL to the T., without affecting the meaning of the message. (Jones, 1997) In other words, with a transposition, the meaning / message expressed by a verb in the S.L. might be transferred by means of a noun in the TL; or a noun by a verb; a verb – by an adverb or an adjective a.s.o. It is by far the most widely used technique in translation. The possibilities are endless, although some types of transpositions are more popular than others.

The following table offers a few examples which show how transposition works:

SL	noun	What's your name?	adverb	I wrote to you early this week.	adjective	He spoke fluent French.
↓	↓	↓	↓	↓	↓	↓
TL	verb	Cum te numești / vă numiți?	noun	Ți-am scris pe la începutul săptămânii.	adverb	Vorbea fluent franceza.

⁵⁴ In a bit of heterological irony, the word *calque* is a loanword from the French noun, derived from the verb *calquer* (to trace, to copy); the word *loanword* is a calque of the German word *Lehnwort*; and the phrase “loan translation” is a calque of the German *Lehnübersetzung*. (retrieved from <https://en.wikipedia.org/wiki/Loanword>, May 2018).

One usually resorts to transposition when the message, if translated literally, is either nonsensical, incorrect or simply non-idiomatic in the TL. Take the first example in the next table: *House for sale*. If translated literally (*"Casă pentru vânzare."), the message would certainly be easy to comprehend for a Romanian speaker, but it would not sound as natural as "Casă de vânzare."

<i>House for sale.</i>	Casă de vânzare .
<i>When we saw problems accumulating...</i>	La vederea problemelor care se adunau ...
<i>You have the wrong number.</i>	Ați greșit numărul.
<i>I am starving to death.</i>	Mor de foame .
<i>Adam is a medical student.</i>	Adam e student la medicină .
<i>The animal limped away.</i>	Animalul se îndepărtă șchiopătând .

When using transposition, we only affect the morphological, grammatical level; from a semantic point of view, the message has to remain unaltered.

Transpositions can be either **obligatory** (i.e., when there is no other way of dealing with the structural problem), or **optional** (as alternatives to literal translation).

PRACTICE. Transposition [I]. Translate the following sentences into Romanian, operating as many transpositions as necessary. Indicate the change of word-class.

Model: *He's just been convicted for **attempted** burglary.* / Tocmai a fost condamnat pentru **tentativă de furt**. [past participle → noun + preposition]

English	Romanian	Change of Word-Class
1. It was early April when he came.		
2. She was in her early twenties when her mother died.		
3. When his daughter was born, he was in his mid-forties.		
4. Her siblings were in their late fifties when they decided to move to America.		
5. He's out.		
6. He always loves a good laugh.		
7. When will you give up smoking?		
8. He is fond of travelling.		
9. Working with you is a pleasure.		
10. Do you think he is of age?		

Modulation

Slightly more abstract than transposition, **modulation** consists of using a different point of view or a different angle in the TL to convey the same idea expressed in the SL. If transposition involves a change in grammatical categories, modulation involves a change in categories of thought, in the way of thinking.

A change in categories of thought may mean a switch from concrete to abstract, cause to effect, means to result. It may involve viewing one part for the whole, and vice-versa, or one part for another part. It may also involve a difference in the sensorial perceptions of reality, a switch to opposites, the use of learned terms for popular ones etc. A few modulations, at the message level, do involve grammar with a change from positive to negative, active to passive, or even singular to plural and vice-versa. (Jones, 1997, n.p.)

Word Modulations ⁵⁵		
Concrete to abstract:	<i>raw material</i>	materie primă
Abstract to concrete:	<i>lost property</i>	obiecte pierdute
Cause-effect:	<i>a life-threatening disease</i>	boală incurabilă
Whole-part:	<i>the parent company</i>	compania-mamă
Part-whole:	<i>in my day</i>	pe vremea mea
	<i>to forget one's lines</i>	a-și uita textul
Part for another part:	<i>heart burn</i>	arsură la stomac
Different images:	<i>the bone of contention</i>	mărul discordiei
Word modulations in verbal expressions:	<i>to take place</i>	a avea loc
	<i>to be 20 years old</i>	a avea 20 de ani
	<i>to take a photo</i>	a face o fotografie
	<i>to ask a question</i>	a pune o întrebare
Word modulations in nominal expressions:	<i>to give someone the floor</i>	a da cuiva cuvântul
	<i>supply and demand</i>	cerere și ofertă
Other word modulations:	<i>on second thought</i>	dacă stau să mă gândesc mai bine / pe de altă parte
Grammatical Modulations		
Preposition modulations:	<i>on average</i>	în medie
	<i>to be on vacation</i>	a fi în vacanță
	<i>to jump for joy</i>	a sări în sus de bucurie
	<i>to open into the garden</i>	a da spre grădină
	<i>to be interested in</i>	a fi interesat de
Verb tenses:	<i>When you are ready, we will be able to leave.</i>	Când vei fi gata, vom putea pleca.
Plurality:	<i>The news is alarming.</i>	Veștile sunt îngrijorătoare.
	<i>The money is on the table.</i>	Banii sunt pe masă.
Message Modulations		
Positive-negative:	<i>The president fails to realize how serious the situation is.</i>	Președintele nu realizează cât de gravă e situația.
Negative-positive:	<i>Don't speak!</i>	Taci!
	<i>Riding a bike is not difficult at all.</i>	E foarte ușor să mergi pe bicicletă.
Passive-active voice:	<i>French spoken here.</i>	Aici se vorbește franceza.
	<i>I was told the news.</i>	Am aflat veștile.
Plurality:	<i>Man is wicked.</i>	Oamenii sunt răi.
	<i>The police have caught the thief.</i>	Poliția l-a prins pe hoț.
Concrete-abstract:	<i>Can you swim?</i>	Știi să înoți?
	<i>Can you play the piano?</i>	Știi să cânti la pian?
	<i>Can you speak German?</i>	Știi (limba) germană?

Equivalence

An *equivalence* is a special type of modulation: it is a **set message modulation**.

⁵⁵ Adapted from Jones (1997).

Some linguists question the validity of equivalence as a category and consider it an off-shoot of modulation. Equivalence is indeed a modulation, given the fact that it views a concept from a distinctive angle, often as an image which expresses the particular values of the language, or a reflection of particular trends common to a linguistic group. However, an equivalence is also a set message, something which cannot be altered and must be used as such. [...] An equivalence must **replace a global message**. It encompasses a translation unit whose elements cannot be translated separately. [...] To come up with an equivalent in the T.L., the translator must think of **what is commonly said under the same circumstances**, and in the same situation. This presupposes a very good knowledge both of the S.L. and of the T.L. in all of their idiomatic resources. [...] Equivalence as a translation technique is often resorted to in the translation of dialogues and plays (for exclamations, reflex-formulas and colloquialisms) as well as in the translation of ads, newspaper and magazine articles which make frequent references to socio-cultural facts and situations. (Jones, 1997, n.p., emphasis mine)

We find equivalences in the following categories of situations:

Situations Requiring Equivalence ⁵⁶		
Exclamations and reflex-formulas:	<i>Thank Goodness / God !</i>	Slavă Domnului / Cerului!
	<i>You don't say!</i>	Nu mai spune! / Ei, lasă-mă! / Ce vorbești?
	<i>No kidding!</i>	Serios? / Pe bune?
	<i>So what?</i>	Și ce dacă?
Greetings and letter closings:	<i>See you soon!</i>	Pe curând!
	<i>Nice meeting you!</i>	Îmi pare bine să te / vă cunosc.
	<i>What's up?</i>	Care-i treaba? / Ce mai e nou?
	<i>We look forward to hearing from you...</i>	În așteptarea unei vești de la dvs...
Clichés, idioms, proverbs, axioms:	<i>a catch 22 situation</i>	un cerc vicios
	<i>a four letter word</i>	un cuvânt vulgar
	<i>the punch line</i>	poanta sau deznodământul unei glume / povești
	<i>a golden opportunity</i>	o ocazie unică
	<i>to bring home the bacon</i>	a pune mâncarea pe masă
	<i>Can a leopard change its spots?</i>	Lupu-și schimbă părul, dar năravul ba.
	<i>In for a penny, in for a pound.</i>	Unde merge mia, merge și suta.
	<i>You can't have your cake and eat it too.</i>	Nu se poate și cu tigaia / varza unsă, și cu slănina-n pod.
Official signs and warnings:	<i>Wet paint!</i>	Proaspăt vopsit!
	<i>Keep off the grass!</i>	Nu călcați iarba!

PRACTICE. Equivalence. Meaning & Origin of Idioms [I]. Read the following texts about the origin and meaning of idioms and then find Romanian equivalents for each idiom.

Idiom	Origin & Meaning	Equivalent
<i>to pass with flying colours</i>	When somebody <i>passes with flying colours</i> they have achieved something with distinction, or been successful in a difficult task. The earliest known reference dates back to 1706 and the English Navy, whose term for flag was "colours". Victorious and sailing back into London, fleets would demonstrate their success at battle by keeping the battle flags high on the mast and word would soon spread that the Navy had passed by "with flying colours", a sure sign of victory. (Jack, 2004: 7)	

⁵⁶ Loosely based on Jones (1997).

to be under the weather	<i>To be under the weather</i> means to feel unwell and unable to function properly, and is yet another phrase with its origin out at sea. In days gone by when a sailor was ill he would be sent below decks where he could recover. Under the decks and “under the weather” his condition could begin to improve. (Jack, 2004: 19)	
a plum job	<i>A plum job</i> is considered to be one of the best and most important jobs a person can have. During the 1600s the slang term in England for £1,000 was “plum”, in the same way as a “monkey” is now £500 and a “score” is £20. Back then £1,000 was a seriously large amount of money but it was the fixed amount some politicians received for certain government roles. This was considered by the average layman to be a vast sum of money for doing very little and these posts became known as “plum jobs”. It is easy to see how this phrase caught on and is applied to this day to easy or privileged positions, although it is often used in admiration rather than the contempt the expression started with. (Jack, 2004: 61)	

Adaptation

Adaptation “involves changing the cultural reference when a situation in the source culture does not exist in the target culture” (Munday, 2001: 58).

As used by Vinay & Darbelnet (1958)⁵⁷, **adaptation** is a strategy which should be used when the situation referred to in ST does not exist in the target culture, or does not have the same relevance or connotations as it does in the source context. It is sometimes called “situational equivalence” as it works by replacing ST elements by TL items which in some way serve the same function and are thus “equivalent”. For example, a reference to *cricket* as a popular sport in England could be replaced in a French translation by a reference to the *Tour de France* (Vinay & Darbelnet, 1958; Shuttleworth & Cowie, 1997: 4)

Unlike other translation techniques (transposition, modulation) which address primarily structural problems, adaptation addresses cultural ones. Adaptation can be resorted to whenever one culturally-bound concept is seen as untranslatable (either because it does not exist or it does not exist exactly in the same way in the T.L.). The following example illustrates the purpose of adaptation:

Let us use a simile to better understand **the purpose of adaptation**. Suppose for a moment that you have undertaken the task of **translating an African fable for the benefit of a remote Eskimo tribe**. In this fable a **silk-cotton tree** plays a **symbolic key role**. Now in all likelihood the Eskimo language will have no equivalent for the tree since its very concept is unknown to the speakers of that language, and it will be up to you to come up with a solution to this problem. The silk cotton tree being important only inasmuch as it is a symbol, **any tall bush growing on the tundra and known to your audience** will serve the purpose. This, in essence, is what adaptation is all about: **carrying a concept over and across the barriers of language and culture**, trying to make sense out of something that is totally foreign to the linguistic group you are translating for. (Jones, 1997, n.p., emphasis mine)

The greater the divergence between the source language and culture and the target language and culture, the greater the difficulty in translation. Differences usually have to do with geography, customs, greeting customs, conceptions of the world, values, institutions, measuring systems etc.

Thus, problems in translation often arise due to the lack of a common **measuring system**. *Gallon*, for instance, used in both UK and the USA (but an Imperial gallon weighs 4,546 litres, whereas a US gallon weighs 3,785 litres)

⁵⁷ *Adaptation* is also traditionally used to refer to “any TT in which a particularly free translation strategy has been adopted. The term usually implies that considerable changes have been made in order to make the text more suitable for a specific audience (e.g. children) or for the particular purpose behind the translation.” (Shuttleworth & Cowie, 1997: 3)

is perhaps less common in other countries. A Romanian reader for instance might not relate to gallons; therefore, what the translator can do is give an approximation of that quantity that TL speakers are more familiar with. Since a gallon is roughly equal to 4 litres, the translator can either replace gallon with litres (*i.e.* use adaptation) or explain what a gallon is in a footnote or endnote (*i.e.* make use of the extratextual, paratextual side of translation). Converting miles into kilometers, pounds into kilos, feet and inches into centimeters a.s.o. may be necessary if this is considered absolutely essential to the readers' understanding (*e.g.* *He is six feet tall.* / "El are 1 metru 80."). By the same token, **currency** might also be subjected to conversion (*i.e.* French francs into euros or dollars, pounds into Romanian lei etc.).

Different **greeting customs** in the two cultures (coupled with differences in the pronominal system of the two languages involved in translation) also generate problems. The fact that during Shakespeare's time English lost the distinction between singular and plural forms in the second person makes it difficult to render clearly a familiar form of address (but also a very polite one) in a translation from English into Romanian or French. In French we have the reflexive verb *se tutoyer*; in Romanian, too, a calque: *a se tutui*, but in English, pronoun *you* covers both the singular and the plural of the second person, both the casual and the polite forms of address. In order to distinguish between the two forms of address, the translator needs to resort to other hints or phrases, expressing familiarity, like *to be on a first name basis*.

Differences in **forms of address and honorific titles or epistolary etiquette** might also prove problematic. For instance, in anglophone countries, a University Professor may be addressed simply by *Professor*, a doctor by *Doctor*, a.s.o., but in Romania the custom is to use "domnule / doamnă profesor", "domnule / doamnă doctor" etc. The legal profession is perhaps the best example of discrepancy in the matter of **professions**, with so many terms (*barristers, solicitors, attorneys*) for "avocat". **Institutions, traditions, usages, educational or medical system, administrative divisions** (see what *baccalaureate* or *county* means in different countries) can all become sources of predicament for translators, whose only way out lies again in choosing between an adaptation and a footnote. Even a superstition like *Friday 13th* is culturally imbued and might need to be replaced with *Tuesday* ("Marți 13") in a translation into Romanian, because Romanians tend to associate bad luck not with Friday but with Tuesday. Folk-tale and fairy-tale characters' names may also be changed (*e.g.* *Prince Charming* / "Făt-Frumos"), but of course, adaptation being "the extreme limit of translation" (Vinay & Darbelnet, 1958: 52), it should always be judiciously used and only when there is considerable similarity between the two concepts, situations or contexts.

Apart from the seven translation techniques (or procedures) proposed by Vinay & Darbelnet, translators may sometimes resort to others such as: **omission, addition or compensation**.

Omission

Defined as the "deliberate, or accidental, absence of a ST element or aspect of sense in the TT" (Hervey & Higgins, 1992: 345), **omission** is yet another translation strategy in which the translator chooses to leave out information that is present in the source text. This technique can be considered a translation error if used much too often or if the translator does not have a solid argument for choosing it. According to Baker (1992), this strategy, while not being harmful or reprehensible, should be used only as a last resort and only if the meaning conveyed by a particular item or expression is not vital to the development of the text; the translator should also ensure that "the advantages of producing a smooth, readable translation clearly outweigh the value of rendering a particular meaning accurately in a given context." (Baker, *idem*)

Translators usually omit culturally inappropriate or difficult material (*e.g.* *as white as snow* changed to "very white" in cultures where snow is unknown), concepts foreign to the audience or taboo words. If we are challenged, we can justify these practices by noting that "something is always lost in translation" (Gross, 1996: 212); on the other hand, translation theorists like Nida and Taber (1969 / 1982: 168) note that there are cases in which omission might be necessary. They identify seven such cases, the first five of which are considered minor omissions:

- 1) simplification of doublets;
- 2) reduction of repetitions;
- 3) omission of specification of participants;
- 4) loss of conjunctions, when subordinate constructions are replaced by coordinating ones;
- 5) reduction of formulas;

- 6) differing paradigms of ellipsis;
- 7) simplification of highly repetitious style.

Edgar Allan Poe's highly repetitious style, for instance, is often simplified in translation:

TRUE! - **nervous - very, very dreadfully nervous** I had been and am; but why will you say that I am mad?"⁵⁸

Adevărat! Am fost și sunt **foarte nervos, îngrozitor de nervos**. Dar de ce să susții că sunt nebun?⁵⁹

Other times, Poe's excessively ornate style, his so-called *purple prose* is also simplified, as in:

An octagonal table, formed altogether of **the richest gold-threaded** marble, is placed near one of the sofas.⁶⁰

O masă octogonală, făurită toată din **cea mai scumpă marmură**, este așezată lângă una din canapele.⁶¹ [*gold-threaded* – omitted]

Then again, as stated at the beginning of the subchapter, omission also counts as a translation error if used indiscriminately:

Alice was beginning to get very tired of sitting by her sister **on the bank**, and of having nothing to do...⁶²

Alice era obosită și plictisită, pentru că ședea lângă sora ei și nu făcea nimic deosebit.⁶³ [*on the bank* – omitted]

Addition

Addition is that translation technique or strategy involving the adding of information not present explicitly or implicitly in the source text. Addition can comprise explications, explanations and amplifications, with the use of parenthesis, footnotes, marginal notes or within-the-text notes.

Once, I had been taken to see some ghastly waxwork at the Fair, representing I know not what impossible personage **lying in state**.⁶⁴

Odată, la târg, am văzut niște figuri de ceară îngrozitoare, înfățișând nu știu ce personagiu, **care își dădea sufletul, înconjurat de mare alai**.⁶⁵

Compensation

In very general terms, **compensation** is used whenever something cannot be translated from source to target language, and the meaning that is lost in the immediate translation is expressed somewhere else in the TT.

One strategy which cannot be adequately illustrated, simply because it would take up a considerable amount of space, is the strategy of **compensation**. Briefly, this means that one may either omit or play down a feature such as idiomaticity at the point where it occurs in the source text and introduce it elsewhere in the target text. This strategy is not restricted to idiomaticity or fixed expressions and may be used to make up for any loss of meaning, emotional force, or stylistic effect which may not be possible to reproduce directly at a given point in the target text. (Baker, 1992: n.p., emphasis added)

A compensation, in other words, is an attempt to make up for a deficiency through some other means (*i.e* the lack of the *tu* form of address in English can be compensated with the use of the person's nickname to indicate familiarity).

⁵⁸ E. A. Poe, *The Tell-Tale Heart*.

⁵⁹ E. A. Poe, *The Tell-Tale Heart*, translated by Ion Vinea (*Inima care-și spune taina*).

⁶⁰ E. A. Poe, *The Philosophy of Furniture*.

⁶¹ E. A. Poe, *The Philosophy of Furniture*, translated by Liviu Cotrău (*Filozofia mobilăriei*).

⁶² Lewis Carroll, *Alice's Adventures in Wonderland*.

⁶³ Lewis Carroll, *Alice's Adventures in Wonderland*, translated by Monica Grecu (*Alice în Țara Minunilor*).

⁶⁴ Charles Dickens, *Great Expectations*.

⁶⁵ Charles Dickens, *Great Expectations*, translated by Vera Călin (*Marile speranțe*).

This is a translation technique most often used to make up for the loss of an ST effect, such as a pun or an alliteration. Four main types of compensation can be distinguished (cf. Harvey, 1995; Harvey & Higgins, 1992):

- *compensation in kind* (which tries to re-create the ST effect by strategically using TL linguistic devices, for example turning an ST alliteration into a rhyme in the TL)
- *compensation in place* (which re-produces the effect in a different part of the text)
- *compensation by merging* (which condenses ST features carried over a relatively long stretch of text, such as a complex phrase, into a relatively short stretch of the TT, like a single word or a simple phrase)
- *compensation by splitting* (the opposite of compensation by merging; e.g. translating the title of a technical article on *Les papillons* as *Moths and butterflies*).

To González Davies (2004: 206), compensation can take place only when “the whole text is taken as the unit of translation. It consists of introducing word play at a different point in the target text so as to create a similar global effect on the receiving readers.”

She weren't **long of following**, poor soul, and her share of peace come round at last.⁶⁶

N-a mai trecut mult timp și, biata de ea, l-a urmat pe tata și, în sfârșit, și-a găsit liniștea.⁶⁷

ST	TT	Technique
<i>computer</i>	computer	<i>Borrowing</i>
<i>skyscrapers</i>	zgârie-nori	<i>Calque</i>
<i>Call a cab!</i>	Cheamă un taxi!	<i>Literal Translation</i>
<i>heart murmur</i>	murmur cardiac	<i>Transposition</i>
<i>heart burn</i>	arsură la stomac	<i>Modulation</i>
<i>Have a heart!</i>	Fie-ți milă!	<i>Equivalence</i>
<i>Jon is six feet 2 inches tall.</i>	Jon are 1m și 88 de cm înălțime.	<i>Adaptation</i>
<i>the richest gold-threaded marble</i> ⁶⁸	cea mai scumpă marmură ⁶⁹	<i>Omission</i>
<i>Mr. Cut</i> ⁷⁰	Domnul Taie-Tot ⁷¹	<i>Addition</i>
<i>Shrimps, too, and prawns were abundant.</i> ⁷²	La fel, creveții erau destui... ⁷³	<i>Compensation</i>

⁶⁶ Charles Dickens, *Great Expectations*

⁶⁷ Charles Dickens, *Great Expectations*, translation by Raluca Ghențulescu.

⁶⁸ E. A. Poe, *The Philosophy of Furniture*.

⁶⁹ E. A. Poe, *The Philosophy of Furniture*, translated by Liviu Cotrău (*Filozofia mobilării*).

⁷⁰ E. A. Poe, *The Business Man*.

⁷¹ E. A. Poe, *The Business Man*, translated by Liviu Cotrău (*Omul de afaceri*).

⁷² E. A. Poe, *The Narrative of Arthur Gordon Pym of Nantucket*.

⁷³ E. A. Poe, *The Narrative of Arthur Gordon Pym of Nantucket*, translated by Cristina Jinga (*Aventurile lui Arthur Gordon Pym*).

SEMINAR # 3 [TRANSLATION TECHNIQUES]

COURSE # 3 IN A NUTSHELL

- **Literal Translation** has 2 different meanings in Translation Studies:
 - (1) **global strategy** used to obtain a TT which follows closely the letter of the ST, and which may be called **foreignizing** (as opposed to an idiomatic translation, which is not preoccupied with the letter of the ST as much as it is with the target reader, language and culture, and which may be called **domesticating**)
 - (2) **technique** applicable not to an entire text, but rather to a very short fragment of a text (one of 7 translation techniques or procedures proposed by Vinay-Darbelnet, 1958)
- The Vinay-Darbelnet classification consists of 2 categories:
 - (1) **direct procedures**: borrowing, calque, literal translation
 - (2) **oblique procedures**: transposition, modulation, equivalence, adaptation
- **Borrowing (also called loan, loanword or transfer)**: translation technique whereby a source-language word is transferred directly into the target-language text (e.g. *mouse, computer, lobby, cocktail* in Romanian).
- **Calque**: a translated borrowing (e.g. *a working day* / “o zi lucrătoare”).
- **Transposition**: translation technique which involves a **switch in grammatical categories** (i.e. nouns, verbs, adjectives, adverbs and prepositions) from the S.L. to the T.L., without affecting the meaning of the message (e.g. Engl. *What's your name?* / Rom. *Cum vă numiți?*; Engl. *You have the wrong number.* / Rom. *Ați greșit numărul.*; Engl. *He came back early this week.* / Rom. *S-a întors la începutul săptămânii.*).
- **Modulation**: translation technique using a different point of view or a different angle in the TL to convey the same idea expressed in the SL. If transposition involves a change in grammatical categories, modulation involves a change in categories of thought, in the way of thinking (e.g. Engl. *life-threatening disease* / Rom. *boală incurabilă*; Engl. *heart burn* / Rom. *arsură la stomac*; Engl. *to be 20 years old* / Rom. *a avea 20 de ani*; Engl. *to take a photo* / Rom. *a face o fotografie*; Engl. *on average* / Rom. *în medie*; Engl. *The money is on the table.* / Rom. *Banii sunt pe masă.*; Engl. *Don't speak!* / Rom. *Taci!*).
- **Equivalence**: a set message modulation. An equivalence must replace a global message. It is generally used when dealing with exclamations (e.g. Engl. *No kidding!* / Rom. *Serios?*), greetings and letter closings (e.g. Engl. *We look forward to hearing from you...* / Rom. *În așteptarea unei vești de la dvs...*), clichés, idioms, proverbs (e.g. Engl. *a four-letter word* / Rom. *un cuvânt vulgar*; Rom. *a golden opportunity* / Rom. *o ocazie unică*; Engl. *A bird in hand is worth two in the bush.* / Rom. *Nu da vrabia din mână pe cioara de pe gard.*), official signs (e.g. Engl. *Wet paint!* / Rom. *Proaspăt vopsit!*).
- **Adaptation**: a technique involving changing the cultural reference when a situation in the source culture does not exist in the target culture. Adaptation is applicable in case of lack of a common measuring system (e.g. Engl. *1 gallon* / Rom. *approx. 4 litres*), to different greeting customs, forms of address and honorific titles (e.g. in anglophone countries, a University Professor may be addressed simply by *Professor*, but in Romania the custom is to use “domnule / doamnă profesor”), institutions, traditions, educational or medical system, administrative divisions (e.g. see what *baccalaureate* or *county* means in different countries), to fairy-tale characters' names (e.g. Engl. *Prince Charming* / Rom. “Făt-Frumos”).
- To these 7 techniques, we might add 3 more: **omission, addition and compensation**.
- **Omission**: deliberate, or accidental, absence of a ST element in the TT. Translators usually omit culturally inappropriate or difficult material, concepts foreign to the audience, taboo words, or simply reduce repetitions they find redundant.
- **Addition**: translation technique involving the adding of information not present explicitly or implicitly in the source text. Addition can comprise explanations and amplifications, with the use of parenthesis or footnotes.
- **Compensation**: technique used whenever something cannot be translated from source to target language, and the meaning that is lost in the immediate translation is expressed somewhere else or by different means in the TT.

PRACTICE. Transposition [II]. Translate the following sentences into Romanian, operating as many transpositions as necessary. Indicate the change of word-class.

Model: *He's just been convicted for **attempted** burglary.* / Tocmai a fost condamnat pentru **tentativă de furt**.
[past participle → noun + preposition]

English	Romanian	Change of Word-Class
1. We waste a lot of time commuting.		
2. I am so sorry for Crawley.		
3. What have you been up to today?		
4. Even at my age, I give an occasional party.		
5. She gave me the most wonderful hand-knitted shawl as a farewell gift.		
6. Diamonds are forever.		
7. Adam is the only eye witness to their crime.		
8. His mother was this time quite out of patience with him.		
9. The course on Saturday morning was very well-attended.		
10. To say I'm disappointed is an understatement.		

PRACTICE. Modulation. Translating Prepositions. Translate the following sentences, paying attention to prepositions.

English	Romanian
1. Jack was so lazy that he would do nothing but bask in the sun in the hot weather , and sit by the corner of the hearth in the winter-time . ⁷⁴	
2. I went to spend a few days at the seaside .	
3. On the Buses is a British sitcom that was broadcast from 1969 to 1973.	
4. I'd like you to line up in twos , please.	

⁷⁴ Joseph Jacobs, *Lazy Jack*.

5. It's already ten to six . Do hurry up!	
6. On June 3rd , that is, on Monday last , McCarthy left his house at Hatherley about three in the afternoon and walked down to the Boscombe Pool, which is a small lake formed by the spreading out of the stream which runs down the Boscombe Valley. ⁷⁵	
7. It's hot and we are sitting in the shade .	
8. Owls usually hunt at night .	
9. I will resign first thing in the morning .	
10. The FA Cup Final will be at Wembley Stadium on Saturday 19 May.	
Romanian	English
1. La șapte fără un sfert se auzi o bătaie în ușă.	
2. Copiii născuți iarna au șanse mai mari să devină faimoși.	
3. Măine la prima oră am o programare la dentist.	
4. Am stat la umbra unei sălcii.	
5. Sunt pe stadion, urmăresc meciul cu Real Madrid.	
6. <i>Pe litoral</i> este un poem de R. L. Stevenson.	
7. De ce ne e somn după-amiaza?	
8. În autobuz am dat peste o fostă colegă de școală, Anna.	
9. Veți lucra în grupuri de câte trei.	
10. La Moscova este ora 1 noaptea.	

