Silvia Irimiea

THE TRANSLATION OF LITERARY, NON-LITERARY AND RELIGIOUS TEXTS

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Contents

Foreword

In a context of an increasingly fierce competition driven by a market economy and globalisation, by the politicization of almost all sectors, academic studies and applied sciences, including translation studies, must respond to the constant changes and challenges. First, the widespread use of new technologies which embraces all forms of learning has made employers and employees keep up with the technological, economic and social progress. Second, the complex world crisis and its challenges makes all actors involved interdependent and dependent on the way they perform and interrelate. This means that more than ever before, teaching and learning depend on the way knowledge is transmitted and competences and skills are formed. Translations, in particular specialized translations, are deeply rooted in both the global transformations of our society and in the progress of new technologies. To these two components we must add a third, perhaps the most relevant one, the advancements of translatology. It is, thus, with a view to serving these prerequisites and purposes that the present book has been written.

Like many other books, this book is aimed at providing the students with an adequate support material which may enhance their linguistic and translatological competences and skills. It specifically targets the students of the Applied Modern Languages departments, whose curriculum spans translation theory, translations from L1 into L2 and from L2 into L1. The broad array of studies included in the book covers the fields of: literature, politics, legal translations, EU documents, commerce, tourism, technology and religion, i.e. mainly the areas dealt with during the students' undergraduate studies.

The book is the outcome of some twenty years of practice and teaching. Henceforce, the perspective approached by the author is twofold: on the one hand, that of the practitioner, who *nolens-volens* comes to understand and use theory, and on the other, that of the theoretician, who relies more and more on practice to prove his theoretical assumptions and principles. The result thereof is a combination of theory and practice.

Pursuing this purpose, the volume is an attempt to discuss some theoretical issues which have troubled the translational community, and bring them

closer to the students' understanding and use. Amongst them there are: translation theory, translation as a process and as a product, translatology, methods of translation related to different text types, translation equivalence and translation difficulties.

In order to pay tribute to translation scholars such as Nida, Wilss, Sager and their opinions, the book is built around three pillars: the translation of literature, non-literature (specialized translations) and religious texts, a vision that has also been reflected in the title of the book.

The first chapter, dedicated to the translation of literature, tackles the following issues: *The translator's visibility in the translated text, Perspectives on the translation of literature in communist Romania, Guidebooks for translators. A comparative study of two guidebooks, The translator's journey from professional/ translational reality to empathy- the translation of Hans Bergel's communist-outgrown narrative texts.* The second section brings together some insights into the translation of specialized texts and is entirely destined to the students who learn 'specialized translations'. For example, the range of political texts includes: *The politicization of the translations of media-mediated political texts, The politicisation of translations in communist and post-communist Romania, The translation of political discourse: the translation of cultural elements in Obama' s Inaugural Address.* Perhaps the most interesting and significant study is the one titled 'Literary vs non-literary translations', which previews the differences that tell apart one category from another.

The third section is the outcome of the author's two-decade old translation practice: the translation of hermeneutic and religious texts. The aspects which come under scholarly scrutiny and belong to the religious field represent Rudolf Otto's 'The Numinous'(Das Numinose betreffend), which was published in 1996 by the Dacia Publishing House, re-published as a revised edition in 2006 by the Humanitas P.H., and which will be re-republished by 'Limes' this year. Even in the absence of a Bible translation, we consider that Rudolf Otto's book is extermely complex and meets all the requirements of an exquisite, honourable text of hermeneutic nature.

Given the aforemenitoned, it is hoped that the present book fills in the necessary knowledge gap in translation practice and turns useful to the Applied Modern Languages students, teaching them both theory and practice-related issues.

The author

List of abbreviations

EU   European Union
GS   generative semantics
GTG   generative transformational grammar
L1   native language
L2   foreign language
LSP   language for special purposes
MT   machine translation
M   message
R   receptor/receiver
S   sender
SL   source language/languages
SLT   source language text
TL   target language
TLT   target language text
TC   translation criticism
TE   translation equivalence
TT   teaching translation

Aknowledgements

This book is the result of the author's contributions as a teacher and a practitioner and brings together some older studies written by her over a two-decade time span along with more recent contributions.

Hereby, the author expresses her gratitude to all those who contributed ideas and suggestions, to her colleagues and her students.

The author thanks Mr Dan Damaschin for his valuable assistance and commentaries to the topics which pertain to literature and its translation in Romania.

The author

LITERARY TRANSLATIONS

Towards a taxonomy of the translator's visibility features in literary/narrative texts:
The translator's *visibility* in the translated text

Abstract

The translator's role, or rather his visibility, in the narrative text has puzzled both the translators and the researchers for some decades. It is our endeavour to look at some expert opinions regarding the translator's visibility, such as those of Baker M. (2000, 1998, 1993, 1992), Bassnett S. (2002), Bosseaux (2007), Neubert, A. (2003), Newmark P. (1981), Malmkjær K. (2003), Venuti L. (1995), Hermans T. (1996a; b) etc. in an attempt to draw up a taxonomy of the translator's visibility features. Such a taxonomy will include the following levels of analysis and translational performance: semantic, stylistic (features), lexical, grammatical, pragmatic, and phatic.

Keywords: *visibility, communicative translation, control, the narrator's autho-ritative voice, visible interventions*

1. Introduction

Virginia Woolf explains in her article titled 'Russian Point of View' that we depend 'blindly and implicitly' on the works of translators in order to read a Russian fictional prose. Woolf states that the act of translating has the negative impact of a catastrophe because translation is a 'mutilating' process that unravels only the brute sense of the original work of fiction:

> 'When you have changed every word in a sentence from Russian to English, have thereby altered the sense a little, the sound, weight, and accent of the words in relation to each other completely, nothing remains except a crude and coarsened version of the sense. Thus treated, the great Russian writers are like men deprived by an earthquake or a railway accident not only of all their clothes, but also of something subtler and more important – their manner, the idiosyncrasies of their character. What remains is, as the English have proved by the fanaticism of their admiration, something very powerful and impressive, but it is difficult to feel sure, in view of these mutilations, how far we can trust ourselves not to impute, to distort, to read into them an emphasis which is false' (1925a: 174).

In theory, as well as in practice, translation has been viewed as a means of making information that is originally in the source language available to other readers in their own language, the translated language. Therefore, translation has been viewed as a derivative activity rather than a creative activity or an original process. This traditional way of viewing translation has led to the idea that a translated text must have the same quality and the same impact upon the reader as the original text has and that translators are successful when their work is *transparent* and does not show its own style or reflects the style of the translator who worked on that text. This means that translators are expected to reproduce the style of the original as closely as possible (Bosseaux, 2007).

On the other hand, Susan Bassnett (2002:45) reviewing existent literature admits that the myth of translation as a secondary activity 'can be dispelled once the extent of the pragmatic element of translation is accepted, and once the relationship between author/translator/reader is outlined' implying thus that the mere diagram of the communicative relationship of the process of translation underlines the translator's complex role of both receiver and emitter:

Author—Text—Receiver=Translator—Text—Receiver

Indeed, the translator's role, or rather his *visibility* in the translated (narrative) text, has puzzled both the translators and the researchers for some decades. It is our endeavour to look at some expert opinions regarding the translator's visibility in an attempt to pinpoint features and aspects that influence the overall value of the translated text, and thus demonstrate the translator's contribution to the translated text. The present article is focused on the discussion of narrative texts alone, since the translator's role is presumed to be more *visible* in a work of fiction than in a non-fictional one, which is deemed to be more accurate, plain and non-sensitive.

2. Research background and assumptions. The translator's invisibility

The present research sets out first to restrict the inquiry to the area of non-literary translation following the classification of types of translation provided by Newmark, P. (2003:57). Newmark assumed that, since all writing can be divided into fiction and non-fiction, translation which is 'a dynamic reflection of human activities, can be divided into two categories, usually called literary and non-literary (technical, general translation, *Sachbucher* or ''thing-books'' in the German parlance) ' whereby 'the first describes the sphere of the mind and of language, the second that of reality and the world' (ibid.)

The research is founded on the two dimensions that are paramount to understanding translation theories and practices, and, finally, to assessing the translator's contribution to the translated text: the semantic dimension and the pragmatic dimension as identified by Albrecht Neubert (2003). The two dimensions reflecting two points of view represent Neubert's refined concepts taken from Peter Newmark's (1981) *semantic* and *communicative* approaches. While *semantic translation* (Newmark, 1981) seeks to adapt the meanings carried over as much as possible to the new lingua-culture, *communicative translation* is a communicative event with its own communicative intentions and functions. Neubert (2003) suggests that it is experienced translators who have often been successful as a result of their using a vast repertoire of *procedures* which reduced the semantic losses to a minimum.

Rather than considering them two distinct approaches, Neubert (2003:72) sees them as complementary, explaining that semantic choices are filtered by communicative *qua* pragmatic intentions 'Just as in the ST the meanings are the underpinnings of their communicative function, their reconstruction in the TT should serve the same purpose, provided the translation is supposed to have the same intent as the original.'

Kirsten Malmkjær (2003:83) argues that beside the two factors mentioned there is a third factor 'that is probably unique to the translational case, namely the need for the translator to control the interaction between the two sets of language habits he or she has formed in the past' so as to avoid the increase of the prominence in the translator's mind of one set of language habits over another. Malmkjær suggests that the ability to control the sets of language habits can be developed through training and education.

Beside the definition of translation as a reflection of *visibility/invisibility* the present research also adopts the term *transparent*. To explicate the point we shall quote Norman Shapiro's approach used by L. Venuti as a motto to his book on translation:

> 'I see translation as the attempt to produce a text so transparent that it does not seem to be translated. A good translation is like a pane of glass. You only notice that it's there when there are little imperfections- scratches, bubbles. Ideally, there shouldn't be any. It should never call attention to itself.' (Venuti, 1995:1)

We have also used Venuti's (1995) term *visibility*, as an antonym to 'invisibility', to account for the translator's linguistic, cultural and emotional involvement in the translated text. *Invisibility*, on the other hand, is the term

used by Venuti to describe 'the translator's situation and activity in contemporary Anglo-American culture', which seeks to reconcile 'an illusionistic effect of discourse, of the translator's own manipulation of English' and 'the practice of reading and evaluating translations' as long-running processes in the translation cultures and practices both in the United Kingdom and the United States. Venuti admits that the translator's invisibility is also partly determined by the 'individualistic conception of authorship that continues to prevail in Anglo-American culture', according to which 'The author freely expresses his thoughts and feelings in writing, which is thus viewed as an original and transparent self-representation', whereas translation is defined as a second-order representation, a '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.' (1995:2)

To do justice to the principles of fairness and accuracy we need to cast our attention to how translators view their experiential effort. Thus, a reputable American translator, Willard Trask (1900–1980), when asked during an interview about the difference between authoring and translating, i.e. visibility /invisibility, he stated:

> 'When you're writing a novel […] you're obviously writing about people or places, something or other, but what you are essentially doing is expressing yourself. Whereas when you translate you're not expressing yourself. You're performing a technical stunt. […]. So in addition to the technical stunt, there is a psychological workout, which translation involves: something like being on stage. It does something entirely different from what I think of as creative poetry writing.' (qtd in Venuti, 1995:7).

In support of the same paradigm, according to which the translator suppresses his own personality and participates in a 'psychological' relationship with the author, leading to the psychologization of their relationship and to a process of identification with the author, we quote another American translator, Norman Shapiro (qtd by Kratz, 1986: 27), who admits that: 'Certainly my ego and personality are involved in translating, and yet I have to try to stay faithful to the basic text in such a way that my own personality doesn't show'.

3. Towards a taxonomy of visibility features (suppressed by translators)

As many translation theorists have argued, the idea that the translator does not interfere in the translated text works only from a theoretical point of view. The present article sets out to discuss the assumptions developed by theorists like: Bosseaux (2007), Schiavi (1996), Chatman (1990), Baker (2000), Venuti (1995) etc. who seek to steer the argument in favour of the translator's voiced presence in the translated text and, at the same time, to shed light on the reasons that speak up for the translator's invisibility.

Normally, when an interpreter translates a text, the listeners' expectations are that he will provide a faithful or loyal translation, a speech that is equivalent in *intent and purpose* with the source language text. By these expectations the listeners assume that there is full consonance between the source text and the target text, and that the translator or interpreter withdraws entirely, or almost entirely, from the translated text. Bosseaux admits that in the particular case of translated fiction the 'same illusions of transparency and coincidence are at work' (2007:23). According to Bosseaux (ibid.) quoting Hermans

> 'Translators, like interpreters, speak in someone else's name. Consequently, they are expected to observe total discretion, the correlative being that when we read translated fiction we are normally meant to forget that we are reading a translation since the translator withdraws totally behind the narrating voice. However, it makes sense to wonder "whose voice comes to us when we read translated discourse?"' (1996a: 26).

Hermans (1996a; b) regards the voice of the translator as a specific voice which is overtly present in translated texts, and discusses the implications of such a voice. In the particular case of written translations, he interrogates 'whose voice comes to us when we read translated discourse?' (1996a: 26). From this point, Hermans raises several other questions

> 'Is the illusion of ''I am reading Dostoyevsky'' all there is to it? Does the translator, the manual labour done, disappear without textual trace, speaking entirely ''under erasure''? Can translators usurp the original voice and in the same move evacuate their own enunciatory space?' (1996a: 26)

Hermans continues to point out that when we read translations we normally have only the translated text in front of us and not the original text, and even if the primary voice or 'authoritative originary voice' (ibid) is in fact absent, it is the only text we want to believe. In other words 'the translator may have authored the translated text, but we want the author to authorize it' (ibid). As pointed out earlier, Hermans is concerned with locating the translator's discursive presence, and, according to him, this voice can be more

or less overtly present in the text, or can remain entirely hidden behind the voice of the narrator, rendering it indiscernible in the translated text. Hermans is, however, more interested in open or visible interventions of the translator, for instance, when he or she adds metalinguistic, paratextual notes or comments (1996a:28). In those cases the translator becomes apparent and directly intervenes in a text that is commonly thought to speak with only one voice. Hermans concludes that the translator's voice is always present as *co-producer* of the discourse, even if it may sometimes remain hidden behind the voice of the narrator, and, in some narratives, may never become clearly discernible. He suggests that, although sometimes not directly traceable, the translator's discursive presence or voice must be positioned over the author's, just as the idea of a target-culture implied reader is superimposed on the source-culture implied reader. Hermans emphasizes that 'if a theoretical model of narrative communication is to be comprehensive, it must create room for instances like those highlighted here'. (1996a: 42-3).

In consideration of the polarized approaches and considerations regarding the visibility vs invisibility of the translator in the translated text, we suggest a *taxonomy* of visibility features (suppressed by translators), which should include the following levels of analysis and translational performance:

1. Semantic, concerned with denotations and connotations;
2. Stylistic, concerning the features which must be preserved and given adequate prominence, whereby the same range and level of linguistic fluency should be attained and the linguistic devices used by the author should be filtered through the socio-cultural filter of the TL and given adequate resonance in the TT;
3. Lexical, which will reflect the author's choice, while both wealth and complexity of ST lexical choices will be respected;
4. Grammatical, relating to the use of relatively the same grammar devices in consonance with the uses of the author;
5. Pragmatic, referring to communication, where both intent and purpose should overlap with those of the original text and where gender-related features should be dealt with appropriately;
6. Emotional, including breadth and depth of emotional gender-determined, education-related involvement which will be considered along with translational empathy.

Last, but not least, the institutional or formal recognition, including the national rcognition of the translator's activity and contribution must reward the translation experience.

4. Conclusions

Literary texts are in a way different from all other texts because they create a world of their own, and because of that, they pose more and different translation problems than non-literary texts would.

The assumptions outlined in the article make room for at least two distinct directions of investigation: on the one hand, one created by the translation theorists and on the other, one articulated by the practitioners. If the first group are more inclined to place the process and the outcome (TT) in a broader theoretical context which integrates complex aspects, the second group comes from a different background, a less scientific one, a background based rather on pragmatic aspects, which are strictly associated with attaining complete loyalty to the ST and concerned with suppressing as much as possible of their own *narrative* or *literary persona*. We, therefore, agree with Petterson, B. (1999) who recognizes that many of the relevant approaches in translation studies are highly theory-driven and that they should be rather practice-driven.

The concept of *visibility* has been studied by theorists belonging to diverse linguistic and cultural backgrounds, social and ideological contexts which have influenced their approach and which reveal their provenance. De facto, the *visibility* features must be more or less consciously recognized or recognizable features of a ST that a translator should first become aware of and decode on his first and subsequent readings of the text. *Invisibility*, on the other hand, should be achieved throughout the translation process through permanent awareness of the visibility features and their conscious suppression. Invisibility should hence be both process and product related whereas visibility is only ST-related.

Pertaining to the translator's role vis-á-vis the translated text, we can safely assume that his presence (visibility) can be associated with the elements of taxonomy mentioned before, while his efforts will be focused on making his visibility invisible, in an attempt to be loyal to the ST. Among the taxonomic elements, perhaps the most relevant and traceable aspect that would account for the translator's visibility, 'in addition to the technical stunt', is the 'psychological workout' (Trask quoted in Venuti, 1995:7).

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The translator's journey
from professional/translational reality
to empathy- the translation
of Hans Bergel's communist-outgrown narrative texts

Abstract

In a dazzling world which develops rapidly and introspects all fields, where it is becoming increasingly obvious that *humanology* must resume its place against technology, the present study seeks to scrutinise a translational experience in order to find out if the translator looses his identity temporarily and *empathises* with the writer when he translates a captivating narrative. The study is aimed at shedding light on the translation of Hans Bergel's *Der Tanz in Ketten*.

The translator undergoes his own experience when he immerses in the translating process whereby his own identity is sometimes questioned. Placing the translator between the reader/consumer and the actor, the aim of this insight is to look closer at the translational empathy of the text- (re) creator. Hence, the present study goes out from the translator's commitments and measurable criteria that ensure quality to the translation and looks at what *empathy* means. By way of citations it tries to locate the translator's position on the axis that links the *reader* or consumer of fiction or work of art and the *actor*. While, on the one hand, the translator is a creator, just like the writer, on the other, he is a mediator, who, by his imitation, linguistic techniques, imagination and emotional involvement contributes to the (re) creation of the work of art. Finally, it is argued that in order to empathise with the writer, the translator must have talent, be familiar with the topic, experience the same state of mind or emotional state, plunge willingly or intentionally into the narration in an attempt to share the writer's experience and render it to the readership.

Keywords: *translator's identity, text quality, empathy, imitation, imagination, instances of artistic and emotional empathy*

1. The translator's identity

In a dazzling world which develops rapidly and introspects all fields, where it is becoming increasingly obvious that *humanology* must resume its place against technology, the present study seeks to scrutinise a translational experience in order to find out if the *what, how much, when* and *how* of translating changes the translator. The study is aimed at shedding light on the *translation* of Hans Bergel's *Der Tanz in Ketten*. The research is geared towards finding an empirical response to the question: *does the translator loose his identity temporarily when he translates a captivating or challenging narrative?*

The translator is sometimes misleadingly assumed to be an individual in the service of another individual, the author, while in reality he serves two customers, both the author and the reader. However, the translator undergoes his own experience when he immerses into the translating process whereby his own identity is questioned. Placing the translator between the reader/consumer and the actor, the aim of this insight is to look closer at the *translational empathy* of the text- (re) creator.

2. The translator's professional/translational reality: text quality standards and the translator's commitment to his readership

Leaving aside the translationists' (scientific) theories regarding the quality of a translation, in order to establish some reliable criteria, we turned for inspiration to some approaches to text quality (particularly to functional text quality). First, because the resulting product of translation is a text, second, because the translator is a (re) creator just like the writer.

Tricia Hedge wrote in her book on writing (1988:145) that 'when we look at a piece of writing in order to assess it, we should ideally be asking ourselves a number of questions. Is this a good piece of writing?'. When we read a translated text we automatically assess the translator's skills and try to find out his contribution to the text. Hedge classifies writers into 'good' and 'unskilled'. 'Good writers' are 'people who have a sense of purpose, a sense of audience, and a sense of direction in their writing' (T. Hedge, 1988:9). Similarly, good translators should comply with all these criteria.

The evaluation criteria suggested by Hedge are related to the dichotomy 'good writers' (skilled writers) -'unskilled writers' and consequently are divided into two groups. The first group of skills, which she called *authoring*, contains the skills necessary for the process of *composing*, that is: having a sense

of purpose, a sense of audience, and a sense of direction. The second group consists of skills that are necessary for *crafting* and includes 'the way in which the writer puts together the pieces of the text and chooses correct and appropriate language' (T. Hedge, 1988: 146). The diagramme proposed by T Hedge is reproduced below along with the criteria for the teacher's marking.

	What skills do good writers demonstrate	Criteria for marking
	Authoring	
1)	Having something to say (a sense of purpose)	Content
2)	Being aware of the reader (a sense of audience)	Length/Style
3)	Developing the ideas (a sense of direction)	Organization
	Crafting	
4)	Organizing the content clearly and in a logical manner	Organization
5)	Manipulating the script	Handwriting
6)	Using the conventions, e.g. spelling, layout etc	Accuracy
7)	Getting the grammar right	Complexity
8)	Developing sentence structure	Complexity
9)	Linking ideas in a variety of ways	Range
10)	Having a range of vocabulary	Range

In the same book on writing T Hedge suggests a 'useful approach to the evaluation' of writing tasks, which is to 'borrow a notion from the field of testing, "validity", and apply it to materials' (Irimiea, 2006). The author distinguishes between *internal validity*, which, according to her, means evaluating a task in relation to its immediate and discernible aims and within the overall objectives of the textbook or set of learning materials, and an *external validation*, (ie when 'the teachers evaluate the aims themselves').

This very compliance of tasks with the aims or expectations regarding the text has been taken over by the text linguists of the 90s, particularly Klauke. Michael Klauke's investigation (1992:89) relied on the hypothesis that every text analysis 'is bound to a certain application domain' and attempted further to find a method that could be applied to as many categories of text as possible. Thus, Klauke has worked out a model of functional text analysis based on the approaches of the German linguists Möhn and Pelka (1984), Hoffmann (1987) and Beier & Möhn (1988) in which he assembles all their important criteria and adds a few more elements he considered relevant. According to Klauke any text should be viewed from three major perspectives, each made up of several elements. Klauke's approach (1992:91) integrates the following components, which, he suggests, influence text quality:

A. Situational Frame
1. Special field of a subject
2. Text label- name of the text
3. Special situation of a text
a.   Topic/subject
b.   Participants
c.   *Functionality*
d.   Place/time of action
e.   Medium
f.   Textual relationship
B. Language Structure
1. Text macrostructure
2. Cohesion
3. Pragmatic aspect
4. Syntactic structures
5. Lexical structures
Standardization - degree of standardization, means of standardazition
C. Extralinguistic Features
1. Graphics
2. Layout
3. Paper size

Sine the model proposed by Klauke (1992) is a text-based model and draws on text analysis, it incorporates the main aspects involved in such an analysis, which, according to him, are: situational frame, language structure and extralinguistic features (see fig 1), where each component, in turn, can be decomposed in further items. Such an analysis proves relevant and productive if the aim of the investigation is solely the product of writing, ie the text. The method is clear, broad and applicable to several text genres (both fictional and functional texts). However, the method fails to account for other factors associated with the text and its usability or usefulness. Perhaps some further experiments could illuminate whether the model can be applied successfully and yield the expected outcomes.

3. Empathy and the translator

Empathy occurs when and where the striking and annoying reality becomes unbearable, inhuman and alienating. We normally live in an objective physical world from which, when it gets to us and threatens us, we elope in an imaginary world constructed upon historical and cultural traditions and heritage.

'Trăim nu doar într-o lume imaginară, urzită prin cooperarea istorică şi construcţii culturale. De fapt, în această lume omenească ne naştem şi murim încercând să rămânem în ea sfidând eternitatea. De aceea, taina subiectivităţii fiecăruia nu încremeneşte în solipsism, ci devine un secret al lui Polichenelle, pentru că subiectivitatea este o internalizare a existenţei noastre comune. Comunicarea unilaterală, directă sau indirectă, explicită sau implicită intră în firea existenţei omeneşti. Nu ne putem, totuşi, permite pulverizarea în reţeaua densă a relaţiilor de comunicare pentru a nu ne anihila eul, dar nici nu putem sa-l ermetizăm riscând disăperarea morţii prin însingurare. Oamenii au nevoie mereu de oameni. Ei participă unul la viaţa altora, căci altfel nici nu pot exista. Cunoaşterea de sine înseamnă şi cunoaşterea altora şi viceversa. În această cunoaştere, care ţine de logica vieţii omeneşti, obiectele sunt scoase pe o rampă de evidenţă comportamentală sau sunt ascunse în *arrière*-planul desfăşurărilor mintale care nu pot fi, totuşi, tăinuite până la capăt pentru că ne sunt familiare din experienţele şi amintirile personale ' (Marcus S., 1994, pg 9).[1]

3.1. Literature and psychology

A succinct overview of the concept of *empathy* sheds light on the two way exchange or twinning thas has existed between literature and psychology. Psychological studies owe their advancement to the contribution of many great writers who insighted man's mind and soul, while, in return, modern psychological studies have inspired fiction (narrative writing). This mutual influence has been built on some common elements like: man, interpersonal relations, the psychic context or atmosphere that surrounds and embues human communities, which, ultimately, bring together artistic truth, fiction and psychology.

Novelists build their characters on psychological insights and on their inner coherence. Even great behaviourist writers like Stendhal, Dostoievski or

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[1] We do not only live in an imaginary world that was built through historical cooperation and cultural constructions. In fact, we come into this human world and die trying to stay alive in it defying eternity. This is why the secret of each individual's subjectivity is not frozen in solipsism, but becomes one of Polichenelle's secrets, because subjectivity is an internalization of our shared existence. Unilateral communication, direct or indirect, explicit or implicit is part of human existence. Nevertheless, we cannot afford to dissipate ourselves in the dense network of relationships, lest we should run the risk of having our own self destroyed. At the same time, we cannot lock it away either, because, thus, we would risk dying of loneliness. People always need people. They take part in each other's life, because otherwise they would not exist. Knowing their own selves means knowing others as well, and *vice versa*. In this type of knowledge that depends on human life logic objects are pushed forward on a overt behavioral support or hidden in the background of our mental operations, which, however, cannot be kept secret until the end, because they are familiar to us from our personal memories and experiences.(Our translation)

Proust, who have based their novels mainly on the description of their characters' 'behaviour', have, in fact, revealed to the reader a comprehensive and decipherable picture of their characters' inner life (Stroe Marcus, 1994). To transmit these 'inner' portraits to the reader the writers have first immersed in the characters' psychology, have taken account of it, experienced it, i.e. lived it through and reflected it in the characters' behaviour. Even if the writer is under no bondage to make the characters' actions and reactions overtly explicite to the reader, he, nonetheless, must get involved in the character's uniqueness and life in order to be able to create the prerequisites for the reader's 'involvement'.

According to Stroe Marcus (1994), the writer performs 2 roles: the first is that of a *playright*, and the second is that of an *actor*. He is a playwright when he builds up his characters and immerses into their inner lives, and becomes an actor when he detaches himself from the story and views it through the reader's eyes. Sometimes the second step is overlooked or purposefully ignored. Similarly, in his quest to recreate the characters and their life narratives and turn them into something that 'makes sense to the reader', the translator must go through the same emotional 'journey'.

The *writers' empathy* is both a cognitive process and an emotional involvement (and is the very basis for fictional writing) as it accounts for the complexity and depth of the writer's empathetic involvement.

3.2. A succinct overview of the concept

Althuogh *empathy* has been the focus of researchers and goes back to the 1930s, the definition provided by Pieron H. in his French psychology dictionary explains the French term *intropatia* (in turn proposed by Flournoy as an equivalent to the German word *Einfühlung*, which was pushed into use by Th. Lipps) as a form of emotional communion through which an individual identifies himself with another. According to the American psycological dictionary published in 1934 by Horward O'Warren, *pychological empathy* is a mental state through which a person identifies himself with another or simply feels his emotions. The lack of general agreement on a clear definition is the result of difficulties encouted by scholares and which regard the disagreement on the terms used and on the structure and psychological mechanism (s) involved.

Empathy is considered broadly to have taken momentum at the end of the XIXth century from traditional psychology as a new theory of psychological

insight, in a moment when introspective psychology proved insufficient for the objective examination of human mind (Stroe M, 1971). The father of the theory of empathy is considered the German philosopher Theodor Lipps, who used the term *Einfühlung* (*empathy)* to describe the process of psychological prospection and self-prospection or projection of one's own emotional feeling on someone else, or as Stroe M. (1971:180) admits: 'The mechanism of this identification involves an act of introjection, to keep close to the apperceptive ground of the individual, to his own objective social experience, while it is also an act of projection of his own images and affective states into the given pattern.'

The concept of empathy was not coined by psychologists, but by the German Romantic writers and poets, including Jean Paul, Novalis, the Schlegel brothers, as most of their writings emphasise the individual's self, his cognitive intuition and imagination or phantasy. Popescu-Noveanu P. noted in the introduction to S. Marcus's book „Empatia şi literatura" ("Empathy and Literature"- our translation) (1994:12) :

> 'Este clar, însă că obiectul priveligiat al cunoaşterii romantice este omul cu forţele sale demiurgice. Cunoaşterea şi trăirea se întorc asupra lor inseşi şi caută să surprindă mişcările interioare din sine şi, în egală măsură, din eurile celorlalţi. Se instituie, astfel, relaţii de consonanţă între euri. Se cultivă o sensibilitate specifică, criptică şi nemijlocită pentru desfăşurările spirituale ce se produc în altul şi pe care scriitorul romantic nu le imită pur şi simplu, ci le trăieşte ca şi cum ar fi ale sale, ceea ce, dincolo de individualism, instituie o anumită comunicare spirituală.'[2]

Following the same line of thought, Noveanu states:

> 'Intuind secvenţele vieţii spirituale ale personajelor, scriitorul ajunge să se cunoască şi pe sine şi să se realizeze ca un maestru al psihologiei fenomenologice. Dacă el ar încerca să conceptualizeze şi să explice toată vraja descrierii desfăşurărilor emoţionale s-ar destrăma o dată cu frumuseţea construcţiilor artistice'. (1994:12) [3]

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[2] "However, it is obvious that the privileged objective of romantic search is the human being with its demiurgic forces. Knowledge and experience turn inwardly and seek to capture the interior movements of the self, and, of course, those of other selves. Consequently, consonance relations between selves take shape. Thus, a particular, cryptic and direct sensitivity is cherished for the developments that occur in another human being and that the romantic writer does not simply imitate, but experiences them as if they were his own, and which, reach out beyond individualism, and establish a certain spiritual communication."(our translation)

[3] "Inferring the sequences of the characters' spiritual life, the writer comes to know and imagine himself as a master of phenomenological psychology. If he tried to conceptualize and explain, the entire spell of the description of his emotional exeprinces would fall apart together with the beauty of the artistic construction." (1994:12)(Our transl.)

3.3. The reader's perception of the work of art

We shall now try to locate the translator's status within the broad range of psychological and emotional empathy between the *consumer/reader* and the *actor* (*stage performer).*

We shall first refer to the reader's or consumer's perception of the work of art. Stroe Marcus (1971:120) states that 'percepţia empatică se produce ori de câte ori percepem o fiinţă (sau o imagine a unei fiinţe) şi ne transpunem cognitiv, afectiv şi motric în situaţia acesteia'[4]. Further on, Lucian Blaga discovered the two components that account for empathy: a cognitive and an esthetic one. He noticed 'mergi întâmplător pe stradă, în trecere surprinzi o faţă brăzdată de durere. Durerea aceasta o simţi stăpânind pe necunoscutul trecător. Eşti, fireşte, jertfa unei obiectivări a propriilor tale sentimente: săvârşeşti un act de intropatie (the term used by Blaga) '[5] (1970:34). Stroe Marcus points out that

> 'diferenţa pe care autorul o stabileşte între caracterul strict cognitiv şi cel estetic al empatiei rezidă în faptul că, în vreme ce în primul plan contemplatorul sesizează situaţii, stări posibile ale realităţii, în celălalt plan, contemplatorul trăieşt stări realizate pe un plan impropriu, pe planul convenţiei'. (1971:120) [6]

Curt John Ducasse (1966), quoted by Stroe Marcus, admits that empathy involves a process of empathic cognition, whereby the contemplator imagines himself as being the object of contemplation and identifies himself with it. R Müller-Freienfels (1922) classifies the art contemplators into 2 categories: the category of simple sympathetic spectators (*Mitspieler*), who experience the emotional content of the artistic object, and that of spectators (*Zuschauer*), who keep a distance between themselves and the works of art. In this respect, Mihail Ralea remarks that: 'de obicei oamenii simpli, naivi, lipsiţi de cultură

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[4] "Empathetic perception occurs whenever we perceive a human being (or the image of a human being) and experience cognitively, affectively and fully the situation that being feels or is in" (our transl.)

[5] "You walk in the street and suddenly, by chance, while passing by you notice a face marked by pain. You feel the pain that torments the unknown passer by. You are, no doubt, the victim of the objectivization of your own feelings: what you experience is an intropathization" (our transl.)

[6] "The difference that the author makes between the strictly cognitive and the esthetic features of empathy lies in the fact that, while in the first stance the contemplator perceives different situations, which are potential, reality-based experiences, in the second stance, the contemplator goes through states that are accomplished on an improper, convention-governed level." (our translation)

estetică, deci aceia care nu cunosc specificul trăirii estetice, sunt înclinaţi a se lăsa confundaţi cu subiectul operei de artă si au sentimentul că trăiesc aievea conţinutul ei. Aceştia nu execută o judecată estetică'[7] (1957:236). On the other hand, Tudor Vianu adds: 'Satisfacţia trezită de o operă de artă creşte în măsura lucidităţii cu care o stăpânim intelectualmente, înţelegând-o în valorile şi mecanismul ei'[8] (1968: 299/300)

3.4. *The actor's (performer's) act of scenic transposition of empathy*

The second aspect that we shall look at is the actor's (performer's) act of *scenic transposition of empathy* and, by way of comparison, we shall try to understand the *translator's empathy* which occurs during the translation process.

According to Tudor Vianu the most important element of scenic transposition is the actor's capacity to adopt most unfamilair and varied cognitive and behavioural patterns (1932). The same statement is recoverable from George Vraca's observation that „actorul de talie mare este omul care se poate transpune în cât mai multe si felurite personaje"[9] (1960:271). This process, however, requires talent in the first place. John Dolman in his book on the actor's art notes that empathy facilitates the actor's transposition in the hero, whereas through sympathy he sympathises with the hero (1949:15). André Villier in his book *La psychologie du Comédien* (1946) refers most thoroughly to the question: where else does *Einfühlung* (empathy) occur if not in the identification of the actor with the character? Villier further remarks that empathy is a conscious effort made by the author to 'get into the character's skin'.

This process of creation or recreation is present to the same extent in the translational process the translator undergoes. Just like the actor, the translator undertakes a conscious process of understanding his models, of imagining their characteristics, both psychical and physical, and projects them into the worked out translation.

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[7] "Usually, simple-minded people, naive ones, who lack aesthetic culture, that is those who do not understand the real aesthetic experience, are inclined to abandon themselves and become one with the subject of the work of art and have the feeling that they really experience its content. These people do not make aesthetic judgements"

[8] "The satisfaction generated by a work of art grows along with the awareness with which we master it with our mind, whereby we understand its values and its intricate mechanism" (our translation)

[9] "A great artist is the one who can transpose himself in as many different roles as possible."

3.5. Imitation

Empathy theorists shared the view that the entire empathy-creating effort comes from imitation, which can be rather interpretative than merely imitative. *Imitation* in the world of translation means loyalty to the source text. On the other hand, imitation can create new patterns by changing the actors or interpreters. Eventually, the final outcome of the translational process is the translator's becoming cognitively and intellectually more complex and richer as a consequence of the empathetic process he goes through each time he creates or recreates a text.

3.6. Imagination

Since imitation/loyalty is definitely not the only ingredient, the next, very important ingredient used by both the actor and the translator is *imagination*. Imagination is necessary whenever the actor or translator seeks to insight a character and portray the inner life of that particular character in a truthful and suggestive way. In support of this assumption we shall turn again to a quotation from the world of stage: "Nu poţi să trăieşti într-un personaj fără să-ţi imaginezi omul pe care îl joci, în toate amanuntele lui psihice, în comportarea şi în toate atitudinile lui"[10] (Obraztov S.V, 1952: 49-50). Imagination joins the (re) creative process in two stages: in the initial stage of understanding the work of art and in that of (re) creating the work of art by recreating characters, objects, happenings. The translator's imagination is, however, a purposefully directed one and not a free one.

3.7. Affection or emotional contribution

Affection or emotional contribution is the last element that this study will insist on. This means the translator must go through the same emotional experience, must sympathetically understand the character's thoughts, his feelings, and render them truthfully.

It should be concluded at this point that translators must possess a complex psychological structure, which embraces all psychical processes, and in which imagination and emotional feelings hold crucial roles.

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[10] You simply cannot play a character without imagining the human being with all his mental traits, his behaviour and his attitudes" (our translation)

It is however, noteworthy to point out that Blaga translated Goethe's Faust, whereby his translation is said to have 'skillfully' improved Goethe's original text. Yet again the same question arises: how much of Blaga's own (creative) contribution affected the translated text. The extent to which Blaga has contributed creatively and interpretatively to the quality of the translation can become the subject of a further research inquiry.

4. When does empathy occur? A *Hans Bergel*-focused analysis.

Hans Bergel's novel *Der Tanz in Ketten* has grown from the writer's *traumatizing communist experiences* and has been built on descriptions and narrative passages lived by the writer during the early 70s communist era. The novel is, thus, a complex picture of emotional feelings, both past and present, expressed through insights and memory flashes into a traumatizing and harmful past. The writer's perspective, subjective as it is, has been affected by the writer's horrible and painful years spent in the Romanian communist prisons.

Empathywise, the translation of the novel revealed the following instances of empathy:

4.1. When the translator is familiar with what the writer narrates or when he went through similar emotional or intellectual experiences.

> 'În noaptea trecută vegheasem mai mult ca de obicei ascultând căderea ploii în faţa ferestrelor întredeschise, prin frunzişul gardului viu de alun, aşternându-se cu foşnet moale pe apa lacului. Susurul monoton fusese întrerupt o dată de răsunetul unor paşi dinspre drum, de-a lungul ţărmului. Apoi simţi iar liniştea lacului atât de aproape, ca nici când. Adormi târziu după miezul nopţii.' (1995:5) [11]

On the one hand, the scenery descriptions are extremely picturesque, poetic and lively and refer to the location wherefrom the writer undertakes his spiritual journey through the communist persecution period.

The minute and accurate descriptions of the writer's peaceful home in Germany will open up, gradually, awful memories of the Romanian Jilava prison.

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[11] Last night, I stayed awake more than usual listening to the falling rain in front of the ajar windows, while, through the thick leaves of the hazel hedge, it landed on the water of the lake with a soft rustle. The monotonous rustle was once interrupted by the sound of some footsteps coming from the road, along the shore. Then I felt again the silence of the lake, so close, like never. I fell asleep late, after midnight. (1995:5) (our translation)

'Nu, de-o bună bucată de vreme începuse să se cuibărească în conştiinţa lui neliniştită, schimbarea tufelor de iarba ciutei ca şi când acolo s-ar fi petrecut ceva ce-l privea şi pe el. (1995:7) [...]

Mai întâi păli verdele metalic şi lucitor al frunzelor, apoi se topi stingându-se şi imediat după aceea tufele se despărţiră unele de altele, chircite îndărăt, de parcă s-ar fi scufundat într-un vârtej neînduplecat, pentru ca apoi, deodată, atârnând în gol să privească ca nişte perechi de ochi orbi şi fără culoare sus spre casă... Sunt bolnav, gândi Kaltendorff, sunt foarte bolnav...' (1995:8) [12]

4.2. When the reader/translator is in the right/same state of mind or emotional state

'Aici gândi el, împietrit ca una din aceste pietre străvechi, de glauconit, încălzite de soare şi bătute de geruri, să stai neatins, aproape de mireasma pământului şi a vântului şi cufundate în amintirea târzie a gheţarilor şi eroziunilor îndurate, lăsând să treacă peste el anii cu neclintirea a ceea ce nu poate fi doborât. Dacă există o fericire, atunci ea se află în conştiinţa acestor pietre, de a zăcea împăcate cu ele însele, eliberate de orice obligaţie de comunicare, purtând într-un căuş de pământ adus de vânt un mănunchi de rogoz sau rădăcinile unui brad tânăr.' (1995:132/133) [13]

4.3. When the reader/translator plunges willingly or intentionally into the narration wishing to share the writer's experience and render it to the readership.

As the writer would admit:

'Era beznă. Deasupra vui bolta de piatră. Când încetă răsunetul, mă ajunse un curent de aer cald. Acum! mi-am spus şi-n aceeaşi clipă mă întâmpină icnetul paturilor de puşcă, şuieratul biciurilor de piele şi sârmă, al ciomegelor. Am alergat cu toată puterea sub gridina loviturilor. Mă acopereau din toate părţile. Cel care nu se descurcă sub iureşul loviturilor, îmi spuse acelaşi om în urmă cu câţiva ani, nu ajunge viu la primul coridor al redutei. Cel care se opreşte din cauza unei izbituri la rădăcina nasului, la rotulă, la cap sau la şira spinării, dacă i se întâmplă să cadă, sau incearcă să evite supliciul, acela nu are ce povesti despre "primire", relatase acelaşi, pentru că "te snopesc în bătaie ca pe un câine".

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[12] "No, no, it has been for a while now that the change of the houseleek's bush couched in his restless consciousness as if something that happened out there also concerned him. (1995:7) […] First, it was the metallic, glossy green of the leaves which faded away, then it melted going away and, right thereafter, the bushes broke away, one from another, crouched backwards, as if they sank in a steady whirl, and then, all of a sudden, were hanging in the surrounding emptiness, only to look up towards the house, just like a pair of blind, colorless eyes …I'm sick, Kaltendorff said to himself, I'm very sick…" (1995:8) (our translation)

[13] "Here, he thought at that moment, petrified like one of these old glauconite rocks, warmed by the sun and beaten by frost, to remain untouched, close to the smell of the earth and the wind, steeped in the late memory of glaciers and endured erosion, letting the years pass by with the steadiness of something that cannot be felled. If happiness exists, then it is in the consciousness of these rocks, to come to terms with themselves, freed from any obligation of communication, carrying in a spoonful of soil brought by the wind a bundle of sedge or the roots of a young fir tree." (1995:132/133) (our translation)

Nu aş putea spune cât a durat defileul acela de chinuri prin întunericul înspăimân-tător.' (1995:160-161) [14]

The reader is surprised, and, maybe, confused by the writer's own blurred, but very deep and painful, flashes of the past and the present:

'Gisela, gândi el, păşind în noapte, Giseşa. M-a vizitat atunci, în lunile acelea foarte des. De fiecare dată îmi aducea ceva din partea Stellei - o carte, îmbrăcăminte, o scrisoare, o veste. Ori de cîte ori venea, era ca şi cum ar fi venit Stella în locul ei, deoarece îi era cu neputinţă să-l viziteze în oraşul de pe Dunăre. Îmi lipseau numai cu Stella, uneori apropierea mâinilor ei, oh, da, dar mai ales ea, deoarece discuţiile le purtam prin scrisorile pe care mi le aducea Gisela. Nu îndrăzneam să le încredinţăm poştei.' [15]

On the other hand, the communist prisons' experiences are described extremely minutely and vibrantly:

'În a doua zi a plimbărilor mele- ele continuară de dimineaţa până seara cu întreru-perile din timpul meselor – izbuteam să recunosc grupurile de oameni datorită zo-nelor de miros. Fără să trebuiască să privesc într-acolo aveam în faţă fizionomiile şi timbrul vocilor. Dintre toate am remarcat persoana unui om de vreo patruzeci de ani. Picioarele îi erau legate cu un lanţ ce avea în mijloc o ghiulea de fier, de mărimea a trei pumni. Faţa îi era aspră şi cutezătoare, când mă segeta uneori cu o privire scurtă, deschisă şi fără teamă.' (1995:161) [16]

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[14] It was pitch dark. The stone arch was rumbling above. When the echo stopped, a spell of warm air reached me. Now! I told myself and in that moment the gunbutt whiz, the leather and wire whips, the sound of the clubs were near me. I ran with all my power under the blows. They were all over me form all corners. The one who can not resist the blow rash, will not get to the end of the hall alive, the same man had said to me a few years ago. The one who stops due to a blow on his nose, on the knee cap, head or backbone, or happens to fall, or tries to avoid the terror, can not tell stories about the "welcome", the man had told me, because they beat you like a dog. I can not tell how long that torture passage lasted in the scary darkness. (1995:160-161)(our translation)

[15] "Gisela Giseşa, he thought walking in the night. She visited me very often, those months. Every time she came she would bring me something from Stella - a book, an item of clothes, a letter, a piece of news. Each time she came, it was as if Stella came instead of her, because it was impossible for Stella to visit him in the city on the Danube. Sometimes I missed Stella's touch, oh, yes, but mostly I missed her, because we communicated only through the letters Gisela brought me. We couldn't trust the post office with them." (our translation)

[16] On the second day of my walks – which lasted from dusk 'til dawn, interrupted only by meal breaks – I managed to recognize groups of people by the particular smell of the place they were in. Without having to look in that direction, I could easily remember their faces and their voices. From all those who were gathered there, I could notice a man who was in his 40s. His legs were tied with a chain at the middle of which a three-fist sized cannon ball hung. His face turned harsh and daring every time he glared at me, openly and fearlessly. (1995:161) (our translation)

4.4. When the words used by the writer impress the reader/translator to such an extent that they enhance the translator's identification with the writer and his experience.

> 'Timpul, îşi spuse Rolf Kaltendorff termurând, este singura realitate în viaţa unui om. Stătea de o oră în faţa ferestrei, în camera de zi, cu mâinile încrucişate la spate, privind afară ploaia, care, în ultimele raze ale zilei trăgea perdele transparente deasupra peisa-jului. Văzu cum de pe faţa lacului se prelingea peste pajişti ceaţa. Caerul de aburi de pe suprafaţa apei creştea pe nesimţite în grămezi şi plasmuiri bizare, înălţându-se, adunându-se apoi tumultos peste mal. Privit de sus lacul părea să clocotească.' (1995:5) [17]

While there are individuals with a higher emphatic power, there are, nonetheless, individuals with a low degree of empathy, who allow a certain distance or distance themselves from the object and have a stronger control over the script, being more unflexible and resistant.

5. Conclusion

The present study went out from *the translator's* commitments and the measurable criteria that could ensure quality to a translation and looked at what empathy means for the writer. By way of citations it tried to argue for and locate the translator's position on the axis that links literature or the work of art recipient and the actor. On the one hand, the translator is a creator, just like the writer. On the other, he is a mediator, who, by his imitation, linguistic techniques, imagination and emotional involvement contributes to the (re)creation of the work of art.

The study isolated a few instances of empathy which occurred in the translation of Hans Bergel's novel *Der tanz in Ketten*, an autobiographic novel published in Austria in 1977, which was translated and published in Romania in 1994 by the VV Press Publishing House.

The study argues that in order to empathise with the writer, the translator must have talent, be familiar with the topic, experience *the right/same state of*

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[17] "Time", said Rolf Kaltendorff to himself trembling, "time is the only reality in a man's life". He had been standing in front of the living room window for an hour, his hands crossed behind his back, watching as the rain was pulling translucent curtains over the landscape in the last rays of the setting sun. He was watching the fog soaring from the surface of the lake over the meadows. The wisp of fog that was rising from the surface of the water was growing in heaps and odd forms, gathering tumultuously over the shore. From above, the lake looked as if it was boiling." (1995:5) (our translation)

mind or emotional state, plunge willingly or intentionally into the narration wishing to share the writer's experience and render it to the readership and be stirred by some linguistic or other kind of forms.

Recommendations for further inquiries:

Translation studies have developed tremendously over the last two decades and have spawned an impressive number of theories and approaches. The present study sought to look at the emotional, in-depth process that the translator undergoes during the translation activity. The study has been informed by the writings and accounts of the translation experiences of the Romanian scholar Marcus Stroe. Without having exhausted the topic, it has put forward an interesting perspective on translation. Nevertheless, this line of thought can be further pursued in some directions, which can illuminate such queries as:

- Does the translator help the reader to better understand the author and empathise with him or his work?
- How can empathy be made visible or perceivable to the readership community and /or to the specialists' community?
- How much of the translator's own persona (life experience and know-ledge) goes through the translation process into the end product?

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Perspectives on the translation of literature in communist Romania

Abstract

The study seeks to survey some opinions on the translation of literature in the difficult years of communist containment when the intake of western culture was limited. The study examines some writings on translation which were published in the period 1958-1970 against the background of European developments in the field. It attempts to argue that, in spite of the massive, unprecedented amount of literature that was translated or published and of the convergent, extremely valuable opinions on translations, no systemic theory about the translation process emerged and that the works of renowned linguists and translatologists like Eugene Nida were not mentioned in the reviews and critiques published in that period.

Keywords: the Romanian translational context, literary translation, Edgar Papu and his views, Constantin Pavel on translation, prerequisites to good translations

1. Introduction

The communist period in Romania covered the time span 1945-1989. Broadly speaking, it can be divided into three sub-periods: 1945-48, 1948-60 and 1960-89. The entire period is known as an extremly prolific and valuable period for at least two reasons: (1) an unprecedented volume of literature, prose, poetry and drama was published and (2) the period was dominated by the translation of classical world literature and of complete works (integral editions) of classical writers (e.g. Shakespeare's complete works). The publishing house which published the complete works of writers was *Editura de Stat pentru Literatura si Arta (The State Publishing House for Literature and Art).*

In terms of what was published and translated, the first period represented a continuation of the former, inter-bellic period. Right after WW II, in 1946, the United Nations Organisation insisted on the need to disseminate the universal cultural heritage and on the need to have the major masterpieces

of world culture translated in as many languages as possible. This strategy resulted in a fervent interest of translators, writers and poets to translate world literature and to build the world culural heritage. In this respect, Pavel Constantin (1969) appraised the contribution of renowned translators like Etienne Dolet, Schiller, Nerval, Baudelaire. Amongst the Romanian contributors, he mentioned the works of St.O. Iosif, Sadoveanu and others.

The 60s marked a more relaxed era characterised through an opening towards liberalism; it was the era when western classical and contemporary literature was translated and published. At that time, the *European Action Plan* stipulated that 'by 1970 each European citizen must speak at least a foreign language'[1] and recommended that it be attained through five strategies, which shall:' (1) enable each pupil in Europe to learn a foreign language, (2) support each teacher in his endeavours to master at least a foreign language of great circulation, (3) offer foreign language teachers access to intensive performance-raising programmes through seminars, teacher exchanges, etc., (4) provide technical and financial support to those countries which undertake to develop their foreign language learning programmes, (5) supply information technologies.'[2] (*Forum*, XI, 1969) (our translation). This period was the most prolific period for literature and its translation. This was the period when most of the classical and contemporary literature was translated, published and disseminated abroad. For example, according to an article published by Edgar Papu in *Gazeta literară* (*Literary Gazette*) in 1965, *Antologii româneşti peste hotare (Romanian Anthologies Published Overseas)*, only in the interval 1959-1961 eleven anthologies were translated and published in capitals of other neighbouring communist countries, *inter alia*: *Betàyrok tűzenél (La focul haiducilor- By the outlaws' fireside)*, Budapesta, 1959, *Teatru românesc (Romanian drama)*, Moscova, 1959, *Rumunske lidove pisne* (Cântece populare ramâneşti- Romanian folk songs), Praga, 1959, *Rumînskîi raskazîi* (Antologia nuvelelor româneşti- Anthology of Romanian short stories), vol I şi II, Moscova 1959 and in 1961 at least five anthologies: *Teatro rumeno (Teatru românesc- Romanian drama)*, Milano, 1960, *Poèmes roumaines (Romanian poems)*, *Paris*, 1960, *Cântecul redutei (The song of the*

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[1] „Până în 1970, fiecare european trebuie să știe cel puțin o limbă străină."

[2] „1. Fiecare elev din Europa trebuie să învețe o limbă străină; 2. Fiecare viitor profesor să posede cel puțin o limbă străină de mare circulație; 3. Să se intriducă un sistem de perfecționare intensivă a profesorilor specialiști în limbi străinevii [...]; 4. Să se acorde ajutor tehnic şi material acelor țări care doresc să-și dezvolte învățământul limbilor străine; 5. Să se folosească mijloace de informare."

redoutte), Sofia, 1961, *Antologia della poesia romena (Anthology of Romanian poetry)*, Milano, 1961, *Antologia poeziei românești (Anthology of Romanian poetry)*, Atena, 1961, *Romàn költök antologiaya*, Budapesta, 1961, *Povestiri românești (Romanian stories)*, Hanoi, 1961.

The translational activity of that period can be broadly classified into: (1) translations, which included: literary translations, political translations, technical-scientific translations, and (2) translation studies published in review articles.

It should be aknowledged, however, that by translation studies we refer to the attempts of some writers and poets, who also regarded themeselves as translators and critics, to shape up some concepts and directions for the development of translations in Romania. Sometimes the translational thoughts were expressed as recommendations or pieces of advice addressed to peer-translators, scholars or/and institutional representatives who were in charge with translation ativities and could make the right decision for the course of translations.

Terminology was not regarded as an established, independent branch of linguistics although it became part of translational or literary inquiry, so the dictionaries compiled and published in this period can also be referred to as translation-related products.

Since most of what was translated was to do with literature, it stands to reason that what was written on translation was associated solely with the translation of literature. Hence, our research is focused almost exclusively on some studies and articles published during 1958-1970 on the *translation of literature*.