PRACTICE. Equivalence. Meaning & Origin of Idioms [II]. Read the following texts about the origin and meaning of 10 idioms and then find Romanian equivalents for each idiom.

Idiom	Origin & Meaning	Equivalent
to keep it up	<i>To keep it up</i> means to persevere at a task and a person should carry on in the same manner. But what is "it" – and why should it be "up"? The origin for this can be found in the Victorian penchant for playing badminton in the gardens of country houses during summer months. Quite simply the	

⁷⁵ Arthur Conan Doyle, *The Boscombe Valley Mystery*.

	shuttlecock needed to be kept up and the phrase “keep it up” was frequently shouted during rallies. (Jack, 2004: 90)	
to let the cat out of the bag	When <i>the cat is let out of the bag</i> it means some sort of secret has been revealed. In the days of the medieval market deceptions were often played on unsuspecting buyers, and one of those involved piglets and cats. Having been shown a suckling piglet a purchaser would then start haggling with the vendor over price. While this was going on the piglet would be bagged up ready to be taken home but a cat was often substituted while the buyer’s attention was diverted. The deception would only be revealed when the buyer reached home and let a “cat out of the bag”. (Jack, 2004: 99)	
as fit as a fiddle	<i>As fit as a fiddle</i> is used to indicate a person or an animal is in good condition, lively and energetic. But since its origin we seem to have lost a letter along the way. Back in the days of medieval court the fittest person was thought to be the fiddler as they danced and scampered about as they played their music throughout the crowds. The phrase widely used at the time was “as fit as a fiddler”, which makes a lot more sense. (Jack, 2004: 153)	
to bark up the wrong tree	If we are <i>barking up the wrong tree</i> , we have misunderstood something and are now pursuing the wrong course of action. This is a phrase of North American origin and comes from the old practice of racoon-hunting dating back to the 1800s. Racoons are nocturnal animals and hunters would roam around the forests in darkness, using dogs to pick up a scent. Frightened racoons would scurry to safety in the branches of trees but hunting dogs would stand with their paws on the base of the trunk barking. A hunter would then climb the tree for the catch, but would sometimes find the racoon nowhere to be seen. When that happened it was said the dog had been “barking up the wrong tree”. (Jack, 2004: 159)	
to bite the bullet	To <i>bite the bullet</i> is to carry out a task against the doer’s wishes. It means getting on with something that just “has to be done”. This phrase has its origins in the British Empire as the Victorians made friends around the world at the point of a gun. At the time of the Indian Mutiny, gun cartridges came in two parts with the missile part being inserted into the base and held in place by grease made of either cow or pork fat. To charge the bullets the two parts had to be bitten apart and the base filled with gunpowder before they could be fired. This task was usually left to low-ranking Hindu soldiers to whom pigs are holy animals, sacred and not to be desecrated. However they were forced, against their wishes, to “bite the bullet” in times of battle. (Jack, 2004: 22-23)	
to take a rain check⁷⁶	<i>Taking a rain check</i> is a term used when declining an invitation on one occasion, but keeping it open for another day. The phrase began during the 19th century when American baseball clubs noticed dwindling crowd levels during the winter months. It became obvious that fair-weather fans were not interested in games played on cold or	

⁷⁶ In British English, a *raincheck*.

	wet days, especially if there was any chance of bad weather stopping play. That was until one bright marketing spark came up with the idea of promising a “rain check” (or rain ticket) to any fan who wanted to leave, up to a certain point during a match, because of bad weather. The “rain check” became a safety net for fans as it would entitle them to attend a game on another day if the one they paid for was washed out, ensuring their entry fee had not been wasted. The best part for the club was that they not only kept the money, but also guaranteed the fan would return again another day <i>and</i> they retained his goodwill for the future. The practice spread and it later became common for American baseball fans to “take a rain check” halfway through dull and boring games, whatever the weather. (Jack, 2004: 174-75)	
to go Dutch	<i>To go Dutch</i> means a gentleman expects his lady guest to pay for herself. Fair enough these days but not the behaviour of an English gentleman 400 years ago, the inference being that it was normal behaviour for a Dutchman. (Jack, 2004: 220)	

PRACTICE. Equivalence. Provide equivalent English idioms for the following list.

Romanian	English
1. cât ai zice pește	
2. colac peste pupăză	
3. țara unde curge lapte și miere	
4. e picătura care a umplut paharul	
5. se vinde ca pâinea caldă	

PRACTICE. Equivalence & Adaptation. Read the following text and decide which culturally-imbued terms or phrases (apart from the ones already made bold) might require equivalence or adaptation if translated into Romanian.

English	Romanian
Once upon a time there was a boy whose name was Jack, and he lived with his mother on a common. They were very poor, and the old woman got her living by spinning, but Jack was so lazy that he would do nothing but bask in the sun in the hot weather, and sit by the corner of the hearth in the winter-time. So they called him Lazy Jack. His mother could not get him to do anything for her, and at last told him, one Monday, that if he did not begin to work for his porridge she would turn him out to get his living as he could.⁷⁷	A fost odată ca niciodată....

⁷⁷ Joseph Jacobs, *Lazy Jack*.

COURSE # 4 COMMON TRANSLATION CHALLENGES [I]

Translation is more than the replacement of one word in the source language
with another word in the target language.
It is a decision-making process involving a judgment
regarding every single word translated,
and the best way to translate it. (Sofer, 2013: 29)

- **Generic Principles of Translation and Translation Problems**
 - **Semantic Obstacles to Translation**
 - **Structural Obstacles to Translation**
 - **Metalinguistic Obstacles to Translation**
- **Polysemy, Synonymy, Connotation**
- **Figures of Speech**
- **Specific SL Concepts & The Cultural Meaning of Words**
- **False Friends**
- **Collocations**
- **Idioms**

Generic Principles of Translation and Translation Problems

Three basic principles for translation were laid down by A. F. Tytler as early as 1791 in a book he wrote on the matter:

- 1) The translation should give a complete transcript of the idea of the original work.
- 2) The style and manner of writing should be of the same character as that of the original.
- 3) The translation should have all the ease of the original composition.

In the meantime, the attitude towards “easiness”, readability, fluency (*i.e.* principle # 3), has changed a little (see Venuti, 1995), but few people nowadays, if any, would disagree with the fact that a translation is bound to convey the ST message in its entirety (principle # 1) or to somehow “reproduce” the style of the original text / author (principle # 2).

Of course, one can always devise a more detailed inventory of the principles and / or problems underlying translation. According to Alan Duff (1989: 10-11), for instance, who relies on Frederick Fuller’s *The Translator’s Handbook*, there are six major issues (or principles) any translator should take into account when translating:

- 1) **meaning** (the translation should reflect accurately the meaning of the original text; nothing should be arbitrarily added or removed, though occasionally part of the meaning can be “transposed”, as in *The animal limped away.* / “Animalul se îndepărtă șchiopătând.”)
- 2) **form** (the ordering of words and ideas in the translation should match the original as closely as possible; however, differences in language structure often require changes in the form and order of words)
- 3) **register** (languages often differ greatly in their levels of formality in a given context, say, the business letter or addressing a superior)
- 4) **SL influence** (one of the most frequent criticisms of translation is that it does not sound natural; this happens whenever translator’s thoughts and choice of words are too strongly moulded by the original text; according to Duff, a good way of shaking off the SL influence is to set the text aside and translate a few sentences aloud, from memory; this will suggest natural patterns of thought in the TL, which may not come to mind when the eye is fixed on the SL text)
- 5) **style and clarity** (the translator should not change the style of the original, but if the text is sloppily written, or full of tedious repetitions, the translator may, for the reader’s sake, correct the defects)
- 6) **idiom.**

When it comes to **idiom** (a concept large enough for Duff to include figures of speech, dialect, and phrasal verbs among other things), Duff is adamant that

Idiomatic expressions are notoriously untranslatable. These include similes, metaphors, proverbs and sayings (as *good as gold*), jargon, slang, and colloquialisms (*user-friendly*, *the Big Apple*, *yuppie* etc.), and (in English) phrasal verbs. If the expressions cannot be directly translated, try any of the following:

- ❑ retain the original word, in inverted commas (“yuppie”)
- ❑ retain the original expression, with a literal explanation in brackets: *Indian summer* (dry, hazy weather in late autumn)
- ❑ use a close equivalent: *talk of the devil = vuk na vratima* [“vorbești de lup, și lupul la ușă”] (literally, “the wolf at the door”)
- ❑ use a non-idiomatic or plain prose translation: *a bit over the top = un peu excessif*

The golden rule is: if the idiom does not work in the L1 [TL], do not force it into the translation. (Duff, 1989: 11)

Looked at from a structuralist point of view, these issues can be classified into three generic categories, as they stem from one of three things standing in the way of a word-for-word translation (Jones, 1997):

1. semantic obstacles
2. structural obstacles
3. metalinguistic obstacles.

Semantic obstacles have to do primarily with **polysemy** (words having more than one meaning), with attempting to see and translate **words outside their context**, with the so-called **false friends**⁷⁸ and, generally speaking, with **concepts which exist in one language [SL] but not in the other [TL]**.

Structural obstacles are related to **different grammatical structures and word order** in the two languages involved in translation, to **idiomatic expressions** and **set phrases**, but also to **stylistic preferences for certain grammatical structures** in one language over others in the second language.

Metalinguistic obstacles usually stem from cultural differences, which make them a great challenge for the translator.

TRANSLATION PROBLEMS		
Semantic Obstacles	Structural Obstacles	Metalinguistic Obstacles
polysemy figures of speech specific SL concepts false friends	collocations phrasal verbs set phrases idioms grammatical structures stylistic structures	realia ⁷⁹ customs stereotypes

Translation techniques, as discussed in the previous chapters, are specific strategies to help translators find a solution to a particular problem. **Structural problems** in general can be dealt either with **transpositions** or **modulations**. **Metalinguistic problems**, on the other hand, like culturally-imbued terms, can be dealt with **adaptation**, **borrowing**, or **borrowing** doubled by a **translator's note**.

Polysemy, Synonymy, Connotation

As emphasized in the chapter on Translation Units, translation is very rarely a matter of one-to-one correspondence, at least not at the level of words. That is why it is extremely important in translation to consider units of thought rather than words. This means taking them for what they are in the respective context in which they are used, starting from the minimal **context** (which is usually a very simple type of phrase: *e.g.* a noun and its determiner). As Levițchi suggests, a word like *people* used by itself is hardly the same as in *the people*, *two people*, *this people*, *those peoples* etc. (Levițchi, 2001: 19)

Words cannot be separated from their context. Far from being separate entities, they are flavored by their surroundings. The context will give a word a particular twist, a particular shade of meaning. [...] As a result, **polysemy is one of the major problems a translator has to face**, due to the fact that words in the S.L. and in the T.L. generally have semantic ranges which do not totally coincide in all of their various meanings: a word in the S.L. may have one (or several) of its shades of meaning covered by one counterpart in the T.L., while

⁷⁸ A *false friend* is a word that is often confused with a word in another language with a different meaning because the two words look or sound very similar: *e.g.* English *nervous* and Romanian “nervos”.

⁷⁹ *Realia* are words and expressions used for culture-specific items.

other extensions or variations of meaning of the same S.L. word require the use of totally different counterparts in the T.L. (Jones, 1997, n.p., emphasis added)

Take the noun *period*, for instance:

- an English-English dictionary will probably define it as an “extent of time”
- a thesaurus will supply a long list of synonyms, like: *age, course, cycle, date, days, duration, eon, epoch, era, interval, season, span, spell, stage, stretch, term, time, years* etc.
- an English-Romanian dictionary may indicate various meanings, such as: “perioadă”, “interval de timp”, “durată”, “epocă” (as in *period costumes*), “eră”, “etapă”, “stadiu”, “ciclu”, “punct” (poligr.), “perioadă” (gram.), “lecție / oră” (AE).

We can see meanings differ according to a number of factors, among which the field in which the term is used (polygraphy vs. grammar), or the variety of English (in American English, it is sometimes used to refer to a division of time in the day when a subject is taught), or the register (very colloquially used, *period* means “menstruation”) a.s.o. The context in which a word like *period* is used is therefore crucial and is likely to help the translator find the right TL counterpart.

The translator always needs to keep in mind the fact that the words one uses on a daily basis usually carry multiple meanings, that there will be a **primary meaning** (the one which usually comes to mind when the word is said in isolation) and one or more **secondary meanings** (the additional meanings which a word has in contexts with other words). A very simple verb like *run* will change its meaning depending on the context (**fill in the last column**):

Type of Meaning	Type of Verb	The Word in Context	Romanian Translation
primary meaning		<i>The boy runs.</i>	Băiatul aleargă / fuge.
secondary meanings	intransitive verb	<i>The engine runs.</i>	
		<i>The clock is running.</i>	
		<i>His nose runs.</i>	Îi curge nasul.
		<i>The film runs for two hours.</i>	Filmul durează două ore.
		<i>A bus runs every two hours into town.</i>	
		<i>Trains run on rails.</i>	
	transitive verb	<i>She ran her fingers through her hair.</i>	Și-a trecut degetele prin păr.
		<i>Can you run the tape forward, please?</i>	
		<i>They are running three horses in the next race.</i>	
		<i>They run their lives as they wish.</i>	Își organizează viața așa cum vor.

The last column of the table above will have already shown that a secondary sense will almost always need to be translated by a different word than the word which denotes the primary sense. Furthermore, this principle is not limited to lexical items for it is also true that some grammatical pattern may express several quite different meanings:

my house: the house I own / the house I rent / the house I live in / the house I built / the house for which I drew up the plans (Larson, 1998: 7-8)

Apart from the basic distinction between **primary / literal** and **secondary / figurative meaning**, other dichotomies may be relevant in translation, such as:

- **concrete vs. abstract**
*My town no longer has a **cinema**.* [concrete]
*Jackson is well known for his work in the **cinema**.* [abstract]

- **standard⁸⁰ vs. colloquial language or slang**

*I'm not supposed to eat lots of fruit, but I like a **peach** every now and then.* [standard]

*She's a real **peach**.* [colloquial]

- **common vs. specialised**

*We were greeted at the door by our **host**.* [common]

*In biology, a **host** is a living or plant on or in which lives a parasite.* [specialised]

*In religion, **host** is the eucharistic bread.* [specialised]

*In IT, a **host** is a computer which controls communications in a network or administers a database.* [specialised]

- **ancient vs. modern**

*In Middle English **seely** (nowadays **silly**) meant "innocent".* [ancient]

***Silly** also has an archaic meaning, namely "humble", "lowly in station", "helpless" or "infirm".* [ancient]

***Silly** me, I locked myself out of the car!* [modern]

THE (HI)STORY OF SILLY

Jim and Maria live together. Jim is a native speaker of North American English, Maria a native speaker of Argentinian Spanish. Maria's English is better than Jim's Spanish, so they mostly speak English together. Maria gets offended when Jim calls her "silly"—which he does frequently. Finally he says the offensive word once too often and she decides to talk about it with him. He says he means the word affectionately: in his childhood everyone in his family used "silly" as a term of endearment. It was a good thing for someone to be silly; it meant funny, humorous, genial, pleasantly childlike, a good person. Maria explained that she learned the word in school, where she was taught that it means "stupid, foolish, ridiculous". As a result of this conversation, Jim is careful to use the word "silly" in contexts where he hopes his light, playful mood and affectionate tone will make it clear to Maria that he doesn't mean to hurt her feelings with it; Maria begins to notice that the word as *Jim uses it* means something different from what she learned in school. But occasionally she hears him using it in a less loving way, as when they are having an argument and he shakes his head in disgust and snorts, in response to something she has just said, "Don't be silly!" She guesses, rightly, that for him *in that particular context* "silly" does mean more or less what she was taught: "stupid, foolish, ridiculous". But she also accepts his insistence that for him it mostly means "funny, humorous, playful". (Robinson, 2005: 100)

The history of silly, showing the way pejorative senses have developed since the 17th century.

Old English	Middle English	Modern English	the present
700	900	1100	1300
1500	1700	1900	
OE <i>sælig</i> – “happy”, “blessed”			
ME <i>seely</i> – “innocent”			
MnE – <i>silly</i> “deserving of compassion”			
“weak”, “feeble”			
“simple”, “ignorant”			
“feeble-minded”			
“foolish”, “empty-headed”			
(Crystal, 1995: 136)			

- **generic vs. specific**

*A **sheep** is a hollow-horned typically gregarious ruminant mammal related to the goats but stockier and lacking a beard in the male.* [generic]

*The Associated Press reports the jumping sheep was an **ewe**, or female.⁸¹* [specific]

⁸⁰ Sometimes, translators also need to beware of differences between, for instance, British English and American English. Take the noun **workbook**: for the British it more often than not designates a textbook used for study, especially a textbook with spaces for answers (as the one you are currently reading); for the Americans, on the other hand, it usually means a book based on a textbook or a course of study, which contains questions and exercises for students.

⁸¹ http://www.oregonlive.com/pacific-northwest-news/index.ssf/2017/10/jumping_sheep_smashes_drivers.html

According to Larson (1998: 75), languages tend to differ most in **generic** terminology rather than **specific**. When translating relatively **specific** words, it is usually easier to find a close equivalent, as **specific** vocabulary is more likely to correspond between languages. However, when one is translating **generic** words, it may be more difficult. For example, as Nida points out, most languages will have quite close equivalents for **specific** words like *murder*, *steal* and *lie*, but it may be very hard to find equivalent **generic** words for *bad*. He also gives as an example the Gueaca language of Venezuela, which has a contrast of three generic words *good*, *bad*, and *taboo*:

Good includes desirable food, killing enemies, chewing dope in moderation, putting fire on one's wife to teach her to obey, and stealing from any person not belonging to the same band... *Bad* includes rotten fruit, any object with a blemish, murdering a person of the same band, stealing from a member of the extended family, and lying... *Taboo* includes incest, being too close to one's mother-in-law, a married woman eating tapir before the birth of the first child, and a child's eating rodents. (Nida, 1964: 79)

A generic word also comes in handy whenever the translator has to translate a concept which is unfamiliar to the TL speakers.

He may need to **borrow** a word from the source language, but in order to insure that it will be understood, he will want to use a generic class word along with the loan word in order to make it very clear what is being talked about. The Aguaruna are tropical people who have never seen a camel. The word *camel* was translated into Aguaruna as *an animal called camello*, using the Spanish word *camello* and identifying the generic class of animal. (Larson, 1998: 75, emphasis added)

About 40 % of English words are polysemous. **Polysemy** is not only a very common source of mistakes in translations from a foreign language into one's native language, but also in translations from one's native tongue into a foreign tongue, as seen in the collection of examples presented in the first chapter (among which a sign noticed in a Brussels shop window: "Come inside and have a fit."). Yet another illustration is provided by Jones (*op. cit.*), which regards the verb *execute*:

An example is the following sign spotted in a tailor shop abroad, with an unintentional pun resulting from ignorance of polysemy and the selection of the wrong word for the context: "**Order your suits here. Because of big rush we will execute customers in strict rotation**". **Executing orders** and **executing customers** are indeed two different things. (Jones, 1997, n.p.)

Polysemy and **synonymy** are also very subtle issues because they heavily rely on **connotation**. A word which has positive connotations in one culture may turn out to have a negative connotations in another:

The word *fox* has **negative connotations** in English when it is associated with the qualities of *cunning* and *deceitfulness*.⁸² In some other languages, the equivalent word which refers to the animal *fox* may have no **emotive meanings** at all or may have a **positive connotation**. (Larson, 1998: 144)

A noun like *pig* is, again, not only an animal name, but it can also be used metaphorically in most languages with rather different connotations.

For example, when someone is called a *pig* in English, it usually means he is **dirty** or a **greedy eater**. In languages of Mexico, it has different meanings. In **Mixteco**, it means the person is **stupid**; in **Tzeltal**, that he **sleeps on the ground**; in **Aztec**, that he is **drunk**; and in **Otomí**, that the person is **immoral**. (Larson, 1998: 24)

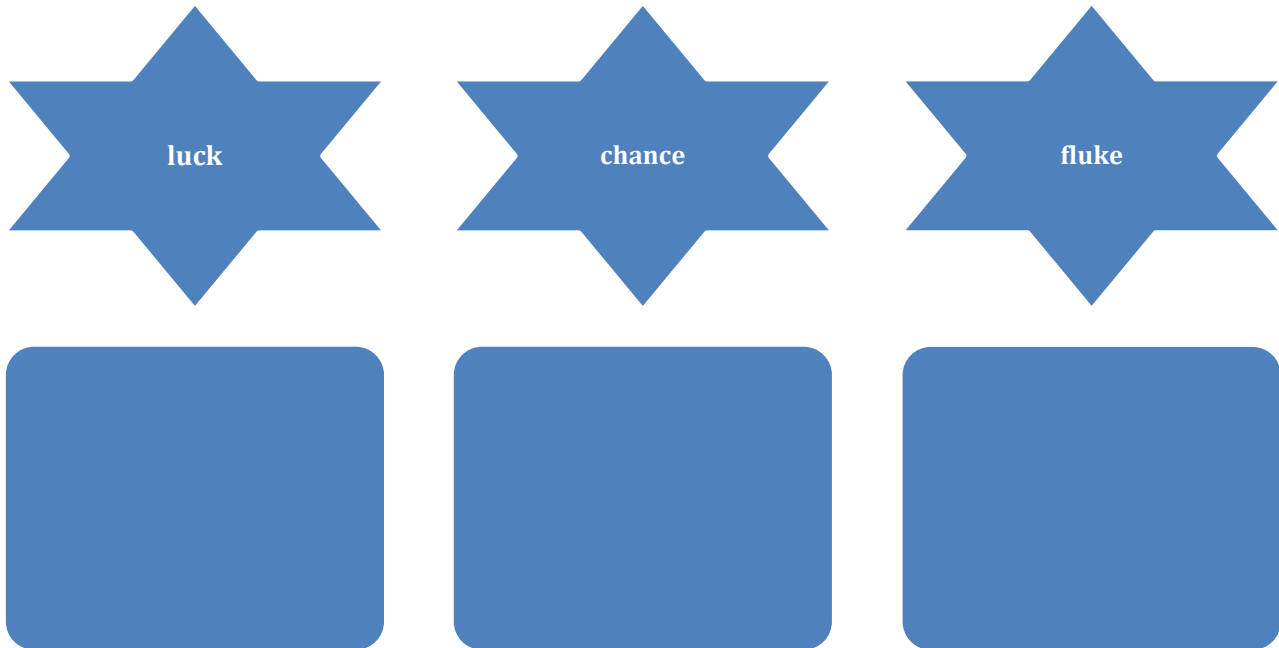
Synonyms, too, will often carry more or less positive overtones as well as more or less formal overtones:

⁸² Cf. In US slang, *fox* is also used to designate a sexually attractive woman.

negative connotations	neutral connotations	positive connotations
<i>fat</i>	<i>overweight</i>	<i>plump / chubby</i>
<i>scrawny / skinny</i>	<i>thin</i>	<i>slim / slender</i>
<i>nosy / inquisitive</i>	<i>curious</i>	<i>interested</i>

That is why, using a good English-English dictionary, both an English and a Romanian thesaurus, and also possibly a Collocation Dictionary besides the English-Romanian dictionary, is often a must in translation.

PRACTICE. Synonyms. A Question of Luck. Complete the diagram with comments on the difference between the nouns *luck*, *chance* and *fluke*.



PRACTICE. Polysemy. Adjectives. Look up the primary and secondary meanings of the following words: *exact*, *important*, *ignorant*, *obstinate*.

PRACTICE. Polysemy. The (Minimal) Context. What is the meaning of *foot*, *hot*⁸³ and *long* in the following examples?

foot of the man	
foot of the table	
foot of the page	
foot of the stairs	
foot of the mountain	
a hot iron	
a hot curry	
hot tea	
the patient is hot	
a hot argument	
a hot day	

⁸³ Examples with *dressed*, Adapted from Larson (1989: 120).

a long stick	
a long speech	
a long day	

Figures of Speech

Secondary senses in one language rarely find exact matches in another; even rarer are matches between figurative senses. Figures of speech like **metonymy**⁸⁴ (based on a relationship of association) or **synecdoche**⁸⁵ (based on a part-whole relationship) can be translated, as suggested by Larson (*op. cit.*), in three general ways:

1. translating non-figuratively the sense of the word (*i.e.* the intended meaning may be made plain so that there is no longer a figurative sense in the receptor language translation: *e.g. The kettle is boiling* translated as *the water is boiling. He has a good head* translated as *he has a good brain* or *he is very intelligent.*)
2. retaining the word in the original, but adding to the sense of the word (*e.g. Moses is read in the synagogue* translated as *the law (book) written by Moses is read in the synagogue.*)
3. substituting a figurative expression of the TL for the figurative expression of the SL, but retaining the meaning (*e.g. in Aguaruna of Per, pan, meaning "bread", would not carry the figurative sense of "food", but yuyumak, which means "manioc", would.*)

Euphemisms, words used to avoid offensive or socially unacceptable expressions, will often need to be translated by **equivalence** (*i.e.* a comparable euphemism in the TL). If we take the verb *to die*, a series of euphemistic substitutes would be: *to pass away, to go the fathers, to be sleeping, to have one's eyes closed* etc., whereas in Romanian we have: "a trece în neființă", "a se urca la ceruri", "a trece la cele veșnice", "a (a)dormi", "a se odihni", "a închide ochii", "a porni pe ultimul drum" etc.

Hyperboles, exaggerations used deliberately for effect, should also be translated by comparable expressions in the TL.

<i>They turned the house upside down.</i>	Au întors casa cu susul în jos.
<i>I'm starving.</i>	Mor de foame.
<i>I'm frozen to death.</i>	Sunt înghețat bocnă.
<i>He's stark raving mad.</i>	E nebun de legat.

Litotes is the opposite of hyperbole in that it uses understatement, and not exaggeration, but for a similar purpose: emphasis. Sometimes a negative is stated to further affirm a positive (*e.g. Not bad!* actually means *Good!*), often incorporating double negatives for greater effect (*e.g. not unwelcome* actually means *welcome*). Here is an example of a litotes from E. A. Poe's story *The Murders in the Rue Morgue*, as rendered into Romanian by three translators: Ion Vinea (1957), Ioana Ionașek (2008), and Liviu Cotrău (2012):

E. A. Poe (1841)	Ion Vinea (1957)	Ioana Ionașek (2008)	Liviu Cotrău (2012)
A man entered. He was a sailor, evidently – a tall, stout, and muscular-looking person, with a certain dare-devil expression of countenance, not altogether unprepossessing.	Un om se ivi în prag. Se vedea bine că e marinar, un bărbat voinic, înalt și musculos, cu o înfățișare plină de un fel de îndrăzneală drăcească, nu lipsită de farmec.	Un bărbat a intrat. Evident, era un marinar înalt, bine făcut, muscular, cu o expresie îndrăzneată, per total era o prezență acceptabilă.	În prag apără un bărbat. Evident, era un marinar, un individ înalt, voinic și musculos, cu o expresie arogantă a feței, nu lipsită de farmec.

One can easily notice that not all Romanian versions contain the same figure of speech (*i.e.* a litotes) to render *not altogether unprepossessing*.

⁸⁴ A *metonymy* is a figure of speech based on the principle of similarity and association (*e.g. White House* can be substituted for *the American President*; *ear* – as in *lend me your ear* – can be substituted for *attention* a.s.o.).

⁸⁵ A *synecdoche* is a figure of speech in which a term or a part of something refers to the whole of something or vice versa (*e.g. bread and butter* used instead of *livelihood*) (see <https://en.wikipedia.org/wiki/Synecdoche>).

In the case of **metaphors**, according to (Larson, 1998: 279-280), there are five ways they may be translated (a **simile** would follow steps 3, 4 and 5):

1. the **metaphor may be kept** if the TL permits (*e.g. No man is an island.*)
2. a **metaphor may be translated as a simile**, adding *like* or *as* (*e.g. No man is like an island.*)
3. a **metaphor of the TL** which has the same meaning **may be substituted** (*e.g. No man is a mountain peak.*)
4. the **metaphor may be kept and the meaning explained** (*e.g. No man is an island. An island is by itself, but no person is isolated from others.*)
5. the **meaning of the metaphor may be translated without keeping the metaphorical imagery** (*e.g. No man is isolated from all other people*) (Larson, 1998: 279-280)

PRACTICE. Translating Litotes.