In the period 1958-1970, which came under the scrutiny of the present study, translation studies were relatively scarce in Romania. The communist regime and its ideology obstructed or limited through a severe censorship and other means the importation of western works, including works on translatology. The present study undertakes to survey the aproaches, concepts and opinions on translation which were published by a few literature reviews in the communist years of 1958-1970. Prior to tackling various approaches and writings, the study previews the development of these studies in Romania and in Europe.

2. Methodology

The present study is a synchronic examination of some opinions on the trans-lation of literature as they emegerged from the reviews published in the difficult years of communist containment.

It is built on a collection of reviews and articles retrieved from the available specialized weekly magazines and dailies published in Romania in the communist period of 1958-1970. The article is based on the examination of 7 articles and 2 reviews collected from the library of the *Centre for Studies and Research of the Literary Club from Sibiu-Cluj* managed by the poet and publisher Dan Damaschin.

In addition, the study has been informed by the interviews and talks with critics and writers who were active during the communist period, amongst whom Mr Dan Damaschin deserves special credit as he has been a fervent and accurate recorder and expert of literature and translated writings. The survey does not tackle the works of linguists and translators of Romanian origin who were active and published abroad.

The article is an objective account of the retrieved approaches and concepts, free from any political or ideological biases.

The author wishes to apologise for the incomplete references used in some cases, such as the references for the following articles: ″Mihai Beniuc et la campagne roumain. Poèmes adaptés par Hubert Juin″ for which only the initials M.B. have been provided in the review *L'Humanité* in the 26 August 1960 issue and ″Valori fundamentale ale artei traducerii″ (″Fundamental Values of the Art of Translation″) by Edgar Papu, an article published in *Scânteia* for which the date of publication could not be retrieved.

3. Background to translations

In the studied interval, literature was translated both from Romanian into other languages and from other languages into Romanian. Before examining the translations from other languages into Romanian, we shall first discuss two outstanding reviews focused on translations from Romanian into French, namely on *L'Humanité* and the French Revue *Europe*. A noteworthy article published by *L'Humanité* was devoted to the translation, or rather adaptation, of the poems of Mihai Beniuc by Hubert Juin (26.08.1960)[3]. The June-August

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[3] In spite of the efforts made by the author to retrieve the name of the writer who signed the article, it was impossible. The article was signed M.B.

1959 issue of the review *Europe*, founded in 1923 by a group of French writers in collaboration with Romain Rolland, was dedicated entirely to the Romanian literature. The contents of the issue reads amongst others: Stefan Duca- *Survol de la poésie,* Petru Dumitriu- *Le roman d'aujourd'hui*, Zaharia Stanco- *Les Fleurs de la terre* etc. The first contribution to the issue, written by its director, Pierre Abraham, is titled *Connaissez-vous la littèrature roumaine?* followed by several other articles, such as: *Bucharest 1959, Retour de Roumanie, Symphonie Roumaine, Pur un centenaire etc.* Both the articles and their titles reflect the strong interest of the French writers, poets or critics in the consumption and translation of Romanian literature.

Another interesting article written by Crişan Constantin in the Romanian literary review *Gazeta literară* in 1965 and which deserves attention is composed under the heading "Interviul nostru cu Alain Bosquet despre arta traducerii" ("Our Interview with Alain Bosquet about the Art of Translation"). The article goes out from Bosquet's translation of a volume of Romanian poetry and discusses the translation of poetry. Against this two-fold background, the translation of Romanian literature in other languages and the translation of other literatures into Romanian, the present study undertakes to look at the approaches which emerged in this extremely fervent epoch focused on literature.

As afore-stated, in the first period of communist Romania, the translation-oriented concerns were indebted to the writers and poets who approached translations for two reasons: (1) to improve their understanding of the intricacies of the writing process and to develop their writing skills before they plunged into their own creative work, and (2) to make the Romanian literature known and valued abroad. In this respect, the list of merituous translators ranges from Beniuc, Arghezi, Barbu, Blaga, Marino, Philippide, Vianu to more modern poets.

The Romanian translation studies developed in an empirical way, rather as an outcome of innate skills, talent and acquired literary culture than of specialised training. Translation was, first of all, an art mastered by poets and writers, who sometimes wrote notes and gave interviews on *what* and *how they translated*. The translators were not trained translators but were themselves writers or poets. The critics who reviewed literature, occasionally tackled translations as products and only seldom as a dynamic, re-creational process.

The most prestigious reviews which published literature and dealt with translation issues were *Gazeta literară (Literary Gazette), Revista secolului 20 (The 20th Century Review), Cronica (The Chronicle), Ateneu (Athenaeum), Familia (The Family)* and other less spread reviews. Daily newspapers, whether national or local, also published news on literature, comments and reviews of books, theatre or film performances and arts. The national daily newspaper, *Scânteia (The Sparkle*-our transl.), also dubbed 'the communist Party organ' included sections on literature and arts on its 2nd page, sometimes even on the 4th page next to the *Foreign news* section. The sections were called in different ways: *Cronica literară (Literary chronicle), Carnet cultural (Cultural Notes). Revista literară* (The Literary Review) was the review of the *Writers' Union* of the Romanian Communist Party founded in 1954, whose title was calqued after *Literaturnaia gazeta*, the most important Russian review. The title was changed after 1968 in *Romania literară (Literary Romania)* to reflect an earlier tendency of the Romanian Communist Party to bolster the Romanian literary heritage. In 1963 the review was written and headed by a committee made up of: Tiberiu Utan, Teodor Balş, Ion Brad, Ov. S. Crohmălniceanu, S. Damian, Eugen Simion, and Haralamb Zincă.

Edgar Papu in his article *Valori fundamentale ale traducerii (Fundamental Values of the Art of Translation)* (Scânteia, n.d.)[4] looked back on what had been translated and stated that translations from English, Russian and Spanish were extremely rare in Romania before 23 August 1945, not to mention masterpieces written in other less used languages. He notes that almost all translations into Romanian had been 'translations after translations' from French and German. Then he remarks that at the time he wrote there were 'direct and first class' translations available from Portugese, Dutch, Norvegian and from all Slavic languages. Papu (ibid.) also mentions that side by side with the growth in number of translations and the number of languages that translations had been translated from, translators revealed an increased familiarity with what literary critics called 'literary culture'.

If we looked westwards, the western world was dominated by comparative literature and cultural studies in the 1950s and 1960s. At the same time, a breaking step was made in translatology with the development of *automatic translations*, a trend heralded by some fundamental works, including the collective volumes: *Machine Translation of Languages* (1955), *Mechanical Resolution of*

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[4] In spite of the efforts made to locate the date of publication, it could not be retrieved.

Linguistic Problems (Bosth, Brandwood and Cleave, 1958) and *Problemes de la traduction automatique* (Gugenheim G. and R. Michéa). The news was broken out to the Romanian readership by a few critics, including Constantin Pavel in his article *Despere traduceri (On Translations)* published in *Cronica* in 1969.

In Europe the study of translations was linked to the study of language and its functions. The underlying assumption which fueled the development of translation studies was that once the functions of language and the functions of a text were identified, the method employed for their translation should be the one which could best render the author's creative or artistic intentions. Thus, the early translation studies were closely tied to the attempts to classify the functions of language. The most influential contributions were those of Karl Bűhler (1934), Roman O. Jakobson (1960) and M. Halliday (1973). Nevertheless, the mind that set the tone for a more consistent research and theory in translation was Eugen Nida. His works (*Toward a Science of Translating* - Brill, 1964; *The Theory and Practice of Translation* - Brill, 1969, with C.R. Taber; *Language Structure and Translation: Essays* - Stanford University Press, 1975) introduced basic concepts of translatology such as: *equivalence, the principles of correspondence, context, language and culture, translation quality.*

Even if the period 1970-1989 does not come under our scrutiny, it is noteworthy to point out that this stage in the development of translation studies was marked by the contributions of 'functionalists' and 'skopos' theorists including Katharina Reiss (1971, 1976), Hans J. Veermer, Justa Holz Mänttäri (1984) who made a shift from the predominantly linguistic approaches, from formal translation theories based 'rather on applied and comparative linguistics, to a more functionally and socioculturally oriented concept of translation' (Baker, 2009:116).

Translation studies moved on in the 1980s to a broader, more descriptive discipline promoted by Toury (1995), Hermans (1985), Lefevere (1992) etc. whereby the complexity of the phenomenon of translation has been underscored. But this is also the momentum that Romanian translation scholars have become more familiar with.

However, the late 1990s marked a pronounced interest of the Romanian translators towards the development of translation studies and their more active participation in what was going on in the field world wide. In addition, it was the period when specialized translator training for non-literay texts became part of the academic curriculum of the Department of Modern Applied

Languages of the Faculty of Letters, the Babes-Bolyai University of Cluj, an example followed soon by other Romanian universities. Until the 1990s translation studies had been centred exclusively on the translation of literature and had been taught by the phylological sections of universities.

Against this background, the present study undertakes to examine the opinions of some scholars on translations in the difficult years of communist containment when any intake of western culture was limited. The study attempts to argue that, in spite of the massive, unprecedented amount of literature that was translated or published and of the convergent, extremely valuable opinions and considerations devoted to translations, (1) no systemic theory about the translation process emerged and (2) that the works of renowned linguists and translatologists like Nida were not mentioned in the published translational reviews and critiques.

4. Theories and opinions

It is the purpose of the present study to argue that approaches to translation practice existed in communist Romania despite the scarcity of rigorous imports of translation studies from the western world. The concern for translations was premised on two arguments: first, there was the communist endeavour to provide the people and the young with access to a broader culture, including world literature, and second, the drive of the Communist Party to export good literature and Romanian culture abroad. These two arguments intertwined produced excellent translations both into Romanian and into other languages.

However, in spite of the communist limitations mentioned previously, the Romanian writers and poets were translated into French or other languages by translator-poets or critics who had good cultural relations with the Romanian colleagues and whom they often visited. This was illustrated by Bosquet's interview about the Romanian culture and its translation into French published by Crișan C. in *Gazeta literară (Literary Gazette)* in 1965.

Edgar Papu, admits in his article *Valori fundamentale ale artei traducerii (Fundamental Values of the Art of Translation)* published in *Scânteia (n.d.)*: "we are the owners of an impressive, qualitative and quantitative collection of translated works- of which the most numerous and the most valuable have been translated in the last quarter of the century"[5] (our translation). He then adds

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[5] „Suntem astăzi posesori ai unui impresionanat ansamblu cantitativ și calitativ de traduceri realizate-cele mai numeroase și valoroase dintre ele- în ultimul sfert de veac."

that this situation is the outcome of the changed perception of the concepts of "literary translation" and "translator" as a result of the massive translation of world literature. According to Papu, 'translation is no more a simple, approximate and arbitrary transcription of a work of literature written in other countries, but has turned into an act of artistic "creation"', which has resulted in the 'arbitrary separation between the translator and writer' (Papu, Scânteia, n.d.) (our translation). He argues that all major poets and writers had tried their hand at translating, including Arghezi, Ion Barbu, Lucian Blaga, Adrian Marino, Al. Philipide, Tudor Vianu and that many more modern writers had dedicated part of their talent to the art of translation. Papu (ibid.) assumes that the translator's activity requires a few requisites for its proper fulfilment, amongst which he enumerates: 'talent', 'linguistic and literary culture', familiarity with the epoch and the writer's entire work. He mentions that for a long period many foreign writers had not been translated on the grounds of 'untranslatability'. Papu (ibid.) admits to no such justification, arguing that *untranslatability* is the result of complacence and that a text or a piece of writing which cannot be translated in a two-months interval can be translated in two years, provided the translator laborously dedicates his will and talent to the work. Pavel (Cronica, 1969) also agrees that there is no such thing as 'untranslatability' and that is arises from an exagerated concern for detail which overlooks the general or the whole. He further quotes George Mounin who noticed a 'spontaneous campaign against the concept of "untranslatability"' (our translation).

Papu (Scânteia, n.d.) opinionates that, while the writer is consistently focused on his 'conceptive' activity or work, the translator is more concerned with the 'artistic' perspective, which is, however, not restricted to finding the right expression but reaches out to finding the adequate *eqivalent,* both accurate and suggestive in the *foreign language* (target language). He explains that, it is, thus, not surprising that the translators spend more time on translating than would writers spend on their creative work. Papu (Scânteia, n.d.) deplores the poor quality of some translations, which do not measure up to the criteria mentioned by him. He also complains about the absence of a rigurous, complex, scientific approach to translations which might help translators in their work, and suggests that publishing houses should improve their publishing plans that include works on translations. These publishing plans should contain: 'an analytic research on literaray translation, the art of translation, a book on the methods used for translation purposes, a (social) synthesis of translations, a world history of translations, a comparative study

on creative and translated literature'[6] (our translation). He recommends that these works should be accompanied by the translation of translatology studies published in other countries. He concludes his article with the assumption that 'an activity so beautiful as the one belonging to the field of translation, which pridefully acounts for the cultural level attained by us, deserves our entire support through a planned and scientifically-coordinated action.' (Papu, Scânteia, n.d.) (our translation).

The second author quoted by our study is Constantin Pavel and his opinions vis-à-vis translations. His article titled *On Translations* was published in *Cronica*, on 11 October, 1969 and seeks to point out that the role of the translator is paramount, that he cannot be replaced by machine translation, and, finally, that some measures must be taken in order to encourage and protect the translators' work. This is where the translators' training comes into play and is given major consideration.

The author acknowledges the tremendous growth of the number of translations and points out that the only person who can mediate in the process of exchange of information is the translator. Thus, he suggests that in such a world, the translator's role is crucial. Pavel (Cronica, 1969) mentions that preocupations concerning the translation activity had been a subject of inquiry since Horatio, Cicero, and later on Dante and Goethe, indicating that the latest scientific researches resulted in the inauguration of *machine translation*, a discovery which removes translation from the patronage of art and places it under the patronage of science. However, Pavel admits that machine translation has its shortcomings and cannot successfully replace human input, particularly in the case of literary translations, which require a more sensitive human touch to express the refined, artistic intricacies. Consequently, he argues that translation does not involve a simple communication or transmission of the message content, and that the difficulties arise from the differences that exist between the two languages, their structure, from the socio-historical, economic, moral and religious contexts which are inherent to the texts and which are unfamiliar to the readers of another culture. At this point, Pavel (Cronica, 1969, n.p) quotes Roland Bartes according to whom the translation process 'does not take into account formulas and contents, but

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[6] „O carte analitică despre Fenomenul traducerii literare, o Artă a traducerii, o Metodică a traducerii, o sinteză socială a traducerii, unde să se urmărească și acțiunea reciprocă cu literatura originală, o istorie universală a traducerilor."

rather the process that flows from one language to another' (our translation). He thus states that a grammatically and lexically 'impecable translation' might turn out unuseful and inefficient if the reader is not provided with the necessary clues to decifer or understand the writer's world. In order to make the reader vibrate in consonance with the writer's intentions and sensitively feel them, the translator must empathise with the writer. Empathy must be further accompanied by other qualities, such as: mastery of a foreign language, knowledge about how the language functions and a robust cultural knowledge that contextualizes the text and includes: humanities, economics, sociology and antropology. In the interview given to Crișan *C.* for *Gazeta literară* (1965) Alain Bosquet states that it is not enough to produce a loyal translation focused entirely on details, but it is necessary to produce a translation for the readers of the particular target linguaculture and facilitate their understanding thereof. Bosquet mentions Eluard's interesting and suggestive case, who, without knowing Bulgarian, translated Hristo Botev admirably. The explanation is that the translator listened to the source text for many times and, after feeling the cadance of the lines, he was able to decipher the poetic substance and, finally, to recreate it. Further, Bosquet provides Baudelaire's example, who, he suggests, 'did not translate E.A. Poe, but recreated him'[7] (our translation) (Crișan, Gazeta literară, 1965).

Pavel (Cronica, 1969) then discusses the example of writers and poets who take up translating as a step which trains them and prepares them for their own creative writing. These examples and the urgent need to train more translators for the mediation of other cultural or literary masterpieces make Pavel suggest a few recommendations for the future development of translations. One strategy would be the planned and controlled training of a contingent of translators. He further recommends that, for the beginning, universities could take up the role of instructing and training translators in the way other European universitites did. In this respect, Pavel mentions the existence of translation institutes which worked under the patronage of the famous universities of Geneva, Heidelberg, Paris and Vienna. Another recommendation Pavel makes has to do with publishing plans, which, according to him, should insist more and devote more attention to translations. However, this would place a heavier burden on the shoulders of editors and publishers.

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[7] „Baudelaire [...] n-a tradus pe E. Poe. Baudelaire l-a recreat"

Both Pavel (Cronica, 1969) and Papu (Scânteia, n.d.) touch upon one more aspect which is crucial to translations, their *quality*. If they praise the excellent quality of some translations, they also complain about the poor quality of others, thereby making it the responsibility of the publishing houses to control more rigorously the quality of translations before making them available to the readership, avoiding thus the spread and consumption of translations which depart from the writer's intentions and break the fidelity principle.

In an interview on *Unversalitate și specific național (Universality and national specificity)* written by Constantin Călin in *Ateneu* (1965), Perpessicius discusses the translations of Romanian literature into other languages focusing on the translation of Eminescu's poetry and the translation of poetry, in general. First, he speaks about Tudor Vianu and his extraordinay talent of sensing both the essence and the wisdom of human values when he translated Shakespeare, Schiller and Goethe. He argues that the Romanian literature, although positioned very highly in the world literary heritage, could not have attained universality and world recognition, had it not been translated exquisitely. He adds that languages with a rather reduced circulation like Romanian need more than an exceptional value, they must be translated adequately to reach the expected levels of excellence and be accepted by the world lirerary heritage.

Perpessicius's (Ateneu, 1965) commentary on the value of Romanian literature and the importance of translation in making the literary products known to other cultures underlines the efforts of Romanian writers to make their writings known and valued abroad and also to bring other cultures closer to the Romanian reader.

5. Conclusions

The present study sought to illuminate some opinions regarding translations expressed in the reviews published in the period 1958-1970. The seven examined articles and two reviews which voiced the opinions of Edgar Papu, Constantin Pavel, Perpessicius and Bosquet mainstreamed a few requisites which account for the investigated epoch.

First, in spite of the impressive amount of commentaries, critiques and interviews which were written, none has made any reference to Nida's outstanding reflections and principles on translation or to other contributors to translation studies, such as Bűhler (1934) or Roman O. Jakobson (1960) who had published their works in the 1960s.

It appears that the issue of 'untranslatability' created an ongoing debate which was sustained or opposed by many writers, translators and critics. However, most of the great spirits of the epoch labeled it a poor excuse for inconsistent translations and refuted it.

From the surveyed articles the major concern of writers, translators and critics which surfaced was the identification of the qualities or prerequisites that guarantee a successful translation. In this respect, most writers agreed that translators must master the foreign language, possess talent and thorough knowledge of the culture and of the writer's creative intentions or artistic intricacies.

The investigated articles have evidenced that the experienced and reputable writers recognised the co-existence of excellent and poor translations on the Romanian market, and suggested that the role of publishing houses must increase in respect of the acceptance of good and very good translations and the rejection of inconsistent ones. The second issue of interest was that the universities should initiate training courses for translators and qualify a contingent of excellent translators who should continue the translational work.

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A comparative study of two guidebooks for translators: Wilss Wolfram's *The Science of Translation* and Leon Levițchi's *A guide for translators from English into Romanian*

Abstract

The present study seeks to discuss two writings on translation which were published in relatively the same time frame: Leon Levițchi's book, which was published in Bucharest in 1975 and Wolfram Wilss's book, first published in 1977 and republished with up-dates and improvements in 1982. Their comparison rests on a few prerequisites: they both deal with the same topic, their stated purpose is to teach translation, their target readership is composed of fairly the same readership, i.e. translation students, practitioners and scholars. The study first examines Levițchi's book whereby it highlights important aspects and then tackles Wilss's book *The Science of Translation.* The *Discussion* section of the study surveys both common concerns and differences which emerge from the divergent translational interests, linguistic research areas and sociopolitical background. Finally, on the basis of strong arguments each book proves its didactic efficiency and scholarly content to teach future translators.

Keywords: *science of translation, translation pedagogy, methods of translation, literary translation, LSP texts, translation equivalence*

1. Introduction

In Romania translation studies were scarce before the '89 revolution, although the number of translations was impressive in the communist period. As mentioned in the chapter on *The politicisation of translations in communist and post-communist Romania*, translation studies have developed rapidly and consistently in the last two decades, although uncontrolled, fragmented and heterogenously. There are few diachronic studies regarding translations in

Romania and we can note that there are even fewer synchronic studies. The same phenomenon characterises the production of translations.

In the 1970s, notable concerns for translation studies were present only in the articles published in the most renowned reviews and newspapers and as part of the efforts made by a few phylologists to compile dictionaries.

The most important review which published translations and studies on translation was *Revista literara (The Literary Review),* the review of the *Writers' Union* of the Romanian Communist Party founded in 1954. The review was called *Gazeta literara (The Literary Gazette),* a title calked after *Literaturnaia gazeta (The Literary Gazette),* the most important Russian review of literature. The title was changed after 1968 to *Romania literară* to reflect an earlier tendency of the Romanian Communist Party to revive the Romanian literary heritage. In 1963 the review was written and headed by a committee made up of: Tiberiu Utan, Teodor Balş, Ion Brad, Ov. S. Crohmălniceanu, S. Damian, Eugen Simion, and Haralamb Zincă. Other reviews which published translations in the late 1970s were: *Revista secolului 20 (The 20th Century Review), Cronica (The Chronicle), Ateneu (The Athenaeum)* and *Familia (The Family).*

Scanteia, the national four-page broadsheet issued in Bucharest, also published articles on culture and translations, and, thus, once in a while, published articles on books translated from other languages into Romanian and *vice versa*. For example, according to a random survey of the issues published in one year, e.g. in 1961, only 5-6 articles approached translations. The pages which contained cultural or literary articles were page 2, possibly 3 and the upper corner of page 4, the last mainly dedicated to foreign news and their translation. The translators of foreign news were not mentioned, as a rule, a fact which is indicative of the anonymous status of translators in that period. They were known and valued only by publishing houses' insiders, by colleagues or friends, and some names were publicly recognised only when their notoriety was undeniable as a result of a hard and consistent work.

Finally, a translation-related concern was evident in the compilation of dictionaries intended to serve translators and future translators. The dictionaries available in the 1970s were: *Dicţionar englez-român (English-Romanian Dictionary)* compiled by a team of phylologists under the scientific supervision of professor Mihail Bogdan, a team made up of Sever Trifu, Ileana Cazan, and Aurel Curtui, all from the Babes-Bolyai University of Cluj, in 1965. The dictionary comprised some 600 pages. Other dictionaries mentioned as

products of the same publishing house, i.e. *Editura Științifică* (The Publishing House for Science), were: *Dicționar englez-român (English-Romanian Dictionary)* (600 pages) by Levițchi, L., *Dicționar de buzunar român-englez (Romanian–English Pocket Dictionary* (287 pages) by Andronescu Serban, *Dicționar de buzunar englez-român* (*English-Romanian Pocket Dictionary)* (287 pages) by Andronescu Serban, *Mic dicționar român-englez* (A *Small Romanian–English Dictionary*) (pocket format dictionary, 534 pages) by Bantaș Andrei, *Mic dicționar englez-român* (A *Small English -Romanian Dictionary)* (pocket-format dictionary, 528 pages) by Bantaș A.

The most comprehensive English-Romanian dictionary was published by the Institute of Linguistics under the patronage of the Academy of the Socialist Republic in Bucharest in 1974. The dictionary was coordinated by professor Leon Levițchi and was revised by professor Levițchi assisted by Andrei Bantaș and Adrian Nicolescu. Partial revisions were made to the dictionary by other distinguished professors and linguists amongst whom we should note the contributions of Edit Iarovici, Ana Cartianu and Mihail Bogdan. The mentioned contributors were outstanding academics and authors who published valuable books on English literature and language. According to the introduction, the dictionary was the outcome of a 22-year joint work of scholars, translators and newspaper reporters. It was regarded as a general dictionary comprising an unprecedented number of 120 000 lexical items. It should be noted that no other dictionary to match this magnitude and to measure up to such scientific exigencies has been produced since it.

During the 1970s the translators did not benefit from specialized training. The translators graduated from phylology sections of universitites which provided them with practice in the translation of literary texts. Translation training was mainly dependent on the experience of the professors and their expertise, which in those years was mostly the result of studies in literature. Very often, writers and poets undertook to translate masterpieces of world literature both as a translation practice forerunning a more creative writing and as a means to facilitate the access of the Romanian readership to world literature.

Political translations from other languages into Romanian were common place last-page sections of newspapapers. The translation of political texts for external use was the responsibility of the Ministry of Home Affairs through its specialised departments, who translated all political texts. They employed only highly qualified and trained translators, who attended the Faculty of

Ideological and Political Studies 'Ștefan Gheorghiu'. Most of these translators graduated from a law university or had a philology degree and were sent aborad for further professional and foreign language training.

Some insights into the 1970s newspapers and their content yielded the same conclusion, i.e. that almost everything that was translated in the 70s was either politics-related, literature-based or scientific.

In view of the aforementioned, the present study seeks to look back and examine two books regarded as guidebooks to translation practice written in the same period, one in 1975 and the other in 1977. One book is Wolfram Wilss's *The Science of Translation* first published in 1977 and the second one is Leon Levițchi's book *A guide for translators from English into Romanian* published in 1975. The study will look at some issues which are representative for the two books, including: structure of the book, definitions of translations, confidence in translation, methods and instruments used for the translation of different texts.

2. The two (guide) books

In 1977 Wolfram Wilss wrote his first book on problems and methods of translation, republished with some changes in 1982, which, according to the author, was the result of both his insights into theory and his teaching experience acquired at the Department of Applied Linguistics, Translating and Interpreting ('Angewandte Sprachwissenschaft, Übersetzen und Dolmetschen') of the University of Saarland, Saarbrücken. He justified his interest for the issues of translation arguing that the department had the task of 'training- in a combination of theoretical and practical aspects-future translators (Diploműbersetzer) and interpreters (Diplomdolmetscher) ' (1982:7). He further explained that the student-oriented discipline which could take up the task of creating a relationship between theory and practice was applied to translation research. The discipline was mainly aimed at assisting the students in developing 'rational problem-solving strategies' (1982:7). He summarized the results and insights achieved up to that point in three research directions:

1. 'The development of learner-group-specific methods of translation teaching within the framework of a curriculum for translator-students,
2. The creation of awareness for interlingual syntactic, semantic, and pragmatic identities, similarities, differences in the field of contrastive methods for (advanced) foreign-language learning and teaching,

3. The sublimation of machine translation whose future chances will decisively depend on the discovery and programming of machine-operable transfer regularities.' (ibid.)

Wilss argues that 'many views expressed on translation in the past centuries amount to a mass of uncoordinated statements; some very significant contributions were made, but these' he admits 'never coalesced into a coherent, agreed upon, intersubjectively valid theory of translation' (ibid.).

We quoted the above lines to illustrate how much was achieved in the field of translation theories and practice at about the same time when in Romania Leon Levițchi published his book 'A guide for translators from English into Romanian' (1975).