English	Romanian
1. A fine fire was blazing upon the hearth. It was a novelty, by no means an ungrateful one . ⁸⁶	
2. This request – must I confess it? – confused me in no little degree . ⁸⁷	
3. ...I was not a little astonished to discover that the literary world has hitherto been strangely in error respecting the fate of the vizier's daughter, Scheherazade... ⁸⁸	
4. The pantaloons, which thou sayest were made by Bourdon, are an excellent pair of linen drawers, and thy <i>robe-de-chambre</i> is a shroud of no scanty dimensions . ⁸⁹	

Specific SL Concepts & The Cultural Meaning of Words

One of the most difficult problems in translating is found in the differences between **cultures**. Often, words related to **kinship** may turn out to be problematic (*e.g.* English has the dual noun *sibling*, covering both brother(s) and sister(s), but Romanian does not). The SL system might not always correspond to the TL system when it comes to **titles** or **ranks** (*e.g. lieutenant general, major general* or *brigadier general*). Sometimes there are cultural differences within one and the same language, as is the case with BE *biscuit* and AE *cookie*; BE *lorry* and AE *truck*; Australian *boot* and US *trunk* a.s.o.).

Linguistic deficiency (*i.e.* a specific SL concept which is not known in the TL) can be solved in translation by using three basic alternative ways:

- (1) a generic word with a descriptive phrase
- (2) a loan word
- (3) a cultural substitute (Beekman & Callow, 1974: 191-211, q. in Larson, 1998: 179).

Metalinguistic obstacles to translation, which stem from cultural differences, require, according to Jones (1997):

- compensation
- borrowing
- calque

⁸⁶ E. A. Poe, *The Gold-Bug*.

⁸⁷ E. A. Poe, *The Spectacles*.

⁸⁸ E. A. Poe, *The Thousand-and-Second Tale of Scheherazade*.

⁸⁹ E. A. Poe, *The Duc de L'Omelette*.

- approximation
- a succinct explanation of the SL concept in the TL
- a translator's note
- adaptation.

False Friends

One of the major causes of translation error on the lexical level is that of **false friends**. False friends may be defined as words in the SL which look very much like words in the TL language but which in fact mean something different.

False friends are usually an issue in languages which are historically related. In addition, there may be false friends as a result of borrowing, calque or influence (Larson, 1998: 201) (*i.e.* the English *determination* translated into Romanian as “determinare”, not as “hotărâre”). Sometimes, as pointed out by Popa (2019: 280), foreign language learners tend to mix up similar terms from two different languages in an attempt to infuse some logic into linguistic issues they find fuzzy. At other times, the primary and secondary meanings of words are mixed up; English *etiquette*, which is fairly monosemous, can be translated into Romanian as “etichetă”, but with its secondary, not primary meaning (*i.e.* code of manners). By the same token, translating *bank* by “bancă”, as in the following example, is a translation error:

Alice was beginning to get very tired of sitting by her sister **on the bank**, and of having nothing to do... (Lewis Carroll, *Alice's Adventures in Wonderland*, 1998)

Alice se plictisise să stea **pe bancă**, lângă sora ei, și să nu facă nimic... (Lewis Carroll, *Aventurile lui Alice în Țara Minunilor. Alice în Țara Oglinzii și ce a găsit acolo*, transl. by Irina Chiș-Dan, 2016, p. 11)

Also, English *prejudice* should not be translated as “prejudiciu” when it actually means in the context “prejudecată”, nor should a word like *nervous* be translated as “nervos”, as in:

TRUE! - **nervous** - **very, very dreadfully nervous** I had been and am; but why will you say that I am mad?⁹⁰

Adevărat! Am fost și sunt **foarte nervos, îngrozitor de nervos**. Dar de ce să susții că sunt nebun?⁹¹

In this respect, monolingual dictionaries, a good bilingual dictionary and, why not, a dictionary specialised in deceptive cognates (*aka* false friends) are very useful.

Collocations

Translation is sometimes a continual struggle
to find appropriate collocations.
(Newmark, 1988: 213)

There are certain combinations of words in any language which are **fixed combinations**. (*i.e.* they either occur in a certain order, or they always occur together). The term **collocation** refers to this tendency of certain (sets of) words to occur regularly together in a given language. The word *collocate* means “to put side by side”.

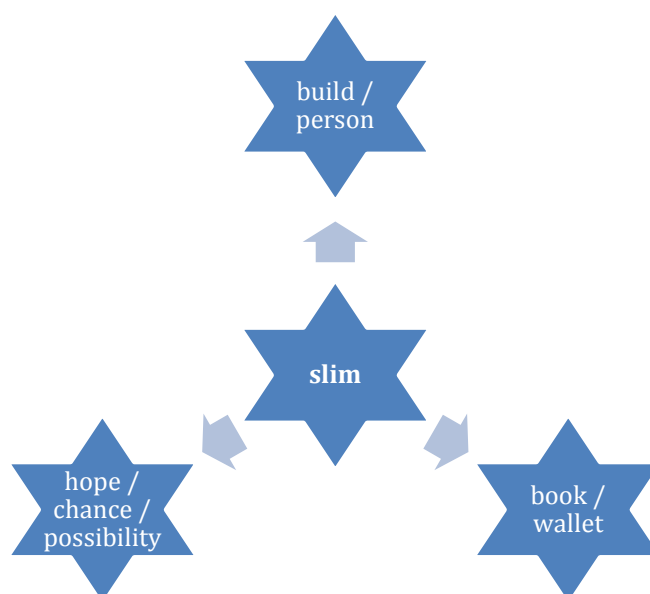
So, for instance, a noun such as *discussion* can be seen, in English, to be accompanied by a restricted set of adjectives (as in *a heated discussion*), making it unlikely to find it combined with other adjectives having similar meaning (*cf. an *inflamed discussion*). (Palumbo, 2009: 19)

Order is also of particular importance, especially in expressions like *spick and span*, *hale and hearty*, *to and fro*, *now and then*, *bread and butter*, *day and night*, *knife and fork*, *black and white*, *black and blue*, *ladies and gentlemen*, and *neat and tidy* in English. (Larson, 1998: 155)

⁹⁰ E. A. Poe, *The Tell-Tale Heart*.

⁹¹ E. A. Poe, *The Tell-Tale Heart*, translated by Ion Vineanu (*Inima care-și spune taina*).

If we take an adjective like *slim*, it will modify three types of nouns mainly: those referring to a person or a person's build, to objects like books or wallets, and to more abstract words like hope, chance or possibility.

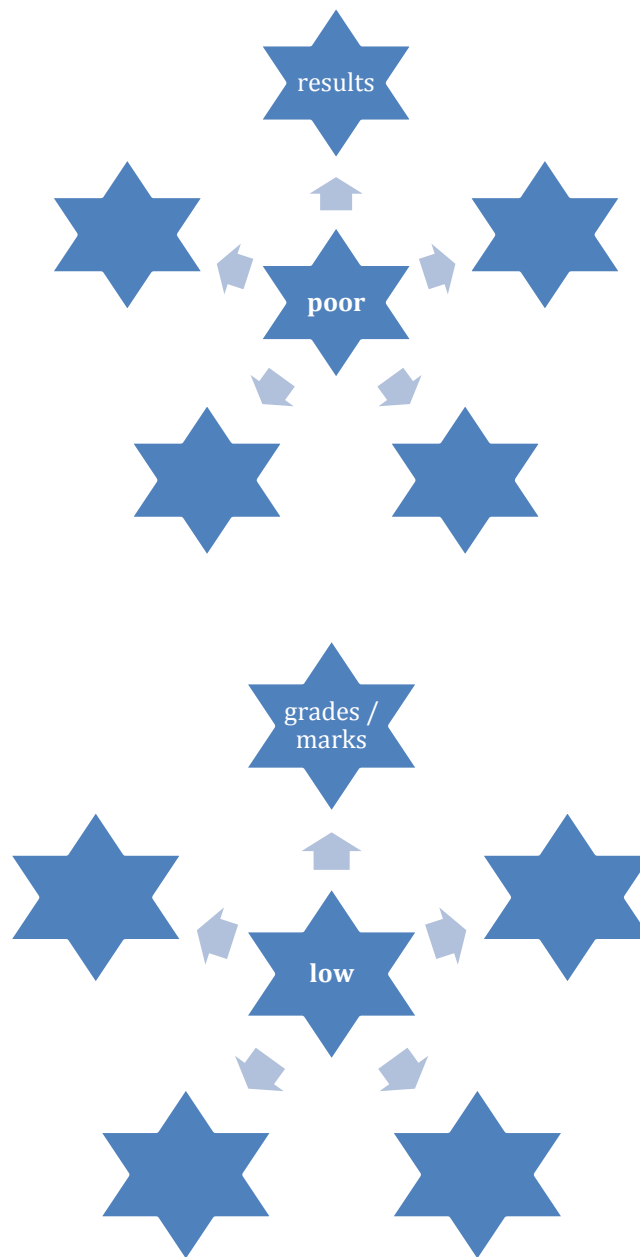


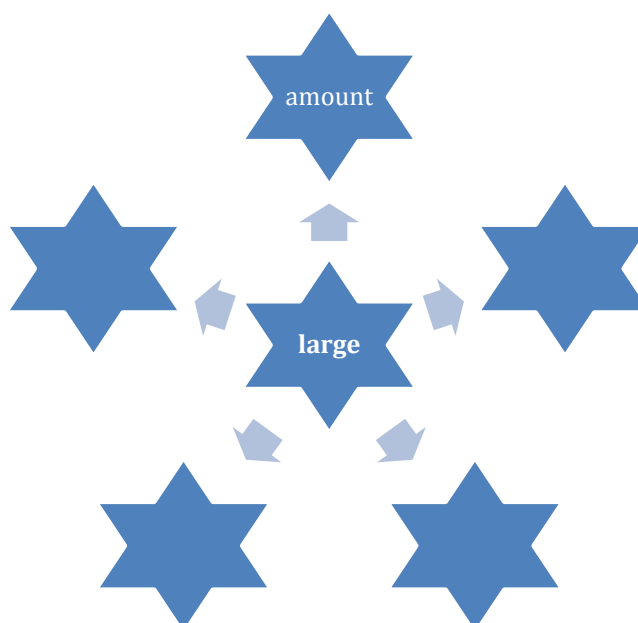
English Noun Phrase	English Paraphrase	Romanian Equivalent
<i>of slim build / a slim person:</i>	attractively thin and well-shaped	(persoană) cu o constituție zveltă, slabă, subțire
<i>a slim book / wallet:</i>	thinner than usual	o carte subțirică portofel subțire
<i>a slim chance / hope / possibility:</i>	very small	slabe șanse / o șansă modestă o speranță firavă / deșartă o posibilitate foarte mică

Sometimes, one and the same collocation may be translated in a different way, depending on the context and the speaker's intention (e.g. *to take one's time* in: *You certainly **took your time**!* ["Ți-a luat ceva timp!"] vs. *Do **take your time**!* ["Nu te grăbi!" / "Ia-o încet!"]).

PRACTICE. Collocations. Spider Diagrams.

- What do the following adjectives collocate with?
- Translate the collocations into Romanian.





PRACTICE. Collocation Opposites.⁹² What's the opposite of these expressions? Choose from these adjectives: *sweet, light, heavy, wide*, then translate them into Romanian.

<i>a light sleeper</i>	<i>a sleeper</i>	
<i>fast asleep</i>	<i>..... awake</i>	
<i>a deep sleep</i>	<i>a sleep</i>	
<i>bad dreams</i>	<i>..... dreams</i>	

PRACTICE. Natural Collocations. Choose the most natural answer to complete these sentences, then translate them into Romanian.

English	Romanian
<i>He suffered a big / massive heart attack.</i>	
<i>I've got a splitting / grueling headache.</i>	
<i>I vaguely / slightly remember seeing her in the office last night.</i>	
<i>Now that you say / mention it, I think I saw her behind Jane's desk.</i>	
<i>At that point, all the memories came flooding / running back.</i>	
<i>The big / great shame of our profession is not being able to instill courtesy in our students.</i>	
<i>I had completely forgotten about it when something Clara said jagged / awoke my memory.</i>	
<i>What she said yesterday really got to my nerves / got on my nerves.</i>	

Idioms

One class of very language-specific figurative expressions which occurs in all languages is **idioms**. **Idioms** are expressions of "at least two words which cannot be understood literally and which function as a unit semantically" (Beekman & Callow, 1974: 121, q. in Larson, 1998: 125). Idioms are sometimes described as

⁹² Adapted from Marks & Wooder (2007: 51).

“bound or habitual collocations” (Brinton & Akimoto, 1999: 7). **Proverbs** are commonly included among idioms; they are usually full sentences expressing short popular sayings that give advice about how people should behave or express beliefs that are generally thought to be true. Cervantes used to say “A proverb is a short sentence based on long experience.” The key issue with idioms is that they are made up of words which only function as a whole, and this meaning is often very different from the meaning of the words taken individually, as seen in the following table:

Idiom	Paraphrase	Translation
<i>once bitten, twice shy</i>	he who has been cheated is likely to be cautious afterwards	Cine s-a fript cu ciorbă suflă și în iaurt.
<i>once in a blue moon</i>	very rarely	din an în Paști
<i>when two Sundays come together</i>	never	la Paștele cailor
<i>Tell that to the marines!</i>	I will never believe what you're saying is true.	Asta să i-o spui lui mută!
<i>What's sauce for the goose is sauce for the gander.</i>	What is acceptable / appropriate for one person in a particular situation should be acceptable / appropriate for another person in a similar situation.	A nu fi pentru unii mumă și pentru alții ciumă.
<i>to kick the bucket</i>	to die	a-și da duhul; a da ortul popii
<i>to give sbd. an earful</i>	to tell sbd. how angry you are about sth. they have done	a trage pe cineva de urechi (fig.)
<i>to play hard to get</i>	to be intentionally shy or pretend that you are less interested in sbd. of the opposite sex than you really are	a se lăsa greu
<i>to have a soft spot for sth. / sbd.</i>	to feel a great of affection for sth. / sbd.	a avea o slăbiciune pentru ceva / cineva
<i>to talk turkey</i>	to discuss sth. frankly and practically	a spune lucrurilor pe nume; a vorbi pe șleau; a da cărțile pe față
<i>to make ends meet</i>	to earn just enough money to pay one's bills	a trăi de azi pe mâine; a reuși să o scoată la capăt (financiar); a reuși să se descurce cu cât câștigă
<i>straight from the horse's mouth</i>	directly from the source	direct de la sursă

Idiomatic expressions and set phrases should be translated by **equivalence** but translators can always resort to dictionaries specializing in idioms.

PRACTICE. Translating Malapropisms⁹³.

- Read the following excerpt from Philip Roth's *Sabbath's Theater* (1996).
- Underline the corrupted idioms and provide the standard version for each of them. Translate the standard idioms into Romanian.
- Translate the text into Romanian, minding the corrupted idioms.

English	Romanian
She was weakest at retaining idiomatic English but managed, right up to her death, to display a knack for turning the clichéd phrase, proverb, or platitude into an objet trouvé so entirely her own that Sabbath wouldn't have dreamed of intervening – indeed, some (such as “it	

⁹³ A **malapropism** (also called a **malaprop** or **Dogberryism**) is the use of an incorrect word in place of a word with a similar sound, resulting in a nonsensical, sometimes humorous utterance. (<https://en.wikipedia.org/wiki/Malapropism>)

takes two to tangle”) he wound up adopting. Remembering the confidence with which she believed herself to be smoothly idiomatic, lovingly recalling from over all the years as many as he could of Drenka’s malapropisms stripped him now of every defense, and once again he descended to the very pit of his sorrow: bear and grin it... his days are counted... a roof under my head... when the shithouse hit the fan... you can’t compare apples and apples... the boy who cried “Woof!”... easy as a log... alive and cooking... you’re pulling my leg out... I’ve got to get quacking... talk for yourself, Johnny... a closed and shut case... don’t keep me in suspension... beating a dead whore... a little salt goes a long way... he thinks I’m a bottomless piss... let him eat his own medicine... the early bird is never late... his bark is worse than your cry... it took me for loop... it’s like bringing coals to the fireplace... I feel as though I’ve been run over by a ringer... I have a bone to grind with you... crime doesn’t pay off... you can’t teach an old dog to sit....		
Corrupted Idioms	Standard Idioms	Translated Standard Idioms
1. it takes two to tangle	1. it takes two to tango	1.
2.	2.	2.
3.	3.	3.
4.	4.	4.
5.	5.	5.
6.	6.	6.
7.	7.	7.
8.	8.	8.
9.	9.	9.
10.	10.	10.
11.	11.	11.
12.	12.	12.
13.	13.	13.
14.	14.	14.
15.	15.	15.

16.	16.	16.
17.	17.	17.
18.	18.	18.
19.	19.	19.
20.	20.	20.
21.	21.	21.
22.	22.	22.
23.	23.	23.
24.	24.	24.
25.	25.	25.
26.	26.	26.

SEMINAR # 4 [COMMON TRANSLATION CHALLENGES PART I]

COURSE # 4 IN A NUTSHELL

- **Generic Principles of Translation:** 6 major issues any translator should mind when translating:
 - (1) **meaning**
 - (2) **form** (e.g. ordering of words and ideas)
 - (3) **register** (e.g. level of formality)
 - (4) **SL influence** (e.g. the translation should sound natural, not be too strongly moulded by the original text)
 - (5) **style and clarity**
 - (6) **idiomaticity** (e.g. figures of speech, dialect, phrasal verbs etc.)
- 3 types of **obstacles to translation**: semantic, structural, metalinguistic
- **Semantic obstacles** have to do primarily with **polysemy** (words having more than one meaning), with **figures of speech**, with attempting to see and translate words outside their context, with the so-called **false friends** and, generally speaking, with concepts which exist in one language [SL] but not in the other [TL].
- **Structural obstacles** are related to **different grammatical structures** and **word order** in the two languages involved in translation, to **idiomatic expressions** and **set phrases**, and certain **stylistic structures**.
- **Metalinguistic obstacles** usually stem from cultural differences, which make them a great challenge for the translator (e.g. realia, customs, stereotypes).
- **Meaning: primary / literal** (the one which usually comes to mind when the word is said in isolation) vs. one or more **secondary / figurative** (the additional meanings which a word has in contexts with other words) (e.g. *The boy runs.* vs. *The engine runs.* vs. *His nose runs.* vs. *She runs her fingers through her hair.* vs. *Johnathan runs his life as he wishes.*).
- **Meaning: concrete** vs. **abstract** (e.g. *cinema*), **standard** vs. **colloquial** (e.g. *peach*), **common** vs. **specialised** (e.g. *host*), **ancient** vs. **modern** (e.g. *silly*), **generic** vs. **specific** (e.g. *sheep* vs. *ewe*) etc.
- **Connotation:** A noun like *pig* is not only an animal name, but it can also be used metaphorically in most languages with rather different connotations (e.g. when someone is called a **pig in English**, it usually means he is **dirty** or a **greedy eater**; in languages of Mexico, it has different meanings: stupid, drunk, immoral, or simply sleeping on the ground).
- **Metaphors:** may be translated in 5 ways:
 1. the **metaphor may be kept** if the TL permits (e.g. *No man is an island.*)
 2. a **metaphor may be translated as a simile**, adding *like* or *as* (e.g. *No man is like an island.*)
 3. a **metaphor of the TL** which has the same meaning **may be substituted** (e.g. *No man is a mountain peak.*)
 4. the **metaphor may be kept and the meaning explained** (e.g. *No man is an island. An island is by itself, but no person is isolated from others.*)
 5. the **meaning of the metaphor may be translated without keeping the metaphorical imagery** (e.g. *No man is isolated from all other people.*) (Larson, 1998: 279-280)
- **False Friends:** words in the SL which look very much like words in the TL language but in fact they mean something different (e.g. translating English *nervous* by “*nervos*” in Romanian, or *on the bank* by “*pe bancă*”).
- **Collocation:** refers to the tendency of certain (sets of) words to occur regularly together in a given language (e.g. *a heated discussion*, not **inflamed discussion*).
- **Idioms:** bound or habitual collocations, expressions of at least two words which cannot be understood literally and which function as a unit semantically. **Proverbs** are commonly included among idioms. Idiomatic expressions and set phrases should be translated by **equivalence** (e.g. Engl. *to kick the bucket* / Rom. *a da ortul popii*) but translators can always resort to dictionaries specializing in idioms.

PRACTICE. Connotations. Which of the following adjectives have a positive / neutral connotation, and which have mainly positive connotations? Propose a suitable counterpart for each word in Romanian.

English	Connotation	Romanian
<i>brash</i>		
<i>energetic</i>		
<i>self-confident</i>		
<i>stubborn</i>		
<i>smug</i>		

PRACTICE. Synonyms. Odd Man Out⁹⁴. In each of the sets of words below, one word or expression stands out as being in some way different from the others ("the odd man out"). Which do you think it is, in each case, and why? When you have made your choice, discuss your reasons with your partners. The last column will contain a brief explanation for your choice.

1.	<i>take</i>	<i>tolerate</i>	<i>put up with</i>	<i>withstand</i>	<i>accept</i>	
2.	<i>colossal</i>	<i>huge</i>	<i>vast</i>	<i>lofty</i>	<i>immense</i>	
3.	<i>renowned</i>	<i>eminent</i>	<i>distinguished</i>	<i>prestigious</i>	<i>well-known</i>	
4.	<i>odd</i>	<i>bizarre</i>	<i>quirky</i>	<i>weird</i>	<i>strange</i>	
5.	<i>silly</i>	<i>foolish</i>	<i>childish</i>	<i>ludicrous</i>	<i>numb</i>	
6.	<i>beautiful</i>	<i>handsome</i>	<i>lovely</i>	<i>pretty</i>	<i>good-looking</i>	

PRACTICE. Synonyms. Choose the right verb.

a) Consider the following series of synonyms: *to suffocate* / *to stifle* / *to smother* / *to choke*⁹⁵ and the explanations and examples in the following table.

b) Complete sentences 1-10 with *suffocate* / *stifle* / *smother* / *choke*.

c) Consider the series "a sufoca", "a înăbuși", "a asfixia", "a apăsa", "a sugruma", "a se îneca". Which of these verbs would you choose (if any) to translate the synonyms you used in sentences 1-10?

Verb	Examples	Collocations
to suffocate	<i>If you don't weed the garden soon, the plants will be suffocated.</i> <i>I smashed the window to prevent us all from suffocating.</i>	To be suffocated by smoke / fumes / some unbearable atmosphere; to be suffocated by anxiety / fear / excitement; to be suffocated with loss of breath (because of fast running); (about plants) to be suffocated by weeds. Suffocating air.
to stifle	<i>The steamy atmosphere nearly stifled me.</i> <i>It's so hot and smoky, I feel stifled in here.</i>	Stifling heat / smoke / atmosphere; to stifle a yawn / sigh / groan / voice / cry / cough; to stifle a fire / one's grief; to stifle a revolt. To impede respiration; to prevent the emission of some utterance; to extinguish a flame; to suppress some development / fact / document etc.
to smother	<i>He tried to smother her by pressing a cushion down on her face.</i> <i>She was smothered in the soot.</i>	To smother a person (by covering his / her face); to smother a fire / a sound; to smother a person with embraces / kisses / presents; to smother (up) a scandal; to be smothered in / with shame.

⁹⁴ Adapted from Duff (1989: 41).

⁹⁵ Adapted from Löffler & Goldman (1975: 99-100).

		To stop or hamper respiration by covering the whole face; to overwhelm with something; to repress (feeling / full utterance etc.)
<i>Suffocate, stifle</i> and <i>smother</i> may all three be used in the sense of to kill by making respiration impossible, but also when death does not result. The differences in their usage are to be found in their association with certain situations rather than in the conceptual content. <i>Suffocate</i> is perhaps the most general term. It can also have a figurative meaning.		
to choke	<i>The murderer pressed his hands around his victim's throat and choked him.</i> <i>The food was so dry, we nearly choked over it.</i>	To be choked to death; to choke off a discussion; to choke (up) some pipe / channel; to choke back (angry words); to choke over sth. To stop respiration by strangling and squeezing from without (or by irritation, excessive excitement).
English		Romanian
1. The overjoyed mother her baby with kisses.		
2. The food went down the wrong way and nearly him.		
3. It's in here. Won't someone open a window?		
4. After two hours in his company, I could hardly a yawn.		
5. I had to a cry, as I saw a huge spider.		
6. One way to put out a fire is to it with a blanket.		
7. Don't press my windpipe like that; you'll me.		
8. Hang this heavy curtain across the door, to the sound.		
9. She left her parents' house because the atmosphere was		
10. He nearly himself by swallowing a fishbone.		

PRACTICE. Synonyms. Choose the right noun.

- a) Consider the following series of synonyms: *fate / destiny / fortune / lot*⁹⁶ and the explanations and examples in the following table.
- b) Complete sentences 1-10 with *fate / destiny / fortune / lot*.
- c) Consider the series "soartă", "destin", "noroc", "dat". Which of these verbs would you choose (if any) to translate the synonyms you used in sentences 1-10?

⁹⁶ Adapted from Löffler & Goldman (1975: 230-231).

Noun	Examples	Collocations
fate	<i>Napoleon met his fate in Russia. Who knows what fate has in store for us. Fate decided otherwise. Fate is blind. At last the Baron saw that no one could fight against Fate.</i>	To seal / meet / decide one's fate; the cruelty of fate; the hand / irony of fate; to be sbd's fate (i.e. future husband / wife); to be fated. The supreme irrational power unalterably determining events. Fate often carries the suggestion of ruin or destruction.
destiny	<i>He thought it was his destiny to free his people from slavery. He considered himself an instrument in the hands of destiny.</i>	Destiny denotes the power predetermining events, an invincible necessity; what happens to a person as something predetermined. The term is less doom-laden than fate.
fortune	<i>We will go forth to seek our fortune. If I had but that beautiful instrument I should be the happiest man alive—my fortune would be made.⁹⁷ He had the good fortune to be endowed with an extraordinary talent for painting. Fortune favours the brave.</i>	Good and bad fortune; to tell fortunes; a fortune teller; to seek one's fortune.
lot	<i>Her lot has been a hard one. I am content with my lot. A shy man's lot is not a happy one. The men dislike him, the women despise him, and he dislikes and despises himself.⁹⁸</i>	To share one's lot; a hard lot; to be content with one's lot. What falls to one by fortune or chance. Lot is less literary and poetic than the other terms in this group.
English		Romanian
1. It was my good to have known him for many years.		
2. Don't try to avoid it; just accept your		
3. He went to London to seek his		
4. Some believe that a man's lies in the stars.		
5. It is the of few to be absolutely satisfied with life.		
6. Our is better than that of the poor.		
7. I am the master of my; I am the captain of my soul. ⁹⁹		
8. Little did they know that they were to travel far-off places.		
9. Everybody is the architect of his own		
10. Are you content with your?		

⁹⁷ Joseph Jacobs, *Mr. Vinegar*.⁹⁸ Jerome K. Jerome, *On Being Shy*, in *Idle Thoughts of an Idle Fellow*.⁹⁹ William Ernest Henley, *Invictus*.

PRACTICE. Synonyms. Ways of Looking at Things. In English, words like *view, gaze, stare, glare, peek, peer, glance* etc. are all *ways of looking at things*.

a) What are the differences of meaning which separate them in meaning? Paraphrase the verbs.

b) Give a Romanian counterpart for each of the verbs.

English Verb	English Paraphrase	Romanian Equivalent
gaze		
glance		
glare		
glimpse		
eye		
look at / into / through		
peek		
peer		
regard		
scan		
skim		
stare		
view		
watch		

PRACTICE. Polysemy. RARE. Make up three sentences illustrating three different meanings of *rare*.

PRACTICE. Polysemy. Possessive Phrases. What meaning is signaled in each of the following possessive phrases? Answer by paraphrasing the first 6 examples and then translating the following 6 into Romanian, minding ambiguity.¹⁰⁰

E.g. man's car – the man owns the car; *the man's eye* – the eye is part of the man

E.g. a lion's mane – coamă (ca) de leu / coama unui leu

Phrase	Paraphrase
1. the doctor's office	
2. the doctor's patient	
3. the doctor's book	
4. the doctor's brother	
5. the doctor's hand	
6. the doctor's house	
Phrase	Translation
1. a doctor's opinion	
2. a lady's hat	
3. an old lady's bicycle	
4. a men's club	
5. girls' names	
6. children's books	

PRACTICE. Polysemy. Verbs. Translate the various senses of the verb *dressed*¹⁰¹ and of the verb *make*.

English	Paraphrase	Romanian
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¹⁰⁰ Adapted from Larson (1998: 13-14).

¹⁰¹ Adapted from Larson (1998: 13-14).

I dressed myself.	I put my clothes on.	
I dressed a chicken.	I defeathered a chicken and took its innards out.	
I dressed timber.	I made the logs smooth.	
The soldiers dressed rank.	The soldiers lined up in straight rows.	
I dressed the wound.	I put the medicine on and bandaged the wound.	
English	Paraphrase	Romanian
I made this table by myself.		
I made some coffee.		
I made the bed.		
The boss made me work extra hours.		
Teaching made me happy.		
What do you make of it?		
You'll make a good wife someday.		
They made him captain.		
Two plus two makes four.		
Has he made a decision?		
One story does not make a writer.		
The royal wedding made the front page.		
We've made our fortune.		

PRACTICE. Making Sense of False Friends.

- Look the following pairs of words up in dictionaries to explain what makes them false friends.
- Make up sentences with the English words.
- Provide the accurate English counterpart of the Romanian word.

English to absolve ≠ Romanian a absolvi	
to absolve sbd. from / of sth.: to forgive / free sbd. from sin, guilt or responsibility; to say publicly that sbd. is not guilty or responsible for sth.	He cannot be absolved of all responsibility for the accident. a absolvi: to graduate
English actual ≠ Romanian actual	
actual:	actual:
English advertisement ≠ Romanian avertisment	
advertisement:	avertisment:
English antic ≠ Romanian antic	
antic:	antic:
English apology ≠ Romanian apologie	
apology:	apologie:
English attachment ≠ Romanian atașament	

<i>attachment:</i>	
	<i>atașament:</i>
English <i>beast</i> ≠ Romanian <i>bestie</i>	
<i>beast:</i>	
	<i>bestie:</i>
English <i>bucket</i> ≠ Romanian <i>buchet</i>	
<i>bucket:</i>	
	<i>buchet:</i>
English <i>commodity</i> ≠ Romanian <i>comoditate</i>	
<i>commodity:</i>	
	<i>comoditate:</i>
English <i>compass</i> ≠ Romanian <i>compas</i>	
<i>compass:</i>	
	<i>compas:</i>
English <i>consummate</i> ≠ Romanian <i>consumat</i>	
<i>consummate:</i>	
	<i>consumat:</i>
English <i>crime</i> ≠ Romanian <i>crimă</i> [omucidere]	
<i>crime:</i>	
	<i>crimă:</i>
English <i>deception</i> ≠ Romanian <i>decepție</i>	
<i>deception:</i>	
	<i>decepție:</i>
English <i>eventually</i> ≠ Romanian <i>eventual</i>	
<i>eventually:</i>	
	<i>eventual:</i>
English <i>expertise</i> ≠ Romanian <i>expertiză</i>	
<i>expertise:</i>	
	<i>expertiză:</i>
English <i>fabric</i> ≠ Romanian <i>fabrică</i>	
<i>fabric:</i>	
	<i>fabrică:</i>
English <i>figure</i> ≠ Romanian <i>figură</i> [face]	
<i>figure:</i>	
	<i>figură:</i>
English <i>genial</i> ≠ Romanian <i>genial</i>	
<i>genial:</i>	
	<i>genial:</i>
English <i>gracious</i> ≠ Romanian <i>grațios</i>	

<i>gracious:</i>	
	<i>grațios:</i>
English <i>gymnasium</i> ≠ Romanian <i>gimnaziu</i>	
<i>gimnaziu:</i>	
	<i>gimnaziu:</i>
English <i>infatuated</i> ≠ Romanian <i>infatuat</i>	
<i>infatuated:</i>	
	<i>infatuat:</i>
English <i>jar</i> ≠ Romanian <i>jar</i>	
<i>jar:</i>	
	<i>jar:</i>
English <i>lecture</i> ≠ Romanian <i>lectură</i>	
<i>lecture:</i>	
	<i>lectură:</i>
English <i>library</i> ≠ Romanian <i>librărie</i>	
<i>library:</i>	
	<i>librărie:</i>
English <i>magazine</i> ≠ Romanian <i>magazin</i>	
<i>magazine:</i>	
	<i>magazin:</i>
English <i>miserable</i> ≠ Romanian <i>mizerabil</i>	
<i>miserable:</i>	
	<i>mizerabil:</i>
English <i>nervous</i> ≠ Romanian <i>nervos</i>	
<i>nervous:</i>	
	<i>nervos:</i>
English <i>notice</i> ≠ Romanian <i>notiță</i>	
<i>notice:</i>	
	<i>notiță:</i>
English <i>petrol</i> ≠ Romanian <i>petrol</i>	
<i>petrol:</i>	
	<i>petrol:</i>
English <i>physician</i> ≠ Romanian <i>fizician</i>	
<i>physician:</i>	
	<i>fizician:</i>
English <i>phrase</i> ≠ Romanian <i>frază</i>	
<i>phrase:</i>	
	<i>frază:</i>

English <i>probe</i> ≠ Romanian <i>a proba</i>	
<i>probe:</i>	
	<i>a proba:</i>
English <i>proposition</i> ≠ Romanian <i>propoziție</i>	
<i>proposition:</i>	
	<i>propoziție:</i>
English <i>prospect</i> ≠ Romanian <i>prospect</i>	
<i>prospect:</i>	
	<i>prospect:</i>
English <i>prune</i> ≠ Romanian <i>prune</i>	
<i>(to) prune:</i>	
	<i>prune:</i>
English <i>recipient</i> ≠ Romanian <i>recipient</i>	
<i>recipient:</i>	
	<i>recipient:</i>
English <i>to resume</i> ≠ Romanian <i>a rezuma</i>	
<i>to resume:</i>	
	<i>a rezuma:</i>
English <i>scholar</i> ≠ Romanian <i>școlar</i>	
<i>scholar:</i>	
	<i>școlar:</i>
English <i>sensible</i> ≠ Romanian <i>sensibil</i>	
<i>sensible:</i>	
	<i>sensibil:</i>
English <i>sport</i> ≠ Romanian <i>sport</i>	
<i>sport:</i>	
	<i>sport:</i>
English <i>stamina</i> ≠ Romanian <i>stamină</i>	
<i>stamina:</i>	
	<i>stamină:</i>
English <i>topic</i> ≠ Romanian <i>topică</i>	
<i>topic:</i>	
	<i>topică:</i>
English <i>valour</i> ≠ Romanian <i>valoare</i>	
<i>valour:</i>	
	<i>valoare:</i>

PRACTICE. False Friends & Translation. Translate the following, minding false friends:

English	Romanian
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1. The shy man does have some slight revenge upon society for the torture it inflicts upon him. He is able, to a certain extent, to communicate his misery . He frightens other people as much as they frighten him. He acts like a damper upon the whole room, and the most jovial spirits become in his presence depressed and nervous . ¹⁰²	
2. A good dinner brings out all the softer side of a man. Under its genial influence the gloomy and morose become jovial and chatty. ¹⁰³	
3. <i>Sense and Sensibility</i> is a novel by Jane Austen published in 1811.	
4. I have here the latest trade figures and they are not good, we really need an improvement. Do we have any sensible suggestions?	
5. Mrs Slocombe was most gracious as a host.	
6. I shall accept your gracious apology.	

PRACTICE. Collocations. Fired. In each of the following, the word *fired* has a different meaning depending on the words it collocates with. Think about how each of the sentences should be translated into the second language which you speak.¹⁰⁴

The man <i>fired</i> his stove / furnace.	
The boss <i>fired</i> his secretary.	
The manager <i>fired</i> up his team.	
The book <i>fired</i> his imagination.	
The hunter <i>fired</i> his gun.	
A. J. Foyt <i>fired</i> up his car.	
The student <i>fired</i> off a letter to the editor.	
The catcher <i>fired</i> the ball to second base.	

PRACTICE. Natural Collocations.¹⁰⁵

- a) Which of the following is NOT a natural collocation?
b) How do the others translate into Romanian?

1. a heartly / good / strong / healthy appetite	
2. a huge / heartly / compulsive / messy eater	

¹⁰² Jerome K. Jerome, *On Being Shy*, in *Idle Thoughts of an Idle Fellow*.

¹⁰³ Jerome K. Jerome, *On Eating and Drinking*, in *Idle Thoughts of an Idle Fellow*.

¹⁰⁴ Adapted from Larson (1998: 165).

¹⁰⁵ Adapted from Marks & Wooder (2007).

3. a regular / good / loyal / usual customer	
4. age group / limit / section / restriction	
5. only / spoilt / naughty / new child	
6. child / middle / old / retirement age	
7. an item / an article / an object / a piece of clothing	
8. well / badly / smartly / untidily dressed	
9. large / big / vast / huge number	
10. forget / talk / learn / rehearse your lines	
11. animal kingdom / instinct / planet / rights	
12. savage / wild / endangered / domestic animal	
13. the rich aroma / odour / scent of freshly ground coffee	
14. a weak / slight / bitter aftertaste	
15. a faint hint / flavor / aroma of expensive perfume	
16. a missed / lucky / golden / once-in-a-lifetime opportunity	
17. a stroke of luck / good fortune / fate	
18. a chance of destiny / in a lifetime / in a million / meeting	
19. tell / predict / say your fortune	
20. a lucky guess / escape / opportunity / break	

PRACTICE. Using Idioms. Write a short text (300-400 words) entitled *Once Bitten, Twice Shy*, or *Tell That to the Marines!*, or *What's Sauce for the Goose is Sauce for the Gander*, or *Straight from the Horse's Mouth*.

PRACTICE. Translating Idioms. Below are some proverbs and popular sayings. Mark any for which an equivalent exists in Romanian. For the others, suggest a possible translation, literal or free.

English	Romanian
1. <i>Out of sight, out of mind.</i>	

2. <i>If that's true, then I'm a Dutchman!</i>	
3. <i>The grass is always greener on the other side of the fence.</i>	
4. <i>Strike while the iron is hot.</i>	
5. <i>Great minds think alike.</i>	
6. <i>He who laughs last laughs longest.</i>	
7. <i>The early bird catches the worm.</i>	
8. <i>Birds of a feather flock together.</i>	
9. <i>When the cat's away the mice will play.</i>	
10. <i>The leopard cannot change his spots.</i>	
11. <i>Talk of the Devil and he's sure to appear.</i>	
12. <i>Too many cooks spoil the broth.</i>	
13. <i>Many hands make light work.</i>	
14. <i>There's no smoke without fire.</i>	
15. <i>Out of the frying-pan, into the fire.</i>	
16. <i>You scratch my back and I'll scratch yours.</i>	
17. <i>It's raining cats and dogs.</i>	
18. <i>She's on cloud nine / in the seventh heaven / over the moon.</i>	
19. <i>She's the apple of my eye.</i>	
20. <i>It's no use crying over spilt milk!</i>	

COURSE # 5 COMMON TRANSLATION CHALLENGES [II]

- **Phrasal Verbs**
- **Tenses**
- **Voice**
- **Modals**
- **Dialect**
- **Prominence**
 - **Translating Word-Order**
 - **Translating Inverted Conditionals**
- **Concordance & Consistency**

PRACTICE. Translating Phrasal Verbs. A *phrasal verb* is a verb made up of a main verb together with a particle (usually an adverb or a preposition, sometimes both). Typically, the meaning of a phrasal verb cannot be readily deduced from the meanings of the individual words themselves (*e.g. She takes after her mother* means either that she looks like her mother or that she behaves like her mother.)

- a) Read the following texts, paying particular attention to the underlined phrasal verbs.
- b) Paraphrase the phrasal verbs.
- c) Translate the texts into Romanian.

English	Phrasal Verb Paraphrase	Romanian
1. I came across a man in Belgium once, a very famous detective, and he quite inflamed me. He was a marvellous little fellow. He used to say that all good detective work was a mere matter of method. ¹⁰⁶		
2. On the American flag, each star stands for one of the fifty states, and each stripe stands for one of the original thirteen colonies of the 1800s.		
3. We shouldn't have let them get away with it.		
4. I began to run after the bus, hoping to catch up with her at the next stop.		
5. I had run out of change and asked him for the much needed penny.		
6. Please take down the key points of each presentation.		

¹⁰⁶ Agatha Christie, *The Mysterious Affair at Styles*.

7. I knew he was going to bring this subject up at the meeting.		
8. In the end he quit his job because he could no longer cope with the pressure.		
9. Johnson was quite upset that he didn't get the promotion, but after a while he got over it.		
10. I've had to put up with her tantrums for over 40 years now.		

PRACTICE. Translating -ing Forms. Translate the following texts with a partner, minding the *-ing* forms.

English	Romanian
1. In <i>Cooking for Friends</i> , award- winning chef, world-renowned restaurateur, bestselling author, and <i>Hell's Kitchen</i> star Gordon Ramsey offers us more than 100 exceptional recipes from his own family table. ¹⁰⁷	
2. Translating drama is definitely not the same as translating poetry.	
3. Taking your time to do your chores properly could be regarded as a vice and not a virtue.	

Tenses

Verb Tense in English is actually very much a matter of **tense and aspect**, which combine to produce a lot of different structures. Nida (1964: 198-9) indicates that while tense marks the relative time of events, aspect defines the nature of the action.

When translating from one language to another, we may encounter the same lack of one-to-one correspondence in tenses as in the case of polysemy or synonymy. In English, for instance, we have the Simple Present Tense, which is chiefly used to indicate scientific facts that are true at all times – the so-called “eternal truths, which do not refer specifically to the present but are general timeless statements” (Quirk *et al.*, 1972: 85) – as well as to refer to habits and other iterative actions, but also the Present Continuous or Progressive, which is used to refer to an activity in progress at or around the moment of speaking or, together with *always*, *forever* or *constantly*, to express a complaint, or anger, or annoyance. In Romanian, on the other hand, we only have one tense to deal with all such situations.

Nevertheless, if both Present Simple and Present Continuous can be used to express future activities, so can the Romanian Present Tense. In the same way, for Future Tense Simple (the most neutral future tense) and Future Tense Continuous (which expresses an activity that will be in progress at a given time in the future), we only

¹⁰⁷ <https://www.harpercollins.com/9780061435041/cooking-for-friends/>

have one corresponding tense in Romanian. A tense like the Present Perfect (Simple or Continuous) will be translated either by “Prezent” or by “Perfect Compus” in Romanian, depending on the context.

Luckily, there are certain English tenses for which we can safely almost always resort to a given tense in Romanian, as is the case with Past Tense Continuous and the Romanian “Imperfect” (both employed to indicate that an action was going on in the background at a time when something else happened in the foreground) or the Future Perfect Simple and the Romanian “Viitor anterior” (which both present an action or situation as accomplished by a certain time in the future).

English Tense	Example	Romanian Tense	Example
Present Simple / Continuous	<i>Water freezes at 0 degrees Celsius.</i>	Prezent	<i>Apa îngheață la 0 grade Celsius.</i>
	<i>I'm re-reading the Bible.</i>		<i>Recitesc Biblia.</i>
Past Simple	<i>My family lived in Oxford in the 1980s.</i>	Perfect Compus / Imperfect	<i>Familia mea a locuit la Oxford în anii 80.</i>
	<i>I sometimes walked home at lunchtime.</i>		<i>Uneori la ora prânzului mergeam acasă.</i>
	<i>A long time ago, people lived in caves.</i>		<i>Cu mult timp în urmă, oamenii locuiau în peșteri.</i>
Past Continuous	<i>She was clipping a rose bush.</i>	Imperfect	<i>(Ea) tundea o tufă de trandafiri.</i>
Present Perfect Simple	<i>He has just arrived.</i>	Perfect Compus / Prezent	<i>(El) tocmai a sosit.</i>
	<i>I've studied English for ten years.</i>		<i>Studiez engleza de zece ani.</i>
Present Perfect Continuous	<i>It's been raining since 9 o'clock.</i>	Prezent	<i>Ninge de la ora 9.</i>
Past Perfect Simple / Continuous	<i>I had waited / had been waiting for more than an hour when she too finally arrived.</i>	Mai Mult ca Perfect / Imperfect	<i>Așteptasem / așteptam de mai bine de o oră când a sosit și ea, în sfârșit.</i>
Future Simple / Continuous	<i>I'll do so another time.</i>	Viitor	<i>Așa voi face data viitoare.</i>
	<i>This time tomorrow I'll be studying for the last exam.</i>		<i>Mâine pe vremea asta voi învăța pentru ultimul examen.</i>
Future Perfect Simple / Continuous	<i>By the end of the day I will have finished the project.</i>	Viitor anterior	<i>Până la sfârșitul zilei voi fi terminat proiectul.</i>
	<i>By 2020 I will have been living here for a decade.</i>		<i>Până în 2020 voi fi locuit aici timp de zece ani.</i>

PRACTICE Translating Tenses. Translate the following texts minding the sudden changes of tense.

English	Romanian
1. The king was working in the garden. He seemed very glad to see me. We walked through the garden. This is the queen, he said. She was clipping a rose bush. Oh, how do you do, she said. We sat down at a table under a big tree and the king ordered whiskey and soda. We have good whiskey anyway, he said. The revolutionary committee, he told me, would not allow him to go outside the palace grounds. Plastiras is a very good man, I believe, he said, but frightfully difficult. I think he did right though shooting those chaps. If Kerensky had shot a few men things might have been altogether different. Of course the great thing in this sort of an affair is not to be shot oneself! It was very jolly. We talked for a long time. Like all Greeks he wanted to go America.¹⁰⁸	
2. One afternoon a big wolf waited in a dark forest for a little girl to come along carrying a basket of food to her grandmother. Finally a little girl did come along and she was carrying a basket of food. “Are you carrying that basket to your grandmother?” asked the wolf. The little girl said yes, she was. So the wolf asked her where her grandmother lived and the little girl told him and he disappeared into the wood. When the little girl opened the door of her grandmother’s house she saw that there was somebody in bed with a nightcap and nightgown on. She had approached no nearer than twenty-five feet from the bed when she saw that it was not her grandmother but the wolf, for even in a nightcap a wolf does not look any more like your grandmother than the Metro-Goldwyn lion looks like Calvin Coolidge. So the little girl took an automatic out of her basket and shot the wolf dead. Moral: It is not so easy to fool little girls nowadays as it used to be.¹⁰⁹	

Voice

English is well-known for favouring the passive voice in certain constructions, whereas Romanian favours the active voice. Passive forms are very common in scientific texts but also in all kinds of materials designed for public information (signs, notices, regulations etc.). If all passive forms in an English text were translated into Romanian by using similar passive voice structures, the text would probably sound unnatural. More often than not, Romanian will use an impersonal structure or the active voice where English uses the passive voice, as in:

¹⁰⁸ Ernest Hemingway, *In Our Time*, Chapter 18.

¹⁰⁹ James Thurber, *The Little Girl and the Wolf*, in *Fables for Our Time and Famous Poems Illustrated*.

<i>You are wanted on the phone.</i>	Te caută cineva la telefon.
<i>It is believed that Agatha Christie had been suffering from Alzheimer's when she wrote her last novels.</i>	Se crede că Agatha Christie suferea de Alzheimer când și-a scris ultimele romane.

Passive voice is also related to other issues like focus or implicitness:

Some languages use **passive constructions** to indicate **focus**. By using a passive construction, some of the meaning is left **implicit** since the agent need not be indicated. For example, *the school was founded in 1902* might be used to put *the school* in focus, but to do this, the information of who founded the school has to be left **implicit**. [...] One of the challenges facing a translator is knowing when to supply the information which is **implicit** in the text. [...] The translator does not want to add information which is not part of the text he is translating. [...] **Implicit** information needs to be added only when it is necessary to communicate correct meaning or to insure naturalness of form in the receptor language translation. (Larson, 1998: 45, 46, 47)

PRACTICE. Translating Passives or Passive-like Structures.

English	Romanian
1. We regret that no further information can be given for the telephone.	
2. It is commonly believed that women are more emotional than men, and also that they tend to be more timid and less physically aggressive. Although much opposing evidence may be quoted, none is at all firmly based , and it can at least be pointed out that in most species it is the male who is more aggressive. ¹¹⁰	
3. Oh, and note was taken . Passively, since active verbs have an unpleasant way of betraying the actor. Very serious note. Taken all over the place. Note was taken that Ned had failed to advise the Twelfth floor of Barley's drunken breakout after his return from Leningrad. Note was taken that Ned had requisitioned all manner of resources on the same night, for which he had never accounted, among them Ben Lugg and the services of the head listener Mary, who sufficiently overcame her loyalty to a brother officer to give the committee a lurid account of Ned's high-handedness. Demanding illegal taps! Imagine! Faulting telephones! The liberty! Mary was pensioned off soon after this and now lives in a rage in Malta, where it is feared she is writing her memoirs. Note was also taken , if regretfully, of the questionable conduct of our legal adviser de Palfrey... ¹¹¹	

¹¹⁰ H. J. Eysenck, *Sense and Nonsense in Psychology*.

¹¹¹ John Le Carré, *The Russian House*.

PRACTICE. Translating Modals.

English	Romanian
1. His mouth should not be called small, nor his ears short. ¹¹²	1. N-ai putea zice c-avea gura mică ori că urechile-i erau prea scurte. (E. A. Poe, <i>La ananghie</i> , transl. by Liviu Cotrău, 1990: 291)
2. I threw up my hands and endeavoured, with all my strength, to force upward the ponderous iron bar. I might as well have tried to lift the cathedral itself. ¹¹³	2.

PRACTICE. Translating Dialect & Non-Standard Speech. “Dialect is inextricably rooted in time and space. [...] No dialect travels well in translation.” (Landers, 2000: 117) Nevertheless, translators are sometimes face with dialect in translation, and then they have to choose between ignoring the vernacular or compensating here and there by other means (e.g. colloquial lexical items or structures). Here is an excerpt from E. A. Poe’s *The Gold-Bug* (1943), which features Jupiter, an African-American slave whose speech is almost exclusively phonetic:

Standard English vs. Jupiter	Ion Vinea (1957) ¹¹⁴	Agop Bezerian (2003) ¹¹⁵	Carina Filatov (2003) ¹¹⁶	Dan Starcu (2003) ¹¹⁷	Liviu Cotrău (2005) ¹¹⁸	Your Own Version:
<i>truth: troof (...to speak the troof...)</i>	<i>...ca să spun drept...</i> (p. 19)	<i>...ca s-o spui p-a dreaptă...</i> (p. 25)	<i>...ca să zic drept...</i> (p. 23)	<i>Ca s-o spun pe a’ dreaptă...</i> (p. 9)	<i>...să zic pe cinstite...</i> (p. 52)	
<i>nothing: noffin</i>	<i>nimic</i> (p. 20)	<i>n’ic</i> (p. 25)	<i>nimica</i> (p. 23)	<i>nimic</i> (p. 9)	<i>nimica</i> (p. 52)	
<i>through: fru (...can see the sky fru de top ob de tree...)</i>	<i>...pot să văd cerul prin vârful copacului.</i> (p. 32)	<i>Pot vede ceru prin frunzișu dă la vârful copacu.</i> (p. 37)	<i>...pot să văd ceru’ prin vârful copacului.</i> (p. 43)	<i>Pot vedea cerul printre frunzele din vârful copacului.</i> (p. 15)	<i>...pot să văz ceriul prin vârful pomului.</i> (p. 57)	

Prominence

Prominence is a feature of discourse structure which makes one part more important, more significant, more prominent than another. Callow (1974) distinguishes three basic types of prominence:

- **thematic prominence** (which says to the hearer: “This is what I’m talking about.”)
- **focus** (which says to the hearer: “This is important, listen!”)
- **emphatic prominence or emphasis** (which is more closely related to the communication situation, which has to do with emotion or expectation).

Emphasis makes prominent an item of information which the narrator thinks will be surprising to the hearer, or it may even warn the hearer that the emotions of the speaker are quite strongly involved. A translation which simply

¹¹² E. A. Poe, *A Predicament*.

¹¹³ E. A. Poe, *A Predicament*.

¹¹⁴ *Cărăbușul de aur*, Editura de Stat pentru Literatură și Artă, București.

¹¹⁵ *The Gold Bug / Cărăbușul de aur*, Editura Saeculum, București.

¹¹⁶ *The Gold Bug / Cărăbușul de aur*, Editura Paralela 45, București.

¹¹⁷ *Scarabeul de aur*, Corint, București.

¹¹⁸ *Misterul lui Marie Rogêt și alte povestiri*, Polirom, Iași.

transfers the information, and does not also transfer the emotion of the author, will be dull and unnatural. The full meaning of the author will not have been communicated. (Larson, 1998: 444)

There are many surface structure devices used to mark prominence. **Change of word-order** is among the most common in many languages, and when it comes to English, **fronting** or **forefronting** is especially common.

PRACTICE. Translating Prominence & Word-Order. Translate these sentences in whatever seems the most natural way in Romanian. You do not necessarily have to begin with the same word as is used in the English text.

English	Romanian
1. He then scrambled out of the tree, and went to lift up the door. What did he see but a number of golden guineas. ¹¹⁹	
2. He walked up and down with his purchase; but it was in vain he tried to play a tune , and instead of pocketing pence, the boys followed him hooting, laughing, and pelting. ¹²⁰	
3. Away scampered the thieves , but Mr. Vinegar dared not quit his retreat till broad daylight. ¹²¹	
4. Such a hurricane as then blew it is folly to attempt describing. The oldest seaman in Norway never experienced any thing like it. ¹²²	
5. From the spring of 1665 the Great Plague had raged in London. Never since the Black Death in 1348 had pestilence spread such ravages. ¹²³	
6. Hardly / Barely / Scarcely had I walked through the door when my cat came rushing to greet me.	
7. No sooner had I come in than a storm started.	
8. Not only had I suffered the worst loss of faith, I had created a problem unthinkable for me to have. ¹²⁴	
9. I do want to help you but I'm afraid I can't.	
10. Sometimes you do find what you're looking for, closer than you think. ¹²⁵	

¹¹⁹ Joseph Jacobs, *Mr. Vinegar*.

¹²⁰ Joseph Jacobs, *Mr. Vinegar*.

¹²¹ Joseph Jacobs, *Mr. Vinegar*.

¹²² E. A. Poe, *A Descent into the Maelström*.

¹²³ Winston Churchill, *A History of the English Speaking Peoples*.

¹²⁴ Ann Howard Creel, *The Magic of Ordinary Days*.

¹²⁵ Ann Howard Creel, *The Magic of Ordinary Days*.

PRACTICE. Translating Inverted Conditionals.

English	Romanian
1. There it [the eye] lay in the gutter just under my nose, and the airs it gave itself would have been ridiculous had they not been disgusting . ¹²⁶	
4. Your diddler perseveres. He is not readily discouraged. Should even the banks break , he cares nothing about it. ¹²⁷	
6. Were I to live another thirty years , that would make me one hundred and five, why not give it a try?	

Concordance & Consistency

Concordance means “consistent matching of lexical terms” (Larson, 1998: 157). There is rarely, if ever, complete concordance between the words of the ST and the words of the TT, and this happens mainly because of polysemy (e.g. a word like *run* has a primary meaning and a lot of secondary meanings, and it will not always be translated by one and the same word). However, translators should be very keen on translating **key words** the same every time they occur in the ST. This is not confined to words only; whenever a word, phrase or grammatical structure is used repeatedly (with the same meaning in the ST each time it occurs), it should be translated accordingly, by one and the same word, phrase or grammatical structure in the TL. These recurring lexical or syntactic items are important either because they emphasize the topic, theme or discourse of the ST, or simply for the sake of style.