Wilss premised his argumentation on the assumptions that: modern linguistics has been regarded as a 'primarily communicative discipline', that its development can be indebted to the period 'it began to break the stranglehold of the generativists and generative semantics' (1982:11). He noticed that translatologists have gone back to Ferdinand de Saussure's approach and have valorized it in a different way in regards of *words*, *sentences* and *text*. He traces the more prominent development of translation studies to the increased need to communicate during WW II and thereafter, a phenomenon which has been reflected in the experiments resulting in the creation of a new translation instrument, the *translation machine*. Wilss admits that, given the circumstances, it is understandable that translation has joined other components of modern linguistic inquiry, disciplines like synchronic-descriptive comparative linguistics, textlinguistics, sociolinguistics and psycholinguistics. Looking at the past achievements in translations, Wilss points out that the views and approaches written on translation in the past had amounted only to 'a mass of uncoordinated statements'. In spite of the recognition of some important contributions, Wilss concludes that the contributions 'never coalesced into a coherent, agreed upon, intersubjectively valid theory of translation' (1982:11). He, then, argues that the conditions for the development of a systematic cognitive process in the field of translations were fulfilled and most favourable, and deplores the fact that the work of Wilhelm von Humboldt and Friedrich Schlegel has not been pursued in a relevant and productive way. He partially explains this loss by the focus of scholars on methodology and on the question: 'Should a translation adapt itself to the original, or should the original be subordinated to the translation?' It is noteworthy to point out that only two

decades before the translators were concerned with the answers to the *translatability-untranslatability* dilemma.

Wilss's book is focused on translation theory and practice, embracing textlinguistics, the translation process and translation procedures, translation equivalence, the teaching of translation and translation criticism. While it discusses the category of *specialized text*, Levițchi's guidebook is located predominantly in the area of rhetorical means used in translation, emphasizing the role of *stylistics* and its instruments. We can only assume that Levițchi was well aware of the advancements made in the field of translation studies and was familiar with many writings, but chose not to mention in his book ground-breaking theories such as Nida's communicative approach to translations, the contributions of Nida and Taber (1969), H. Bűhler's classification of text functions (1934, 1965), Neubert's (1968), Widdowson's (1973) and van Dijk's researches into discourse analysis, or rather text typology, text grammar, text theory and text analysis. Nor do other concepts emanating from linguists such as Katharina Reiss, who was active in 1971, appear in Levițchi's studies. The orientation of Levițchi's translation guidebook towards literary translations and their difficulties is the outcome of his focus on literature, a focus that dominated the Romanian translation arena. However, even if Levițchi's analysis comprises a rather short subchapter on functional translations, it does not go beyond the discussion of a rather succinct practical analysis. In addition, Levițchi chose not to write about the generativists' movement and the cognitive reaction to it, another issue which dominated the spirits of the period.

2.1. Leon Levițchi and his approach to translating

In the introduction to his book, Leon Levițchi defines *translating* as 'paraphrasing' and as: 'rendition with other words from one source language into the target language, since paraphrasing is possible in the same language' (Levițchi, 1975:7) (our transl.). He opposed the linguists-theoreticians who held the view that translation is 'impossible' arguing that the UN statistics proved the opposite, given that an ever more impressive number of books were translated around the world, as more bilingual dictionaries have proliferated and bilingual texts had a more forceful say. He asserts that the theoretical acknowledgement of the translatability of any text is well confirmed by the recognition of the existence of *language or linguistic universals* which are

inherent to all languages. He explains the differences between the languages in terms of the way in which the universals are combined and used. He also suggests that the mental or cognitive differences which are reflected in the use of languages and that would account for the differences in language uses are due to cultural and educational differences and not to language-internal differences. (Leviţchi, 1975) (our translation). We should mention hereby that the concepts he also refers to made the object of linguistic inquiries of Saussure and Chomsky, which he does not use as references. Instead, the references he uses are: Aristov, Benjamin, Cartledge, Catford, Delavenay, Fedorov, Gűttingen, Halliday, Hugo, Lehmann, Moisil, Nasta, Oettinger, Posrgate and Savory, who represent both Romanian and foreign authors.

Leviţchi explains further what he meant by 'good translating' and admits that it is 'good paraphrasing', which, in turn, means to translate with utmost loyalty the content of ideas, the logical and emotional structure of the original text into the target language in such a way as to appeal to the target reader or recipient in the same way as the original would appeal to the reader. He also points out that linguistic accuracy in the target language is tantamount and that a good translation should not look like a 'translation' (Ibid.). At this point, Leviţchi quotes Martin Beheim-Schwarzbach, who in his study 'Eine Kunst voller Tűcken' (in *Übersetzen*, n.d.:30) asked whether the translator should master the source language and responds that the source language was of secondary importance to the translator as he is expected to express everything fluently and accurately in his own language. To the translation which looks like a translation, he opposes the notion of perfect translation ('traducere plenară'- Full translation), which, according to him, means the transfer of as many meanings and values as possible from a foreign text into the native language. He admits that such a translation is always, technically speaking, possible. He opinionates that the method employed by the translator, who merely makes a very basic or raw translation is not important, and that what is really important is the mastery with which the translated text is refined to a literary translation. He quotes György Radó (Zur Psychologie der literarischen űbersetzer, in *Übersätzen*, n.d.:30), according to whom translating a literary text from a raw translation means to translate something that cannot be seen. Then, quoting V. and J.C. Catford (*A Linguistic Theory of Translation*, OUP, London, 1965:19), he concludes that given 'the objective existence of translations, it is imperative that a methodology and a theory of translations be subordinated to

applied linguistics'. He equally expresses his confidence that such studies would be translated in the future for the full benefit of translators and scholars.

Levițchi agrees that the concept of *translating* is polysemantic, in that it had different approaches in the past epochs. For example, he notices that the translators' approach in Chaucer's time (1340-1400) was based on the *ad litteram* norm. During the Renaissance period the dominant view was that a translation should be more expressive than the original, pointing out the important 'moments' (he refers here to Quintilian for whom translating was a 'fight and emulation') (Levițchi, 1975:10). In terms of translation norms, Neoclassicism, he further argues, recommended the improvement of the original according to 'common sense' norms, while Romanticism followed a more context-dependent approach, and realism-related translators 'transferred the accent on the stylistic comparison of the two linguistic systems' (ibid.). Quoting Jiři Lévy, Levițchi showed that the modern translator used a combined method which reconciled a subjective method, which drew on 'his linguistic memory', his knowledge and culture, with a more objective method based on the comparative linguistic approach. The latter method was aimed not only at rendering 'words and sentences, but also the work in its entirety' (Levițchi, 1975:10). The author is well aware of the history of translations, in general, as he extermely sensitively notes their evolution throughout centuries of literature. He even mentions that his intention was to render a brief diachronic survey of the evolution of translations. His mentioning of the term *diachronic* makes us ask ourselves through what mediation had he become aquinted with Saussures's notion of diachronic studies, since we have no evidence or other references, including end notes to F.de Saussure's diachronic and sinchronic approaches to language study, as they were epressed in *Cours de linguistique générale* (1916). This makes us believe that, for different reasons or scientific purposes, Levițchi opted for an approach that paralleled the advancements achieved by translatology up to him.

Leon Levițchi defines the translating activity, or rather the process, as *paraphrasing* and he builts his argumentative case by quoting other prestigious poet-, and writer- translators along with their definitions about the translation of literary texts. Both Cicero and Ieronimus, Levițchi admits, supported the idea of 'total' or full transfer. Alfred the Great, a remarkable translator from Latin into Anglo-Saxon, revealed in the poem *Mangaierea filozofiei (The Gentle Touch of Phylosophy)* by Boethius, that the best solution for any translation was

the 'word be worde' or 'andgit of andgite' translation (Levițchi, 1975:10). For the Spanish humanist Juan Luis Vives (1492-1540) there were three ways of translating: 1) the translation that takes into account the rendition of the content, 2) the translation focused on the rendition of the specific and distinctive rhetorical means, and 3) the translation which caters for both content and form. According to Levițchi, John Dryden stated that there were three things that mattered in translating: (1) the metaphrase or the 'word by word' and 'line by line' rendition from one language into the other, (2) paraphrasing or the free translation, when the translator keeps the original text under his vigilant scrutiny following strictly his thoughts rather than words, and (3) imitation, a means through which the translator takes the liberty not only to depart from the words and their meaning, but also to abandon them altogether when he wishes so, importing from the original text only some general ideas and modifying it according to his own wish (Levițchi, 1975). Johann Gottfried von Herder (1744-1803) acknowledged several ways of translating adapted to the author and the purpose for which the translation was undertaken. Goethe (1749-1832) recognized two alternative situations: one, according to which the author is 'brought to us' so that we recognize him 'as one of us', and another one, according to which the translator abandons himself and borrows the author's situation/context, way of speaking and characteristics. Later in his life, Goethe conceded that the translation should seek to identify itself with the original text. V.G. Belinsky thought that the translator must under no circumstance 'ornate' or embellish the original, but observe all its aspects, including its shortcomings, trying to render it as the author himself would have done it, had he written it in the target language. On the other hand, Turgheniev (1818-1883) states that what really impresses and matters is the talent and gift that the translator shows in his translating a text. Mathew Arnold (1822-1888) highlighted the idea that a translation must impress the reader just like the original would impress its readers. In his introduction to the volume, Levițchi quotes more famous writers and translators such as György Radó, Gianfranco Polena, Roger Caillois, Dieter Zimmer, Walter Benjamin, Henri Jacquier, A.V. Fedorov and Arghezi and their views on translating. From his account of translation theories or definitions provided by world renowned writers, Levițchi surveys, de facto, the history of literary translation studies.

Regarding the methods used for translation, Levițchi proposes that the translation should measure up to the value of the original text, neither less nor more, persuading the reader in the same way as the original would, and draws further on Fritz Gűttingen's (1963) remark that the translator should express himself just like the author would if his native language had been that of the translator.

Levițchi embraced the approach to translating adopted by Alfred the Great, Vives and Dryden, stating that, given the different scopes, the readers will recognize their right to other, more peripheral, or auxiliary forms of translation, such as metaphrasing, the summary-form translation, adaptation or imitation (as named by Dryden), selective translation and complex translation. M*etaphrase* ('metafraza'), although dangerous to language use, is useful for the explanation of some language forms, collocations or difficult sentences, on condition it be always accompanied by a refined version ('a good paraphrase'), admits Levițchi. Its scope, however, is didactic and not rhetorical. The *summary-form translation* is used in circumstances when the complete rendition is impossible because of time constraints. This makes it a useful tool for interpreters at international conferences or formal meetings and for subtitling purposes (Levițchi, 1975:14). *Adaptation* or *imitation* (according to Dryden) is further removed from the original text and becomes the very reason for a creative work. Levițchi recognizes that an excellent translation can turn into a creative masterpiece, but from the translational point of view it is, nevertheless, a failure. *Selective translation* is also used for teaching purposes. As it is an incomplete, yet correct translation, it is different from metaphrase. *Complex translation* can be used when 'no time, space or other constraints operate, regardless of whether the text is written, oral, literary, scientific, long or short' (Levițchi, 1975:14). At the end of his introduction, Levițchi notes that complex translation should be used by teachers of translation. This is where Levițchi meets Wilss, i.e. in his firm intention to transmit all the findings to his students.

Further on, to make his teaching case stronger, Levițchi quotes from the *Translator's Chart*er adopted at the 4th Congress of the International Federation of Translators (September, at *Dubrovnik in 1963, and amended by the Congress in Oslo on July 9, 1994*), the preamble and chapter 1, which he dedicates to what he calls 'anti-translators'. The Charter clearly states that given

> 'that translation has established itself as a permanent, universal and necessary activity in the world of today,

that by making intellectual and material exchanges possible among nations it enriches their life and contributes to a better understanding amongst men
to lay down, as a formal document, certain general principles inseparably connected with the profession of translating, particularly for the purpose of

- stressing the social function of translation,
- laying down the rights and duties of translators,
- laying the basis of a translator's code of ethics,
- improving the economic conditions and social climate in which the translator carries out his activity, and
- recommending certain lines of conduct for translators and their professional organizations, and to contribute in this way to the recognition of translation as a distinct and autonomous profession'.

The provisions of the Charter sought 'to serve as guiding principles for the exercise of the profession of translator'. From the enumerated obligations we shall refer only to items 4, 5, and 6 which are relevant to our teaching purpose. Accoding to obligation no 4 'Every translation shall be faithful and render exactly the idea and form of the original, this fidelity constituting both a moral and legal obligation for the translator', where obligation no 5 explains what is meant by a faithful translation: 'A faithful translation, however, should not be confused with a literal translation, the fidelity of a translation should not exclude an adaptation to make the form, the atmosphere and deeper meaning of the work felt in another language and country'; obligation no 6 spells out the requisites that a translator must posses: 'The translator shall possess a sound knowledge of the language from which he/she translates and should, in particular, be a master of that into which he/she translates' and 'He/she must likewise have a broad general knowledge and know sufficiently well the subject matter of the translation and refrain from undertaking a translation in a field beyond his competence'.

Built on these prerequisites, Levițchi's book turns into a valuable instrument for teaching the translators and the translation students the most relevant aspects involved in literary translation with more emphasis placed on the translation of poetry. Consequently, the book tackles the following sections: denotation, stress, mood, connotation, coherence, style and marginalia.

2.2. *Wolfram Wilss and his approach to translation theory and practice*

In the Preface to his book Wolfram Wilss states the scope of the book, i.e. to 'update and to some extent re-write the version of his book "Übersetzungswissenschaft. Probleme und Methoden"', Stuttgart, Klett-Cotta 1977. The book should

be regarded as the outcome of the author's main result of teaching and research at the Department of Applied Linguisics, Translating and Interpreting. Indeed, the well-defined structure of his book rests on the following sections which account for the scientific and practical drives of the author: Translation as a Modern Means of Communication, Translation Theory in the Past and the Present, Problems of Methodology in the Science of Translation, The Translation Process and Translation Procedures, Textlinguistics and Translating, Translation Equivalence, Translation Difficulties, The teaching of Translation, Error Analysis Foreign Language- Native Tongue, Translation Criticism, Machine Translation.

At a glance it can be noticed that Wilss's book is firmly constructed around some relevant issues regarding translating. His book pays tribute to the modern commmunication-driven paradigm of translating and it goes out from a survey of translation theories of the past and the present, it discusses methodology and the process, focuses on equivalence and difficulties, and highlights aspects regarding the teaching of translation. The structure of the book reflects the author's stated intention to carry out an applied translation research to serve teaching purposes.

Whereas Levițchi's book is addressed to a somewhat restricted readership or users, i.e. the Romanian translators and translation trainees, Wilss's book is written in English and targets the translation theorists and learners alike. Thus, his book centres around theories, analyses, comments and arguments which turn it into a theoretical and practical translation handbook.

Wilss's book opens with a discussion on the growing importance of translation:

> 'It should therefore come as no surprise that, in a world beginning to develop from mass communication to universal and global communication and becoming ever more complex in terms of technology and organisation, *Translation* is becoming increasingly important as a medium of international communication.[...] Walter Benjamin, to whom translation theory owes some highly provocative statements on the nature and function of literary translation, was thus correct in characterizing the present era as the 'century of reproduction'; the same goes for those who apostrophise the present as the 'century of translation...[...] This explains why today, to a greater extent than in previous centuries, it is translation which deternines how great an audience a book will have and why the success of bestsellers is measured by the number of translations into other languages' (Wilss, 1982:18)

He builds his case around a few arguments, such as: the question 'How many people might today be engaged in translating at any given moment?'

(qouting Sőrig, 1969, XII) and enumerates all users of translations, the detailed information on the 'expansionist nature' of international translation activity in the field of literary and scientific texts as well as technical works available in the 'Index Translationum', and the data stored in the international information systems and national archives. He further notes the 'predominance enjoyed by pragmatic translation with its heavy use of specialized terminology' which 'can be attributed primarily to the advancements made in the natural and technical sciences since 1945'. He sensitively 'discerned' four approaches at that time: 1) the development of 'restricted codes' such as Basic English, français fondamental, Grunddeutsch etc., 2) the rise of 'linguistic engeneering', 3) 'intensified foreign language learning featuring a wide range of offerings' and 4) the 'training for translators and interpreters highly qualified in terms of language skills and technical background' (Wilss, 1982:26).

His third chapter is devoted to the discussion of past and contemporary translation theories and starts from the mythological account of the Tower of Babel, the momentum that had sparked off the questions of the preconditions, possibilities, aestethic, psychological and ethnographic points of view, which, Wilss recognizes, have come against the background of knowledge in the science of communication, semiotics and linguistics.

It is noteworthy to point out that Wilss quotes Sőll's assuption that 'the history of translation theory [can] be thought of as a discussion of the polysemy of the word "translation"' (1968: 161), which is also the case with Levițchi. This seems to be one point of view that the two theorists point to. Then, Wilss mentions that the discussions around the theory of translation have taken the form of two complex questions: 1) the question of interlingual translatability and/or untranslatability and 2) the question of 'respective standards of translation equivalence (TE) and the translation strategies, methods and techniques which can be derived from them. Wilss draws on Schleiermacher's treatise 'Über die verschiedenen Methoden des Übersetzens' (On the Various Methods of Translating) delivered on June 24, 1813 before the Royal Academy of Sciences in Berlin because of four reasons: 1) Schleiermacher was the first to distinguish translating from interpreting, 2) he differentiated between true translation and mechanical translation, 3) he regarded mankind as 'existing in a dialectic relationship between linguistic freedom and linguistic commitment', 4) because echoeing Goethe's question he asked: 'should a translation be subservient to the original or should the original be subordi-

nated to the translation?' (1982:32). In his attempt to survey the development of translation studies in Germany, next to Schleiermacher, Wilss gives credit to von Humboldt who was active at the end of the eighteenth century and the beginning of the nineteenth. According to Wilss, von Humboldt 'sees the function of a language and the words which constitute it as a linguistic reflection of extralinguistic reality in a way characteristic of the speech community involved' (1982:34). He, then, indicates that it took more than a century to translation studies to reopen the discussion on the question of the possibilities and limits of translation. He attrributes the reasons for this awakening of interest in translation to: the growing importance of translating and interpreting, the development of Machine Translation, the resurgence of synchronic-descriptive linguistics, Firth's (1957) contribution to the structuralist-generative linguistic theory with a situational-contextual view, which, in turn, influenced other areas of linguistic emphasis.

However, the broadest-scale discussion was that of *translatability* versus *untranslatability*. Wilss records the view that

> 'everything can be expressed in every language is widespread in modern linguistics (Jakobson, 1966; K.r. Bausch 1970; Haugen, 1974; Nida, 1976 etc). From this we can conclude that every text, if necessary, can be translated in some way or other, if only in the form of a crude rendition produced by MT [...] But the claim that every text is somehow ultimately translatable, which, in principle, is irrefutable, says nothing, of course, about what conditions must be met to arrive at such an adequate translation, what qualifies a translation as a translation in the literal sense of the word, and what type of translation should be regarded as quasi-translational performance' (1982: 48).

Wilss quotes several views and agrees with Catford (1965:93), and also Coșeriu (1978) and Koller (1979) who admit:

> 'The limits of translatability in total translation are, however, much more difficult to state. Indeed, translatability here appears, intuitively, to be a *cline* rather than a clear-cut dichotomy. SL text and items are *more* or *less* transferable rather than absolutely *translatable* or *untranslatable.* In total translation, translation equivalence depends on the interchangeability of the SL and TL in the same situation-ultimately, that is, on the relationship [sic!] of SL and TL texts to (at least some of) the same relevant features of situation-substance' (1965:93)

Wilss thus concludes that

> 'The translatability of a text is thus guaranteed by the existence of universal categories in syntax, semantics, and the (natural) logic of experience. Should a translation nevertheless fail to measure up to the original terms of quality, the reason will (normally) be not an insufficiency of syntactic and lexical inventories in that particular TL, but rather the limited ability of the translator in regard to text analysis, as well as

the sublimation of the development of the means of expression available to the speech community.' (1982:49)

He speaks of untranslatability which he defines as the case whenever 'the resources in the TL have been exhausted and functional equivalence remains beyond reach' (ibid.). He further postulates:

> 'Linguistic untranslatability occurs when the linguistic form has a function beyond that of conveying factual relationships and is therefore a constituent part of the functional equivalence to be achieved[...] Cultural untranslatability occurs when sociocultural factors cover a different range of expereince in the SL and the TL and must be made to coincide in regard to the intended meaning in each sentence' (1982:50).

After a review of the development of translation theories and concerns, the fourth chapter is focused on the identification, with some reliability, of the field of the science of translation and its methodology. Although a wealth of literature has been written on translation and translating, Wilss notes that no 'coherent, theoretically and methodologically founded concept of the science of translation has already been fully developed' (1982:51). He mentions the cautious steps taken by Nida, who tactfully titled his book 'Towards a Science of Translation' (1964), which represented a momentum in the development of an autonomous science of translation, followed a while later by Toury's book 'In Search of a Theory of Translation' (1980a).

Wilss estimates that 'is was not until the fifties that translation scholars slowly became aware of the conditions, possibilities and limitations of a truly scientific approach to translation' (1982:53). He further notes that 'what distinguishes the modern science of translation from previous considerations of translation theory is its interest in knowledge of methodology and its keener awareness of the problems involved' (1982:53). Wilss then tries to place translation in a broader context, where translation theory was intended to include various aspects related to the science of communication, psycholinguistics, sociolinguistics, textlinguistics, speech act theory, philosophy of action, the study of literature and teaching. Wilss recognizes as main concern of this period the question 'how one can operate linguistically in order to guarantee SLT and TLT integration and neutralize interlingual structural divergences in a way which adequately deals with content and style' (1982:54). Wilss defines translating as a series of code-switching operations, as 'a special case of communication', whose 'exceptional nature lies in the fact that two languages are involved in an act of linguistic communication, as SL and TL and

these must be integrated functionally' (1982:54). The difference lies between monolingual and interlingual communication. Wilss also admits that the definitions given to translation are process-oriented rather than product-oriented and that three defining properties prevail: its interlinguality, its uni-directionality and its irreversibility. In agreement with Nida (1964:495), Wilss says that 'the scientific study of translating can and should be regarded as a branch of comparative linguistics, with a dynamic dimension and a focus on semantics' and continues that 'The science of translation must start from the fact that translation like any text-bound activity is a semiotic operation and, as such a "finalistic", purpose-oriented operation' (1982:60). An interesting remark made by Wilss is that translation is 'an interaction-free operation, a monolgue, a "one-way-communication", forcing the translator to make lonely decisions'. Wills states that the methodology of the science of translation should rest on the following questions:

'1. What approach should and could be taken to acquire objective data from the prospective and retrospective point of view?
2. How does translation proceed as a syntactico-semantico-stylistic transfer process?
3. What function does each of the principal variables involved have...?' (1982:65).

While discussing the relationship between semantics and translating, Wilss tackles the context-oriented linguistic theory developed by Firth (1957), characterized by placing all linguistic utterances in a functional context, and incorporates his concept of *context of situation* so relevant for translations. The relationship between stylistics and translation is also analysed in the particular context of literary translations. In keeping with the intention to establish a firm methodology for the science of translation, Wilss surveys a few attempts to break down translation theory into subdomains. He mentions, in this respect, Molems (1972), Ljudskanov (1972), Kade (1971), and Koller (1972). Ljudskanov (1972) and divides the science of translation into: universal translation theory, general translation or theory and specific translation theory. According to Koller, the science of translation involves: the pragmatic science of translation, the critical reviews of translations, the linguistic science of translation, the text-oriented science of translation, the genre-oriented science of translation, and the applied science of translation. Wilss also mentions the translation process models and insists on the two step approach with its four variation models.

In the chapter on *The Translation Process and Translation Procedures* Wilss takes up the discussion on the specific science of translation and states its task,

that is of analizing concrete events in translation. This can be accomplished through: the systematic description, classification and explanation of language-pair-specific translation procedures, the development of a text-typology relevant to translation and the development of yardsticks for the assessment of the attained measure of translation equivalence. The research on translations has necessarily focused on identifying and classifying different operation modes in translating. Before engaging in the discussion on modes, Wilss points out the major distinction between *literal* and *non-literal* translation procedures. Literal translation was taken to be the true-to-the-word translation, while free translation is considered to be 'unbounded' translation. Catford (1965:25) defines the procedures according to some 'ranks', thus *word-for-word* translation is mainly *rank-bound* at word level, literal translation is situated between the two extremes. The structural differences between utterances or sentences are dealt with in both structuralist and GTG veins. A complex discussion is devoted to *literal translation*, which, according to Wilss, beyond the syntactic and semantic aspects involved, has a stylistic component which cannot be overlooked. Following this point, Wilss also explicates how the change from literal to non-literal translation would affect the syntactic structure of sentences. A complex taxonomy of the procedures is also discussed, with a detailed explanation of the procedures. Literal translation seems to be more associated with certain LSP (language for specific purposes) texts. The procedure chosen by the translator will depend on a few factors, such as: '1) the type of text to be translated, 2) the extent to which the SLT bears stylistic markings, 3) the intended TL audience, 4) the extent to which the translator can comprehend the SLT and identify himself with it, 5) the translator's stylistic preferences and his ability to recognize and handle stylistic registers' (1982:105).

The sixth chapter is focused on the relationship between textlinguistics and translating. Given that the translator does not translate individual words or sentences, unless they form texts, translation becomes thus a text-oriented linguistic event. In this light, translation re-defined by Wilss is 'a procedure which leads from a written SLT to an optimally equivalent TLT and requires the syntactic, semantic, stylistic and text-pragmatic comprehenison by the translator of the original text" (1982:112). Wilss estimates that the interdependence between text and translating procedure started to be examined only after World War II and surveys several text approaches such as those issued by:

Jerome and Schleiermacher, Neubert (1968), Bűhler (1979), Vermeer (1978), Reiss (1969, 1971) and others. Wilss admits that text-linguistic research should develop a frame of reference which 'views a text as a communicatively-oriented configuration with a thematic, a functional, a text-pragmatic dimension' (1982:116). For an optimal translation, the translator should proceed from a comprehensive text analysis which should include: syntactic, semantic, stylistic aspects and its pragmatics. Since text pragmatics deals with the relationship between the sender (S) and receptor (R), a pragmatical analysis will look at the function of the text, as it was intended by the S, the theme of the message, or the message content, and the addressee, the specific target reader.

Wilss turns to the translation of literary texts first, and then addresses LSP texts. Literary texts display an asymmetrical relation between S and R, they do not adhere to strict lexical and syntactic norms, functional and pragmatic communication rules and are mainly based on semantic, metaphoric and stylistic creativity. Wilss argues that 'literary communication is successful only if the reader is prepared to work his way into literary texts creatively (or more precisely, re-creatively)' (1982:126). In addition, they are characterized by poly-perspectivity, which renders these texts more difficult to compehend and translate. On the other hand, LSP texts are easier to handle, they display a symmetrical S-R relationship and their 'characteristic feature is normativity, the unambiguous correspondence between notional aspects and linguistic realization.' In LSP texts the lexical dimension overrides the syntactic and pragmatical dimensions due to three factors, which Wilss enumerates: 1) Normativity in LSP texts is, above all, represented by the lexical level; 2) LSP innovation is displayed at lexical level through various word-formation devices, 3) any text aims at the establishment of communication between S and R. (1982). Special attention is devoted then to the translation of the Bible for which other literal approaches, such as Jerome's, have been abandoned in favour of the adoption of a more sociocultural - situational approach which will determine translation equivalant criteria relevant or adequate for each text.