Peter Newmark, among others, makes the following suggestion concerning **key words**: “The appropriate equivalents for key words should be scrupulously repeated throughout a text...”. (Newmark, 1981: 15) He also speaks of “**token words**” which, according to him, are best kept as **loan words**. These would include such things as “the characteristic words of a time period that denote a fact of civilization, such as the name of a fashionable dress, a new product or invention, or a current fad.” (Newmark, 1974: 71)

“**Token words**” are often transliterated in order to retain a sense of time in history. This is often done in novels and short stories. For example, in translating Spanish novels into English, words like *plaza* and *patio* are often used as “**token words**” to give a Spanish flavor to the translation. However, words should not usually be transliterated in religious, political, or historical documents. (Larson, 1998: 199)

Here we have two excerpts from E. A. Poe’s comedic short story *Bon-Bon* (1832). Pierre Bon-Bon, the eponymous character, is a French restaurant owner and chef well-known for his omelettes as well for his philosophies. Poe therefore punctuates the text with many French words, which the Romanian translator keeps as such, for the most part:

In attempting des <i>oeufs à la Princesse</i> , he had unfortunately perpetrated an <i>omelette à la Reine</i> ...	Încercând să facă <i>oeufs à la princesse</i> , nimerise din păcate o omletă <i>à la Reine</i> ... ¹²⁸
Bon-Bon was a man of genius . There was not a <i>sous-cuisinier</i> in Rouen, who could not have told you that Bon-Bon was a man of genius . His very cat knew it,	Bon-Bon era un om de geniu . Nu se găsea în tot Rouenul un <i>sous-cuisinier</i> care să nu-ți fi putut spune că Bon-Bon era un om de geniu . Până și pisica știa

¹²⁶ E. A. Poe, *A Predicament*.

¹²⁷ E. A. Poe, *Diddling*.

¹²⁸ E. A. Poe, *Bon-Bon*, transl. by Ion Vineanu, 1963: 8.

and forebore to whisk her tail in the presence of the man of genius .	acest lucru, și se ferea să dea din coadă în fața omului de geniu . ¹²⁹
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In the second example, the Romanian text not only preserves the French words (including the italics), but also the figure of speech (namely, an **epistrophe** or **epiphora** – the repetition of the same word or words at the end of successive phrases, clauses or sentences) created by the recurrence of the noun phrase *man of genius*. This, too, has to do with the author's stylistic quirks and needs to be constantly and consistently matched in translation.

The translator should also resist the temptation to reduce repetition whenever it is used as a stylistic peculiarity:

There was myself . I spoke of myself ; - of myself, of myself, of myself ; - of Nosology, of my pamphlet, and of myself . I turned up my nose, and I spoke of myself . ¹³⁰	Eram eu . Am vorbit despre mine ; - despre mine, despre mine, despre mine ; - despre nosologie, despre pamfletul meu și despre mine . Mi-am răsucit în sus nasul și am vorbit despre mine . ¹³¹
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Take a story like Joseph Jacobs's *Lazy Jack*; a similar perfect modal pattern is used throughout the story:

- “**you should have put it** in your pocket”
- “**you should have carried it** on your head”
- “**you should have carried it** very carefully in your hands”
- “**you should have tied it with a string, and dragged it** along after you”
- “**you should have carried it** on your shoulder”

At the same time, the reply to all these reproaches is always “I’ll do so another time.” Translators should be consistent and try not to change the pattern or the way they phrased the reply, because these are a sort of leitmotif of the text, in direct relation to rhythm and narrative progression.

PRACTICE. Concordance & Consistency. Translate the following text into Romanian, paying attention to the underlined key patterns:

Giving advice, especially when I am in no position to give it and hardly know what I am talking about. I manage my own affairs with as much care and steady attention and skill as – let us say – a drunken Irish tenor. I swing violently from enthusiasm to disgust. I change policies as a woman changes hats. I am here today and gone tomorrow. When I am doing one job, I wish I were doing another. I base my judgements on anything – or nothing. I have never the least notion what I shall be doing or where I shall be in six months time. Instead of holding one thing steadily, I try to juggle with six. I cannot plan and if I could, I would never stick to the plan. I am a pessimist in the morning and an optimist at night, am defeated on Tuesdays and insufferably victorious by Friday. ¹³²	
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¹²⁹ E. A. Poe, *Bon-Bon*, transl. by Ion Vineanu, 1963: 6.

¹³⁰ E. A. Poe, *Lionizing*.

¹³¹ E. A. Poe, *Lionizing*, transl. by Liviu Cotrău, 1990: 135.

¹³² J. B. Priestley, *Delight*.

SEMINAR # 5 [COMMON TRANSLATION CHALLENGES PART II]

COURSE # 5 IN A NUTSHELL

- **Phrasal Verbs:** verbs made up of a main verb together with a particle (usually an adverb or a preposition, sometimes both). Typically, the meaning of a phrasal verb cannot be readily deduced from the meanings of the individual words themselves (*e.g. She takes after her mother* means either that she looks like her mother or that she behaves like her mother.). Phrasal verbs dictionaries should be consulted in translation.
- **Tenses:** actually very much a matter of **tense and aspect**, which combine to produce a lot of different structures. There is often a lack of correspondence in tenses between languages. Luckily, there are also tenses for which we can safely almost always resort to a given tense in Romanian, as is the case with Past Tense Continuous and the Romanian “Imperfect” (*e.g. Engl. I was reading when Susan called. / Rom. Citeam când a sunat Susan.*) or the Future Perfect Simple and the Romanian “Viitor anterior” (*e.g. Engl. By the end of the semester, I will have understood all the key concepts in translation. / Rom. Până la finalul semestrului, voi fi înțeles toate conceptele-cheie din traducere.*). **See table on page 67.**
- **Voice:** passive forms are very common in scientific texts but also in all kinds of materials designed for public information (signs, notices, regulations etc.). English is well-known for favouring the passive voice in certain constructions, whereas Romanian favours the active voice or impersonal structures (*e.g. Engl. You are wanted on the phone. / Rom. Te caută cineva la telefon.*)
- **Dialect:** whenever translators are faced with dialect in translation, they have to choose between ignoring the vernacular or compensating here and there by other means (*e.g. colloquial lexical items or structures*).
- **Prominence:** a feature of discourse structure which makes one part more important, more significant, more prominent than another. Emphasis in English is usually obtained by **change of word-order** or fronting. **Equivalence, compensation, adaptation** may be used in translation to restore the original emphatic effect.
- **Concordance & Consistency:** consistent matching of lexical terms. Translators should be very keen on translating recurring lexical / syntactic structures the same every time they occur in the ST, because they are either key terms in the ST or vital elements of style.

PRACTICE. Translating *-ing* Forms. Translate the following texts with a partner, minding the *-ing* forms.

English	Romanian
1. When translating, I usually start by dictating a quick, rough translation of the foreign language text straight onto a cassette, by passing any difficulties, if necessary devising ad hoc ways of overcoming them temporarily, and striving to get the general hang of the original, while allowing the natural rhythm of the spoken word to give the translation a shape and a flow which will not be lost by being revised and polished later on. ¹³³	
2. He sat now by the stream watching the clear water flowing between the rocks and, across the stream, he noticed there was a thick bed of watercress. He crossed the stream, picked a double handful, washed	

¹³³ Interview with translator Frederick Fuller, q. in Duff (1989: 75).

the muddy roots clean in the current and then sat down again behind his pack and ate the clean, cool green leaves and the crisp, peppery- tasting stalks... The two of them came scrambling down the rock like goats. Coming out he leaned over the bowl and dipped the cup full and they all touched cup edges. ¹³⁴	
3. So with the lamps all put out, the moon sunk, and a thin rain drumming on the roof a downpouring of immense darkness began. [...] Only through its rusty hinges and swollen sea moistened woodwork certain airs, detached from the body of the wind (the house was ramshackle after all) crept around corners and ventured indoors. Almost one might imagine them, as they entered the drawing-room questioning and wondering , toying with the flap of hanging wall-paper, asking, would it hang much longer, when would it fall? ¹³⁵	

PRACTICE **Translating Tenses.** Translate the following texts minding the sudden changes of tense.

English	Romanian
1. In a broad Moscow street not two hundred yards from the Leningrad station, on the upper floor of an ornate and hideous hotel built by Stalin in the style known to Moscovites as Empire During the Plague, the British Council's first ever audio fair for the teaching of the English language and the spread of the British culture was grinding to its excruciating end. The time was half past five, the summer weather erratic. After fierce rain showers all day long, a false sunlight was blazing in the puddles and raising vapours from the pavements. Of the passers-by, the younger ones wore jeans and sneakers, but their elders were still huddled in their warms. ¹³⁶	
2. I'd been thinking lately of the pyramids, not the ones in Egypt, but the ones closer by in Mexico. The ancient civilizations of Mexico had been much more advanced than what early explorers ever realized. The Mayans and their culture were some of the most mysterious and misunderstood. And the ruins of their cities often perched on rises overlooking blue-green	

¹³⁴ Ernest Hemingway, *For Whom the Bell Tolls*.

¹³⁵ Virginia Woolf, *To the Lighthouse*.

¹³⁶ John Le Carré, *The Russia House*.

seas and surrounded by big-leaf jungles holding parrots in the trees. ¹³⁷	
Romanian	English
1. Ori de câte ori arzi mâncarea pentru soț, nu te necăji, pur și simplu întreabă-l dacă are bani să te ducă să mâncați în oraș, iar dacă refuză, du-te singură și lasă-l să flămânzească. Asta dă întotdeauna rezultate. Data următoare când îi arzi mâncarea, poți fi sigură că o să te ducă să mâncați în oraș fără să fie rugat.	
2. Directorul stă de vorbă chiar în această clipă cu elevul acela neobrăzat și sper că-l pedepsește aspru pentru că a spart toate ferestrele de la clasa lui.	
3. De la o vreme încoace, brutarul uită cam multe și a început să umble cu un creion și un carnet, ca să noteze tot ce trebuie să-i amintesc eu să facă.	
4. Rândunica zboară de două zile încoace și încă nu a ajuns la cuibul ei, dar știe că perechea ei a așteptat-o în tot acest timp.	
5. Bibliotecarul făcea ordine între cărți când intră cineva și ceru o carte despre viața lui Napoleon, pe care bibliotecarul nu i-o putu da, fiindcă tocmai o citea primarul orașului.	
6. Zidarul cumpăra cărămizi când l-am întâlnit și mi-a spus că are nevoie de ele ca să-și construiască o casuță la țară, unde speră să se mute cu familia lui pe timpul verii.	
7. Nu vă supărați, rămâneți multă vreme la noi?	
8. Mâine pe vremea asta acest elefant se va plimba pe străzile Londrei, admirat atât de copii cât și de oamenii mari.	
9. Presupun că o fi terminat de făcut temele și că s-o fi dus în oraș fiindcă voia să vadă un film și chiar întrebase dacă știu ce rulează.	
10. La anul pe vremea asta voi fi studiat de doi ani trei limbi străine deodată, dar trebuie să mărturisesc că nu voi ști niciuna la perfecție.	

¹³⁷ Ann Howard Creel, *The Magic of Ordinary Days*.

PRACTICE. Translating Passives.

English	Romanian
1. This is an opportunity not to be missed!	
2. Messages to the executive manager are welcomed , but not all can be acknowledged .	
3. The film star is alleged to be abroad. His whereabouts, however, are not known .	
4. Heavy rain is expected in the late afternoon.	
5. When using this chemical product, care must be taken to avoid all contact with the skin.	
6. We apologize for the interruption. Normal transmission will be resumed as soon as possible.	
7. What steps are being taken to protect the environment?	
8. Vanilla flavour is added to the milkshake.	
9. It must be understood that neither by word nor deed had I given Fortunato cause to doubt my good will. ¹³⁸	
10. In order to celebrate her first entry into the sea we decided to have a moonlight picnic down at the bay, and sent an invitation to Theodore, who was the only stranger that Mother would tolerate on such a great occasion. The day for the great immersion arrived, food and wine were prepared , the boat was cleaned out and filled with cushions, and everything was ready when Theodore turned up. ¹³⁹	
Romanian	English
1. Ursoaica fusese vânată exclusiv pentru blana ei minunată.	
2. Ursul fusese reperat zece kilometri la sud de sat, dar nimeni nu îndrăznise să meargă să-l vâneze.	
3. Motanul ar fi fost mâncat de balaur dacă n-ar fi fost salvat de Făt-Frumos.	
4. De ce anume era bănuț?	
5. Pentru ce anume i s-a mulțumit?	

¹³⁸ E. A. Poe, *The Cask of Amontillado*.¹³⁹ Gerald Durrell, *My Family and Other Animals*.

PRACTICE. Translating Modals.

English	Romanian
1. Either the memory of past bliss is the anguish of today, or the agonies which are, have their origin in the ecstasies which might have been . ¹⁴⁰	
2. There is no doubt that adults vary greatly in the speed and efficiency of their reading. Some proceed very slowly; others dash along too quickly and then have to regress. Poor readers in particular may lack the ability to vary their manner of reading according to the type of reading matter and their intentions in reading it. A good reader can move at great speed through the text. He may be able to skim a page , picking up a word or two here and there, and gain a general idea of what the text is about without really reading it. A less efficient reader tends to maintain the same speed whatever the material he reads. ¹⁴¹	
3. Human babies can swim when only a few weeks old. If placed in the water, they make reflex swimming movements which actually propel them forward. This remarkable ability soon fades. Only children whose experience of swimming is limited to brief annual holidays at the seaside are frightened of the water. Any child living near the sea can become a proficient swimmer and diver by the age of five years, and should then be capable of picking up small objects from several feet below the water. ¹⁴²	
4. Yes, affection may turn to hate , under the stimulus of jealousy. ¹⁴³	
5. Remember, Hastings, if you are going into exile, a good cook may be of more comfort than a pretty face! ¹⁴⁴	

PRACTICE. Translating Prominence & Word-Order. Translate these sentences in whatever seems the most natural way in Romanian. You do not necessarily have to begin with the same word as is used in the English text.

¹⁴⁰ E. A. Poe, *Berenice*.

¹⁴¹ M. D. Vernon, *The Psychology of Perception*.

¹⁴² Desmond Morris, *Manwatching*.

¹⁴³ Agatha Christie, *The Cornish Mystery*, in *Poirot's Early Cases*.

¹⁴⁴ Agatha Christie, *The Adventure of the Clapham Cook*, in *Poirot's Early Cases*.

English	Romanian
1. It was in no placid temper , I say, that the metaphysician drew up his chair to its customary station by the hearth. ¹⁴⁵	
2. Of foam there was little except in the immediate vicinity of the rocks. ¹⁴⁶	
3. How my elder brother escaped destruction I cannot say, for I never had an opportunity of ascertaining. ¹⁴⁷	
4. Volition I had none , but appeared to be impelled into motion, and flitted buoyantly out of the city, retracing the circuitous path by which I had entered it. ¹⁴⁸	
5. Of his family I could obtain no satisfactory account. Whence he came , I never ascertained. ¹⁴⁹	
6. That Pierre Bon-Bon was a <i>restaurateur</i> of uncommon qualifications , no man who, during the reign of --, frequented the little <i>Café</i> in the <i>cul-de-sac</i> Le Febvre at Rouen, will, I imagine, feel himself at liberty to dispute. That Pierre Bon-Bon was , in an equal degree, skilled in the philosophy of that period is, I presume still more especially undeniable. ¹⁵⁰	
7. That translation no longer enjoys anything like the status in foreign language teaching which it once did must be clear to anyone. ¹⁵¹	
8. That the Vikings discovered America is accepted by all but a few scholars who insist that Irish priests got there before them. ¹⁵²	
9. Hand in hand about this valley, for fifteen years, roamed I with Eleonora before Love entered within our hearts. ¹⁵³	

¹⁴⁵ E. A. Poe, *Bon-Bon*.

¹⁴⁶ E. A. Poe, *A Descent into the Maelström*.

¹⁴⁷ E. A. Poe, *A Descent into the Maelström*.

¹⁴⁸ E. A. Poe, *A Tale of the Ragged Mountains*.

¹⁴⁹ E. A. Poe, *A Tale of the Ragged Mountains*.

¹⁵⁰ E. A. Poe, *Bon-Bon*.

¹⁵¹ *The Linguist*.

¹⁵² David M. Wilson, *The Vikings*.

¹⁵³ E. A. Poe, *Eleonora*.

10. Small as she was , she made quite a good horsewoman. ¹⁵⁴	
11. Uneasy lies the head that wears a crown. ¹⁵⁵	
12. So colossal is human egotism that people who have met an author are constantly on the look-out for portraits of themselves in his work. ¹⁵⁶	
13. The only fly in the ointment of my peaceful days was Mrs. Cavendish's extraordinary, and, for my part, unaccountable preference for the society of Dr. Bauerstein. What she saw in the man I cannot imagine, but she was always asking him up to the house, and often went off for long expeditions with him. I must confess that I was quite unable to see his attraction. ¹⁵⁷	
14. Wentworth was the man of all others most worth winning. His abilities were obviously of the first order, and so were his ambitions. To Wentworth therefore the King turned. ¹⁵⁸	
15. Rarely have I seen such impudence!	
16. Little did I know that an unfortunate turn of events would change everything for me.	
17. Under no circumstances will I go there again.	
18. On no condition would I accept this "bargain", as you call it.	
19. Only when she lost her mother did she realize how wrong she had been.	
20. He would wait; I had no doubt he did mean it. ¹⁵⁹	

¹⁵⁴ D. H. Lawrence, *The Princess and Other Stories*.

¹⁵⁵ William Shakespeare, *King Henry V*.

¹⁵⁶ W. Somerset Maugham, *A Writer's Notebook*.

¹⁵⁷ Agatha Christie, *The Mysterious Affair at Styles*.

¹⁵⁸ Winston Churchill, *A History of the English Speaking Peoples*.

¹⁵⁹ Ann Howard Creel, *The Magic of Ordinary Days*.

PRACTICE. Translating Inverted Conditionals.

English	Romanian
1. Had the vision occurred to me as I describe it, without my suspecting it as a dream, then a dream it might absolutely have been, but, occurring as it did, and suspected and tested as it was, I am forced to class it among other phenomena. ¹⁶⁰	
2. Were one to form an estimate of the character of Mrs. Sigourney's compositions from the character of her hand writing, the estimate would not be very far from the truth. ¹⁶¹	
3. The Automaton does not invariably win the game. Were the machine a pure machine this would not be the case – it would always win. ¹⁶²	

¹⁶⁰ E. A. Poe, *A Tale of the Ragged Mountains*.

¹⁶¹ E. A. Poe, *Autography*.

¹⁶² E. A. Poe, *Maelzel's Chess-Player*.

COURSE # 6 TERMINOLOGIES: TRANSLATING FOOD

- Recipes
- Menus
- Culinary Memoirs



Food terminology can be found in many different types of texts, from an informative, content-focused types, to informative-instructive types (such as recipes), to informative-operative types (such as menus), to informative-expressive types (such as the literary memoirs), to mock-informative types or expressive with informative touches (fiction which includes gastronomical episodes) etc. Here are a few examples:

Informative-Instructive: Jamie Oliver RECIPE

Source Text from *Jamie's Dinners*

Oliver, Jamie. *Jamie's Dinners*. Penguin Books Ltd.: London, 2004. 100-101.

Quesadillas with Guacamole

Starter

A quesadilla is basically a Mexican-style stuffed pancake, like a toasted sandwich, made with two tortillas sandwiched together with a cheese-based filling. They are warmed through and served with guacamole and sour cream. They are one of my

favourite things to eat – Jools and I tend to have them every Saturday because we love them! To make the guacamole I use 2 or 3 ripe **avocados**, 2 or 3 ripe deseeded **tomatoes** and a couple of deseeded **red chillies**, and I throw all this into a food processor with a handful of peeled and chopped **spring onions** and a good handful of **fresh coriander**. Once this has been chopped up nice and fine, I add a couple more chopped tomatoes, a good pinch of **salt** and half of another avocado, chopped, to give it a nice chunky texture. Transfer everything into a bowl and season carefully with **sea salt**, **freshly ground black pepper** and a good squeeze of **lemon or lime juice**. If you decide to buy ready-made guacamole, which is a bit lazy but probably very realistic, you can put it into a bowl and chirp it up a bit with a squeeze of lemon juice, a little extra salt and a bit of chilli to give it a kick. To fill the quesadillas you will need a couple of big handfuls of grated **Cheddar** and/or **red Leicester cheese**, some finely sliced spring onions, a couple of handfuls of chopped fresh coriander, and a **red pepper** and some **red or green chillies** all deseeded and finely chopped. Mix all this up in a bowl and then sprinkle half a handful between two layers of **tortilla**. You can make up 4, 10 or even 20 quesadillas and keep them in the fridge until you need them if you want. Some people like to fry them in oil, but this makes them greasy and is not all that healthy. You can grill them, but I like to put them in a dry non-stick frying pan on a medium heat, so that after about a minute and a half on each side you are left with a really crispy outside and an oozy, stringy filling. Serve the quesadillas cut into quarters, with the guacamole, **sour cream** and a **beer**. PS You can also posh them up a bit using **grilled chicken or seafood**, **leftover pork**, **shellfish**, or a selection of **grilled vegetables**.

Commentary:

Information or Content

The ST consists of a text with directions of 401 words. There is no list of ingredients. They are first mentioned in the main text and printed in bold type. The TT format does require a list of ingredients. The translator cannot simply add a list and translate the text as it is, though. The list will make some instructions redundant, so they will have to be removed from the recipe. The problem here is the vague quantities that Oliver uses. For example, he starts by instructing the reader to use “2 or 3 ripe deseeded tomatoes” and later on “a couple more chopped tomatoes” are supposed to be added. The translator will have to come up with an appropriate quantity and direction for the list of ingredients. The ingredients used are basic ingredients, which can be bought in most supermarkets and other food shops in both Britain (ST) and the Netherlands (TT). The recipe really only contains one cultural specific ingredient: “Cheddar and/or Leicester Cheese”.

Presuppositions

As explained above, a list has to be added and instructions should be altered to avoid overlap with that list. The ST does not always use clear quantities: “a handful”, “some onions”, “a good squeeze”. If transferred directly to

the target language, these references would make the list of ingredients confusing and unclear. The translator's task is to present the TT reader with a coherent and effective recipe. She will have to interfere and add information or be more specific. (Kerseboom, 2010)

Informative-Operative: MENUS

Menus can be treated as a **hybrid text type** which is **both informative and operative**, in Sager's (1997) terms. Menus provide information about the dishes served at a particular place and simultaneously aim at persuading the customer to choose these dishes. As informative, consumer-oriented texts, menus can be regulated by legislative means. For instance, Hampshire County Council (2002) defines with precision what a menu should and should not contain. For instance, the county document specifies after **how many minutes of cooking meat can be called 'roasted', which meals are to be called vegetarian, smoked or home made.**

As persuasive texts, menus often contain appealing and elaborate dish names (sometimes with detailed descriptions); such names make the menus eye-catching and intriguing to the customer. (Ruzaitė, 2006: 260)

Thriveni (2002) notes that food habits are especially culture-sensitive so that many aspects related to them are even untranslatable. To deal with such 'untranslatable' items, as Sager suggests, translation studies should adopt a dynamic approach, 'which means considering translation as one possible step in a communication process between two cultures' (1997: 26). (Ruzaitė, 2006: 261)

Other problems commonly found in the translation of menus:

- **lack of consistency in the choice of equivalents**
- **choice of overly specific lexis**
- **improper construction of the noun phrase**
- **misspellings.**

Tocăniță de porc	140g/150g
Pork stew	
Tocăniță de vită	140g/150g
Beef stew	
Sărmăluțe cu afumătură	180g/230g/20g
stuffed cabbage leaves with smoked	
Pomana porcului	160g
almsgiving pig	
Pulpe de pui la tava	100g
Pan chicken thighs	
Ciocanele la tava	100g
Hammers to tray	
Supa de pui cu taietei de casa	60g/340ml
Chicken soup with noodles	

Informative-Expressive: CULINARY MEMOIR (Julian Barnes' *The Pedant in the Kitchen*)

FOOD AND COOKING-RELATED WORDS IN TRANSLATION. JULIAN BARNES' *THE PEDANT IN THE KITCHEN* / *PEDANTUL ÎN BUCĂTĂRIE*

Introduction

That food and eating are heavily laden with connotations is a universally acknowledged truth. Roland Barthes, among others, repeatedly and famously insisted on food being, just like clothes, bona fide cultural signifiers:

"For what is food? It is not only a collection of products that can be used for statistical or nutritional studies. It is also, and at the same time, a system of communication, a body of images, a protocol of usages, situations, and behavior."¹⁶³

Much thought has also been put along time in scrutinising the ever-closer affinity between food and language. Whether viewed through a poetic lens or in a breezy, matter-of-fact style ("Language and food are closely linked, if for nothing else, for the fact that the mouth is instrumental in both", says Brigita Orel in a *Journal of Media and Culture* post¹⁶⁴), this unavoidable ligature is a good example of successful symbiosis. And if gastronomy is in itself a spectacular field to deal with, culinary discourse is (as suggested by Mariana Neț¹⁶⁵) even more so.

Over the past twenty years, writing about food has become extremely popular in a variety of shapes (cookbooks, food magazines, restaurant reviews, food blogs etc.). Moreover, its primary, straightforward, practical purpose, has in time become secondary: food writing is no longer about recipes (only), it is mostly a (meta)narrative, in short, it is either a (well-told) story or nothing at all.

Two main currents have traditionally been identified in food writing with, on the one hand, the popular culinary publications such as food magazines, columns and restaurant reviews, and on the other, with the culinary memoir, which is considered a literary subgenre. The most famous example of the latter goes back to nineteenth-century French lawyer and gastronome Jean Anthelme Brillat-Savarin and his 1825 *Physiology of Taste: or Meditations on Transcendental Gastronomy*, an incredibly witty collection of historical and philosophical essays, recipes and anecdotes on the pleasures of the table. Another well-known example is that of the American M. F. K. Fisher, who provided an exquisite translation of Savarin's work into English and also produced an entire series of Fisherisms in her own memoirs.

Being essentially a hybrid, the culinary memoir displays an entire array of features it borrows from all the species involved. "Gastronomic literature is often informative as well as humorous and reflective. (...) Food is a recurring theme, but it does not control the memoir. It is used as a framework to express the writer's memory of a certain time or event.", says Anne Roetman¹⁶⁶, while Melina Markos sees it as "an extended meditation on the food experience, relying on personal experiences, memory, and metaphor to portray the multiple levels of significance of an event"¹⁶⁷.

The corpus we will work on in the present paper, namely Julian Barnes' *The Pedant in the Kitchen*, does confirm each and every of the above mentioned features, but since ours is a comparative aim (examination of the culinary terms in the cited book as translated into Romanian), we need to consider two main traits above all: the transfer of food terminology from English into Romanian and the restitution of the humour or irony that comes with it (if any).

Food vocabulary in any language is predominantly nominal, with some decorative verbs and adjectives sprinkled here and there. English is no exception; nor is Romanian, for that matter. Now, unlike the English language, "that voracious sponge [...] which sucked into itself over the past millenium the riches of the world's gastronomic vocabulary"¹⁶⁸ (from the few very basic terms traced back to our remotest Indo-European ancestors: *apple, dough, salt, mead, meat, milk, nut*, to Old English: *loaf, honey, ale, beer, garlic, leek*, Viking import: *cake, steak*, Indian import: *chutney, curry, punch* and ultimately to the 11th, then 18th and 19th French influx: *aspic, soufflé, vol-au-vent* etc.), the Romanian culinary vocabulary has been somewhat conservative by comparison but it does bear the traces of the French haute cuisine as well as of Italian and American cooking, alongside Latin-based, Turkish or Hungarian terms. In spite of apparently many common words in the food vocabulary of the two languages considered here, English and Romanian, translating food terms is not without some stress.

¹⁶³ Roland Barthes, *Toward a Psychosociology of Contemporary Food Consumption*, in Carole Counihan and Penny van Esterik (eds.) *Food and Culture*, New York, Routledge, 1997, p. 21.

¹⁶⁴ Brigita Orel, *The Language of Food*, in *M/C Journal. A Journal of Media and Culture*, vol. 16, no. 3 / 2013, retrieved from <http://journal.media-culture.org.au/index.php/mcjournal/article/view/636> (March 2017).

¹⁶⁵ Cărțile de bucate românești (1998), q. in Balațchi, 2015, p. 202.

¹⁶⁶ Anne Roetman, *Translating the Grande Dame of Gastronomy. Theory and Practice of Translating M.F.K. Fisher's The Gastronomical Me*, MA Thesis, University of Utrecht, p. 10.

¹⁶⁷ Melina Cope Markos, *The Tastes of a Nation: M. F. K. Fisher and the Genre of Culinary Literature*, in *Undergraduate Research Symposium*. Paper 29, 2006, p. 10.

¹⁶⁸ John Ayto, *The Diner's Dictionary: Word Origins of Food and Drink*, Oxford, Oxford University Press, 2012, p. 7.

Mention must be made at this point that if food language has so far been the subject of numerous studies, considerably less has been written on this topic from a traductological point of view. The papers we consulted (Epstein, 2009; Köhler, 2011; Hoțu, 2011; Corduş, 2016) all seem to emphasize and classify the difficulties of translating food language, while also implicitly acknowledging the hardships of theorising and finding solutions for such difficulties. The fact that most gastronomic terms are culturally-imbued, the numerous false friends (see *minced meat*, for instance, which has nothing to do with meat), the occurrence of semantic splits (see *truffle*) are all challenges to any a translator, irrespective of how skillful s/he is.

For B. J. Epstein (2009), a translator, translation critic and editor of many cookbooks, the main issues that may prove problematic when translating a text which contains food terms concern the availability of ingredients, the different cuts of meat, measurements, and the kitchen equipment (implements, pots and pans). On the question of measurements, she suggests two possible solutions in translation: keeping the original measurements and providing a conversion table at the end of the book or changing the measurements into the system used in the target language either by *complete replacement* or by *replacement and retention* (i.e. indicating the shifted measurements in the recipe, but also keeping the original in parenthesis). In addition to these four issues, Köhler (2011) adds another, namely *Culture Specific Names*.

In our analysis, we will be dealing with ingredients, measurements and kitchen utensils. In accounting for the translation strategies, we have in mind (though not extensively, given the corpus) classifications such as Christiane Nord's ¹⁶⁹ for the culinary terms we analyse.

The Corpus

Before delving into the analysis as such, a few more words about the corpus are in order. Our source text will be the 2013 edition of Barnes' *The Pedant in the Kitchen* (Atlantic Books, London) and the target text – the only Romanian version so far published, *Pedantul în bucătărie* (Nemira, București, 2006, translation by Marina Radu). Italics are reserved for examples singled out from the source text and inverted commas for both larger samples of the original text and examples from the target text. Retroversion (Romanian to English), and occasionally, in tables, our observations are placed between square brackets. Sometimes, but not always, back-translation is provided between brackets, too.

The source text is actually a collection of columns on the trials of home cooking which originally appeared in the *Guardian Review* in the 1990s, which means this clearly falls outside Barnes' mainstream literature. But then he started out as a journalist in the first place and his reputation for being a "chameleon"¹⁷⁰ has constantly been endorsed and heightened by (leaving his Dan Kavanagh thrillers aside) a considerable amount of periodical short fiction and miscellaneous nonfiction. And if the quality of Julian Barnes' fiction that attracts the most comment is its technique, his personal essays, often autobiographical, have an interest of their own, as Barnes is "both revealing and fairly modest, and generally writes with originality and verve."¹⁷¹ Half way between journalism and memoir, *The Pedant in the Kitchen* retains most of Barnes' idiosyncrasies as a novelist (self-conscious linguistic style, wittiness, playfulness, irony etc.), only on a more casual note.¹⁷² He functions more as a reporter, less as a memoirist, some critics say, though the personal tone remains.¹⁷³ Others find that in collecting these articles into a book, *The Pedant in the Kitchen* column lost some of its flavour.¹⁷⁴ Despite all these, the volume, first published in 2003, has never been out of print and the fourth cover advertises the product exclusively in superlative terms: "the funniest piece of food writing" (Giles Coren, *The Times*); "as crisp and tart [...] a piece of writing about food as one will find anywhere" (Lisa Markwell, *Independent on Sunday*); "a witty and

¹⁶⁹ In her book *Text Analysis in Translation* (2005) as well as a series of articles, Christiane Nord identifies four different categories: *pragmatic* (arising from differences in the communicative situations of the source and target text); *culture specific* (e.g. French names of products or dishes), *language pair specific* (proverbs, expressions, idioms) and *text specific translation problems* (terminology). According to Nord, the choices you make in the first category, the pragmatic translation problems, will give direction to the way you handle problems in the other three categories. As far as our corpus is concerned, we found examples illustrating mostly the last three categories.

¹⁷⁰ Literally "chameleon of British letters" (Merritt Moseley, *Understanding Julian Barnes*, South Carolina, University of South Carolina Press, 1997, p. 1).

¹⁷¹ Moseley, *op. cit.*, p. 165.

¹⁷² See the fourth cover quote: "Barnes puts almost as much elegance and thought into this series of short essays as into his fiction." (*The Herald*)

¹⁷³ Moseley, *op. cit.*, 167.

¹⁷⁴ Matthew Fort, *Too Much of a Good Thing*, in *The Guardian*, 2 nov. 2003, retrieved from <https://www.theguardian.com/books/2003/nov/02/houseandgarden.foodanddrink> (March 2017)

practical account of the search for gastronomic precision”; “a curiously palatable little book” (*Evening Standard*); “this delicious collection of bite-sized articles”, “a little hob-side classic” (*Scotland on Sunday*); “a tiny masterpiece of observational wit” (*The Herald*); “a brilliant and self-mocking modern classic” (*Daily Mail*) – most of which strive to turn into account the very same food imagery. And the paratextual side does not end here: the 2013 edition under analysis also contains an Introduction signed by English chef and restaurateur Mark Hix (pp. ix-xiv) which is equally encomiastic and more conatively focused: “I implore you to read this book and enjoy it as much as I have.” (p. xiv).

What Julian Barnes does in *The Pedant in the Kitchen* is share his experience(s) / experiments / frustrations as an amateur cook while also fully exposing the inaccuracies of recipes (which he sees as utterly unclear and badly edited most of the time). The main challenges for the translator lie in transferring some of the ingredients and measurements and capturing the feeling tone of the original text.

Our first observation concerns the titles (the title of the column / collection of articles, as well as the titles of the 17 pieces included in the volume). The Romanian version provides a literal rendition of *The Pedant in the Kitchen* [Pedantul în bucătărie], with all the self-conscious undertones Barnes infuses in it (though, truth be told, Barnes’ character, while a stern critic of himself and of others, is still too modest to deserve such a label). By contrast, neither of the French versions of *The Pedant*, namely *Un homme dans sa cuisine* [literally, a man in his kitchen] and *Un anglais aux fourneaux* [lit. an Englishman cooking / by the stove], preserve the word *pedant*.

The inventory of the title of the 17 articles, shown in the table below, is not, however, entirely consistent with the literalness of the overall title.

<i>A Late-Onset Cook</i>	<i>Începuturile unui bucătar întârziat</i>
<i>Warning: Pedant at Work</i>	<i>Atenție: pedant la lucru!</i>
<i>Take Two Medium Onions</i>	<i>Luați două cepe mijlocii</i>
<i>By the Book</i>	<i>După carte</i>
<i>The Ten-Minute Maestro</i>	<i>Maestrul celor zece minute</i>
<i>No, I Won't Do That</i>	<i>Nu, nu fac așa ceva!...</i>
<i>The Cactus and the Slipper</i>	<i>Cactusul și papucul</i>
<i>The Tooth Fairy</i>	<i>Cocoșul roșu</i>
<i>Good Things</i>	<i>Lucruri bune</i>
<i>Service with a Scowl</i>	<i>Proastă servire</i>
<i>Once is Enough</i>	<i>O dată e suficient</i>
<i>Now They Tell Me!</i>	<i>Bine că-mi spui acum!</i>
<i>Keep It Simple</i>	<i>Cât mai simplu</i>
<i>In the Purple</i>	<i>Las-o purpurie!</i>
<i>Not a Dinner Party</i>	<i>Nu e dineu</i>
<i>Bottom Drawer</i>	<i>Sertarul de jos</i>
<i>The Moral of It All</i>	<i>Morala generală</i>

We can spot at least an adaptation¹⁷⁵: *The Tooth Fairy*, for instance, is replaced by *Cocoșul roșu*, but in context, “cocoșul roșu” [the red rooster], which in the Romanian culture symbolizes a never-ending story rather than a fantasy figure of early childhood like the Tooth Fairy, Santa Claus or the Easter Bunny, is a rather unfortunate choice.

“It doesn’t look like the picture,” the Pedant remarked the other day as he laid down the dinner [...]. “That’s like believing in the tooth fairy,” replied She For	– Nu arată ca în poză, a rostit Pedantul acum câteva zile, în timp ce aducea la masă cina [...] - E ca și cum ai crede în povestea cu cocoșul roșu, i-a
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¹⁷⁵ We employ here Vinay-Darbelnet’s 1958 well-known classification of translation procedures.

Whom the Pedant Cooks. (<i>The Tooth Fairy</i> , p. 56)	răspuns Cea Pentru Care Gătește Pedantul. (<i>Cocoșul roșu</i> , p. 79)
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As for the food terminology in *The Pedant the Kitchen*, we organised it into seven categories, as follows:

- 1) cooking as an activity (subcategory: cookery-related aphorisms)
- 2) cooks / chefs / other related jobs / gourmets
- 3) meals and dishes
- 4) ingredients (subcategory: partitive expressions)
- 5) kitchen utensils
- 6) cookbooks
- 7) adjectives and verbs

Cooking as an Activity

Cooking as an activity is described in various ways: as a craft, as a moral agent, as not exactly sissy.

No one went so far as to say cooking was sissy , it was just something that domestic males weren't suited to. (<i>A Late-Onset Cook</i> , p. 9)	Și asta nu pentru că am fi considerat gătitul prea efeminant . Era pur și simplu o activitate nepotrivită pentru bărbați. (<i>Începuturile unui bucătar întârziat</i> , p. 9)
The Pedant in the Kitchen is not concerned with whether cooking is a science or an art ; he will settle for it being a craft , like woodwork or home welding. (<i>Take Two Medium Onions</i> , p. 18)	Pe Pedantul din Bucătărie nu-l interesează dacă gătitul e știință sau artă : el îl consideră un meșteșug , la fel ca sudura la domiciliu sau cioplitul în lemn. (<i>Luați două cepe mijlocii</i> , p. 30)

The choice of “efeminant” [effeminating] to render *sissy* is a deliberate euphemism; a blunt expression like “pentru fătălai” was probably considered dissonant with Barnes’ overall elegant style. The philosophical issue of likening cooking to a science, art or craft is carefully handled by the translator, with only a change of word order. Along the book, Barnes also uses a number of aphorisms about cooking: sometimes he just borrows them (e.g. from Joseph Conrad: “Good **cooking** is a moral agent.”, *The Moral of It All*, p. 132 / “Buna **preparare a hranei** este un agent moral.”, *Morala generală*, p. 178); at other times, he paraphrases them (e.g. G. B. Shaw’s “He who can, does. He who cannot teaches.” becomes “Those who can, cook; those who can’t, wash up. *Warning: Pedant at Work*, p. 14 / “Cine poate, gătește; cine nu poate spală vasele.”, *Atenție: pedant la lucru!*, p. 24 – the missing comma after “poate” is, possibly, an example of bad editing) or uses inversion as a rhetorical device:

The modern mantra goes, “If food is not simple, it is not good.” Olney prefers its inversion: “If food is not good, it is not simple.” (<i>Keep It Simple</i> , p. 100)	Mantrei moderne: “Dacă mâncarea nu e simplă, nu e bună”, Olney îi preferă propria sa variantă cu inversarea termenilor: “Dacă mâncarea nu e bună, nu e simplă.” (<i>Cât mai simplu</i> , pp. 136-137)
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Cooking as a Job

Amateur cooks are, to Julian Barnes, always pedantic, always anxious (“In the kitchen I am **an anxious pedant**. [...] I am also a **reluctant taster**, with excuses always at the ready. [...]...**the self-taught, anxious, page-scowling domestic cook** is about as pedantic as you can get.”, *A Late-Onset Cook*, pp. 4; 6; 7). The Romanian version of these tribulations offers steady occurrences of “anxious” and “pedant”, but chooses a verbal transposition [nici nu-mi place să gust / I dislike tasting too] for the nominal phrase *reluctant taster* (“În bucătărie sunt **un pedant anxious**. [...] **Nici nu-mi place să gust** și găsesc întotdeauna scuze pentru asta. [...]...**bucătarul amator, autodidact și anxious**, trebuie să fie foarte pedant.”, *Începuturile unui bucătar întârziat*, pp. 13, 14, 15). A hypernymic expression like *food insiders* (*The Cactus and the Slipper*, p. 54) is translated by the cordial “specialiștii în arta culinară” [culinary arts specialists] (*Cactusul și papucul*, p. 73). In any case, any perversity possibly implied by *food-fluffers* (*The Tooth Fairy*, p. 56) is definit(iv)ely lost in the Turkish term “ageamiu” [novice, amateur] (“ageamiii în ale bucătăriei”, *Cocoșul roșu*, p. 79). *The TV chef* (*Warning: Pedant at Work*, p. 13) is rendered by means of a gender-conscious “bucătarul / bucătăreasa TV” (*Atenție! Pedant la lucru*, p. 23)

Kitchen-maid (*The Moral of It All*, p. 135), normally ranked below a cook and above a scullery maid in the hierarchy of a great house, is made more explicit in Romanian by means of an intratextual gloss “fata angajată pentru spălatul vaselor” [lit. the girl hired to wash the dishes] (*Morala generală*, p. 181). Interestingly enough, whenever *chef* appears in the original text, it is rendered by “bucătar” [cook], but when Barnes says about Flaubert that he was “more of a **trencherman** than a **gourmet**...” (*Now They Tell Me!*, p. 87), the Romanian text introduces italics to highlight the transferred *gourmet* and softens the rough edges of *trencherman* by rendering it as “mâncăcios” [foodie], leaving aside more colourful alternatives like “mâncău” or “happlea” (Care era mai degrabă **mâncăcios** decât **gourmet**...”, *Bine că-mi spui acum!*, p. 119).

Meals and Dishes

Meals are only rarely mentioned in *The Pedant in the Kitchen* and even more rarely in *Pedantul în bucătărie*. Breakfast is mentioned in the very beginning (*A Late-Onset Cook*, p. 1), mainly for its autobiographical significance (a very early memory of the writer is that of the breakfast his father used to prepare occasionally for his brother and himself). *Dinner* and *supper* are used interchangeably in the original text and avoided altogether in the target text (“The **dinner – supper** – went well and the chef was unstressed.”, *Not a Dinner Party*, p. 118 / “**Totul** [everything] a mers bine, iar bucătarul a fost foarte relaxat.”, *Nu e dineu*, p. 158). *Idle feast* (*The Moral of It All*, p. 136) is translated by “festin fără sens” [meaningless feast] (*Morala generală*, p. 183), whereas *dinner party*, which also appears in one of the titles, has “dineu” as an appropriate equivalent.

The term *dishes* itself is more often than not translated by “mâncăruri” and only rarely by “feluri de mâncare”:

This is one of the earliest lessons to be learned: there are certain dishes always best eaten in restaurants, however tempting the cookbook version appears. (<i>No, I Won't Do That</i> , p. 44)	Iată una dintre primele lecții care trebuie învățate: anumite mâncăruri sunt întotdeauna mai bune la restaurant, oricât de tentante ar părea variantele din cărțile de bucate. (<i>Nu, nu fac așa ceva!...</i> , p. 61)
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Fast food is considered a borrowing so it is transferred as such, whereas *slow food* is paraphrased (“the virtues of **slow food** and **fast food**”, *The Ten-Minute Maestro*, p. 34 / “virtuțile **mâncării clasice, gătite pe îndelete**, și **fast food**.”, *Maestrul celor zece minute*, p. 51).

Most of the examples of dishes are treated literally, others lightly, with little concern for terminological exactitude:

breakfast – re-heated porridge with golden syrup, bacon, toast (<i>A Late-Onset Cook</i> , p. 1)	micul dejun – adică <i>porridge</i> reîncălzit cu melasă, șuncă și pâine prăjită (<i>Începuturile unui bucătar întârziat</i> , pp. 9-10) [<i>porridge</i> is transferred and italicised]
bacon chop, peas, and potatoes (<i>A Late-Onset Cook</i> , p. 2)	Cotlet cu mazăre și cartofi. (<i>Începuturile unui bucătar întârziat</i> , p. 10) [“cotlet” does not seem to cover <i>bacon chop</i>]
My repertoire broadened. Meat and vegetables were the main things to be, if not mastered, at least somewhat tamed. Then came puddings and the odd soup ; later – much later – gratins, pasta, risotto, soufflés . (<i>A Late-Onset Cook</i> , p. 3)	Repertoriul mi s-a lărgit. Carnea și legumele rămăseseră de bază și chiar dacă nu ajunsesem încă maestru reușisem să le domesticesc. Pe locul doi se situau budincile și o supă bizară . Iar mai târziu, mult mai târziu, legume gratinate, paste, rizoto, sufleuri . (<i>Începuturile unui bucătar întârziat</i> , p. 12) [the definite article in <i>the odd soup</i> suggests a dislike of soups in general, whereas the indefinite article in “o supă bizară” suggests the cook’s first attempts at soup were not successful] [“legume gratinate” could be considered a hyponym of what <i>gratins</i> can cover] [both the French <i>soufflés</i> and the Italian <i>risotto</i> are rendered by autochthonised terms: “sufleuri”, “rizoto”]

Not all French words are domesticated. *Vichy* in *Vichy carrots* (*Warning: Pedant at Work*, p. 9), as well as *confiture d'oignons* (*The Ten-Minute Maestro*, p. 36 / *Maestrul celor zece minute*, p. 53) and *consommé* in *Jellied Beetroot Consommé with Sour Cream and Chives* (*In the Purple*, p. 110 / *Consommé* de sfeclă roșie în aspic cu smântână și arpagic, *Las-o purpurie!*, p. 148) are unaltered. The French names of products or dishes in the

original text are not merely part of the *couleur locale*; they give the English text a French touch and character which is not accidental, given that Barnes' parents were French teachers.

The over-all "strategy" in translating names of dishes seems to be that of approximation. The Romanian version constantly wavers between hyponymy (see above "legume gratinate") and hypernymy (see "fructe de mare" [seafood] as the proposed translation for *scallops*, in *The Cactus and the Slipper* / *Cactusul și papucul*).

There are very few allographic (translator's notes) clarifying this or that aspect of a given dish; one of them, however, details one of the ingredients (*i.e.* the species of fish involved):

Marcella Hazan, in her omnium gatherum <i>The Essentials of Classic Italian Cooking</i> , has a recipe for Baked Bluefish Fillets with Potatoes, Garlic and Olive Oil, Genoese Style. (<i>Service with a Sowl</i> , p. 73)	Marcella Hazan, în cartea ei cu de toate , <i>The Essentials of Classic Italian Cooking</i> , dă o rețetă de File de pește albastru* la cuptor, cu cartofi, usturoi și ulei de măsline, varianta genoveză. * <i>Pomatomus salatrix</i> , pește marin răpitor din zonele tropicale (n. tr.). (<i>Proastă servire</i> , p. 99) [in spite of a clash of register between <i>omnium gatherum</i> and "cartea cu de toate", the Romanian translation is funny if taken as evocative of a TV shawarma advertisement]
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Approximation is also visible in the following two examples, in which *effortlessly* is rendered by "plăcut" [pleasant] and *leafy* by "de legume" [vegetable]:

That perfect apple tart with parchment-thin but effortlessly crispy base and the shimmering glaze on top? (<i>No, I Won't Do That</i> , p. 44)	Tarta aceea perfectă cu mere, cu baza subțire ca foița, dar plăcut crocantă și acoperită cu glazură strălucitoare? (<i>Nu, nu fac așa ceva!...</i> , p. 61)
Clear Leafy Soup (<i>The Cactus and the Slipper</i> , p. 55)	supă clară de legume (<i>Cactusul și papucul</i> , p. 75)

Ingredients

If B. J. Epstein talks about the availability of ingredients as one of the main challenges for a translator of culinary texts, here it is more a case of how common or commonly used these ingredients are in a given recipe. A first observation concerns the term *chicory*, for instance, which is consistently translated by "andive" [endives] (in *The Tooth Fairy* / *Cocoșul roșu* and *Good Things* / *Lucruri bune*). The translator carefully avoids the trap set by the semantic split (*chicory* – both "cicoare" and "andivă" in Romanian). On the other hand, "Să asezonz ghimbirul?" [Shall I season the ginger?] (*Bine că-mi spui acum!*, p. 127) is an unaccountable solution for *Season the salt?* (*Now They Tell Me!*, p. 95). Equally unaccountable is the series of adjectives used in Romanian to render *We've got white fish, pink fish, yellow fish...* (*Service with a Sowl*, p. 73): "Avem pește alb, roz, **verde**..." [white, pink, green fish] (*Proastă servire*, p. 99).

For *pecorino* in *basil, garlic, and pecorino* (*No, I Won't Do That*, p. 46), the translator introduces another intratextual gloss ("și busuioc, usturoi și **pecorino – brânză de oaie**" [sheep milk cheese], *Nu, nu fac așa ceva!...*, p. 63).

In *Now They Tell Me!*, the narrator mentions currants, then raisins, in exactly this order (p. 93). As in Romanian they can be both translated by "stafide", the translator distinguishes between them by providing "stafide" for *currants* and "stafide mici" [small "stafide"] (p. 124) for *raisins* when in fact, dried currants are much smaller than raisins. However, given the fact that currants are mentioned first, and then raisins come as an amendment, the translator chose to preserve both terms by inverting them, rather than saying first "stafide mici", and then, possibly, "stafide mari" [big "stafide"].

The next excerpt, though it omits *epically filthy*, does convey the humour of the situation:

The only liberty I take with the recipe is to increase the quantity of an ingredient of which I particularly approve. That this is not an infallible precept was confirmed by an epically filthy dish I once made involving mackerel, Martini and bread crumbs : the guests were more drunk than sated. (<i>A Late-Onset Cook</i> , pp. 4-6)	Singura libertate pe care mi-o permit față de rețetă este să măresc cantitatea unui ingredient care îmi place mai mult. Că acest precept nu e infailibil mi-a dovedit-o chiar o mâncare gătită odată, care conținea, printre altele, macrou, Martini și pesmet . Musafirii mei au plecat mai mult beți decât sătui. (<i>Începuturile unui bucătar întârziat</i> , pp. 13-14)
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A subcategory of ingredients in our classification is represented by the partitive expressions which indicate quantity. These are not exact measurements, on the contrary, they are approximate, therefore frustratingly unclear for the (pedant) cook. *A knob of butter*, for instance (*The Tooth Fairy*, p. 60), has the bland Romanian equivalent o “bucătică de unt” [a small amount of / a piece of] (*Cocoșul roșu*, pp. 82-83).

How big is a “lump”, how voluminous is a “slug” or a “gout”, when does a “drizzle” become rain? Is a “cup” a rough-and-ready generic term or a precise American measure? Why tell us to add a “wineglass” of something, when wineglasses come in so many sizes? (<i>Take Two Medium Onions</i> , p. 19)	Dar cât de mare e o “bucată”? Ce înseamnă, ca volum, “o gură de” sau “câteva picături”? Care este diferența dintre “se stropește” și “se pune pe ploaie”? E “o cană” un termen generic aproximativ sau o măsură exactă? De ce ne spune că trebuie pus “un pahar de vin” de ceva, când paharele de vin sunt atât de diferite? (<i>Luați două cepe mijlocii</i> , p. 32) [the Romanian solutions for these approximate units of measurement are largely speaking equally approximate; the pun upon <i>drizzle</i> and <i>rain</i> is downright pedestrian, especially since in the Romanian culinary jargon, introducing given ingredients “în ploaie” is fairly common]
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Kitchen Utensils

With the exception of a *large shallow pan* (*The Tooth Fairy*, p. 59), rendered by “o tigaie mare cu capac” (*Cocoșul roșu*, p. 81 – nothing about shallowness in it), almost all kitchen utensils are cramped in the *Bottom Drawer / Sertarul de jos* story. Here, the nostalgic description of the old-fashioned mincing machine is followed by an entire series of more or less exotic tools and implements which are enthusiastically rendered into Romanian, sometimes by paraphrase (i.e. *the brawn tin* – “recipientul din tablă în care se conserva carnea de porc”), sometimes by overtranslation (i.e. *a pair of salad servers* – “o pereche lingură-furculiță pentru servit salată”).

Do you remember the old-fashioned mincing machine ? The wing-nutted clamp that screwed on to the underside of the kitchen table, the curly spindle; the choice of tarnished metal nozzles; and the way the meat came out, leading the infant mind to dwell on murderers and victim-disposal? (p. 120)	Mai țineți minte vechea mașină de tocat care se înșuruba bine de masa de bucătărie; cu axul spiralat; cu sitele din metal mat; și cum ieșea carnea, trimițând mintea voastră de copil la poveștile cu criminali și cu metode de a face să dispară victimele? (p. 163)
the brawn tin; the paste jagger; the bread gater (p. 121)	recipientul din tablă în care se conserva carnea de porc; forma zimțată de tăiat fursecuri; răzătoarea pentru pesmet (p. 164)
jelly bag, turkey-baster; a pair of salad servers with giraffe handles; adze-hewn wooden spoons, truffle-grater (p. 122)	punga-strecurătoare pentru jeleul de fructe; ustensila de stropit friptura de curcan; o pereche lingură-furculiță pentru servit salata, cu mânere în formă de girafă; diverse linguri de lemn cam rudimentare; o răzătoare pentru trufe (pp. 165-166)

Cookbooks

Many passages in *The Pedant in the Kitchen* show the aspiring culinarian at war with cookbooks and recipe writers for their lack of precision and lack of empathy with the underconfident cook. Cookery books and recipe transmission are classified (oral, written, TV tie-in) and described in bitter-sweet self-ironical terms; there is also a cookbook buying decalogue placed at the reader’s disposal as words of advice, “all of it paid for in money” (e.g. “Never buy a cookbook for its pictures. Never buy books with tricky layouts. Never buy the chef’s recipe book on pointed display as you leave the restaurant. Never buy a juice book if you haven’t a juicer. Never buy a collection of recipes put together for charity. etc.”, *By the Book*, pp. 28-30).

The *avuncular book* the Pedant confesses being in desperate need of (*A Late-Onset Cook*, p. 4) is translated by “o carte de bucate foarte accesibilă” [very accessible cookbook] (*Începuturile unui bucătar întârziat*, p. 13) which recovers the friendliness and helpfulness (while lacking the figurativeness) implied by *avuncular*.

The Pedant also needs the book to be comprehensive (e.g. “a porker of a book, four inches thick and and 1,997 pages”, *The Cactus and the Slipper*, p. 50, with the binominal phrase *a porker of a book* being translated as “o carte... obeză” [an obese book], *Cactusul și papucul*, p. 70) Besides avuncular and ponderous, a cookbook needs to be as precise as a manual of surgery or even as a novel (“Why should a word a word in a recipe be less important than a word in a novel?”, *A Late-Onset Cook*, p. 7) in order to be useful to a Pedant in the kitchen. All this wrath transpires in the Romanian version, as long as it sticks to the letter of the original (and it often does, with the exception of the following fragment, where adaptation and omission – see *Roschach*, for instance – seem to be the strategy):

In China it's taken as a compliment if the tablecloth immediately surrounding your place is, by the end of a meal, a site of major spillage: ill-aimed rice, gouts of soy sauce, twigs from your bird's nest soup or whatever. [...] The same principle applies – without any shadow of ambiguity – to cookbooks. The more decorated their pages are with stove-splash, peel-drip, edible Rorschach stains, oil starbursts, the more you have honoured them. (<i>Good Things</i> , p. 65)	Pentru chinezi e un compliment dacă, la sfârșitul mesei, fața de masă din dreptul tău arată ca după un dezastru major: plină de orez rătăcit, pătată cu sos de soia sau cu amintiri de la supa ‘cuib de pasăre’. [...] Același principiu se aplică – fără umbră de ambiguitate – și cărților de bucate. Cu cât le sunt mai ‘decorate’ paginile cu stropi de la prăjit, cu picături de la curățatul legumelor, cu pete de fructe, cu amprente roșii de la sfeclă sau cu alte urme generale și incoerente, cu atât mai evidente sunt onorurile acordate. (<i>Lucruri bune</i> , pp. 89-90)
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Adjectives and Verbs

As previously stated, even though food vocabulary in any language is predominantly nominal, adjectives and verbs are also instrumental in fine-tuning a given message. The original text scrutinizes adjectives *small*, *medium* and *large* with a view to pinpoint the painful imprecision of measurements in recipes. The Romanian translation preserves the humorous touch at the expense of two cultural references, namely the *shallot* (replaced by “castană” [chestnut]) and the *curling stone*.