Wilss defines *translation equivalence* (TE) as a central, very debated, issue in translation studies and practice, and concedes that, in spite of all theoretical efforts the discussion 'has only scratched the surface of its apparently rather recalcitrant subject-matter' (1982:135). He firmly states that the science of translation has not yet produced measurable criteria for its assessment and surveys the evolution of the concept, whereby he also explains that there are

several reasons for the *indeterminacy* of the concept, which he classifies as translator-specific, text-specific and recipient-specific. Wilss agrees that LSP translations are less problematic since they address a relatively homogenous group of readers, whose interest in the translation is strictly pragmatical. Such texts are focused mainly on providing information, where 'accuracy combined with an acceptable degree of readability is a more improtant yard-stick for translation quality than stylistic elegance' (1982:145). Reversibly, according to Wilss, literary translations belong to lyrical productions and he assumes it is more difficult to 'make objective statements about the interlingual convertibility of texts and the degree of TE' (1982:146). Wilss acknowledges all contributions to the concept of TE, including Jakobson's position, Nida's and Catford's opinions. He quotes Nida's approach (Nida, 1964:176) based rather on a communicative vein:

> 'One way of defining DE (dynamic equivalence) translation is to describe it as ''the closest natural equivalent to the source-language of the message''. This type of definition contains three essential elements: (1) equivalent, which points toward the source-language message, (2) natural, which points to the receptor language and (3) closest, which binds the two orientations together on the basis of the highest degree of approximation'.

Then, quoting Kade (1968a), he argues that 'all potential TE relations can be subsumed under the four categories: total, optimal, approximative and zero TE (Wilss, 1982:149). Wills gives credit to Neubert (1968), who has boosted the investigation on translations, but admits that 'relatively untranslatable texts may contain optimally translatable passages, and conversely, optimally translatable texts may contain passages confronting the translator with heavy and sometimes unsurmountable difficulties' (idem). Wilss states that the 'TE imbalance' is due to semantical and stylistic aspects, and identifies a wider range of possibilities: on the one hand, convergent S/R texts (texts where the lexical, syntagmatic and syntactic elements can be easily reproduced), such as in SLT texts, and, on the other hand, texts which are defined as higly semantically and stylistically determined, which result in more subjective standards of translation. Further on, he recommends a three step operation to translations: 1) the analysis of the SLT syntactically, lexically and stylistically, 2) the isolation of existing translation difficulties with the aim of proecessing them, including the production of several interim stages, and, finally, 3) the examination of the result under stylistic and semantic aspects. He even suggests a *back-translation* as a feedback for the process.

With regard to *translation difficulties*, Wilss locates these translation problems under the umbrella of applied translation studies, which he associates with a prospective science of translation, which in turn, should integrate translation difficulties and teaching, and a retrospective science, which should be concerned with error analysis and translation criticism. He suggests that all four components should be aimed at improving the *prospective* and *retrospective* transfer competence of the translator student, and, thus, raise the level of efficiency of practical translational work (1982).

Wilss argues that translation difficulties should be classified into and pursued in at least four directions: 1) transfer-specific difficulties, dealing with the two languages, 2) translator-specific difficulties resulting from the translators' level of language mastery, 3) text-type-specific difficulties, which according to Wilss cover three areas (LSP translation, literary translation and Bible translation), and 4) single-text specific difficulties resulting from the author's semantical and stylistical text-defining features. In addition, Wilss suggests that there are difficulties which are to do with the decoding process and difficulties that arise from encoding. However, for operational reasons, after the analysis of a few samples, he reduces the discussion to the following statements: 1) translation difficulties are an empirical phenomenon, 2) difficulties must be determined in their specific context or environment, 3) some difficulties are easily recognizable, others are not, 4) the most complicated aspect of the investigation of translation difficulties is the establishment of the co/contextual evaluation of difficulties. (1982)

An important translational topic, is, finally, the *teaching of translation*, the focus of the entire book. He notices that apart from the pedagogical concerns regarding foreign language teaching, an emerging, yet firm, concern is the area of translator training. Quoting Levenstone (1965), Wilss asserts that contrastive linguistics is important both for the applicability of translation to foreign language pedagogy and also for the science of translation, because structural differences on the syntactic, semnatic and stylistic levels create difficulties in translation, resulting in equivalence problems which, in turn, constitute the domain of translation teaching. Wilss notes that translation teaching was still in infancy in the 1980s, and that most translators had not acquired their expertise through a systematic course. He notes that in West Germany only three universities, Gersheim (1947), Saarbrűcken (1948), and the Heidelberg University (which was established in 1932) provided such courses, and that training was based on pieces of methodological advise such as 'as faithful as

possible, as free as necessary' (Wilss, 1982:179). He records that there was a widespread opinion that

> 'anyone can translate without formal training, if he is to some extent bilingual and possesses a fairly reliable bilingual dictionary, the argumentation being that, because one can practise rule-governed linguistic behaviour without explicit knowledge of the native tongue rule system, it is possible to translate without methodological insights in the text-internal and text-external intricacies of the translation process' (1982:179).

However, he agrees that 'a translator can make an appropriate translation only on the basis of a comprehensive syntactic and semantic analysis of the SLT (Source Language Text) ' (ibid). Quoting Diller/Kornelius (1978), he further notes that

> 'Applied translation studies are, at least at present, unable to provide a satisfactory answer to the question of the measurability of transfer competence and to clarify the relation between transfer competence and transfer performance. It is therefore difficult for applied translation studies to describe learning targets in detail and to develop an adequate teachig of translation framework. Applied translation studies cannot provide a satisfactory answer to the question of minimum professional qualifications of a translator, above all, because *the* transfer competence as a uniform qualification for professional translation work is, to all intents and purposes, non-existent and also indefinable. Two implications from this are evident:
> 1. The need to differenciate between a number of text-type-specific competence areas as technical translation, literary translation and Bible translation (Brislin, 1976)
> 2. The need to differenciate between two competence directions for translation from foreign language to native tongue and *vice versa*' (1982:181).

Wilss states that

> 'In order to be able to teach translation efficiently, the teaching staff must possess the following qualifications:
> 1. A comprehensive transfer competence,
> 2. An awareness of SL/TL surface divergencies,
> 3. An interest in translation teaching (TT) problems,
> 4. The ability to adapt learning thoeries to the field of TT,
> 5. The ability to develop translational achievement tests for controlling the translational learning progress.
>
> These qualifications are minimal prerequisites for the necessary ramification of the overall learning targets into the following sub-targets:
> 1. The ability of the student cognitively to describe, explain and evaluate SLT (Source Language Texts) micro- and macrostructures under syntactic, semantic and pragmatic aspects,
> 2. The ability to develop strategies for communicatively efficient translational behaviour guaranteeing an adequate carryover of SLT variables into the TL,
> 3. The expansion of transfer competence into operative transfer patterns of transfer formulae with the ultimate aim of building up text- and context-dependent and at the same time optimally standardizable transfer techniques.' (1982:184)

Wilss adds that five dimensions are extremely important for translation teaching, which are: 1) teaching efficiency and appropriate use of methods, 2) the permanent development of transfer competence and its inclusion in a translation teaching curriculum, 3) the use of objective criteria for scaling texts according to their difficulty, i.e. from simple to complex, 4) raising awareness of the distinction between major translation problems and minor ones, 5) the efficient use of the acquired competences and skills (1982).

Wilss also points out that in order to develop a sound science of translation based on a firm translation pedagogy, the translation process must be understood as a psycholinguistic activity which combines 'two language levels, lexis and syntax, functionally' (1982:184). He does not give too much credit to the outcomes resulting from the use of GTG (generative transformational grammar). Regarding the use of translation methods, he notes that:

> 'All teaching methods are permissible which take into account the three factors which constitute the translation result, i.e. the communicative function of the source text, the stylistic competence of the SLT and the translational competence of the translator.' (1982:186)

According to Wilss, the basic framework consisting of three dimensions (SL analysis, prospective SL/TL transfer strategies, and retrospective testing) should include the following five-step translation teaching operation: 1) syntactic, semantic and stylistic analysis of the SL sentence (s) against the background of its context, 2) examination of clause/sentence-bound translation (syntactic, semantic and stylistic) difficulties, 3) elimination of difficulties, 4) critical assessement of the semantic and stylistic translation equivalence achieved, including possible revision of decisions and alternatives, 5) back-translation for the purpose of operational comparison. Wilss indicates that translation teaching should move on to the examination of learner-group-specific and text-type-specific translational factor analysis procedures, explain the difficulties that may arise, and develop efficient transfer strategies and techniques. Such a thorough and branched-out study could turn into a branch of comparative linguistics which might be called 'translation linguistics'.

Two more chapters, one devoted to error analysis and one to machine translation round up the book.

3. Discussion

The present study sought to look at two books on translation which were aimed at teaching translation in a period when translation studies and practice were not taught on an extended basis, when translators had to acquire their competences and skills to a large extent as independent, individual undertakings through practice.

The examination of the two guidebooks has revealed a few common concerns and has highlighted several divergent aspects. While it is not our purpose to draw up a complete list of similarities and differences, we shall put forward some of our conclusions.

In the first place, both books are aimed at helping translation students cope with the difficult and demanding task of translating. While Levițchi's book is focused primarily, and almost exclusively, on the teaching of the translation of literary texts, with a few marginal notes on the translation of 'functional texts', for Wilss the teaching of translation must necessarily integrate the teaching of literary translations, of LSP texts (language for special purposes texts) and the translation of the Bible. It should be noted, however, that for Wills the translation of the Bible holds a special translational status. Both authors state their purposes in the prefaces to the books. In addition, Levițchi indicates that he drew on his own observations as a translator and tried to synthesize his experience into some clear-cut aspects which are of paramount importance to the translator: *denotation, emphasis, modality, connotation, coherence and style*. Wilss adopted the theoretician's approach as his book draws on some relevant issues regarding translating: a survey of translation theories of the past and the present, a discussion regarding the place translation studies should hold, whereby he opts for a *science of translation*, an attempt to establish its methodology and explain the process. The book is equally focused on the concept of *translation equivalence* and translation difficulties and highlights aspects regarding the *teaching of translation*. Finally, he deals with issues such as error analysis and machine translation. The structure of the book reflects the author's stated intention to undertake an applied translation research and pass on the outcomes to the translation students. Apart from the readership that the books are intended for, that is the translator-students, it goes without saying that both books are of great value to translation scholars and teachers as well.

Both authors try to identify the place translation studies as a branch of linguistics holds in the wider context of linguistics. To this purpose, Wilss seeks to locate translations somewhere between contrastive linguistics, or comparative descriptive linguistics (Halliday et al. 1965:112), performance linguistics, *stylistique comparée*, and interlingual communication. Wilss aims at establishing a *science of translation*, and describes the process and methodology more rigorously and on scientific grounds. Consequently, proudly he titled his book *The science of translation.*

Language or linguistic universals are common topics for both authors, and emerge from the discussion of *translatability* versus *untranslatability*.

Both authors go out from the polysemantic view of translating and survey the past approaches and achievements in the field. Wilss sets off his insight into present and past theories and the meanings assigned to translating from the assumption that 'translation has been a complex subject of human reflection, one ridden with contradiction, from time immemorial' (1982:27). Levițchi does the same in the very first pages of his book. In addition, Wilss notices that the divergent arguments over theory and practice were reflected in the terminology used to designate the act of translating. In this respect, Wilss points out the double meaning of the word translation, which, on the one hand stands for the process of translating, and on the other, for the result of the process. This duality of meaning assigns two roles to the science of translation, one of 'prospective science which factors the translation process and studies its underlying transfer strategies' (1982:59) and one of a results-oriented study.

The authors of both books rely on translation samples and their explanation. The choice of samples and the clear explanations of linguistic and translational phenomena make the books extremely valuable and useful for translator trainees. Whereas Levițchi relies on models and samples regarding the translation from English into Romanian, Wilss uses translation samples from English into German or *vice versa*. Again, while Levițchi is more inclined to analyze samples of poetry, and find exquisite solutions for poetic creativity, Wilss uses examples of both literary and LSP texts, and no poetry samples.

Although the two authors rely on references in different ways, both authors seem to find Catford as a reliable source and refer to him. Wilss makes use of an impressive number of references, of a 22-page reference list, where Levițchi uses a one page general resource list, section endnotes and footnotes.

If we compare the general approaches of the books, Levițchi's book seems to be more empirical-grounded as compared to Wilss's book, which is well anchored in the context of linguistic studies, and is, hence, more scientific-driven and based. Given the object of Levițchi's book, that is the translation of literature, the subjective touch seems more prominent here, as the examples are more creativity-related, as compared to the more objective perspective adopted by Wilss. The latter seeks to discuss in a critical manner different approaches and concepts, and uses a wealth of quotations and references to support his views. Wilss highlights the syntactic, semantic and stylistic differences between the translation of literary texts and the translation of LSP texts, which account for the greater effort required by a literary translation.

If we look at the classification of forms of translation, we may notice that Levițchi uses a more experience-based, 'common sense' classification into: metaphrasing, summary-form translation, adaptation or imitation, selective translation and complex translations. On the other hand, Wilss puts forward a classification of procedures into: literal translation (substitution) and non-literal translation, where the first category is broken down into loan translation (calque), word-for-word translation, literal translation, and the second category consists of transposition and modulation.

Wilss defined the process of translating as *interlingual communication* and started his argumentation from the statement that 'Modern linguistics is regarded as a primarily communicative discipline' as a result of its breaking away from the constraints of the generative transformational grammar and generative semantics (1982:11). In contrast to the monolingual, or intralingual act of communication, Wilss states that the process of interlingual communication is a more complex process which involves two alternating processes, of encoding and decoding. According to Levițchi to translate means 'to paraphrase, to render in other words from a source language into a target language' (our translation) and is based on the resources and inherent capacity of any language to paraphrase (1975:7).

Another issue which deserves special consideration is the *translator's competence.* The issue receives a greater importance in the particular context of a translation teaching undertaking, such as the two guidebooks. First of all, Wilss talks about interlingual transfer competence and translational performance. Although he speaks only of transfer competence, it is supposed to subsume other competences, i.e. the competences necessary to perform all

procedures or operations involved in the translation process. So we can identify the following competences: syntactic, semantic and stylistic analysis competence, capacity to identify translation difficulties and problems, ability to find adequate solutions to overcome the translational difficulties, revision-related competence, back-translation competence etc. Instead of identifying the competences, Levițchi chooses to show how different translation samples should be worked out. To point out the duties that a translator may have, he refers to the *Translator's Chart*er adopted at the 4th Congress of the International Federation of Translators (September, at *Dubrovnik in 1963, and amended by the Congress in Oslo on July 9, 1994*).

Given that the concept of *translation equivalence* (TE) had become an essential issue in translation studies, Wilss tackles the issue most thoroughly. His chapter on TE is, just like all his chapters, a survey of studies and theories up to him. In spite of the fact that Levițchi uses as reference W. P Lehmann's article on 'Machine Translation' (in *Linguistics,* 1 (69, 213-224), he does not deal with the topic, which is quite understandable, given his focus on the translation of literature.

Error analysis is a distinct section Wilss deals with in his book. The first observation Wilss makes is that L2/L1 (foreign language/native language) error analysis is different from L1/L2 (native language/foreign language) error analysis, and that L2/L1 is still in its infancy as a subdiscipline of the science of translation. Errors should be related to either the receptive phase of the transfer or to the reproductive phase, the latter with its lexical, syntactic and stylistic subcategories. Another classification of errors may have to do with either the translator's transfer competence or his transfer performance. Errors can also be assessed in terms of whether they are a textually central or a peripheral phenomenon. Acceptability is another yardstick which can be used to measure errors. Another criterion for the evaluation of errors might be the distinction between predictable and non-predictable errors. Finally, errors can be categorized as general or local. It is important, however to note that errors result from the rapport between the translator's transfer competence or performance and the TT (target text) reader's expectations.

In contrast to Levițchi's book, Wilss builds up an entire section on the issue of *translation difficulties.* The latter locates translation difficulties in the area of the prospective science of translation (not retrospective) and as part of applied translation studies.

Machine translation, is another section, the last section of Wilss's book. Wilss explains the emergence of the MT trend and, given its controversial character, quotes different views. Wilss considers that both the science of translation and the research on MT are constructed on 'transfer regularities and transfer mechanisms which can be described as statistical rules and which suggest a subdivision or subcategorization of translation procedures into routine and cognitive performances' (1982:241). Since LSP texts are S/R neutral and contain more standardized lexical and syntactical elements, these texts are more suited for MT than literary texts.

The differences between text types, in particular between literary and LSP texts, is taken up in the section on 'Textlinguistics and translations'. Since the translator does not translate isolated words or sentences, but rather whole texts, Wilss defines translation as a text-oriented event (1982). His discussion on the interdependence of translation on text goes out from the early attempts to classify texts and reaches out to Neubert (1968), Bűhler (1976, 1979), Reiss (1969, 1971), Vermeer (1978), Koller (1979), Levý (1969), Toury (1980a), van Dijk (1978) etc. Wilss argues that 'an optimal SL/TL transfer of a text presupposes an exhaustive analysis of the text to be translated in its syntactic, semantic, stylistic and pragmatic dimension.' (1982:118). In view of this purpose, Wills considered a framework for the analysis of the ST in terms of three parameters: text function, subject matter and receptor specificity.

4. Conclusions

The present study sought to discuss two writings on translation which were published in relatively the same time frame. Levițchi's book was published in Bucharest in 1975, while Wilss's book, first published in 1977, was republished with up-dates in 1982. The idea of comparing them rested on a few prere-quisites: they both deal with the same topic, their stated purpose is to teach translation, their target readership is composed of fairly the same reader groups, i.e. translation students, which also includes the category of practitio-ners, and scholars.

However, before any attempt to engage in the comparative examination of the two books it should be mentioned that they both must be insighted against the research background in which they were written. Thus, the reader should understand that Levițchi's book appeared in a communist period, when

translation studies were relatively scarce in Romania and were almost exclusively literature-focused, although very profound and consistent. Since the importation of scholarly writings on translations was limited and since literature was translated extensively, this left translation theorists and practitioners no choice but to confine their research to the translation of literature. From this perspective, Levițchi's book on translation represents an exquisite, extremely pertinent and helpful guidebook.

On the other hand, Wilss wrote his book amid a very prolific translation-oriented research environment and period and sought to put together and bring to light some extremely important issues concerning translation and translating. Hence, his book is more scientifically rigorous as it relies on all pertinent writings related to translation.

The differences between the two books, which, as mentioned previously, are due to the linguistic and sociopolitical circumstances in which they appeared, should not, however, affect our judgement, as each of them is extremely valuable for the target audience (s) and the scopes they were written for.

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Discourse awareness.
Raising the translators' awareness
of discourse-relevant issues.

Abstract

The present article surveys a few discourse-relevant issues that impact on translations, and, consequently, should be studied by translators. It goes out from discussing older and more recent and daunting approaches to discourse attempting to find a common ground for teaching discourse. It further tackles such issues as: the functional macro-patterning of discourse, discourse elements, relations and signals, variables accounting for discourse, realization of micro- and macro-level discourse coherence. The article points out some effective linguistic devices that ensure the rhetoric of discourse. Finally, other issues, like the reader's expectations, are exploited both within the broader framework of discourse concepts and within the concept of culturally determined discourse variables, including *scripts* and *schemas*.

Keywords: *Discourse, functional macro-patterning, coherence, reader's expectations, discourse quality and production*

1. Introduction

The present article is written to encapsulate and, at the same time, point out a few discourse aspects that bear directly on the translators' ability to work out a reliable text or translation, ie to build their discourse awareness and competence.

In spite of the amount of research carried out in the area of discourse studies, this branch of linguistics is still under focus and generates many controversies and disputes just like any other branch of linguistics. Even if the present article neither defies the most recent approaches and attitudes towards discourse, nor augments earlier concepts, it is, nevertheless, aimed at scrutinizing some relevant aspects that, in spite of their relative 'staleness', have proven valid and useful in understanding and using discourse both for translation and creative purposes. Finally, the article is also intended to guard

learners of discourse and translation studies against the pitfalls which the translators are prone to if they misuse certain discursive features.

2. Perspectives and approaches to discourse

The first aspect to be noted by the translation trainee is *discourse* and what discourse actually is about. The mid and late 90s brought into general attention consistent researches and approaches to discourse worked out by Susanne Eggins (1996), Evelyn Hatch (1992), Teun van Dijk (1997), Jaworsky A. & Coupland N. (1999), Bublitz W. et al. (1999), to mention only a few of the prominent linguists who explored discourse. They followed the mainstream, common sense, concepts enunciated by G. Cook (1989), H. Widdowson (1978), Halliday M., Hassan R. (1989), M. Hoey (1991) and M. McCarthy (1991). Some of the 'old-school' representatives like M. Hoey, Widdowson, Teun van Dijk etc have continued to play a leading role in discourse studies, without, however, reforming or breaking away from their previous concepts. Then, the 21 century with its first decade heralded a new era for discourse studies, one in which linguists or researchers, like Sinclair J. (2004) and Toolan M. (2007) started interrogating and challenging some of the once defined and acknowledged concepts, that, at that time, put some order in the dazzling area of discourse.

Discourse has been defined in many ways by linguists. If we looked at the amount of existent definitions, we could assume that practically almost every linguist tried to define it by using more or less intricate definitions, or tried to challenge the present understanding of the concept of *discourse*. Sinclair, for example, in one of his books, *Trust the text* (2004), expresses the need for a model of discourse which is special to discourse, urging linguists alike 'to build a model which emphasizes the distinctive features of discourse' (2004:12). He further says that 'a special model for discourse will offer an explanation of those features of discourse that are unique to it, or characteristic…or prominent…' (ibid.:12). Supposedly, such an attempt to re-visit the old concept of discourse will be carried out with the assistance of computers, which, according to him, 'will tell us more reliably what we already suppose or predict (a kind of "checking on detail") ' (ibid.12). If we turn to other researchers, such as Renkema (2004), we shall find a simplified list of characteristics that define discourse. According to him, discourse must

have cohesion and coherence, it should be further characterized by intentionality, acceptability, informativeness, situationality and intertextuality.

However, in spite of the appearance of a coherent development of approaches and attitudes to discourse throughout the past decades, many investigations and writings are deemed to remain isolated contributions and are unknown to the mainstream research community.

3. Prospection vs. retrospection

Sinclair (2004), whose views rely on the contribution of cognitive, non-textual linguistics, has explored spoken discourse and its breakdowns (i.e. move-sequences and adjacency pairs of the type: initiation-response, offer-accept, inform-acknowledge, request-comply etc) and wonders whether the same prospective qualities of spoken discourse based on 'how they preclassify what follows' (ibid.:12) could not be applied to written discourse as well. He opinionates that written discourse has been broadly and mainly examined or described by way of 'retrospection', i.e. looking at cohesion, repetition, reference, reformulation, rather than through *prospection*. Hence, he interrogates the over-use of retrospection for interpreting written discourse. Michael Toolan in his article on Sinclair also poses some rhetorical questions, like: 'How much looking back do we do? We talk of pronouns referring back, but what sort of "going back" is actually done, by the eyes or the mind?' (2007:277). Toolan, in turn, quotes Sinclair, who writes: 'Do we actually need all the linguistic detail of backward reference that we find in text description? Text is often described as a long string of sentences…I would like to suggest, as an alternative, that the most important thing is *what is happening in the current sentence'*. Sinclair further postulates:

> 'The meaning of any word is got from the state of the discourse and not from where it came from. [...] The state of the discourse is identified with the sentence which is currently being processed. No other sentence is presumed to be available. The previous text is part of the immediately previous experience of the reader or listener, and is no different from any other, non-linguistic, experience. It will normally have lost the features which were used to organize the meaning and to shape the text into a unique communicative instrument. ' (Sinclair, 2004:13)

This comes as a daunting and challenging perspective on text analysis and rules out all former assumptions regarding the importance of text-deciphering instruments ranging from reference systems to text and discourse interpretation.

Toolan (2007:274) points out that there is some 'common ground' between Sinclair's new and bold perspective focusing on the 'now-ness' of sign production and processing, and Roy Harris's principle of co-temporality (Harris 1981:157-164).

Sinclair's views outlined in *Trust the Text* (2004) are also grounded on the concept of *expectations*, indeed an old concept shared by most text linguists, and on how *text-progression guides expectations*, an inquiry taken up by Toolan as well and considered from the point of view of the influence exercised by the progression of a literary text on the readers' expectations and their prescience. Toolan (2007:275) argues that expectation 'relates directly to those two classic questions of discourse and conversational analytical theory: "Why this now?" "What next?"' (2007:275) and suggests that it is 'surely closely linked to what Sinclair calls the prospective features of discourse', according to which a 'reader develops expectations on the basis of what the text *prospects*' (2007:275). Toolan further quotes Sinclair to his benefit, arguing that 'The more attention has been focused on the prospective qualities of discourse the more accurate and powerful the description has become' (Sinclair, 2004:13).

Scott Thurnbury (2005), an experienced trainer and writer, whose concerns include discourse analysis, second language acquisition and critical pedagogy, explicates Sinclair's theory in simpler terms:

> We cannot process the whole text all at once […] Therefore, as readers and listeners, we need guidance as to what has gone before and what is yet to come. The immediate sentence has to represent the text *at that moment*. Or, as Sinclair put it, 'The text at any particular time carries with it everything that a competent reader needs in order to understand the current state of the text' (2005:43).

The theory argues that the text is only the immediate sentence, which either encapsulates the immediately preceding sentence, or sets forth an anticipation of the sentence that follows. This process is called *prospection*. Thus, the whole text, instead of being made up of a string of sentences which are intricately interconnected, turns out to be a series of sentence-length texts, each of which is a total update of the one before (Sinclair, 2004).

After having briefly re-visioned Sinclair's distrust in the relevance of such linguistic devices like cohesion and reference for analyzing discourse, and having looked at what Thornbury considers students should know, we conclude that the simplest and most understandable, or trustworthy definition of discourse aimed at teaching students is that provided by S. Thornbury (2005), who, very much indebted to Cook, Hoey, McCarthy, Sinclair and Widdowson, postulates that discourse is rather a *process* as opposed to text,

which should be regarded or analyzed as a *product.* This distinction is extremely important, since translation and communication students are at a loss whenever they have to clearly determine the difference between *discourse* and *text*. Breeding out his definitions and concepts from the aforementioned linguists, Thornbury turns out to be a skillful teacher of creative and functional writing because of his ability to define concepts in a clear and understandable way for teaching purposes.

Despite the waves created by the new approach to discourse proclaimed by Sinclair in *Trust the text* (2004), it is our belief that students cannot be exposed to such daunting and bold perspectives in the absence of some prior knowledge of discourse or its historical evolution, that might enable them to better understand the on-going linguistic debates.