Let's take the problem of the onion. [...] (1) For recipe writers, onions only come in three sizes, “small”, “medium”, and “large”, whereas onions in your shopping bag vary from the size of a shallot to that of a curling stone . So an instruction like “Take two medium onions” sets off a lot of pedantic scrabbling in the onion basket for bulbs that fit the description (obviously, since medium is a comparative term, you have to compare across the whole spectrum of onions you possess). (<i>Take Two Medium Onions</i> , p. 21)	Hai să discutăm și problema cepei. [...] (1) Pentru cei care scriu rețete, cepele sunt doar de trei feluri: “mici”, “mijlocii” și “mari”, iar cele din plasa noastră variază, ca dimensiune, între o castană și un bolovan . Așa că indicația “luați două cepe mijlocii” stârnește o răscolire pedantă în coșul cu ceapă pentru a le găsi pe cele ce corespund descrierii (evident, mijlociu fiind un termen comparativ, trebuie să compari întregul spectru al cependelor pe care le ai). (<i>Luați două cepe mijlocii</i> , pp. 32-33)
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The syn-pleronyms¹⁷⁶ *Undercooked* and *overcooked* are most ingeniously overlooked:

This [bacon chop, frozen peas, and tinned potatoes] gave much latitude to the chef: it wasn't undercooked unless positively cold, or overcooked unless coal-black and alight. (<i>A Late-Onset Cook</i> , pp. 2-3)	Astfel că timpul de frigere rămânea la latitudinea bucătarului: câtă vreme nu erau complet reci sau negre-tăciune și în flăcări, puteau fi gata în orice moment . (<i>Începuturile unui bucătar întârziat</i> , p. 11)
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Preternaturally toothsome (“the stylists and food-fluffers, who make things look preternaturally toothsome for the lens”, *The Tooth Fairy*, p. 56) is rendered in Romanian as “din cale-afară de gustoase” [exceedingly tasty] (*Cocoșul roșu*, p. 80). Another adjective, *criminal*, that falls outside food terminology but

¹⁷⁶ *Synpleronyms* or *Complenymys* are paired members of anon-hierarchical field which negate each other absolutely, e.g. *rare* and *done*, *single* and *married*, *brother* and *sister*, *mare* and *stallion*. In contrast to antonyms, syn-pleronyms are not comparable or gradable. (Reinhard Rudolf Karl Hartmann, *Contrastive Lexicology*, in *Interlingual Lexicography*, Tübingen, Max Niemeyer Verlag, 2007, p. 65)

contributes, in context, to a rather pleasing humorous effect, is quite skillfully handled by means of prosody (*i.e.* the translator inserts suspension points before “criminală”).

I was in my mid-twenties and reading for the bar ; some of the food I concocted at that time was criminal . (<i>A Late-Onset Cook</i> , p. 2)	Aveam douăzeci și ceva de ani și studiam dreptul ; mâncarea pe care mi-o pregăteam era uneori... criminală . (<i>Începuturile unui bucătar întârziat</i> , p. 10)
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As for the cooking-related verbs used in *The Pedant in the Kitchen*, we remark the interesting compound *par-fry* (from the series *par-cook*, *par-boil*, *par-fry* etc.) (in the target text: “a prăji parțial”, *Cât mai simplu*, p. 133) and Barnes’ structural semantics analysis, done in good faith and in full pedantry, of the verbs applicable to onions:

The applicable verbs are generally “slice” and “chop”, which I logically assume always to indicate different actions: “slice” meaning cut across a halved onion, resulting in a clutter of semi-circles; “chop” involving preliminary lengthwise incisions from tip to root in the halved bulb, resulting in a mound of smaller bits. “Slice” may be qualified by “finely”; “chop” by both “finely” and “roughly”. So that comes to five methods to decide among and delay the knife. (<i>Take Two Medium Onions</i> , pp. 21-22)	Verbele folosite sunt în general “a felia” și “a toca”, ceea ce presupun, logic, că ar trebui să indice două acțiuni: “a felia” înseamnă a tăia de-a curmezișul o jumătate de ceapă, pentru a rezulta o grămăjoară de jumătăți de cerc; iar “a toca” implică incizii preliminare pe lungime, dinspre vârf spre rădăcină, într-o jumătate de ceapă, rezultatul fiind o moviliță de bucăți mici. “Feliatul” poate fi determinat prin “fin”, iar “tocatul” prin “fin” și “mare”. Avem de ales, așadar, între cinci variante, și asta ia timp. (<i>Luați două cepe mijlocii</i> , p. 33)
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In the good old componential analysis manner (though this analysis is more revealing of human psychology than of food), the near-synonymous verbs are distinguished on the basis of their sememes, making the archilexeme *cut* look positively bland. Chopping onion involves, for the pedant, a well-wrought strategy involving a clear protocol and surgical precision (see the “preliminary lengthwise incisions”), and the climactic realisation that the lack of exactness in instructions (or pedantry?) is time-consuming is rendered differently, but in an equally efficient way in the target text as compared to the original (the synecdochic use of *knife* in “delay the knife” is replaced by “și asta ia timp” [and this takes time], after a comma-induced pause). This is but one example of opacification¹⁷⁷ applied by the translator.

Conclusion

If the over-all strategy in translating names of dishes seems to be that of approximation, as far as the rest of the categories is concerned, our conclusion is that sometimes each specific term calls for specific measures on the part of the translator. This is not a “bad” translation, it is undoubtedly readable and, all things considered, not much is lost in translation; however, the reprehensible laxness it displays in approaching food terms makes it less appealing, especially since the book deals, after all, with pedantry.

Along time, numerous food metaphors have been used to account for the role the translator plays in this incredibly complex act of transferring ideas and messages from a language into another. Leaving the Brazilian anthropophagy metaphor (translator = cannibal) aside, analogies have also been made between translators and cooks, with creativity being a tie-break in both activities (translating and cooking). If this be true, the (otherwise reliable) translation under analysis here is, precision-wise and creativity-wise, somewhat deficient.

¹⁷⁷ Cf. Iulia Corduş, *La traduction de la terminologie gastronomique dans le contexte du discours littéraire*, Suceava, Editura Universității “Ștefan cel Mare” din Suceava, 2016, p. 219.

SEMINAR # 6 [TERMINOLOGIES: TRANSLATING FOOD]

COURSE # 6 IN A NUTSHELL

- **Recipes:** the main problems in translation have to do with certain ingredients which might not be easily available in the TL country and with different / unclear measurements (*e.g. a **pound** of cherries; 10 **oz** of condensed milk; 2 **dessertspoons** of olive oil; a **good handful** of dill*). In the former case, borrowing can be used; in the latter, equivalence or conversion.
- **Menus:** often contain appealing and elaborate dish names that may be culture-sensitive, which may make them untranslatable.
- **Culinary Memoirs:** essentially a hybrid, the culinary memoir displays an entire array of features it borrows from all the text types involved, including overly specific terminology.

PRACTICE. Translate the following texts into Romanian / English, as the case may be.

Food consumed today: 2 pkts Emmenthal cheese slices 14 cold new potatoes 2 Bloody Marys (count as food as contain Worcester sauce and tomatoes) 1/3 Ciabatta loaf with Brie Coriander leaves 1/2 packet 12 Milk Tray (best to get rid of all Christmas confectionery in one <i>go</i> and make fresh start tomorrow) 13 cocktail sticks securing cheese and pineapple Portion Una Alconbury's turkey curry, peas and bananas Portion Una Alconbury's Raspberry Surprise made with Bourbon biscuits, tinned raspberries, eight gallons of whipped cream, decorated with glacé cherries and angelica.¹⁷⁸	
Breakfast: hot-cross bun (Scarsdale Diet — slight variation on specified piece of wholemeal toast); Mars Bar (Scarsdale Diet — slight variation on specified half grapefruit) Snack: two bananas, two pears (switched to F-plan as starving and cannot face Scarsdale carrot snacks). Carton orange juice (Anti-Cellulite Raw-Food Diet) Lunch: jacket potato (Scarsdale Vegetarian Diet) and hummus (Hay Diet — fine with jacket spuds as all starch, and breakfast and snack were all alkaline-forming with exception of hot-cross bun and Mars: minor aberration) Dinner: four glasses of wine, fish and chips (Scarsdale Diet and also Hay Diet — protein forming); portion tiramisu; peppermint Aero (pissed)¹⁷⁹	

¹⁷⁸ Helen Fielding, *Bridget Jones's Diary*.

¹⁷⁹ Helen Fielding, *Bridget Jones's Diary*.

Have decided to serve the shepherds pie with Chargrilled Belgian Endive Salad, Roquefort Lardons and Frizzled Chorizo, to add a fashionable touch (have not tried before but sure it will be easy), followed by individual Grand Marnier soufflés, V. much looking forward to the birthday. Expect to become known as brilliant cook and hostess.¹⁸⁰ (Fielding, 1997: 46)	
I am a late-onset cook. In my childhood, the usual genteel protectionism surrounded activities in the voting booth, the marital bed, and the pew. I failed to notice a fourth secret place – secret, at least, from boys – in the English middle-class home: the kitchen. Meals and my mother emerged from it – meals often based on my father's garden produce – but neither he, my brother, nor I enquired, or were encouraged to enquire, about the transformational process. No one went so far as to say that cooking was sissy, it was just something that domestic males weren't suited to. On school mornings my father would prepare breakfast – re-heated porridge with golden syrup, bacon, toast – while his sons applied themselves to shoe-cleaning and kitchen-stove duty: rake out the ashes, refill with coke.¹⁸¹	
The man was watching me, his eyes grey like the sea. He had a long, angular face, and his expression was steady, in contrast to his wife's, which flickered like a candle. He had no beard or moustache, and I was glad, for it gave him a clean appearance. He wore a black cloak over his shoulders, a white shirt, and a fine lace collar. His hat pressed into hair the red of brick washed by rain. 'What have you been doing here, Griet?' he asked. I was surprised by the question but knew enough to hide it. 'Chopping vegetables, sir. For the soup.' I always laid vegetables out in a circle, each with its own section like a slice of pie. There were five slices of red cabbage, onions, leeks, carrots and turnips. I had used a knife edge to shape each slice, and placed a carrot disk in the centre. The man tapped his finger on the table. 'Are they laid out in the order in which they will go into the soup?' he suggested, studying the circle. 'No, sir.' I hesitated. I could not say why I had laid out	

¹⁸⁰ Helen Fielding, *Bridget Jones's Diary*.

¹⁸¹ Julian Barnes, *The Pedant in the Kitchen*.

the vegetables as I did. I simply set them as I felt they should be, but I was too frightened to say so to a gentleman. 'I see you have separated the whites,' he said, indicating the turnips and onions. 'And then the orange and the purple, they do not sit together. Why is that?' he picked up a shred of cabbage and a piece of carrot and shook them like dice in his hand. I looked at my mother, who nodded slightly. 'The colours fight when are side by side, sir.' He arched his eyebrows, as if he had not expected such a response.¹⁸²	
In the kitchen, I expanded my efforts beyond basic dishes. Once I cooked two Mexico-style omelets from a recipe I found in the library cookbook. While he ate, Ray glanced up at me after every bite or two. He also made overly kind remarks about the quality of my cooking, but when he thought I wasn't looking, I could see him picking out the chopped onions I had folded into the eggs.¹⁸³	
I always was fond of eating and drinking, even as a child—especially eating, in those early days. I had an appetite then, also a digestion. I remember a dull-eyed, livid-complexioned gentleman coming to dine at our house once. He watched me eating for about five minutes, quite fascinated seemingly, and then he turned to my father with— "Does your boy ever suffer from dyspepsia?" "I never heard him complain of anything of that kind," replied my father. "Do you ever suffer from dyspepsia, Colly wobbles?" (They called me Colly wobbles, but it was not my real name.) "No, pa," I answered. After which I added: "What is dyspepsia, pa?" My livid-complexioned friend regarded me with a look of mingled amazement and envy. Then in a tone of infinite pity he slowly said: "You will know--some day." My poor, dear mother used to say she liked to see me eat, and it has always been a pleasant reflection to me since that I must have given her much gratification in that direction. A growing, healthy lad, taking plenty of exercise and careful to restrain himself from indulging	

¹⁸² Tracy Chevalier, *Girl with a Pearl Earring*.

¹⁸³ Ann Howard Creel, *The Magic of Ordinary Days*.

in too much study, can generally satisfy the most exacting expectations as regards his feeding powers.

It is amusing to see boys eat when you have not got to pay for it. Their idea of a square meal is a pound and a half of roast beef with five or six good-sized potatoes (soapy ones preferred as being more substantial), plenty of greens, and four thick slices of Yorkshire pudding, followed by a couple of currant dumplings, a few green apples, a pen'orth of nuts, half a dozen jumbles, and a bottle of ginger-beer. After that they play at horses.

How they must despise us men, who require to sit quiet for a couple of hours after dining off a spoonful of clear soup and the wing of a chicken! [...]

I started this paper with the idea of writing about eating and drinking, but I seem to have confined my remarks entirely to eating as yet. Well, you see, drinking is one of those subjects with which it is inadvisable to appear too well acquainted. The days are gone by when it was considered manly to go to bed intoxicated every night, and a clear head and a firm hand no longer draw down upon their owner the reproach of effeminacy.

On the contrary, in these sadly degenerate days an evil-smelling breath, a blotchy face, a reeling gait, and a husky voice are regarded as the hall marks of the cad rather than of the gentleman.

Even nowadays, though, the thirstiness of mankind is something supernatural. We are forever drinking on one excuse or another. A man never feels comfortable unless he has a glass before him. We drink before meals, and with meals, and after meals. We drink when we meet a friend, also when we part from a friend. We drink when we are talking, when we are reading, and when we are thinking. We drink one another's healths and spoil our own. We drink the queen, and the army, and the ladies, and everybody else that is drinkable; and I believe if the supply ran short we should drink our mothers-in-law.

By the way, we never eat anybody's health, always drink it. Why should we not stand up now and then and eat a tart to somebody's success? [...]

Ah! we may talk sentiment as much as we like, but the stomach is the real seat of happiness in this world. The kitchen is the chief temple wherein we worship, its roaring fire is our vestal flame, and the cook is our great high-priest. He is a mighty magician and a kindly one. He soothes away all sorrow and care. He drives forth all enmity, gladdens all love. Our God is great and the cook is his prophet. Let us eat, drink, and be merry.¹⁸⁴

¹⁸⁴ Jerome K. Jerome, *On Eating and Drinking*, in *The Idle Thoughts of an Idle Fellow*.

Extract from the *Nonsense Gazette*, for August, 1870.

THREE RECEIPTS FOR DOMESTIC COOKERY

TO MAKE AN AMBLONGUS PIE

Take 4 pounds (say 4 1/2 pounds) of fresh Amblongusses, and put them in a small pipkin.

Cover them with water and boil them for 8 hours incessantly, after which add 2 pints of new milk, and proceed to boil for 4 hours more.

When you have ascertained that the Amblongusses are quite soft, take them out and place them in a wide pan, taking care to shake them well previously.

Grate some nutmeg over the surface, and cover them carefully with powdered gingerbread, curry-powder, and a sufficient quantity of Cayenne pepper.

Remove the pan into the next room, and place it on the floor. Bring it back again, and let it simmer for three-quarters of an hour. Shake the pan violently till all the Amblongusses have become a pale purple colour.

Then, having prepared a paste, insert the whole carefully, adding at the same time a small pigeon, 2 slices of beef, 4 cauliflowers, and any number of oysters.

Watch patiently till the crust begins to rise, and add a pinch of salt from time to time.

Serve up in a clean dish, and throw the whole out of the window as fast as possible.

TO MAKE CRUMBOBBLIOUS CUTLETS

Procure some strips of beef, and having cut them into the smallest possible slices, proceed to cut them still smaller, eight or perhaps nine times.

When the whole is thus minced, brush it up hastily with a new clothes-brush, and stir round rapidly and capriciously with a salt-spoon or a soup ladel.

Place the whole in a saucepan, and remove it to a sunny place, -- say the roof of the house if free from sparrows or other birds, -- and leave it there for about a week.

At the end of that time add a little lavender, some oil of almonds, and a few herring-bones; and cover the whole with 4 gallons of clarified crumbobblious sauce, when it will be ready for use.

Cut it into the shape of ordinary cutlets, and serve it up in a clean tablecloth or dinner-napkin.

TO MAKE GOSKY PATTIES

Take a pig, three or four years of age, and tie him by the off-hind leg to a post. Place 5 pounds of currants, 5 of sugar, 2 pecks of peas, 18 roast chestnuts, a candle, and six bushels of turnips, within his reach; if he eats these, constantly provide him with more.

Then, procure some cream, some slices of Cheshire cheese, four quinces of foolscap paper, and a packet of black pins. Work the whole into a paste, and spread it out to dry on a sheet of clean brown waterproof linen. When the paste is perfectly dry, but not before, proceed to beat the Pig violently, with the handle of a large broom. If he squeals, beat him again. Visit the paste and beat the pig alternately for some days, and ascertain that if at the end of that period the whole is about to turn into Gosky Patties. If it does not then, it never will; and in that case the Pig may be let loose, and the whole process may be considered as finished.¹⁸⁵	
What is binge eating disorder? All of us eat too much from time to time. But if you regularly overeat while feeling out of control and powerless to stop, you may be suffering from binge eating disorder. Binge eating disorder is a common eating disorder where you frequently eat large amounts of food while feeling powerless to stop and extremely distressed during or after eating. You may eat to the point of discomfort, then be plagued by feelings of guilt, shame, or depression afterwards, beat yourself up for your lack of self-control, or worry about what compulsive eating will do to your body. Binge eating disorder typically begins in late adolescence or early adulthood, often after a major diet. During a binge, you may eat even when you're not hungry and continue eating long after you're full. You may also binge so fast you barely register what you're eating or tasting. Unlike bulimia, however, there are no regular attempts to "make up" for the binges through vomiting, fasting, or over-exercising. You may find that binge eating is comforting for a brief moment, helping to ease unpleasant emotions or feelings of stress, depression, or anxiety. But then reality sets back in and you're flooded with feelings of regret and self-loathing. Binge eating often leads to weight gain and obesity, which only reinforces compulsive eating. The worse you feel about yourself and your appearance, the more you use food to cope. It becomes a vicious cycle: eating to feel better, feeling even worse, and then turning back to food for relief. As powerless as you may feel about your eating disorder, it's important to know that binge eating disorder is treatable. You can learn to break the binge eating cycle, better manage your emotions, develop a healthier relationship with food, and regain control over your eating and your health.	

¹⁸⁵ Edward Lear, *Nonsense Cookery*.

Behavioral symptoms of binge eating and compulsive overeating ▪ Inability to stop eating or control what you're eating ▪ Rapidly eating large amounts of food ▪ Eating even when you're full ▪ Hiding or stockpiling food to eat later in secret ▪ Eating normally around others, but gorging when you're alone ▪ Eating continuously throughout the day, with no planned mealtimes Emotional symptoms ▪ Feeling stress or tension that is only relieved by eating ▪ Embarrassment over how much you're eating ▪ Feeling numb while bingeing—like you're not really there or you're on auto-pilot. ▪ Never feeling satisfied, no matter how much you eat ▪ Feeling guilty, disgusted, or depressed after overeating ▪ Desperation to control weight and eating habits¹⁸⁶.	
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¹⁸⁶ <https://www.helpguide.org/articles/eating-disorders/binge-eating-disorder.htm>.

GLOSSARY

Term	Definition	Romanian / French / Spanish / Italian / German Equivalent
Adaptation	1. Largely speaking, an adaptation is a very free translation, implying considerable changes made for a particular purpose (<i>e.g.</i> didactic) or for a specific audience (<i>e.g.</i> children). 2. In a narrower sense, adaptation is one of seven translation procedures (Vinay & Darbelnet, 1958), also called situational equivalence . Vinay & Darbelnet argue that adaptation represents “the extreme limit of translation” (1958: 52) which should only be used when the situation referred to in the ST does not exist in the target culture or, if it does, it bears different connotations. It is commonly used to deal with culturally-specific references, such as customs, national sports (<i>e.g.</i> <i>baseball</i> might be relevant for the USA, but for GB it is <i>cricket</i> , for France, <i>cycling</i> , for Romania, <i>oina</i> a.s.o.), measuring systems (<i>kilometers</i> vs. <i>miles</i>), currency, forms of address etc. See Equivalence.	RO: <i>adaptare</i>
		FR: <i>adaptation</i>
		ESP: <i>adaptación</i>
		IT: <i>adattamento</i>
		DE: <i>Adaptation / Adaption / Anpassung</i>
Addition	A translation technique involving information surplus (<i>i.e.</i> the adding of information not present explicitly or implicitly in the ST). See Overtranslation.	RO: <i>adaos</i>
		FR: <i>ajout</i>
		ESP: <i>adición</i>
		IT: <i>aggiunta</i>
		DE: <i>(gerechtfertigte bzw. ungerechtfertigte) Addition / Hinzufügung / Ergänzung</i>
Amplification / Expansion	A technique of conveying the same meaning as in the original but expressed in a longer form, using more words than the source text. Delisle (1999) sees it as a special form of <i>transposition</i> , which supposes using an entire phrase in the TL to render a simple preposition or adverb in the SL (<i>e.g.</i> <i>clockwise</i> – “în sensul acelor de ceasornic”). See Transposition; Compression; Compensation.	RO: <i>amplificare</i>
		FR: <i>foisonnement / étoffement</i>
		ESP: <i>amplificación</i> ¹⁸⁷
		IT: <i>amplificazione, espansione</i>
		DE: <i>(Zieltext)ausweitung / (Zieltext)erweiterung / (Zieltext)amplifikation</i>
Analysis	In translation, analysis usually refers to the process of ST analysis taking place before and sometimes during the translation process.	RO: <i>analiză (textuală)</i>
		FR: <i>analyse (textuelle)</i>
		ESP: <i>análisis (textual)</i>
		IT: <i>analisi testuale</i>
		DE: <i>Textanalyse</i>

¹⁸⁷ *Amplificación* is generally regarded as a general translation technique, as opposed to *elisión*. *Ampliación* (lingüística), on the other hand, applies to literary translation (its opposite being *comprensión lingüística*).

Audio-Visual Translation	The translation of texts contained in audio-visual products (e.g. films and TV programmes). The term has been gradually gaining ground over screen translation .	RO: <i>traducere audiovizuală</i>
		FR: <i>traduction audiovisuelle</i>
		ESP: <i>traducción audiovisual</i>
		IT: <i>traduzione audiovisiva</i>
		DE: <i>audiovisuelle Übersetzung</i>
Back-Translation ¹⁸⁸	A word-for-word translation of a TT back into the SL, usually with a view to check the adequacy of the translation. See Retranslation .	RO: <i>retroversiune / retrotraducere</i>
		FR: <i>traduction-retour / traduction en arrière / rétrotraduction</i>
		ESP: <i>retrotraducción</i>
		IT: <i>retroversione / retrotraduzione</i>
		DE: <i>Übersetzungsrevision / Rückübersetzung</i>
Borrowing	A translation technique whereby a SL word is transferred directly, <i>verbatim</i> , into the TL text (e.g. <i>joie de vivre</i> in an English or a Romanian text). This is usually done either to fill a lexical gap or to achieve a particular stylistic effect. Hervey & Higgins (1992: 33) speak of cultural borrowing , which differs from calque in that it takes the whole SL expression over into TL, whereas calque only imitates the SL grammatical structure. See Transfer (2) ; Calque .	RO: <i>împrumut</i>
		FR: <i>emprunt / report culturel</i>
		ESP: <i>préstamo</i>
		IT: <i>prestito</i>
		DE: <i>Lehnwort / (kulturelle) Entlehnung</i>
Calque	A translation technique occurs involving the literal translation of the component elements of a SL concept (e.g. <i>the cold war / la guerre froide / războiul rece; secretary general / secrétaire général / secretar general</i>). Vinay & Darbelnet (1958) distinguish between lexical calques , which respect the TL syntactic structure, and structural calques , which introduce a new syntactic structure in the TL. See Borrowing .	RO: <i>calc / decalc</i>
		FR: <i>calque</i>
		ESP: <i>calco</i>
		IT: <i>calco</i>
		DE: <i>Lehnübersetzung</i>
Commissioner / Client / Initiator / Requester	The person(s) who order(s) the translation from the translator.	RO: <i>beneficiarul traducerii</i>
		FR: <i>donneur d'ordres / commanditaire</i>
		ESP: <i>beneficiario / cliente de la traducción</i>
		IT: <i>beneficiario della traduzione</i>
		DE: <i>Auftraggeber (der Übersetzung)</i>
Communicative Translation	For Newmark (1981: 22, 39), it is a mode of	RO: <i>traducere comunicativă</i>
		FR: <i>traduction communicative</i>

¹⁸⁸ Back-translation is usually done by human translators. By contrast, **Round-Trip Translation (RTT)**, also known as **Back-and-Forth Translation**, **Recursive Translation** and **Bi-directional Translation**, is the process of translating a word, phrase or text into another language and then translating the result back into the original language using **machine translation** software.

	translation that places the informative function of the source text or reproduces on target language readers the effect obtained on readers of the original. Suitable for texts where style and originality of expression are not important. (Palumbo, 2009: 20) See Semantic Translation .	ESP: <i>traducción comunicativa</i> IT: <i>traduzione comunicativa</i> DE: <i>kommunikative Übersetzung</i>
Compensation	A technique aimed at making up for the loss of an ST effect (<i>i.e.</i> a pun or an alliteration). For González Davies (2004: 206), compensation can take place when the whole text is taken as the unit of translation. It consists of introducing word play at a different point in the target text so as to create a similar global effect on the receiving readers. For Hervey & Higgins, compensation is “the technique of making up for the translation loss of important ST features by approximating their effects in the TT through means other than those used in the ST” (1992: 248, emphasis removed). They list four different types of compensation: 1. compensation in kind , which involves “making up for one type of textual effect in the ST by another type in the TT” (1992: 35); a good example is the substitution of a narrative tense not available in TL by other TL features which have a similar stylistic effect; 2. compensation in place , which makes up for the loss of a particular effect at a certain place in ST by recreating this effect at a different place in TT (1992: 37); <i>e.g.</i> omission of an untranslatable pun on one word and subsequent punning on another word; 3. compensation by merging , which “[condenses] ST features carried over a relatively long stretch of text (say, a complex phrase) into a relatively short stretch of the TT (say, a single word or a simple phrase)” (1992: 38); <i>e.g.</i> substituting a TL word for a longer ST item which has no literal TL equivalent; 4. compensation by splitting , which may be used when where there is no one TL word which covers the same range of meanings as the SL word; <i>e.g.</i> for example by translating the title of a technical article on <i>Les papillons</i> as <i>Moths and butterflies</i> (1992: 39, <i>apud</i> Shuttleworth & Cowie, 1997: 25). See Amplification; Compression .	RO: <i>compensare / compensație</i>
		FR: <i>compensation</i>
		ESP: <i>compensación</i>
		IT: <i>compensazione</i> DE: <i>Kompensation / Kompensierung / Ausgleich</i>
Componential Analysis	A form of semantic analysis in which words are represented as basic components (elements) of meaning (<i>e.g.</i> the components [+ human], [+ adult], and [- married] represent the meaning of the noun <i>bachelor</i>).	RO: <i>analiză componentială</i>
		FR: <i>analyse componentielle</i>
		ESP: <i>análisis componencial</i>
		IT: <i>analisi componenziale</i>

		DE: <i>Komponentenanalyse</i>
Compression Concision Concentration Condensation	/ A technique of conveying the same meaning as in the original but expressed in a reduced form, using less words than the source text. Also called <i>concentration</i> (Delisle, 2013) or <i>condensation</i> (Newmark, 1993). See Compensation; Amplification .	RO: <i>condensare / concizie</i>
		FR: <i>compression / concision / concentration</i>
		ESP: <i>compresión / concentración / condensación</i>
		IT: <i>compressione / concisione / condensamento</i>
		DE: <i>Reduktion / Konzentration / Kürzung</i>
Conference Interpreting	A kind of professional interpreting (<i>i.e.</i> oral translation) done at international conferences, usually simultaneously, with booths and ear-phones. See Simultaneous Interpreting .	RO: <i>interpretariat de conferință</i>
		FR: <i>interprétation de conférence</i>
		ESP: <i>interpretación de conferencias</i>
		IT: <i>interpretazione di conferenza</i>
		DE: <i>Konferenzdolmetschen</i>
Consecutive Interpreting	A form of interpreting where the interpreter listens to a section of speech and (usually) takes notes, and then translates.	RO: <i>traducere consecutivă</i>
		FR: <i>interprétation consécutive</i>
		ESP: <i>interpretación consecutiva</i>
		IT: <i>interpretazione consecutiva</i>
		DE: <i>Konsekutivdolmetschen</i>
Constraint	A(n) (linguistic / editorial / cultural / material) factor that limits a translator's freedom of choice.	RO: <i>constrângere</i>
		FR: <i>contrainte</i>
		ESP: <i>coacción, condicionamiento, restricción</i>
		IT: <i>condizionamento, restrizione</i>
		DE: <i>(Übersetzungs)vorgabe</i>
Cultural Translation	A form of translation which privileges cultural differences (<i>i.e.</i> the cultural differences are shown as such but the culture-bound terms are usually explained, either in the target text or in the paratext).	RO: <i>traducere culturală</i>
		FR: <i>traduction culturelle</i>
		ESP: <i>traducción cultural</i>
		IT: <i>traduzione culturale</i>
		DE: <i>kulturgebundene Übersetzung</i>
Didactic Translation	A kind of translation used in teaching a foreign language.	RO: <i>traducere didactică / pedagogică / gramaticală</i>
		FR: <i>traduction pédagogique / grammaticale / scolaire</i>
		ESP: <i>traducción pedagógica</i>
		IT: <i>traduzione didattica</i>
		DE: <i>pädagogisches Übersetzen, didaktische / grammatische Übersetzung</i>
Direct Translation	1. Translation done directly from the original, without an intermediary text (Toury, 1995). See Indirect Translation . 2. A group of translation techniques that minimize formal and semantic changes (borrowing, calque, literal translation) (Vinay & Darbelnet, 1958).	RO: <i>traducere directă</i>
		FR: <i>traduction directe</i>

	Often contrasted with oblique translation (comprising transposition, modulation, equivalence and adaptation). 3. The type of translation in which the translator works into, rather than away from his or her native language; the opposite procedure is termed inverse translation or service translation . (Shuttleworth & Cowie, 1997: 41)	ESP: <i>traducción directa</i>
		IT: <i>traduzione diretta</i>
		DE: (1) <i>primäre / direkte Übersetzung</i> ; (2) <i>wörtliche Übersetzung</i>
Domestication / Naturalising Strategy / Cultural Filtering / Target-Orientedness	A pragmatic translation technique or strategy which gives priority to target-language fluency, adapting culture-bound items and, generally speaking, minimizing the Otherness of the original. The result is an ethnocentric / target-oriented translation . (See Venuti, 1995, for the dichotomy <i>domestication / foreignization</i> . See Ladmiral, 2014, for the dichotomy <i>traduction cibliste / traduction sourcière</i> . See Toury, 1995, who prefers, in his discussion of translation norms, the dichotomy <i>adequacy / acceptability</i>). See Foreignization .	RO: <i>naturalizare / autohtonizare / aclimatizare</i>
		FR: <i>stratégie de domestication / transposition culturelle / traduction-acclimatation</i>
		ESP: <i>apropiación domesticación / estrategia de naturalización</i>
		IT: <i>addomesticamento</i>
		DE: <i>einbürgende Strategie / kulturelle Adaptation / kulturelle Transposition</i>
Equivalence	1. Largely speaking, equivalence refers to the relationship between TT and ST, often understood as sameness or similarity. 2. One of seven translation procedures proposed by Vinay & Darbelnet (1958), equivalence is based on replicating the source situation, not the words. It is commonly used for translating idioms, a greeting formula, proverbs, slang, cultural references, clichés etc. (e.g. <i>What's up?</i> – “Ce mai e nou?” / “Care-i treaba?” / “Ce s-a întâmplat?”)	RO: <i>echivalență</i>
		FR: <i>équivalence</i>
		ESP: <i>equivalencia</i>
		IT: <i>equivalenza</i>
		DE: <i>Äquivalenz</i>
Explicitation	A technique which involves expressing information that was only implied in the ST in a much clearer way in the TT (e.g. by including additional explanatory phrases).	RO: <i>explicitare</i>
		FR: <i>explicitation</i>
		ESP: <i>explicitación</i>
		IT: <i>esplicitazione</i>
		DE: <i>Explizierung / Explizitation</i>
Foreignization / Exoticizing / Source-Orientedness	A translation strategy or technique whereby the translator seeks to preserve the otherness of the source text (Venuti, 1995). See Domestication .	RO: <i>alienare</i>
		FR: <i>stratégie d'altérisation / exotisation</i>
		ESP: <i>extranjerización</i>
		IT: <i>straniamento</i>
		DE: <i>verfremdende Strategie</i>
Free Translation	Originally, following the tripartite distinction proposed by Jerome in the 4 th century AD, free translation was distinguished from word-for-	RO: <i>traducere liberă</i>

	word translation and sense-for-sense translation , free translation being usually presented as unfaithful to the text, therefore “bad”. Dryden used the term <i>imitation</i> to refer to what is otherwise known as free translation (<i>apud</i> Shuttleworth & Cowie, 1997: 73). Nowadays, both free translation and sense-for-sense translation are generally used for that type of translation which emphasizes meaning (or the “spirit” of a ST) rather than form (<i>i.e.</i> the original wording). See <i>Literal Translation</i> .	FR: <i>traduction libre / traduction du sens</i>
		ESP: <i>traducción libre</i>
		IT: <i>traduzione libera</i>
		DE: <i>sinngetreue Übersetzung / freie Übersetzung</i>
Idiomatic Translation	Meaning-based translation making “every effort to communicate the meaning of the source language text in the natural forms of the receptor language ”. (Larson, 1998: 17) A translation which does not “sound” like a translation. See <i>Literal Translation</i> .	RO: <i>traducere idiomatică</i>
		FR: <i>traduction idiomatique</i>
		ESP: <i>traducción idiomática</i>
		IT: <i>traduzione idiomatica</i> DE: <i>idiomatische Übersetzung</i>
Indirect Translation	A translation done via an intermediary translation in a third language, and not directly from the original.	RO: <i>traducere indirectă</i>
		FR: <i>traduction indirecte</i>
		ESP: <i>traducción indirecta</i>
		IT: <i>traduzione indiretta</i> DE: <i>indirekte Übersetzung</i>
Interlinear Translation ¹⁸⁹	A type of extremely literal translation in which TL words are arranged line by line below (or above) the ST items to which they correspond. (Shuttleworth & Cowie, 1997: 81) See <i>Literal Translation</i> .	RO: <i>traducere interliniară</i>
		FR: <i>traduction interlinéaire</i>
		ESP: <i>traducción interlineal</i>
		IT: <i>traduzione interlineare</i> DE: <i>Interlinearversion</i>
Interpreting	The oral translation of spoken text. See <i>Conference Interpreting; Consecutive Interpreting; Simultaneous Interpreting</i> .	RO: <i>interpretariat</i>
		FR: <i>interprétation</i>
		ESP: <i>interpretación</i>
		IT: <i>interpretariato, interpretazione</i> DE: <i>Dolmetschen</i>
Intersemiotic Translation / Transmutation	One of the three general types of translation identified by Jakobson (1959) (the other two being intralingual translation and interlingual translation), intersemiotic translation is a form of translation between different semiotic systems	RO: <i>traducere intersemiotică</i>
		FR: <i>traduction intersémiotique</i> ESP: <i>traducción intersemiótica</i>

¹⁸⁹ Also **interlineal** – a term coined by Hervey & Higgins (1992) to refer to the type of translation which is at the extreme of SL bias (as opposed to free translation, which is at the extreme of TL bias). Hervey & Higgins suggest that an interlineal translation “does not necessarily respect TL grammar, but has grammatical units corresponding to every grammatical unit of the ST” (1992: 20). It thus differs from the less extreme strategy of literal translation 1, which usually respects the TL grammar, although also commonly uses the decontextualized meaning of words. According to Hervey & Higgins, interlineal translation is rare, and is normally only used in language teaching or in descriptive linguistics (1992: 20). (Shuttleworth & Cowie, 1997: 81)

	(e.g. between music and words or dance, image, cinema; the making of a novel into a film is one of the most common examples of intersemiotic translation).	IT: <i>traduzione intersemiotica</i>
		DE: <i>intersemiotische Übersetzung</i>
Intralingual Translation / Rewording	One of the three general types of translation identified by Jakobson (1959) (the other two being interlingual translation and intersemiotic translation), intralingual translation is a form of translation or rephrasing that takes place within one and the same language.	RO: <i>traducere intralingvistică / intralinguală</i>
		FR: <i>reformulation / traduction intralinguale</i>
		ESP: <i>traducción intralingüística</i>
		IT: <i>traduzione intralinguistica</i>
		DE: <i>intralinguale Übersetzung / Umformulierung</i>
Literal Translation	1. A translation that is as close as possible to the original, paying much attention to the wording of the ST. A literal translation usually ensures TL grammaticality ¹⁹⁰ , but not always naturalness as well. Often contrasted with free translation and the choice of translation unit : the smaller the unit, the more literal the result; conversely, the larger the unit, the freer the result (Barkhudarov, 1993, q. in Chesterman, 1997: 12). 2. One of seven translation procedures proposed by Vinay & Darbelnet (1958), under direct procedures. See Interlinear Translation; Free Translation; Translation Unit .	RO: <i>traducere literală</i>
		FR: <i>traduction littérale / transcodage</i>
		ESP: <i>traducción literal</i>
		IT: <i>traduzione letterale</i>
		DE: <i>(wort)wörtliche Übersetzung</i>
Literary Translation	Translation of literary texts.	RO: <i>traducere literară</i>
		FR: <i>traduction littéraire</i>
		ESP: <i>traducción literaria</i>
		IT: <i>traduzione letteraria</i>
		DE: <i>literarische Übersetzung</i>
Modulation	A modulation occurs whenever one and the same concept is seen from a different angle in the TL as compared to the SL. As a translation technique, it involves a change of meaning or a change in point of view. Modulations can be lexical or syntactic. 1. For Vinay & Darbelnet (1958), modulation involves a wide variety of changes, such as from negation to affirmation (e.g. <i>It is not difficult at all</i> – “E foarte ușor.”), from abstract to concrete (e.g. <i>Lost Property</i> – “Obiecte pierdute”), or from part to whole (e.g. <i>to wash one's hair</i> – “a se spăla pe cap”). 2. For Leuven-Zwart (1989/1990), modulation is a technique involving generalization or	RO: <i>modulare</i>
		FR: <i>modulation</i>
		ESP: <i>modulación</i>
		IT: <i>modulazione</i>

¹⁹⁰ **Literal** translation is sometimes understood as including the related notion of **word-for-word** (or **word-by-word**) **translation**, which is seen by most writers as an extreme form of literal translation in which “a TL word is substituted for each ST word without reference to syntactical factors such as word order.” (Shuttleworth & Cowie, 1997: 197-198)

	specification. See Translation Technique; Transposition.	DE: <i>Modulation</i>
Omission	A translation technique or strategy in which the translator decides to leave out information that is present in the ST.	RO: <i>omisiune</i>
		FR: <i>omission</i>
		ESP: <i>omisión</i>
		IT: <i>omissione</i>
		DE: <i>Auslassung</i>
Overtranslation	A term used by Vinay and Darbelnet (1958) to describe what occurs when two units of translation are perceived where there is in fact only one (they cite as an example the translation of <i>aller chercher</i> as <i>to go and look for</i> , rather than <i>to fetch</i>). Newmark (1981/1988) uses the same term for any increase in the level of detail. Whenever elements absent from the source text are added and, as a result, the translation is longer than it should be, we speak of overtranslation . See Undertranslation.	RO: <i>supratraducere</i>
		FR: <i>surtraduction</i>
		ESP: <i>sobretaducción</i>
		IT: <i>ipertraduzione</i>
		DE: <i>Überdifferenzierung</i>
Realia / Culture-Bound Terms	Culture-specific elements and concepts which pose particular translation problems. Defined by Vlahov and Florin (1970) as textual elements which provide local and historical colour (e.g. <i>rupee; paprika; Santa Claus; ramadan</i>) (apud Shuttleworth & Cowie, 1997: 139-140).	RO: <i>cultureme</i>
		FR: <i>realia / termes culturels / désignateurs culturels</i>
		ESP: <i>realia / culturemas / términos culturales</i>
		IT: <i>realia / termini culturali</i>
		DE: <i>Realia / kulturelle Begriffe / Realienbezeichnungen</i>
Retranslation ¹⁹¹	A new translation into the same target language of a previously translated text.	RO: <i>retraducere</i>
		FR: <i>retraduction</i>
		ESP: <i>retraducción</i>
		IT: <i>ritraduzione</i>
		DE: <i>Wiederübersetzung / weitere Übersetzung</i>
Revision	A comparative check carried on the TT and its respective ST in order to identify and correct possible translation errors.	RO: <i>revizuire / revizie</i>
		FR: <i>révision</i>
		ESP: <i>revisión</i>
		IT: <i>revisione</i>
		DE: <i>Revision</i>
Self-Translation, Autotranslation	"The translation of an original work into another language by the author himself". (Popovič, 1976: 19, q. in Shuttleworth & Cowie, 1997: 13).	RO: <i>autotraducere</i>
		FR: <i>autotraduction; traduction de l'auteur</i>
		ESP: <i>autotraducción</i>
		IT: <i>autotraduzione</i>
		DE: <i>Selbstübersetzung / eigene Übersetzung des Autors</i>

¹⁹¹ Cf. Jones (1997): Retranslation is a checking device in translation. The translator retraces his steps from the TL back to the SL and then compares this retranslation with the original text to verify translation accuracy.

Semantic Translation	For Newmark (1981: 22), it is a translation which aims at rendering the exact meaning of the original while taking into account the syntactic and semantic constraints of the target language . Suitable for texts in which the form is as important as the content. (Palumbo, 2009: 104) See <i>Communicative Translation</i> .	RO: <i>traducere semantică</i>
		FR: <i>traduction sémantique</i>
		ESP: <i>traducción semántica</i>
		IT: <i>traduzione semantica</i>
		DE: <i>semantische Übersetzung</i>
Simultaneous Interpreting	A kind of interpreting in which the interpreter listens and translates at about the same time, without taking notes (<i>i.e.</i> the interpreter is translating segment A while listening to segment B).	RO: <i>traducere simultană</i>
		FR: <i>interprétation simultanée</i>
		ESP: <i>interpretación simultánea</i>
		IT: <i>interpretazione simultanea</i>
		DE: <i>Simultandolmetschen</i>
Source Language [SL]	The language from which one translates. See <i>Target Language</i> .	RO: <i>limba-sursă</i>
		FR: <i>langue de départ / langue-source / langue de l'original</i>
		ESP: <i>lengua de partida, lengua fuente</i>
		IT: <i>lingua di origine / partenza</i>
		DE: <i>Ausgangssprache / Originalsprache</i>
Source Text [ST]	The text which provides the point of departure for a translation, sometimes also called original text or foreign text .	RO: <i>text-sursă / text original</i>
		FR: <i>texte de départ / texte source</i>
		ESP: <i>texto fuente</i>
		IT: <i>testo sorgente / di origine</i>
		DE: <i>Ausgangstext / Originaltext</i>
Target Audience	The person(s) a translation is aimed at and meant for; the intended readership.	RO: <i>public-țintă</i>
		FR: <i>public-cible</i>
		ESP: <i>público objetivo, público meta</i>
		IT: <i>pubblico destinatario / target</i>
		DE: <i>Adressat / ZIELLESER / Zielleserschaft</i>
Target Language ¹⁹² [TL]	The language into which one translates (sometimes called receptor language or goal language). The target language is usually, but not always, the translator's mother tongue. See <i>Source Language</i> .	RO: <i>limbă-țintă / limbă receptoare</i>
		FR: <i>langue d'arrivée / langue-cible</i>
		ESP: <i>lengua meta, lengua de llegada</i>
		IT: <i>lingua di destinazione</i>
		DE: <i>Zielsprache</i>
Target Text [TT]	The translated text, or the product of translation.	RO: <i>text-țintă / traducere</i>
		FR: <i>texte d'arrivée / texte cible</i>
		ESP: <i>texto meta</i>

¹⁹² Sometimes called *Receptor Language* (Nida, Larson etc.). *Receptor Language* is defined by Nida & Taber as “the language into which a message is translated from the original or source language” (1969/1982: 205, emphasis removed). In other words, as regards referential meaning, the term *receptor language* is basically synonymous with the probably more widespread term *target language*.

		IT: <i>testo di destinazione</i>
		DE: <i>Zieltext / Übersetzung</i>
Transfer	1. The general act of translation. 2. Also called direct transfer , it is a translation technique which supposes the simple transfer from the ST into the TT of proper names, numbers, dates, symbols etc. – which do not need semantic or other type of interpretation (<i>e.g. Molière</i> or <i>Newcastle</i> in a given ST will be kept as such in the TT).	RO: (1) <i>transfer, traducere</i> ; (2) <i>report, transfer</i>
		FR: (1) <i>transfert</i> ; (2) <i>report</i>
		ESP: <i>transferencia</i>
		IT: <i>trasferimento</i>
		DE: (1) <i>Übersetzung</i> ; (2) <i>Übernahme</i>
Translatibility	The capacity of meaning to be transferred from one language to another without fundamental changes.	RO: <i>traductibilitate</i>
		FR: <i>traduisibilité, traductibilité</i>
		ESP: <i>traducibilidad, traductibilidad</i>
		IT: <i>traducibilità</i>
		DE: <i>Übersetzbarkeit</i>
Translate (vb.)	To turn a term / stretch of language / text into one's own (or another) language. See Inverse Translation (under Direct Translation).	RO: <i>a traduce</i>
		FR: <i>traduire</i>
		ESP: <i>traducir</i>
		IT: <i>tradurre</i>
		DE: <i>übersetzen</i>
Translation	1. The act of translating; the process of producing a translation. 2. A written or spoken expression of the meaning of a text [word, speech, book etc.] in another language. Called interlingual translation by Jakobson (1959) – the only type of translation identified as translation proper (the other two being intralingual translation and intersemiotic translation .)	RO: <i>traducere</i>
		FR: <i>traduction</i>
		ESP: <i>tra(n)slación, traducción</i>
		IT: <i>traduzione</i>
		DE: (1) <i>Übersetzen / Übertragen</i> (2) <i>Übersetzung / Übertragung / Translation</i> ¹⁹³
Translation Aids / Translation Tools	Any tools that translators might use in translation: dictionaries, reference works, term banks, computer programs etc.	RO: <i>instrumente de traducere / resurse pentru traducători</i>
		FR: <i>aides à la traduction</i> ¹⁹⁴
		ESP: <i>herramientas de traducción</i>
		IT: <i>aiuti / strumenti di traduzione</i>
		DE: <i>Übersetzungshilfsmittel / Übersetzungswerkzeug</i>
Translational	Having to do with translation or translations. See Translatorial .	RO: (aprox.) <i>traductiv</i>
		FR: <i>traductionnel</i>
		ESP: <i>traslacional</i>
		IT: <i>traduttivo</i>
		DE: <i>Übersetzungs-</i>
Translation Commentary / Gloss	A translator's commentary accompanying a given translation / the very translation accompanied by	RO: <i>comentariu asupra traducerii / traducere comentată</i>

¹⁹³ In German, "**die Translation**" is often used as a cover-term to include both written and oral translation.

¹⁹⁴ This is the term used in Delisle *et al.* (1999) to indicate any tool that helps the translator, including dictionaries, reference works and computerized **translation tools**. (*apud* Palumbo, 2009: 124)

Translation	a commentary which explains and justifies translatorial decisions or enlarges upon certain aspects of the ST or upon the process of translation.	FR: <i>commentaire de traduction / traduction commentée / traduction érudite</i>
		ESP: <i>comentario de traducción</i>
		IT: <i>commento traduttivo / traduttologico</i>
		DE: <i>komentierte Übersetzung</i>
Translation Criticism	In a narrow sense, it means reviewing translated literature (in newspapers or journals). Largely speaking, it is an interdisciplinary academic field (related to literary criticism and translation theory) which relies on the systematic study of translated works with a view to establishing their quality .	RO: <i>critica traducerii</i>
		FR: <i>critique de la traduction</i>
		ESP: <i>crítica de la traducción</i>
		IT: <i>critica della traduzione</i>
		DE: <i>Übersetzungskritik</i>
Translation Error	Any fault occurring in a translated text and resulting either from the inadequate application of a translation technique or translation strategy (cf. Delisle <i>et al.</i> 1999: 189), from misinterpretation or from mere ignorance (e.g. omission, addition, nonsense, fallacy etc.). See Overtranslation; Undertranslation; Omission; Addition .	RO: <i>greșeală de traducere</i>
		FR: <i>faute de traduction</i>
		ESP: <i>error de traducción</i>
		IT: <i>errore di traduzione</i>
		DE: <i>Übersetzungsfehler</i>
Translationese ¹⁹⁵	A pejorative term for the unnatural or awkward style of translated texts, especially as produced by the influence of SL structural features or an excessive literal approach.	RO: <i>“traducteză”</i>
		FR: <i>langue de la traduction</i>
		ESP: <i>jerga / argot de traductores</i>
		IT: <i>traduttorese</i>
		DE: <i>(unnatürliche) Übersetzersprache</i>
Translation Law	A general hypothesis about a possible universal tendency in translatorial behaviour (e.g. interference or increasing standardization). (Tourney, 1995) See Translation Universals .	RO: <i>universalii / regulă generală / lege a traducerii</i>
		FR: <i>loi de traduction</i>
		ESP: <i>ley de la traducción</i>
		IT: <i>legge della traduzione</i>
		DE: <i>Übersetzungsgesetz</i>
Translation Strategy	The overall approach to be taken when translating a given text (i.e. free translation or source-oriented translation). See Translation Technique / Procedure .	RO: <i>strategie (globală) de traducere</i>
		FR: <i>stratégie du traduire / de traduction</i>
		ESP: <i>estrategia de traducción</i>
		IT: <i>strategia di traduzione</i>
		DE: <i>Übersetzungsstrategie</i>

¹⁹⁵ Duff calls this phenomenon **the third language**. According to him, a text can be preserved as a coherent entity only if the translation does not represent a mixture of styles and languages, or a “patchwork” made up of SL and TL elements (1981: 12). (apud Shuttleworth & Cowie, 1997: 187)

Translation Studies	The field of research on translation (production, description, reception etc.). See Translatology .	RO: <i>traductologie</i>
		FR: <i>traductologie</i>
		ESP: <i>traductología, estudios de traducción, estudios sobre la traducción</i>
		IT: <i>traduttologia, studi traduttivi, scienza della traduzione</i>
		DE: <i>Translationswissenschaft</i> (includes interpreting), <i>Übersetzungswissenschaft</i>
Translation Technique / Procedure	The term usually indicates a specific (local-level) strategy adopted for the translation of a particular ST element. In Vinay & Darbelnet's model (1958), there are three direct translation techniques (borrowing, calque and literal translation) and four indirect / oblique ones (transposition, modulation, equivalence and adaptation). Other examples can be explicitation, condensation, omission etc. See Translation Strategy .	RO: <i>tehnică / procedeu de traducere</i>
		FR: <i>procédé de traduction</i>
		ESP: <i>procedimiento de traducción</i>
		IT: <i>tecnica della traduzione / procedimento di traduzione</i>
		DE: <i>Übersetzungsverfahren / Übersetzungsstrategie / Übersetzungstechnik</i>
Translation Unit [TU]	The smallest portion of a sentence the words of which cannot be translated separately without resulting in nonsense or mistranslation (<i>Cf.</i> Jones, 1997, n. p.)	RO: <i>unitate de bază a traducerii / traductem</i>
		FR: <i>unité de traduction</i>
		ESP: <i>unidad de traducción, traductema</i>
		IT: <i>unità di traduzione</i>
		DE: <i>Übersetzungseinheit</i>
Translation Universals	Very general features of translations, irrespective of the languages concerned (<i>i.e.</i> a tendency to be more explicit) (<i>Cf.</i> Baker, 1993). See Translation Law .	RO: <i>universalii ale traducerii</i>
		FR: <i>universaux de la traduction</i>
		ESP: <i>universales de la traducción</i>
		IT: <i>universali traduttivi / della traduzione</i>
		DE: <i>Universalien der Übersetzung</i>
Translatology	An alternative term for Translation Studies . Used since the early 1970s by some authors, most notably in Canada, Germany and Denmark. English-language writers use it to refer to linguistically oriented approaches to translation (Snell-Hornby, 1988/1995: 14), while the term in German has the advantage of explicitly including both written translation and spoken interpreting. (Shuttleworth & Cowie, 1997: 188) See Translation Studies .	RO: <i>traductologie</i>
		FR: <i>traductologie</i>
		ESP: <i>translatología</i>
		IT: <i>traduttologia</i>
		DE: <i>Translationswissenschaft</i> (includes interpreting), <i>Translatologie</i>

Translatorial ¹⁹⁶	Having to do with the translator(s). See Translational .	RO: (adj.) <i>care se referă la traducător(i)</i>
		FR: (aprox.) <i>traductif</i>
		ESP: <i>referente al traductor</i>
		IT: <i>traduttivo</i>
		DE: <i>Übersetzer- / übersetzerisch</i>
Translator's Note	A footnote or endnote translators sometimes add to the translated text, in which they offer additional information on translation or account for terms deemed not fully translatable.	RO: <i>nota traducătorului / notă de traducere</i>
		FR: <i>note du traducteur</i>
		ESP: <i>nota del traductor</i>
		IT: <i>nota del traduttore</i>
		DE: <i>Anmerkung des Übersetzers</i>
Transliteration	The substitution of SL graphological units (<i>i.e.</i> letters) by TL ones, in cases where the two language have different writing systems (<i>e.g.</i> a Russian name like Попов will be transliterated from Cyrillic as <i>Popov</i>).	RO: <i>transliterare</i>
		FR: <i>translittération</i>
		ESP: <i>transliteración</i>
		IT: <i>translitterazione</i>
		DE: <i>Transliteration</i>
Transposition	A technique involving a change of word-class so as to avoid a structural obstacle and provide a natural, idiomatic translation (<i>i.e.</i> <i>Adam is a medical student.</i> – “Adam e student la medicină .”). According to Palumbo (2009: 138), the term <i>transposition</i> is also sometimes used as a synonym for (linguistic or cultural) transfer in general. See Translation Technique; Modulation .	RO: <i>transpoziție</i>
		FR: <i>transposition / recatégorisation / changement de catégorie</i>
		ESP: <i>transposición</i>
		IT: <i>trasposizione</i>
		DE: <i>Transposition</i>
Undertranslation	Loss of detail in a translation. It usually occurs when the translator sees fewer translation units than the ST actually contains. See Overtranslation .	RO: <i>subtraducere</i>
		FR: <i>sous-traduction</i>
		ESP: <i>subtraducción</i>
		IT: <i>ipotraduzione</i>
		DE: <i>Unterdifferenzierung / Übergeneralisierung</i>
Untranslatability	The property of a text or utterance in one language for which no equivalent can be found in another language.	RO: <i>intraductibilitate</i>
		FR: <i>intraduisibilité, in traductibilité</i>
		ESP: <i>intraducibilidad</i>
		IT: <i>intraducibilità</i>
		DE: <i>Unübersetzbarkeit</i>
Version	A possible translation, one of several or one in a series of translations of one and the same text.	RO: <i>versiune / traducere</i>
		FR: <i>version</i> ¹⁹⁷
		ESP: <i>versión</i>
		IT: <i>versione</i>
		DE: <i>Version / Fassung / Übersetzung</i>

¹⁹⁶ **Translatorial action** (*Translatorisches Handeln*) is the label used by the German scholar and translator Justa Holz-Manttari (1984) for her theoretical model of translation, which is based on the process of translation as carried out at a professional level. (Palumbo, 2009: 137)

¹⁹⁷ “Version” in French normally means a translation into the translator’s mother tongue.

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