Then, the need to firmly define and simplify concepts springs out from the need of trainers Europe-wide to 'standardize' language and translation training. EU forums seek, thus, to address the issue and work out strategies that are lucrative and productive for teachers all over Europe. An outcome of these endeavours is a broad instrument called the Common European Reference Framework for Language Teaching, which, apart from the general language descriptors recommended for the evaluation of language skills, also includes notions and references to types and functions of both text and discourse. The inclusion of these concepts is necessary, since learners must be adept at the use of oral or written texts, or the production and use of discourse types. It is, therefore, advisable that trainers do reach consensus on the main concepts that are likely to be taught to future communicators and translators. In this respect, we will return to S. Thornbury and mention his book, *Beyond the Sentence. Introducing discourse analysis*, published in 2005, as an attempt to provide a reliable, user-friendly book on discourse that reconciles old and more recent theories on text and discourse, and which tries to render them accessible to trainees.

4. Types of discourse, macro-structures and relationships

The second important step in acquiring discourse expertise is that of identifying the type of discourse that a particular stretch of language aimed at communicating a message belongs to. Perhaps a quick overview of some ways of classifying discourse varieties, that might range from Jakobson's functional approach to discourse, and wind up in various classification attempts, would help trainees come closer to understanding discourse. It is, nevertheless, noteworthy to point out the emergence of the electronic discourse since the 70s, a

computer-mediated communication, which might as well change the communication patterns, and which embraces several discourse types. In addition, talking about internet-chats, messaging, MUD (multi user dimensions) or e-mailing, use of websites would enhance a more enthusiastic debate on: what is new about this mode of communication, how much does the channel influence discourse and other such inquiries.

The third step regarding the study of discourse for communication and translation purposes would be that of understanding the **macro-structure** of a particular discourse type and identifying its elements. The fairest definition of macro-structure was provided by Jan Renkema (2004), who holds the view that macro-structure is the global meaning of discourse, as opposed to micro-structure. While the latter accounts for the relations between sentences and sentence segments, and which can be represented by *propositions*, the first is formed using three macro-rules: deletion, generalization rules and construction rules, all of which act on propositions.

For a better understanding of the issue, the most accessible and learner-friendly sources are W. Crombie (1985) and Bhatia (the discourse studies published in the 90s, particularly *Analyzing Genres*, 1993). The quality of these references lies in their capacity to explicate and clearly exemplify the investigated or scrutinized issues. Crombie has devoted a full chapter (Chapter 4) of his book to the functional patterning of discourse, thereby featuring two typical discourse macro-patterns, i.e. the PSn (Problem-Solution) and the TRI (Topic-Restriction-Illustration) patterns, and their variations. The advantage offered by Crombie's explanations and examples is that they illustrate the patterns with adequate and apprehensible examples, which can be easily applied to other text or discourse genres. Thornbury (2005) tackles the issue of text organization as well, organizing his approach in a slightly different way. In his case, the issues are dealt with within the broader framework of micro and macro-level discourse structures.

Another aspect involved in understanding discourse is looking closer at the kind of *relationships* established between discourse elements, in which respect Crombie (1985) also provides useful examples. The examples or applications are based on the identification of discourse elements and draw further on establishing the semantic and discursive relationships. However, almost a decade later, Mann & Thompson (2004) along with other discourse analysts, going out from the 80s definition that *discourse* is a hierarchical organization of text segments, adopted the *rhetorical structure theory (RST)* /analysis to break

down discourse into minimal units, such as independent clauses. They proposed a set of 20 relations, whose units were classified as either 'nuclei' or 'satellites'. Whimsical as the entire picture of macro-structures and discourse relationships may seem to a novice, an experienced trainer must find the adequate way to acquaint trainees with the existing discourse structures and relations.

5. Coherence and cohesion

After having identified the particular text or discourse type a stretch of language belongs to and the elements that are significant for its cultural and linguistic 'identity', other knotty issues that both communicators and translators deal with are: **cohesion** and **coherence** and their significance for text translation. Both aspects were explored and described by linguists (text linguists, discourse experts, genre researchers and others alike). Even if the two concepts have been challenged by more recent linguists, including Sinclair, who claimed, as aforementioned, that such devices are obsolete and that the only text or discourse-determining element is the immediate *sentence*, reliable sources like S. Eggins's writings (1996) draw both on coherence and cohesion and bring them under the umbrella of a concept called *texture*, formerly enunciated by Halliday and Hasan (1976) and Hasan (1985). Even if the latest disputes on what would really be helpful to a reader or listener for grasping the meaning of a text or discourse are blurred and yet unsettled, solid and unanimously agreed on concepts like texture, would certainly be helpful to students for unlocking or producing texts. First, Eggins defines a text by means of a few discriminative characteristics like *grammaticality, coherence, cohesion, recognizable structure, function, and purpose*, a stance also taken up by Thornbury, who, in clear terms, asks his students to watch out for a few 'conditions' that must be fulfilled in order for a text to be a text. Thus, according to Thurnbury, texts must be self-contained, well-formed, hang together, be coherent, cohesive, have a clear communicative purpose, be recognizable text types, be appropriate to their context of use (2005). Eggins (1996) provides a replete description of the types of cohesion displayed by texts, ranging from lexical cohesion, reference, conjunctive relations to conversational structure. Her description is extremely helpful for teaching purposes due to the simple and clear examples used to illustrate the linguistic points. A further strength of her presentation lies in the detailed and well-illustrated survey of lexical relations.

Following the same linguistic thread, Thornbury's examples and exercises used in *Beyond the Sentence* (2005) illuminate the learners and help them produce similar examples, particularly in the areas of macro- and micro-level coherence. Looking out for key words in a text or discourse and retrieving its internal patterning or its underlying lexical chain (s) are exercises that not only communicators and future reporters find extremely helpful, but also translators.

Under the heading *What makes a text make sense?* Thornbury (2005) addresses some issues that are extremely important for communication and translation trainees. Within the broad concept of coherence he differentiates between micro-level coherence that involves logical relationships, theme-rheme relationships, and finally, reader expectations, and macro-level coherence, which is broadly centred on topic, key words, lexical chains, internal patterning, schemas and scripts.

From the broad range of coherence-defining issues, the ones that deserve special attention for translators are those related to expressing logical (conjunctive) relations, theme-rheme relationships, and answering the reader's expectations. In order to communicate successfully (a message), whether in one's own native language or in a different language, the communicator or message sender must position the elements in a sentence and link them according to the logical relationships that exist between them. Translators must, therefore, be alert at the lexical clues available in the text, which keep the text together, and/or at the implicit logical relations. First and foremost, they must accurately understand the logical relationships between parts of a sentence in order to be able to render them correctly in the target language. In this respect, exercises that point out lexical clues, logical relationships and possible connections are efficient. In addition, the translators must pay due attention to signalling or linking devices, i.e. the adequate choice of connectors. This is equally important, since the translation must foreground exactly what the source communicator wished to. To serve this purpose, the translation trainee should permanently keep an eye open to all possible and potential clues in the source text.

In English the sentences or the clauses of which they are built, are broadly made up of two distinct parts, the *topic (theme),* i.e. what the sentence or clause is about, and the *rheme*, or what the writer or speaker wants to tell about that particular topic. Generally, the topic is related to old information (or given information), to what the reader or listener already knows, while the rheme is associated with new information. The translator must pay attention to placing

the old information in a sentence initial position, while he should locate new information typically in the rheme (comment) position. This is important because the translator must use cohesive clues and distribute the information in a *predictable* way in the target language, i.e. in the way the reader or listener would expect it.

As far as the *reader's expectations* are concerned, communicators and translators must be aware of the reader's constant watch-out for clues that will support his assumptions that texts are, foremost, coherent. Thornbury assumes that these clues 'are usually close at hand, in the associated text (or the *co-text*) - and often in the adjoining sentence. Or they may be in the *context* where the text is situated' (2005:45). Things turn out to be more difficult when sentences are juxtaposed and when their relationship cannot be clearly established, because they are juxtaposed accidentally on purpose. The translation trainee's awareness of what was really meant is, then, crucial for the accuracy of the message.

Thornbury deals with some other more intricate, sentence-related issues as well, such as: sentence insertion, use of passive constructions and cleft sentences, which can be surprisingly helpful in rendering a text intelligible or upraising a text's rhetoric. This means that the translator must be adept at understanding the emphasis and rhetoric of the text or language stretch, and then possess sufficient versatility to be able to express the message by making use of both the active and the passive voices, and alternating them skillfully to produce the desired effect. For teaching purposes, this means that the trainee must be familiar with the uses of the passive voice and exploit them whenever the rhetoric of the text calls for them. This is also indicative of the user's familiarity with the functions of the passive, of which the most important one is to place the object of the verb in the theme slot position, that otherwise is the domain of the grammatical subject. In addition, the use of only active forms in a text would make the text look stale and would obstruct the reader's shift of focus on what is newsworthy in a sentence. Equally, it would be difficult to maintain topic consistency over longer stretches of text. Another grammatical pattern, for example the skilful use of cleft sentences, would also help the translator alter the normal order of sentence elements for the sole purpose of placing special emphasis on new information.

A further issue for translators may be the use of *key words*. Key words are words that occur with a frequency that is significant if compared with the normal occurrence of a word, as determined by corpus linguistics. The

translator's role would, hence, seem to have to do with finding the right equivalents for the words that are crucial for the text. Translators must bear in mind that the prominence of key words in a text is not accidental, and that they must find the right word that would relate it intimately to the topic, or to what the text is about. Translators should not overlook the fact that the topic of any text is largely carried by its words, and that these words, according to corpus linguistics, seem to be nouns. Translators should also comprehend that cohesion is mainly realized through chains or threads of lexis. This means that translators should acquire considerable expertise in using them effectively. A useful practice that will familiarize trainees with such lexical choices is brainstorming. A further lexical exercise could be that of retrieving the lexical chains of a text prior to immersing in the translation activity.

Another lexis-bound activity that may help translators become more versatile users of a language for translation purposes is training the trainees for the way in which the internal patterning of a text is realized. The internal patterning of a text is realized locally in the way words (or their synonyms or derivatives) are carried over from one sentence to the next. The translator's problem, then, seems to be that of clearly identifying the elements of internal patterning and use the same linguistic devices to render the message in the target language. Michael Hoey in his study *Patterns of Lexis in Texts* (1991) argued that these patterns of lexical repetition through variation can extend over whole texts, even over the entire length of a book. Hoey further postulates that it is the coherence induced by these patterns that accounts for the sense the reader or listener gets from a text.

It has been stated, over and over again, that knowledge of both the culture of source language and that of the target language are crucial to translation. One reason behind this urge is that translators must be knowledgeable of the *scripts* and *schemas* available in the two languages that the translator works with. Both scripts and schemas are culture-determined, so both their meaning and *status quo* must be correctly grasped by the translator and rendered effectively in the target text. This has to do with the way particular cultures structure their perception of reality and is to a large extent, as aforementioned, culture specific.

Finally, the translator should pay due attention to the *reader's expectations* and not forget that the reader approaches a text with certain expectations, i.e. questions. All texts must be organized and worded so as to answer the reader's

questions at all times as he moves through the text. The translated text or piece of discourse will be successful only if the reader can make sense of the text at any point. Thus, this is the only aspect that would account for the text's coherence as far as the reader is concerned. Furthermore, these cognition-related factors have to do with *scripts* and *schemata* and with the translator's ability to find the right lexical and rhetorical devices to satisfy the reader's expectations. Such accomplishments will assure the text's fluidity, i.e. its coherence.

6. Assessing discourse quality

The attempts to assess or judge discourse quality go back to the 1960s when Paul Diderich constructed a reasonably reliable judgment model made up of the following aspects: *content* (including: wealth of ideas, clarity, relevance for the topic, relevance for the audience), *usage* (sentence structure, punctuation and spelling), *organization, vocabulary* and *personal qualities.* Later on, the CCC model gained prominence. It consisted of three main elements: *correspondence* (accounting for the correspondence between the sender and receiver needs), *consistency*, and *correctness*, which can be further followed along some variables like: text type, content, structure, wording and punctuation.

The 80s pushed into general use the *functionalist comprehensibility theory*, according to which the text must fulfill the purpose for which it was created, i.e. the reader must get all the necessary information he is looking for (Gunnarsson B.L., 1984). Gunnarsson speaks up for situational coherence, emphasizing that not only syntactical and semantic factors are relevant, but that pragmatic ones are equally important. Gunnarsson assumes that text or discourse should be judged by what functions it performs to the reader, by what the reader makes out of it and how it impacts on him.

Discourse quality has been investigated extensively by applied linguists and text linguists. A wealth of research comes, however, from English as a Foreign Language (EFL) and English as a Second Language (ESL) teachers or language testers who have worked out several evaluation grids whose validity has been tested in many European countries, particularly in the 90s. Well-known evaluation instruments like the Common European Reference Framework for Language Teaching, the Cambridge examinations, the ALTE examinations etc. use assessment devices that grade the quality of text or discourse samples produced by learners.

Even if not all the mentioned models must be learned by trainees, there is no doubt that the *functionalist comprehensibility theory* must become the rule of thumb for them.

7. Modelling discourse production and analiysing product and process

During the last two decades, several researchers have tried to capture the process of discourse production. Two earlier models accounting for discourse production, often referred to, are the models designed by C. Bereiter and M. Scardamalia (1987) and outlined in 'The Psychology of written composition'. The first model, called the *knowledge-telling model*, consists of three components: content knowledge and discourse knowledge, and, in between, the flowchart of knowledge-telling, which, in turn, involves: mental representation of assignment, local topic and genre identifiers, construct memory probes, retrieval of content from memory probes, running tests of appropriateness, writing notes, drafts, updating the mental representation of text, etc. The second model, called the *knowledge-transforming model* is more elaborate and interactional, in that it expresses an on-going interaction between the components. Content knowledge is associated with content problem/space, while discourse knowledge with rhetorical problem/space. The process incorporates: mental representation of assignment, problem setting analysis and goal setting problem translation. In this model the problem analysis and goal setting stage interact with both content knowledge and content, and discourse knowledge and rhetorical space. Similarly, the knowledge-telling process, on the whole, receives input from both content knowledge and content, on the one hand, and from discourse knowledge and rhetorical space, on the other. While the content domain focuses on issues like: What shall I write? the rhetorical domain will address questions like: How do I present this to my readers? All in all, both models, broadly speaking, combine content knowledge, cognitive processes, writing processes, and discourse knowledge.

However, the most general model for the writing process has been developed by Hayes (1996) and is an elaboration of his earlier 1981 model. The benefit offered by this model is its complexity, as it consists of the following components: social environment, physical environment, motivation/affect, working memory, long-term memory and cognitive processes. The model similarly expresses the on-going interaction between the elements. Hayes's

model is used and referred to in many research writings as a useful framework to pose research inquiries and to test hypothesis about the writing (discourse production) process.

Such models are surely beneficial to trainers in that they outline variables of the writing process and foreground the impact of discourse knowledge on the entire process. Even if the models were aimed at teaching written discourse, let us not forget that the translation activity is a complex activity composed of a wide range of subsequent or simultaneous activities that inherently involve written discourse.

Perhaps the last issue that deserves consideration in what teaching discourse is concerned is *analyzing product and process*. In terms of discourse production, product stands broadly for production skills and is customarily assessed through the richness of vocabulary and syntactic complexity. A wealth of research and inquiry insights carried out by experts are available in the field of both text production and translation studies. The materials published by such researchers as William Grabe (2001), Liz Hamp-Lyons (2001), Alister Cumming (2001), etc. are valuable in this respect. In terms of discourse processing, Renkema (2004) mentions three activities that receivers (listeners and readers) engage in, which are: 1) surface representation, i.e. the representation of the formulation of syntactic structures; 2) propositional representation, i.e. the meaning of the discourse expressed in a network of propositions; 3) situational representation, i.e. the mental model of the discourse.

Finally, after becoming acquainted with the general rules or standards of discourse quality, text or discourse producers can safely turn into judges of their own products.

8. Conclusion

The article reflects a trainer's possible views on working out a discourse- or text-based course syllabus for students who use a foreign language for trans-lation and communication purposes. It must be, however, pointed out that a similar syllabus has been piloted for two years and it is estimated that it may ensure the proper acquisition of discourse competence. By posing such a problem the article also invites to further reflection. First of all, the article suggests that raising awareness about discourse-relevant issues involves understanding and defining discourse, as opposed to or compared, for

example, with text. Growing the knowledge pool of a trainee by pointing out diverging or contrasting views on text and discourse should be serviceable to the training process only if the trainee has acquired the basic elements and is capable of dealing with further issues. The next step in broadening or consolidating discursive competence is by looking closer at discourse elements, relations, signalling devices, functional patterns. Then, the mainstream teaching of discourse (and text production) must tackle the concept of texture, and ways of realizing it. Looking at micro- and macro-levels coherence is mandatory for ensuring the reader's making sense of the text. The trainer must persuade the trainee to keep the reader in mind all the way through any text or discourse, and fulfill his expectations by permanently answering his questions. Other discourse-relevant issues that should interest the translator are: assessing discourse quality and modeling discourse production. Mention must be made, however, that the present study draws only on sources and inspiration coming from discourse, text linguists and training experts. This, on the other hand, causes a legitimate quest for bridging the information and research gap between translation experts and other linguists and stimulating a resourceful collaboration between them. In the absence of such a collaboration or inter-action many of the accomplished results run the risk of not being made proper use of.

Apart from the discourse-specific issues under focus, the article equally sought to suggest some useful sources for the study of the envisaged issues.

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NON-LITERARY TRANSLATIONS

POLITICS AND THE TRANSLATION OF POLITICAL TEXTS

The politicisation of the translation of media-mediated political texts

Abstract

In an increasingly globalised world where politics holds a crucial role, political texts, whether oral or written, used for political communication, are not confined to one language or culture alone, but transmitted and shared world-wide. In a politicised world, the translation of such texts requires expertise, and it is the aim of this study to evidence the variables that influence the translator's competence in a world where the translation practices change permanently. The study is indebted to research in the area of translation and politics conducted by Schäffner (2007), Hatim and Mason (1997), Gambier (2006), Fetzler and Lauerbach (2007), and Bani (2006). The translation of political texts appears to be extremely difficult, given the complexity of the discourse types that make them up, the number of producers (actors) and the multiple aspects involved. The study examines these aspects and additional challenges that arise from the peculiarity of the medium used for the transmission of these texts: the media, and the culture-determined aspects of discourse. Finally, the study also discusses different political pressures exerted on the translator which result in the adoption of such methods as: 'foreignisation', 'internationalisation', or rather, 'deculturalisation' as *transediting* processes that translators of such texts are prone to.

Keywords: *politicisation, political communication, political texts, frames, internationalisation, deculturalisation.*

1. Political texts and their study – Introduction

In an increasingly globalised world, where politics holds a crucial role, translations are *politicised* for at least two major reasons. First, politics and its outcomes are products for popular consumption (political texts, whether oral

or written) and are therefore translated and, second, translating is a politically commissioned and determined activity. Politics and its products are not confined to one language or culture alone, i.e. to the language in which they were produced, instead they are made available and accessible to other people around the world, to other languages or cultures. Political communication has become a commodity used not only by politicians to address their community, but by an increasingly broader mass of people who consume it. Hence, it is the task of translators to facilitate the transmittal of political information to this vast mass of people.

Second, translation is very closely tied to politics. Alvarez and Vidal (1996: 2) link translation to politics in a different way, defining it as a 'political act'. They justify their point of view arguing that 'translation is culture-bound and has to do with the production and ostentation of power and with strategies used by this power in order to represent the other culture'. They further argue that this activity and the translator's linguistic choices are strongly dependent on the political agenda and the inherent ideologies. In support of the concept of *politicization of translations*, post-modern theories indicate that power or political hierarchies are 'inherent in any translation event, independent of topics, genres, cultures and time' (Schäffner, 2007:140).

In a unified Europe in which policy makers and citizens can use 23 languages, the translators' role has been augmented by their mission to make rules and directives generated from the headquarters of the EU available and accessible to all end users. Most of the texts or discourse types policy makers around the globe use are to do with politics. Perhaps it is the need to make the broad variety of political texts known to the people of the world that draws our attention to this discourse rather than to another.

It is our endeavour, in the present article to underline the multiple aspects which influence the development of specific competences for the translation of political texts and which arise from the complex political, communicational, registerial and rhetorical construct that translating is configured on. The study locates this category of texts first in the politics-governed context, and then in the broader context of the political communication process in order emphasise the peculiarities of the use of this 'special' language.

The discussion, and, in particular, the definition of 'political text' starts from the wider context of culture and the knowledge-bound aspects of political phenomena which surface both in the source language and in the target language and contribute to shaping up the translator's *translation competence* for political communication (Ivanova, 2004 quoted in Schäffner, 2007); the discussion moves

towards the narrower context of 'political language use' and to the definition of *political texts*. Finally, the study insights some aspects that shed light on the processes arising from the politicisation of the translation of *political news*. The article also argues that the translation competences necessary for the translation of political texts are the result of these complex processes of *politicisation*.

2. Research paradigms

The study casts a synchronic, communication and genre-related perspective on the translation of political texts as a consequence of *changes in translation practice*, in turn, triggered by challenging translation circumstances and needs. The study was informed primarily by Schäffner's (2007) views on politics and translation and on the concept of *politicisation* of translation studies and practice. The present study takes account of Neubert's (2005) perspective concerning the rapport of politics to language and the influences coming from adjacent disciplines that cross borders (like rhetorics, philosophy and sociology) to contribute to the realisation of particular translations.

The paradigmatic context for the study was provided by the principle *of multilingualism* adopted by the EU for its language policy, which is home for the translation of all EU political texts, both written and oral.

The inquiry is also based on the principle of *equal authenticity* of all languages and of political texts, and on studies on the authenticity of political translations undertaken by Schäffner (1995) and Trosborg (1997). Further studies that informed the present article were: Hatim and Mason's (1997) analyses of translated political speech, the inquiries in political media discourse carried out by Fetzer and Lauerbach (2007), and, last but not least, Yves Gambier's views on the process of transformation that international news are subject to during the process of translation (2006).

Given the variety, complexity and heterogeneity of political texts, the study is limited to the discussion of media-mediated or released political texts. It is, however, our belief that the present study will open up new directions of linguistic researches in the area of political text translation.

3. Prerequisites

3.1. Political communication

Political communication is part of the political, economic and social system of a state. The implicit assumption is that this complex activity takes place within a

democratic society with market economy, in which, through free and periodic elections, political parties come to power in a state of law. The fundamental values underlying the functioning of such a state are human rights and one of the basic freedoms is the freedom of expression. In the United States political speech is taken for granted to be fully, constitutionally protected speech.

Most often, political communication is thought to be a field of interactions between politicians, media and public opinion revealed and intrepreted by sociological research. According to Brian McNair (2007) political communication includes: political organizations (political parties, public organizations, pressure groups and terrorist organizations), public and the media. While the public is the very target of political communication, the media are the tools which configure the framework for this communication.

A more diverse typology of political actors, which reflects the structural and strategic nature of political communication proposed by Camelia Beciu (Beciu, 2009), includes: a) political actors (government institutions, political parties, politicians, local administration); b) groups (pressure groups, lobby groups, unions' actions, social movements); c) mediators (civil society, experts / opinion leaders); d) the media: organizations, journalists; e) public opinion and the electorate: representative public opinion (opinion polls), non-representative public opinion ('the citizens', 'the Romanians'), the international public opinion (polls, interviews, media articles), the electorate; f) the public made up of the mass-media public (press, radio, television, the studio set) and the interactive public (email, SMS, forums, live phone call, etc.).

The electoral campaigns, for example, represent a particular aspect of political communication which occurs with a certain frequency, has a limited duration and intensity and involves political actors, including the public and the media. Electoral campaigns use a range of political discourse types or genre texts, depending on circumstances, on circumstancial purposes and the speaker's (private) intentions. For example, in spite of the fact that most of these speeches are persuasive in nature, they may vary a lot given their particular rhetorical features. Obama's speeches are different from his rival's speeches (Mac Cain's speeches) although both are persuasive and delivered under the same broad circumstances. However, it is not our intention to analyse the differences that occur between the electoral speeches.

Communication and discourse-wise, the variety and number of political actors involved in the political processes testify for the extremely broad range of genres which might be used in this area, given that any actor is capable of producing a particular self-focused and purpose-serving genre text.

3.2. Political texts

In general, the term *political text* is 'an umbrella term covering a variety of text types or genres that fulfil different functions according to different political activities' (Schäffner, 2007:143). Political texts are associated with politics and belong to its world. Their topics are thus related to and reflect political activities, ideas, institutions and relations. Schäffner (ibid.) distinguishes between *institutional politics* and *everyday politics* with the first being customarily examined from the translational perspective. The first category includes genres such as: parliamentary debates, speeches by politicians and political documents. Analyses tackling specific phenomena were carried out on individual texts or on a series of related texts.

The broad range of political texts and their heterogeneity is accounted for by several reasons. First, political texts are produced or authored by several sources, mentioned previously as actors involved in the unfolding of a political process. Second, political texts are undertaken for various reasons each of which results in a different genre text. Third, political texts, in general, are interrelated with a few areas such as economics, law, bureaucracy etc. Good examples in this respect are the EU documents, state documents, constitutions which, albeight their political nature, express general rules of political conduct, regulations, directives or information. Fourth, most frequently, political texts are transmitted via or mediated by the media. This gives rise to a corollary of hybrid genres produced and available on the political consumer market.

Studies on political texts have also underlined the differences between these texts resulting from the ideological differences which characterised the historical circumstances in which they were produced. Such texts could not be understood without reference to the ideology or historical processes in which they occurred. Thus, political texts of the communist regime were propagandistic in nature and encapsulated an ideologically-bound language accessible only to their users. It is, therefore, important that translators acquire knowledge of the ideology-bound sensitive aspects of political eras, concepts and events before they engage in the translation activity.

3.3. Political language

According to Mazzoleni (2002:100) the definition of *political language* is still debated. The term is usually used as a synonym to *political message* or its *content*, or even to political communication itself. Mazzoleni points out that political language is not political discourse, whose analysis focuses rather on those grammatical, stylistic intentions which are expressed through the use of

language. As Mazzonleni explains, the definition of political language is rather linked to sociology or to political science, and its focus is the communication activity inherent to any political phenomenon.

A well-known typology of political language was deviced by Edelman in his famous book, *The Symbolic Uses of Politics* (1976), where he argues that it is the language in politics that makes politics different from other ways of expressing values. Thereby, he identifies four types of language which result in four styles that deal with authority, persuasion and participation: *hortatory, legal, administrative* and *bargaining.* The hortatory style, for example, whose aim is to persuade, is a broad category which reflects the tone of ideology and its rhetoric. In fact, this is 'pure political language', i.e. the language of election campaigns, political advertisements, the candidates` marketing rhetoric or open parliamentary debates.

The success or the effeciency of political communication depends to a large extent on the ability and talent of the (public) speaker and on how the message is constructed and conveyed. This is essential especially in political campaigns, when one of the most important means of persuasion is political speech or political discourse. Without excellent rhetorical skills and a well planned communication strategy no presidential or any other kind of candidate stands any chances to succeed.

In comparison to oral political texts, *written political documents* are drawn up for different purposes and, hence, reveal a language which is neither persuasive nor entertaining, but one which is informing and provides directives and rules of moral or legal conduct. Beside state documents, international charters, international agreements and other political writing, good examples of this category are EU documents.

The translation of political language was studied, for example, by Newmark (1991), who underscored its characteristic features, which include: pronouns, political jargon, euphemisms, metaphors, neologisms, acronyms, euphony and collocations. At the same time, he advices translators on how to translate sensitive problems, warning them that, in the given circumstances, 'the translator's neutrality is a myth'.

4. Discussion: The translation of political texts

4.1. Discourse, genre, text, language

Linked to the dichotomy form-procedure inherent to various competing definitions of *discourse*, another useful distinction has been established in translation studies between 'discourse', on the one hand, and 'genre' and 'text', on the

other (Hatim and Mason 1990a). According to Hatim and Mason, at a general level, *text* refers to a sequence of sentences serving an overall rhetorical purpose (e.g. counterarguing), *genre* refers to the conventional linguistic expression associated with speech and writing in certain contexts of situation (e.g. the letter to the editor), while *discourse* refers to the material out of which interaction is negotiated and themes addressed. Within this three-component relationship, *discourse* has been given supremacy and is seen as the institutio-nal–attitudinal framework within which both genre and text cease to be mere vehicles of communication but become fully operational carriers of ideological meaning (Hatim and Mason 1997). For example, by employing the rebuttal as a counterargumentative text strategy, and the 'letter to the editor' as a genre, one could conceivably engage in a number of discursive practices, such as expressing racism or camouflaging real intentions (ibid.).

The general argument underlying this understanding of language use has been that, while awareness of the conventions governing the appropriate use of a particular genre or text is essential in translation, it is awareness of what discourse implies that ultimately facilitates optimal transfer and renders the much sought after translation *equivalence* an attainable objective. It is, therefore, of maximal importance for translators first to look for the underlying discourse and its ramifications and then identify the genre and text-related discrimina-tive features.

4.2. Translation requisites

The first aspect to start with, which is of paramount importance for any translation, is (political) *background knowledge* for text production and text comprehension. Again, the background may vary greatly from ideological issues to complex military processes, a complexity which makes translation even more difficult. For example, in the context of the 1989/90 Eastern Europe revolutions, the translator's familiarity with the context and specific circums-tances had a great impact on the translated text, in that he either highlighted the intended (message) content or ruined it by making it opaque to the reader. This mismatch was illustrated in translated speeches and political essays of politicians, writers and intellectuals analysed by linguists. Schäffner (2007) examined the translation of writings regarding the unification of Germany and the East European revolutions (1992, 1993). In Romania, for example, the translators were little aware of the requirements of an objective translation in that period, given the scarcity of translation research and theory, and were

even less concerned about the receiver, or about whether the TT was comprehensible to the target reader or not. Schäffner (2007) states that, more recently, the area of translational inquiry has shifted to political speeches and to their more sensitive aspects, such as: translation difficulties arising from the use of humour, biblical references, narratives (Tony Blair's conference speech investigated by Aldridge, 2001). An interesting example of sensitive research is Stage's research (2002) regarding the constraints and potentials of the three versions of Bill Clinton's speech interpreted simultaneously- subtitled for television and subsequently translated for newspapers, with various shifts in tenor, cohesion, transitivity or style.

Background knowledge includes all knowledge necessary to produce or translate a given text, even *adjacent knowledge* coming from other disciplines such as law etc. EU documents are good examples of texts which reflect the link between the two domains. Schäffner (2007) mentions Garre's (1999) analyses of legal concepts pertaining to human rights in translation and draws the conclusion that inconsistencies in any translation, the Danish translations in this case, may create confusion and uncertainty for the reader.

The differences between types of text and discourse makes the translator's job extremely complex and difficult. Translationwise, each genre necessitates a 'specialization' which involves the mastery of particular skills and compe-tences. A translator whose expertise is based on the translation of broadcast speeches may not be very adapt at the translation of written documents, and *vice versa*, since the two text types belong to different genres and each is characterized by particular discriminative, or genre-specific features. Hence, the second aspect that translators must deal with is *genre* and its *conventions*. Wadensjö (2000) analysed an interpreter-mediated political interview with the former Russian president Boris Yeltsin and noticed the differences between the original Russian version and the Swedish version provided by the interpreter. Her conclusion was that the interpreter's performance was influenced both by the conventions of the genre (of the news interview talk) and the sensitive nature of her assignment. Hatim and Munday (2004) hold up this view arguing that translations are very much influenced by the commissioners and their (political) intentions.

4.3. The translator's status

Although the status of the translator of political texts has not been given too much investigative concern, it is central to some studies. Any research must, however, integrate into the complex construct of translation or translating the

translator's role. Adopting a role or a status is sometimes a matter of personal choice but sometimes, perhaps more often, it is imposed by an external authority, who might be the commissioner, the editor, a (dominant) party, the society or some other political power which controls the society.

Newmark (1991:161) warned that in what political translations are concerned 'the translator's neutrality is a myth', a concept that puts the translator's role in jeopardy. Hatim and Mason (1997:146) admit that 'the translator acts in a social context and is part of that context' and that 'It is in this sense that translating is, in itself, an ideological activity'. This necessarily means that the translator's freedom is illusionary. Schäffner (2007:142) further postulates that 'the (social) conditioning of translation events is reflected in the linguistic structure of the texts, and ideological aspects are thus particularly prominent in political texts'. Some translation theorists, inspired by the concepts of asymmetry in cultural exchanges, ethics or the engagement of translators, devoted more concern to the role of translators. For example, Venuti (1995) defines translation as a socio-political practice and recommends 'foreignisation' as a translation method. According to Venuti, 'foreignisation' means respecting the 'otherness' of the foreign text, the language and culture.

Schäffner (2007:142), who wrote an article on politics and translation, looked closer at the translators' commitments and engagements resulting from translation activities. Comments on the translator's political engagement were voiced by Baker (2004) who showed that networks of translators have become real examples of 'politicisation' of translation.

In the next section we shall further look at examples of text manipulation through 'internationalisation' or 'deculturalisation'.

4.4. The translation of political news in the media

Another issue of concern for translators or/and their critics must be the channel through which the specific discourse/ text is released or transmitted. Schäffner (2007:145) admits that media 'play an important role in disseminating politics and in mediating between politicians and the public', and that 'translation is highly relevant in this context as well'. Schäffner (idem) further postulates that political discourse appears in the media in 'fragmented' form, with the trans-lations often done by journalists themselves. For example, in the Romanian media, which is almost entirely politicised, the anchors or interviewers often translate information/news flashes or chunks of written texts on the spot from various international broadcast channels. Similarly, both the journalists' and

the reader's translation or understanding of a foreign broadsheet such as 'The Washington Post' or 'The Daily Telegraph' and their articles is facilitated by the availability of a Translator/ translation assistant device, an IT translation device usable by the reader to translate newspaper articles on the spot. One such device is A Free World Demands a Free Press. Newstran.com The Original Multilingual MetaNews (http://www.humanitas-international.org/ newstran/index.html).

The production of any political discourse mediated by the media involves the use of frames[1], which set further challenges to the translator. Frames are used both by media producers and by the audience to interpret the information about the presented events. Through the framing of the news discourse journalists and their editors create a certain context for the readers and viewers, which facilitates the latter's understanding of the provided information. The processes used are: locating the event, perceiving it, identifying it and labeling it (Fillmore 1977, Dubois 1997, Goffman 1974, etc). It follows, then, that beside mastering translation skills, translators must master the use of frames as a *sine qua non* condition for the improvement of their translational performance.

Frames are essential for both content and form, and, finally, for determining the interpretation and attitudes of the users/readers by generating particular (adjusted or manipulated) feelings and responses. In the globalised era we live in, cable and satellite TV networks are spreading rapidly the news across the globe contributing to the reframing of the news events (Gambier, 2006). Gambier (ibid.) suggests that translation researchers and practitioners should investigate more thoroughly to what extent do translators re-reframe the news events, i.e. re-reconstruct an already constructed reality, already prone to professional, institutional and contextual influences. He further questions 'to what extent does a translator-editor reproduce, change or adapt the frames?' (2006:16). For example, in the case of the CNN news broadcasted for an Arabic country the original frames may not match the viewers' frames. De facto, Gambier (ibid.) argues that 'the presentation of news events tends to reflect the perspective of the source, producing ambiguity, opacity, and misunderstandings' for the viewer of the target culture.

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[1] Frames are references or stereotyped representations of specific situations, which make the event more accessible to the audience. The frames used by reporters or other text producers are based on the expectations in a given situation.

The translation of news has become more intricate and challenging since the newspapers have gone on-line and have given rise to a new genre: the *newsbite*. This is the outcome of the shift from the rather verbal pattern of translation to the translation of a more complex and complete multimodal news event, which uses lay out, font size, photos, colours etc. The shift has triggered changes with regard to the way news are packaged, distributed, delivered and received. In the same line of thought, Gambier (2006:13) upholds the view that the 'development and use of on-line newspapers change the media practice and the media literacy' and results in the *change of news translation*, and of the *news language* altogether.

Political news items, just like any international news, are subject to some gatekeeping decisions made by the *transeditors*. According to Gambier (2006:13) who echoes Fowler and Hursti (2001), these processes involve translation and editing (transediting), i.e. transforming the language and the structure of the original message by employing strategies such as *re-organisation*, *deletion*, *addition*, and *substitution*.

In addition, an international newsagent or agency cannot saturate and pack the news copy with too many culture-specific allusions or metaphors, which, in order to be understood by the readers/listeners should undergo an 'internationalisation' process (i.e. the production or reproduction of a text or a discourse in a culturally acceptable form for the target audience). This process, called 'internationalisation' of news, will result in making all information acceptable and accessible to all users, including translators or localisers, regardless of their cultural background.

'Internationalisation' means, first of all, 'deculturalisation'. In order to attain the same political intent in all or sevaral languages, the principal drafting language or SL (or ST) is bound to undergo a certain degree of 'deculturalisation'. As noted by van Els (2001: 329), 'deculturalisation' or 'reduction of the cultural embedding is to be expected in a lingua franca, which should be reflected in a semantic and syntactic simplification of EU drafting languages'.

Technically speaking, the strategies used for the translation, or rather 'adjustment', of news events involve: *re-organisation*, i.e. re-structuring of the ST, *changing paragraph* structure, *deletion* (exclusion of lexical items, sentences or even complete paragraphs), *addition* (i.e. clarifying or making explicit background knowledge, assumptions etc., *substitution* (i.e. making details less specific, changing focus, depersonalizing, summarizing), *altering syntax* according to the editorial stylistic norms and *altering headlines* to guide the readers' understanding and interpretation.

In general, during the stages of translation, editing and proofreading, the subject matter of the articles is processed or rather manipulated until it complies with the editorial board's vision (Bani, S, 2006). Bani examined the translation process carried out at the Italian *Internazionale* newspaper and concluded that the translation undergoes at least 4 gatekeekping checks: an editor checks the TT against the ST, another editor checks only the TT version, a copy editor inserts the translation in the newspaper, the director checks the translation versus other translations, three of which check only the Italian version and disregard loyalty to the ST. C. Nord (1997) made the same statement about the editor's lack of involvement in translation issues: she argued that translators are often the only real experts from the linguistic and cultural point of view who are able to appreciate the original text fully, while proofreading editors tend to trust the translator's choices.

Last, but not least, it should be mentioned that all strategies employed for attaining the 'internationalisation' or 'deculturalisation' of political language and, thereby, of the political texts, are undertaken for one single reason, to make the reader's task easier and spare him an unnecessary effort.

5. Conclusions

The study undertook to bring under focus the complex array of factors which influence the translation of political texts and require certain job-specific competences in a politics-driven society where the translation process is more and more politicised. Although the study takes a broader look at political texts, in general, political news come under investigative scrutiny. First, it has been shown that political texts belong to a broader cross-sectoral domain which brings together the areas of politics, (political) communication and linguistics. Second, the study argued that translation is strongly dependent on variables that are embedded in the configuration of *texts*, *discourses* and *genres*. Third, it has been pointed out that features like: channel, editorial practices, both 'local' and international impact on the translational process and its product, which becomes more 'internationalised' and customer-tailored or commissioned.

From the extremely wide range of political texts the article discussed a genre text, that had come more frequently under the cognitive and linguistic scrutiny: *political news*.

The general conclusion of the study is that the translation of such texts is extremely difficult, given the complexity of the discourse types, the number of producers (actors) and the multiple aspects involved. The translator's task is

made more difficult by his sensitive status and his role *vis-à-vis* the ideological authorities of the time. However, a few common practices can be identified:

(1) The translator must necessarily 'specialise' in a given area, i.e. acquire knowledge of the domain and adjacent domains;

(2) Translation studies has pointed out the importance of context and contextualization in the process of translation, but, for the time being, there is a huge gap between claim and real facts, which move rather in the direction of 'internationalisation';

(3) The translator must be aware of the genres most frequently used and their conventions;

(4) The translator must know his engagement and political responsibilities: what, how much he needs to translate and for what purpose;

(5) He should know the cultural context of the ST and the TT and be able to 'deculturalise' the information to make it internationally accessible. He should be able, thereby, to 'internationalise' the news and adjust the content accordingly.

We are confident that the present study can only open up a Pandora box for further communication, linguistic and translational inquiries.

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The politicisation of translations
in communist and post-communist Romania

Abstract

Translations in Romania have always been politicised. It is our endeavour to examine two historical periods: the communist and the post-communist eras and find out whether and to what degree translations have been impacted politically or ideologically.

The paradigmatic context for the study has been set mainly by researches in the area of politics and translations and the politicisation of translations carried out by Schäffner Christina (2007) and by the concept of political *patronage* (Lefevere, 1992). The study is strongly endebted to other theorists like Venuti (1995), Hatim and Mason (1997), Alvarez and Vidal (1996) etc.

The Romanian translation studies were relatively limited both in number and content until the '89 revolution but developed rapidly and heterogenously thereafter. Similarly, the translations which recorded an impressive number in the communist era, increased rapidly and consistently, although uncontrolled, fragmented and heterogenously in the post-89 period. In order to answer the questions: *What texts get translated? What languages are used for translations? Who decides what will be translated and in what languages? Who trains translators?* the study undertakes to survey diachronically, by way of primary sources, the development of translations in the communist and post-communist eras and discuss a few variables which influenced both the process and the products. The variables used were: *ideology, power, politics, the publishing houses management, the translator's status, the readership, the socio-cultural and international environment*.

Keywords: *ideology, censorship, the translator's status, readership, translators' training*

1. Introduction

In spite of the fact that translation studies in Romania were relatively limited both in number and content before the '89 revolution, in the communist period the number of translations was impressive.

Translation studies have developed rapidly and consistently in the last decade, although uncontrolled, fragmented and heterogenously. The same phenomenon characterises the production of translations. In our view, there are few diacronic studies regarding translations in Romania and there are even fewer syncronic studies.

The present study undertakes to survey diacronically the development of translations in the communist and post-communist eras. It will examine the following issues: what has been translated and *how much*, *what institutions of authority influenced the directions in translation*, *what is the status of translators* and *how are translators trained.* The argumentation will focus on some aspects like: *ideology*, *power*, *politics*, *the publishing houses management*, *the translator's status*, *the readership*, *the socio-cultural and international environment*, which, we consider, have a decisive impact on translation practices.

2. The paradigmatic context

Rooted in linguistic studies, in comparative literature and cultural studies dominant in the 1950s and 1960s, translation studies moved on in the 1980s to a broader more descriptive discipline promoted by Toury (1995), Hermans (1985), Lefevere (1992), whereby the complexity of the phenomenon of translation has been underscored. Cultural touches came from studies carried out by Bassnett and Lefevere (1990), Venuti (1995) and others. More recent studies in translatology have shifted focus on social, cultural and communicative inquiries, to which other aspects such as: 'the ideological significance of translating and translations on the external politics of translation, on the relationship between translation behavour and socio-cultural factors, on social causation and human agency' (Schäffner, 2007:136) should be added. According to Schäffner (2007:136) the questions that trouble the researchers are: What texts get translated? What languages are used for translations? Where are the translations produced? Who decides what will be translated and in what languages? Who trains translators? How many translators are trained and for what purposes? All these questions and their answers are to do with politics.

Schäffner assumes that 'any decision to encourage, allow, promote, hinder or prevent to translate is a political decision' (2007:136). Indeed, translators dwel in socio-political, economic and cultural environments which are influential on their performance and products and which they cannot elude from.

Another concept that had a bearing on the paradigm of politicisation of translations was Lefevere's concept of *patronage* (1992), a concept he developed in his study on the role of power and ideology, which underlies the production and reception of translations. According to him, patronage consists of three components: (1) an ideological component, which influences the choice of topics and the form of presentation, (2) an economic component, which accounts for the material suppprt provided by a patron to the writer (translator), and (3) a status component, which assures to the writer a position in society. Lefevere analised and explained several examples of patronage regarding German translations. In spite of the fact that the concept was tested against literature productions, it may be equally applied to other kinds of translation. The history of translation has revealed that many writings or translations benefited from patronage. Some examples in this respect are: Martin Luther's support received from the duke of Wartburg for the translation of the Bible into German, King James's role for the translation of the Bible into English, etc.

Institutions, organisations, powerful associations can act as patrons. Nowadays, Ministries of Culture, embassies and cultural centres usually take up the role to support and encourage the translation and spread or export/import ideas. For example, the French Cultural Centres established in Romania or elsewhere have the role to encourage the translation and the dissemination of French literature or other productions.

The opposite to the concept of patronage is obstruction or *censorship*. Different institutions or authorities have the power to hinder the production or the spread of writings that are considered adverse to their ideology. Political regimes, totalitarian regimes in particular, have exercised a strong censorship on the production and publication of different texts. The assumption of whether or not patronage or censorship governed the communist translationist era is open to further inquiry and debate.

Governments and state policies may also impose translation directives on the institutions responsible for the translation of foreign materials. Supernational or international organisations, like UN, NATO, the EU have changed the power relationships in larger regions of the world, a *status quo* reflected in *what and how much* is translated.

Asymmetrical cultural and power relationships involving cultural exchanges may also result in different translation patterns and impositions. Concepts such as *hybridity*, *intercultural space, space-in-between and hybrid identity* have been put into use (Tymoczko, 1999, Robinson, 1997, etc.), while words like *power* have earned a keyword status in the 21st century.

In line with post-modern theories, in particular Schäffner's theory (2007:140), we wish to argue that 'power (hierarchies) are inherent in any translation event, independent of topics, genres, cultures and time' and that the Romanian communist and post-communist periods are good examples in this respect.

3. Discussion

3.1. Communist Romania

The comunist period stretched over the timespan 1945-1989. Broadly speaking, it can be subdivided into three periods: 1945-48, which represented a continuation of the former period, 1948-60 and 1960-89. The '48-60 period was characterised through the translation of classical world literature and the accomplishment of valuable complete works (integral editions) (e.g. Shakespeare's complete works). The publishing house which published complete works of writers was *Editura de Stat pentru Literatură şi Artă (*'The State Publishing House for Literature and Arts'-our translation). The 60s marked a more relaxed era, an opening towards liberalization, when western contemporary literature was published (Damaschin, 2013).

In communist Romania, and here we refer to the period 1970-1989, any publication was subject to a very strict overt or hidden *censorship*. Publishing houses were state-owned and run by more or less prestigious members of the communist party, since, at that time, any leadership position was held by 'the best of the best', that is, a member of the party. There existed about 50-60 reputable publishing houses all over the country which printed everything that was published from literature to technical and more domain-specific writings. Some publishing houses, perhaps most of them, were oriented towards literature and humanistic writing, while others were focused on publishing technical writing. The most prestigous literature-oriented publishing houses, which also included the publication of translations, were *Univers (Universe)* and *Minerva* with their special collections. For example, *Editura Univers* published

most of the famous classical novels and short stories and had a special collection on 'The 20th century novel'. *Minerva* published an impressive collection called 'Biblioteca pentru toți' ('The Library for all'-our translation). A few very much treasured publishing houses published beside literature, books on literary criticism, culture or on anthropology issues etc. Amongst them, a front position was held by *Editura Dacia (Dacia Publishing House)* located in Cluj-Napoca, whose well-known reputation ceased after 1990 and was somewhat deemed to less prestige and more obscurity, in spite of its continuing to publish. *Editura tehnică (The Technical Publishing House)* created in 1950, was the first publishing house focused specifically on technical issues. Other publishing houses had a scientific character and targeted specialists, educators and students. Such was the *Editura didactică și pedagogică (The Didactic and Pedagogical Publishing House*-our translation*)* which published teaching and learning issues, both written by Romanian authors and translated from other languages or educational cultures. The most influential educational model was the Russian model, so much of what was translated was from Russian or through the Russian medium.

Publishing house	Year	No of copies/ year	Fields covered	Trans-lations	Lang.	Salient books, collections or authors
Editura tehnică	1950	All titles of books: over 10.000 No of copies over 100 m	Science and technology, economy	-	Roma-nian	The first publishing house specialised in science and technology
Minerva	1898/ 1960	App. 30 titles	Translations from world classic literature Translations of RO writers into other languages	RO [2] EN, GE, IT, SP	RO	Main Collection: ,Biblioteca pentru toti toti' ('Library for all')
Univers	1969	5.000 titles	Literature	RO	RO	,Romanul seco-lului XX' (The 20th century no-vel') or 'Globus'.
Kriterion	1969	30-35 titles after 2000	Books written by ethnic groups	German, Hungarian, Russian, etc	RO	After 1990 – Rromani books

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[2] RO stands for Romanian, EN for English, GE for German, IT for Italian, SP for Spanish

Dacia	1969	30 titles	Literature, phylosophy, sociology, cultural studies etc	Books in different languages, including RO	One of the most renouned and prestigious publishing houses
Meronia	1969	25-30 titles	Reference books about RO, encyclopedias, directories, history books	EN, GE, IT, SP	-	States of the World Encyclopedia (500.000 copies) Collection: Cultural Library of Catalunya (in collaboration with the Catalan Government and of the Palma de Mallorca (33 titles have been published already)

Fig 1. *Publishing houses in communist Romania*

It is our opinion that the publishing houses were reorganised in the period 1960-89, whereby each hosted a translation section or a department responsible with the translation of world literature.

In this ideologically-limited time span, many novels and, in particular, children books were translated from English via the Russian language. Children stories appeared most often in a simplified and abridged version with a vocabulary section or glossary or with footnotes explaining the less familiar English words. In general, for these versions the reader's level of English language was expected to be a lower intermediate one.

Many of the known publishing houses that acquired prestige in the communist period could hardly be traced after the 1990s. This phenomenon is accounted for either by the lack of financial resources which could ensure their running or by an inefficient management.

Censorship-wise, any publishing house had to abide by the hierarchical forms of censorship or power control. First, there was the communist regime, which, through its *ideology* sought to promote and encourage the 'multulateral' (cultural) education of individuals; the Supreme Communist Party Command, through its Cultural Section, designed the 5-year plans through which it exercised and fostered its power.

Second, the communist party local organisations, called 'organizatii de baza' ('local' or 'main organizations'-our translation) had specialised devisions for different areas of professional specialisation whose role was to ananlyse, oversee and exercise control over all sectors of life, including, in general, what

was published and translated. The members of these commissions were ideologically biased 'experts' who approved the one-year (short term) and the 5-year (long-term) publishing or translation plans. These commissions were similar to what developed European countries would nowadays term 'community networks of specialists'. The plans were minutely drawn up documents which included *who, what and when* was to be published. However, in spite of the ideological censorship, an impressive number of translations were published, since they were aimed at contributing to the cultural and multideveloped self-fulfilment of individuals. Then, the ideological control steps in again in the form of *what* was translated. This depended first on the politcal influences and asymmetrical political power relationships in Europe, at that time dominated by the Russian power and ideology. According to Damaschin (2013) most of what was published and translated was of Russian provenance. Nevertheless, world classic literature was published and translated side by side with the Russian culture.

Third, publishing houses were administered by directors and boards, called 'comitete de coordonare' ('Coordinating committees'-our translation), constituted of party members whose expertise was overshadowed by their ideological views, which again put a barrier to *what* and *who was translated*. All foreign-bound activities were thoroughly reported on and also further supervised by the State Security specialists employed to oversee all publishing activities and interactions.

In terms of their employment status, the translators enjoyed either a *translator* status employed by an enterprise or a *collaborator* status. Enterprises, for example, had their own translators who were part of departments called 'birouri de traduceri si protocol' ('Translations and protocol office'-our translation), otherwise the institutions resorted to co-opted collaborators for 'special' or specific translation activities (Șofronie, 2013). However, all translation activities were subject to supervision by the locally appointed State Security specialist responsible for the particular sector. Security specialists spoke several languages and were good translators, given that most of them attended law or foreign languages programmes.

Some publishing houses employed their own translators but they also commissioned translations to outside experts or translators (freelancers) who enjoyed a 'collaborator' status. Translators of technical, legal, medical or other texts were employed by enterprises. Translators usually had a teaching background and specialised in translations subsequent to their graduation.

The translators did not enjoy much liberty as to how to translate a commissioned source text. The texts were translated in a direct, objective way, almost mechanically, while the translator's *persona* was invisible. All components of a translational construct, such as title, format, content, language, editing aspects were imposed by the committies responsible for the translation. The translators usually opted for a loyal translation, which was entirely and utterly mechanical based on the use of dictionaries. Translators used to memorise lexical items and their equivalents in two or even more languages, so their translations were rather *wor-for-word* translations and, sometimes, resulted in hilarious texts. This was the case of technical translations translated by translators who were trained for the translation of literary texts and, thus, produced TTs which ignored the readership and deviated entirely from the author's intentions. Translators did not have any translational options as they were little aware of the translation theories available, except for some practice and inclination they may have acquired for stylistics. The *terminologic solutions* opted for were the linguistic items, collocations and set phrases belonging to the *socialist register.* Just like any language, the socialist idelogy built its own linguistic repertoire based on societal realities and party politics. As a consequence, Western world realities were translated through the linguistic choices of the 'socialist' linguistic variety. Thus, the language variety used was an *artificial* language created to render national realities and not western ones. The translation of foreign language material was also 'localised' or processed according to the socialist language. Schäffner (2007) mentions that translator training in former German Democratic Republic warned that awareness of the social mission and commission and acting in conformity with the Communist ideology were key prerequisites for the professional profile of socialist translators and interpreters. This translational practice resulted in a lasting tendency of the writers to write only for the home/domestic readership, ignoring the translational difficulties that could arise from the translation of Romanian domain-specific texts into another language. Regarding the ideological impositions, translators were well aware of the political norms and the social demand, and it rarely occured that translators attempted to elude or subvert power. Normally, a translation which could not meet the requirements was withdrawn from publishing and it was in the translator's best interest to have his translation published. Outsanding cases of subverisve attempts to break the political norms were classified as disidentuous and had mostly to do with the translation of literature, i.e. prose, drama and poetry. An outstanding exemple of a dissident piece of writing was general Pacepa's book 'Orizonturi rosii' ('Red Horizons').

Translators were not trained in translation-based forms of education since the only form of higher education which taught students translation practice was the Faculty of Philology of different Romanian universities. There the students learned literary translations and acquired very little or no practice in the translation of technical or other types of translation. Translation expertise was, thus, acquired only through experience and practice outside the formal education system as no further training was available for translators.

Translators acquired their authorisation either through their diplomas (philological ones) or following a written examination carried out under the auspicies of the Ministry of Justice, in which case the examinations were carried out at the Ministry of Culture.

The access of translators to western bibliography and theories on translation was obstructed. Very few books could be brought to the country, most of which were through Russian mediation. From the few books published in Romania which included sections on traslation we can mention Leon Levițchi's books:

- *Îndrumar pentru traducătorii din limba engleză în limba română*. Bucureşti: Editura Ştiinţifică şi Enciclopedică, 1975 (A guide for English to Romanian translators)
- *Manualul traducătorului de limba engleză*. Bucureşti: Teora, 1994 (A manual for English translators)
- *Dicţionar englez-român (edited with Andrei Bantaş), 1991 (English-Romanian dictionary).*

Most of the reference books published on translation and terminology were signed by Leon Levițchi while the dictionaries were compiled by Andrei Bantas. The most remarkable reference books and dictionaries of the communist era were published in the 1970s and early 1980s. However, in spite of the efforts made, no reference material of the caliber of these works has been produced by the translatologists and terminologists of the post-communist era.

The *translations* from Romanian into other languages concerned the Romanian classical writers who were promoted overseas by consulates and a few scholars who had outstanding contributions to overseas magazines or volumes. For example, an article titled 'Antologii romanesti peste hotare' ('Romanian Anthologies Published Overseas') published on 15 July 1965 recorded the translation of the following volumes into other languages: *Poeţi români* (Romanian Poets) (1956), *1907. Proză şi poezie românească (Romanian Prose and Poetry)* (1956), *Teatru românesc (Romanian Dramaturgy)* (Moscova 1959) *Poeţi*

români (Romanian Poets), Sofia, 1956 (with an Introductory note written by: Demostene Botez), *Betàyrok tűzenél (La focul haiducilor- By the outlaws' fire)*, Budapesta, 1959, *Rumunske lidove pisne (Cântece populare ramânești-Romanian folk songs)*, Praga, 1959, *Rumînskîi raskazîi* (*Antologia nuvelelor românești-An Anthology of Romanian novels*), vol I și II, Moscova 1959, *Teatro rumeno (Teatru românesc – Romanian dramatology)*, Milano, 1960, *Poèmes roumaines (Romanian poems), Paris*, 1960, *Cântecul redutei (The song of the redoute)*, Sofia, 1961, *Antologia della poesia romena (Anthology of Romanian poetry)*, Milano, 1961, *Antologia poeziei românești (Anthology of Romanian poetry)*, Atena, 1961, *Ròmàn költök antologiaya*, Budapesta, 1961, *Povestiri românești (Romanian stories)*, Hanoi, 1961.

Regarding the translation of political texts for external use, the Ministry of Home Affairs through its specialised departments translated all political texts. They employed only highly qualified and trained translators, who attended the Faculty of Ideological and Political Studies 'Stefan Gheorghiu'. Most of these translators graduated from a law university or had a philology degree and were sent aborad for further professional and foreign language training.

All political texts were then published by the 'Editura Politică și Ideologică'. Publishing houses were focused mainly on literary translations, while embassies through their cultural divisions were responsible for the dissemination of the translations abroad. The translated literary texts belonged to famous Romanian writers or poets.

The **readership** could be described as fairly homogenous, consisting of a mass of individuals who acquired the same level of basic and high school education with the remaining population seeking to measure up with the 'multicultural/multilateral' communist profile. People enjoyed buying books, literature books in particular written by Romanian and Western classical writers, most of which were recommended by the school curriculum. At that time, Romanians proudly displayed their books in their home libraries.

3.2. Translation practice and its market in post-communist Romania

Translation practice once dominated by well-heeled publishing houses gave gradually the way to the emergence of private-run printing and publishing houses, most of them owned by prominent business men or former newspaper reporters. Very often, they mushroomed in the vecinity of media enterprises. In spite of the fact that today thousands of publishing houses operate on the market, only a part of them have acqired a sound nation-wide reputation.

Although management-wise, the publishing houses were headed by business men, some of which were also experts in the field, the dominant drive

for the translations and published products was still determined first, by the ideological biases of the owners in a politically pluralist system and second, by the market demand. It should be noted that the place of a single imposition regarding the *what, who,* and *when should be translated* has been replaced by the money-driven intentions of the leadership or of the readers' whims. If the translations are commissioned by a biased authority, this authority is likely to pursue a certain, established and coherent editorial policy which may set up high expectations and meet quality standards, but if the publishing policy is market-driven, the houses run the risk of gradually lowering the quality standards as a consequence of decisions regarding the selection of the translation of topics and issues that are of immediate interest to the consumer.

The grid reproduced below illustrates some of the publishing houses which emerged in Romania after 1989.

Publishing house	Year	No of copies/year	Fields covered	Trans-lations	Lang.	Salient books or authors
Humanitas	1990	Classical and contemporary literature	Philosophy, history, sociology, politics,	Into RO	RO[3]	Emil Cioran, Mircea Eliade, Eugene Ionesco, Constantin Noica, Lucian Blaga, Monica Lovinescu etc.
Arania	1991	Classical and contemporary literature	Literature		RO	Oscar Wilde, Baudelaire, Mihail Lermontov, San Juan de la Cruz, Esenin, Rilke, Poe etc
Nemira	1991	Science fiction and classics of world literature	Literature	Into RO	RO	Nautilus Collection
Casa Cartii de Stiinta	1992		Science and technilogy, religion, phylosophy etc	Into RO	RO	Philip K. Dick, Isaac Asimov, John Kennedy Toole (conjuratia imbe-cililor), Paulo Coelho (Alchimistul), etc. Totem Collection Elias Canetti's esseys (Masele si puterea), Roger Callois (Fluviul Alfeu)
Rao	2000	Literature, philosophy etc	Best sellers + RO books, children ecyclopedia	Into RO	RO	Thomas Mann, Hesse, Sartre, Marquez, Dostoievschi, Proust, Kafka, Opere XX

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[3] RO stands for Romanian

Curtea Veche	1998	One of the most important phs	Business, fiction, education, medicine etc.	Into RO	RO	Translation into RO of Jamie Oliver's books
Meteor Press	1999	School books Business, fiction, history, legislation cuisine, tourism guides, etc.				

Fig. 2. *Publishing houses in post-communist Romania*

Censorship should be non-exitent in a politically pluralist society driven by a liberal market economy. There are no overt political top-down directives and no pressures are exerted on publishing houses or on translators. However, the only allowable pressures may come from human agency regarding actions which may have political consequences or international ramifications. Since there is no politics-free world and since 'the translator acts in a social context and is part of that context, it is in this sense that translating is, in itself, an ideological activity' (Hatim and Mason, 1997:146). Translation, thus, becomes an issue of negotiated choice only when power is involved.

The translation process and its products are influenced only by more complex political or cultural relations, by asymmetrical power relations inherent to actors and players on the international arena. The translation of international political issues is subject-sensitive and depends on the political agendas of the actors involved. Alvarez and Vidal (1996:2) argue that the translator's choices are determined by political agendas, and thus, his translational freedom is endangered.

The language employed by the translators in post-communist Romania and the linguistic choices they make cannot be associated with only one 'specialised' language variety. The language used by translators does not come from a particular stock alone, instead it comes from a broad range of varieties, which, at times, must necassarily resort to more *internationalised* or *foreignised* idioms and collocations resulting from the on-going process of economic, political and cultural globalisation. Seemingly, the once 'communist' language is replaced nowadays by a foreignised language which can be easily translated into other languages and understood by a broader mass of international readers. This process of internationalisation is more relevant in the case of legal documents translated by the EC or for the EC.

The translation market. More prestigious publishing houses keep to their standards and hire qualified translators for the translation of their materials. Other, more market-driven houses work with collaborators who come from the liberal market of freelancers and care less about quality standards. Since their only purpose is to supply the translations in demand the translation process is less thorough and professional.

The translators face a different reality in the liberal market economy. They may work either as employed translators or as freelancers. New job opportunities have been opened up to them subsequent to Romania's accession to the EU. Consequently, a contingent of Romanian translators work now for the European Commission and the European Parliament. New domestic career opportunities arose for legal translators as well, who had more business as a result of Romanians moving freely in Europe and having their legal documents translated.

Professional associations have been established to protect the status and rights of translators and, at the same time, promote their work. International networks of translators, i.e. voluntary organisations, have been set up with the purpose of linking professionals worldwide and protecting their profession from undesired interferences. This kind of engagement may, in extreme cases, go beyond linguistic choices and has been considered political commitment by Baker (2004). Schäffner (2007) mentions in this respect the constitution of the network of 'Translators for Peace', for example, whose purpose is to publish any message against war.

Translator training has become a *sine-qua-non* professional requirement and is provided by specialised higher education departments of universities in Romania, where future translators attend translation and interpreting courses. Students are offered a rigorous theoretical and practical training for all fields and kinds of texts. The courses are designed after the model of the French Modern Applied Languages departments. The diploma awarded by the department of Modern Applied Languages guarantees their holder's qualification and ability to translate. Thus, we may state that in the post-communist era the translator's job has undergone a thorough professionalisation process.

Nowadays, translators are more active, they participate in conferences, international colocvia or events and benefit from numerous scholarships abroad, which enable them to learn about translation approaches, to access last-minute books and acquire experience. In this respect, it is noteworthy to

point out that the Department of MAL of the Faculty of Letters of Cluj-Napoca has published 13 books on translation and approximately 10 translations, some of which belong to the field of fiction.

The readership is not a homogenous mass of readers who share the same educational interests, but a heterogenous mass composed of a broad range of individuals with diverse educational backgrounds and with extremely hetero-genous interests. The diversification of the readers' tastes for reading is reflected in the massive amount of translations on almost any topic and in any possible field.

The *translations* from Romanian into other languages involve not only the translations of Romanian classical writers but also the translation of post-communist writers. An increasing number of state and government documents of political, economic or socio-cultural nature must be translated on a regular basis. Many other translations are to do with the demand for daily media updates on Romania. All these challenges are the outcomes of the requirements of the globalised world we live in.

In terms of the translation of political texts for external use, the role of embassies has been diminished, embassies no longer bear the burden of translating all materials for foreign policy purposes, since so many translation offices, freelancer services etc are available on the market.

Reversibly, the Romanian language has become a EU language and is, thus, used in the EU on a day-to-day basis for the translation of all documents. The translation of the EU documents is dictated by the challenge to cater for the communication needs of a multitude of heterognous addressees. Schäffner (2007:140) assumes that the 'translation policy of the institutions of the European Union, for example, is determined by the EU's language policy, which stipulates in Council Regulation No. 1 the principle of multilingualism[...]. The enlargement of the EU has made the enormity of the translation tasks obvious and has resulted in changes in the actual translation activities. [...] new procedures (such as pivot translations and relay interpreting) have been introduced, limits have been set on the length of texts, and not all types of texts get translated into all languages'. She further states that 'All legal acts such as treaties, directives and regulations are translated into all official languages, but during the drafting process documents are translated into a smaller number of specified languages', whereby, their 'production is determined by institutional and political constraints' (ibid.).

4. Conclusions

The study undertook to answer the questions: *What texts get translated? What languages are used for translations? Who decides what will be translated and in what languages? Who trains translators?* It surveyed diachronically the development of translations in the communist and post-communist eras and discussed a few variables which influenced translations. The variables used were: *ideology, power, politics, the publishing houses management, the translator's status, the reader- ship, the socio-cultural and international environment*.

The two opposed ideologies were the outcomes of two different societal forms: on the one hand, a socialist one, and on the other, a liberal, free-market, economy-driven society. Whereas in socialism (or communism) the Comunist Party controlled the entire society, in the post-communist period a new go- vernment has been created in which the power is shared between the govern- ment, the Parliament and the president. These political realities generated different publishing models: one in which the publishing houses were few in number and controlled by the Central Committee of the Communist Party party through various local committees, and a liberal one, extermely diversified, based on private-run publishing houses, whose publishing policies are dicata- ted by the owners' political and economic drives.

Whereas the communist period was dominated by the translation of famous classical literary, scientific and technical writing and political texts that reflected the socialist achievements, the post-communist model encouraged the publication and translation of an extremely broad array of writings, including non-literature. In respect of the political texts translated, most of them serve Romania's relationship with the European Commission and European Parliament and are to do with its EU member state status.

Communist Romania was characterised by a strict censorship exerted on all aspects and sectors of life, including on what was translated. Post-commu- nist Romania is controlled politically both domstically and internationally.

Translators enjoyed a twofold status: of employed translators (this was mostly the case of enterprises which employed translators) or collaborators. However, a different category of translators was represented by the elite communist party translators who worked for the Ministry of Home Affairs, Dept. of State Security. In post-communist Romania, translators are either employed by institutions or freelancers.

The translators who were active in the '60-'80 received no special training and had no sources available for their training, while the translators who work for the translation market now are well qualified and have benefited from special translator training and a wealth of available resources.

The translators were subject to a strict scrutiny and enjoyed no freedom. They translated mechanically, using dictionaries and creating an artificial language which sought to reflect communist realities. Post-communist translators are familiar with all translation approaches and techiques, and use the ones which best suit the intentional purposes of the source text.

The readership for which translators used to translate was made up by a homogenous mass of people and young people, nowadays, although, having become more aware of their readership, translators address a heterogenous mass of readers whose expectations are difficult to anticipate and satisfy.

The languages used in the communist period were English, French and Russian. German became the language of translations later in the 80s and Spanish was approached only in the 90s (Damaschin, 2013).

The aspects discussed are represented in the grid provided below.

Aspects/variables	Before 1990	After 1990
Dominant ideology Form of government Supreme authority	Communist	Liberalism+market economy
	Socialist Republic	Republic
	The Communist Party	Government: The Parliament + the Executive
No of publishing houses	50-60 state-owned	Thousands (an extremely large number of private owned ph)
What was translated	Centralised planning Literature: classical world literature and fiction Political texts about socialist realities and party achievements Science and technology Other	Lack of planning, chaotic picture Fiction – all genres, less classical world literature Political texts mediated through the media and political texts for the EU Science and technology Other
Censorship	Censorship/very strict scrutiny on what was published	No censorship
Translator's status	Translators Collaborators	Translators Freelancers

Training	No special, formal training Special traning only for State Security members	Translation and terminology training (AML departments and master degree programmes for translation and interpreting)
Available sources for instruction	Very few	A great amount
The translator's freedom	No freedom	Freedom to approach a translation in the appropriate way
Translating	Loyal, mechanical	Functional, direct, indirect- any approach that suits the intentional purpose (of the author and target reader)
Language	Artificial= socialist ideology-bound language	Any kind of adequate, 'specialised' language
Readership	Homogenous readership	Heterogenous readership

Fig. 3. *Translation-related variables in the translations of communist and post-communist Romania*

Finally, it is not our intention to argue whether one system is better that the other, but to record the data which may conduct the reader towards a personal opinion.

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The translation of cultural references
in Barack Obama's Inaugural Address

Abstract

The study sought to bring under scrutiny the translation of political speeches and demonstrate that this text genre is extremely complex and, henceforth, makes the translator's job difficult. The study also undertook to find out how much of the cultural, geographical and literary references is lost through translation and identify the strategies that translators can use to render the speech-inherent references. To this purpose the present study examined the translation of President Obama's 18-minute Inaugural Speech published online by the news portal Mondonews on January 21st, 2009 and selected eleven samples for a more insightful discussion for which it also provided an improved translation.

The language used in the translation is simple and clear and the translation follows closely the original structure of the speech, using direct translation and sentence-by-sentence translation. However, the translation fails to capture Obama's indirect or implicit cultural, historical and literary references resulting in the loss of this implicit meaning through translation.

In the study we tried to argue that the translation of such an impressive and worldwide-relevant speech should not render strictly the president's words in a denotative manner, but that it should also facilitate a better understanding of American culture and ideology and bridge the gap between cultures through the use of *connotatives*.

To remedy the loss we suggested alternative translations or renditions through the use of specific strategies, such as *footnotes, translator's notes, insertions or additions*, and by *replacing the items with more adequate equivalents* which come as close as possible to the author's intended meaning.

As a conclusion we stated that the translation provided online is a good translation which has fulfilled its function, but failed to render the implicit references made by the speaker.

Keywords: *political speech, genre, text, discourse, strategies, insertions, footnotes, rewording*

1. Introduction

The present study undertakes to look at how cultural elements inherent to political discourse can be translated into Romanian as part of a broader canvas of concepts like text (text type), discourse and genre. The study seeks to be an aid to translator-students who wish to specialize in the translation of political texts.

Politics has become a central issue of our daily life. Various forms of political communication bombard us on a permanent basis and receive an increasing emphasis. In an ever evolving political world, in which the stakes are very high, the politicians have become extremely persuasive and the public very demanding, the role of the translator is permanently challenged. The translator must carefully and professionally transfer the message from one language into the other and render accurately the cultural aspects enshrined in the text. It is our endeavour to shed light on some issues that are relevant to the topic.

2. Political discourse

In order to create the context for the translation of political discourse, translators must understand the kind of discourse they deal with. To serve this purpose the present article will first look at the concept of *political discourse*.

First of all, the concept "discourse" is rather vague, and it is often used as a synonym to "text" or "utterance". However, from a semantic and linguistic point of view, discourse can be perceived as that feature of a text which makes it a text, rather than just a collection of words and sentences. Therefore, discourse creates cohesion between sentences, allowing the reader to understand sentences by linking them to the previous ones. Also, texts can sometimes be understood by linking them to other texts (Eggins, 1994).

Aristotle (350 B.C.) characterized human beings as 'political animals' (politikon zoon) who live in a polis (i.e. "state"). While any human community is determined by interaction and relationships, including power relationships, human interaction to a large extent involves language and linguistic interaction is embedded in and determined by socio-cultural, historical, ideological, and institutional conditions. In politics, specific political situations and processes determine discourse organization and the textual structure of a variety of discourse types in which political discourse is realized.

The crossroad between politics and language is represented by political discourse. According to Paul Chilton, in *Analyzing Political Discourse – Theory and Practice* (2004: 4-30), language and politics are intertwined at a fundamental level. It is clear that political activity does not and could not exist without the use of language. While it is also true that other behaviors are involved in the process, the processes of politics are predominantly carried out by means of language. On the other hand, a possible motive or function for the use of language itself arose from the process of socialization of human beings involving the formation of coalitions, the signaling of group boundaries and everything that these developments imply.

Chilton and Schäffner approach the concept of political discourse from a philosophical point of view, drawing on the works of Aristotle and Plato. They claim that present day academic approaches to language and politics derive from this ancient philosophical tradition of perceiving language as a tool for the acquisition or exercise of power: "The whole classical tradition from the sophists to the enlightenment wrestled with the relationship between persuasion, truth and morality, carrying a deep suspicion of the power of language" (Chilton, Schäffner 2002: 1).

Human beings are inherently social, they socialize and form groups, and thus human nature is inherently political as they form coalitions, or social groups, based on shared perceptions of what is just and unjust, useful and harmful. The constitution of political associations depends on the ability to communicate. Thus, political activity does not exist without the use of language, but, on the other hand, language has not evolved solely for the purpose of politics (Chilton, Schäffner 2002: 2-3). Furthermore, Chilton and Schäffner argue that the concept of genre is crucial for political discourse analysis, because of the important role genres play in the exercise of power and influence.

Political activities depend on "the transference of customary forms of utterance, because genres specify patterns by which text and talk is sequentially structured, who speaks to whom, when, about what and in what manner" (Chilton, Schäffner 2002: 21). Therefore, genre is important to political discourse, and it illuminates the importance of genre analysis for the translation of political discourse.

Schäffner, in her essay *Strategies of Translating Political Texts*, defines the *political text* as a vague term that covers a wide range of text genres. She implies that political texts can cover genres such as: political speeches, multila-

teral treaties, editorials, commentaries in newspapers, a press conference with a politician, a politician's memoir, etc. (Schäffner 1997: 119). The classification of a text as a political text is based on functional and thematic criteria. Political texts are the result of or a part of politics, fulfilling various functions depending on differing political activities. Furthermore, they are determined by history and culture, and their topics are primarily related to politics.

According to Schäffner, political texts, including political speeches, are generally culture-bound, due to the fact that they contain many cultural elements, such as references to history, places or people, and often abbreviations of governmental institutions or other organizations (Schäffner 1997: 120). Political discourse is characterized by ideological aspects which influence the speaker's choice of words. In addition, due to diplomacy and the speaker's desire not to offend the public when politically sensitive issues are involved he or she will often choose terms that are unambiguous. Another characteristic of political texts and speeches is the focus on style, thus, for instance, these speeches often have 'predefined, ritual forms of addressing the audience, which have become a characteristic of political discourse'. However, specific stylistic features that may occur in political speeches 'can often be linked to the speaker and are an indication of his or her style and ideology' (Schäffner 1997: 124).

A speaker can issue commands and threats, ask questions, make offers and promises only in and through language, provided he has convinced the interlocutors that he has the resources to make the speech act credible. And only through language tied to social and political institutions can one declare war, declare guilty or not guilty, prorogue parliaments or raise or lower taxes. Speech acts have been treated by "ordinary language" philosophers and some pragmaticists within linguistics as a largely technical problem. It is clear, however, that the non-logical parts of meaning-making cannot be easily separated from social and political interaction, its conventions and institutions.

In addition to the philosophical approach to politics, the language and discourse-based approach tends to use empirical evidence in the form of real text and talk, because these approaches perceive politics as language (Chilton, Schäffner, 2002). Furthermore, the authors make a clear distinction between *institutional politics*, which includes, among others, parliamentary debates and party conference speeches, and *everyday conflicts*, which can sometimes also be characterized as "political", such as between men and women, or between workers and managers. National European languages have developed genre-

related linguistic practices, such as patterns of national, religious, political, and scientific registers and speech genres (Chilton, Schäffner, 2002).

According to Schäffner, political discourse often has a wider public as its destination. Some speeches, related to important issues on the international political agenda, are also addressed to the rest of the world, in addition to being intended for a specific culture (Schäffner 1997). She also argues that there are two separate sub-groups of speeches, defined by the relationship between the sender and the receiver within this group of speeches. First, we have a politician as the addresser and a rather narrow target audience which can be perceived as internal political communication. This type has an informative function in public policy and decision making. Then, we have a politician as the sender and the wider public as the receiver of the discourse, which represents external political communication, which is persuasive by nature due to the fact that its purpose is the explanation and the justification of political decisions. More often, these speeches are subsequently published in the media. (Schäffner, 1997).

In the light of the aforementioned, *political discourse* looks complex and challenging. More than any other type of discourse, with the exception of literature, it results from the intercourse of language and politics, but it incorporates much more: history, philosophy, ideology, diplomacy which are wrapped up in the speaker's or writer's own style and performs several functions.

The next section will succinctly survey aspects pertaining to the translation of cultural aspects.

3. The translation of political discourse. A cultural perspective

The definition of culture is inherent to domains such as linguistics, pragmatics and discourse analysis. In other disciplines, it has been defined as a community members' world view, reflected in their language, system of beliefs, values and attitudes, or ways of doing things. From a static perspective, culture is the total sum of the products and ideas of a society, while from a dynamic one, culture represents the interactive processes employed by members of a community in the process of their collaborative creation. Some views favor a cognitive perspective focusing on the knowledge shared by the members of a culture about the physical, social and subjective world.

Political discourse is a form of communication that is often intended for the members of a particular culture, but sometimes it is also received by a wider audience, made up of people of other cultures and ethnicities through translation. Quite often political speeches are infused with elements of the target audience's political culture, historical references and quotes, which are sometimes lost through the process of translation. Again, quite often, the translation of such political texts does not consider the cultural gap between the original target audience and the recipients of the translation, although this genre is usually rich in such cultural elements, resulting in the loss of some of its original meaning.

Looking at political discourse across cultures, one can assert that each community has its own appropriate ways of producing and interpreting explicit and implicit meaning, its own discourse practices and genres use of their own socio-cultural elements, which are different from those of other communities. In order to be able to communicate, members of a culture share a language, knowledge regarding the sign system, regarding symbols and social practices, knowledge about the world, and the way these systems interact. Should asymmetries arise between members in these systems, miscommunication is most likely to occur. Furthermore, when different cultures are involved, cultural stereotyping is a possible result of differences in expectations and interactions.

Culture influences the way people think and the way they interpret everything they hear. People of different cultural backgrounds can interpret the same political discourse in different ways, depending on their history, the political culture of their society, and the type of political discourse exercised by their leaders. The users of a language assign meanings which interact with their stored knowledge and their cultural knowledge. Political concepts are relative to the discourse patterns and to the culture of a given society. That is why the cultural background has to be taken into account whenever the translation of political discourse is involved.

In addition to being culturally bound, political texts and political discourse contain *ideology* related aspects reflected in the speaker's choice of words. When the subject matter of the speech is related to sensitive issues, the speaker usually makes use of diplomatic strategies, such as carefully selecting the words and expressions used as well as the employed metaphors.

However, in some cases, in spite of all efforts, diplomatic "conflicts" may arise from the simple use of an inappropriate word or because of a poor cultural interpretation. The following article illustrates how the translation of a word led to the accusation of a politician:

> "Hungarian Prime Minister Viktor Orbán has been accused of breaching EU entry criteria by using a term synonymous with Nazi-era Germany. He used the word Lebensraum ('living space') in a debate about granting preferential treatment to ethnic Hungarians from neighboring states. The term was notoriously used by Adolf Hitler, when he talked about providing Germany with 'living space' in the east. […] But a spokeswoman for Orbán said he had actually used the Hungarian word 'élettér'. While this could be translated as lebensraum in German, it also corresponds to the English term 'room for maneuver'" (The European Voice 14 February 2002).

Thus, in order to translate such political texts that are culturally relevant, one has to carefully analyze them from a cultural point of view, taking into account all cultural, historical and political pieces of information that make up the original target audience's political culture.

The text and its translation selected for a closer analysis is Barack Obama's inaugural address delivered at Capitol Hill on January 20th, 2009 and its translation into Romanian, retrieved from the website of an online news portal. The most important criterion for the selection was finding a relatively recent, genuine political discourse, preferably an oral speech and its real translation, made available on the Internet or in other media. In addition, the selection was based on finding a target audience for the speech which belonged to a particular culture and on the importance of cultural implications and symbolic meanings implied by the speech.

3.1. An analysis of cultural elements in Barack Obama's Inaugural Address

The reason why we chose to discuss Barack Obama's inauguration speech is the discourse's very nature. The inaugural address of a newly elected American president is a ritualistic situation of communication, characteristic to American politics and it is the speech through which the president expresses his view on his upcoming Administration. Barack Obama's election as the world most powerful president is considered to be a historical turning point not only nation-wide, but also internationally; therefore, his inaugural address to the nation has been translated into numerous languages.

"The inaugural address is a speech where a president begins with first principles and sets a direction for the country", said a former speechwriter for

President Bill Clinton, Jeff Shesol, in an interview published on the Internet. "He defines a moment in time. He gives you a sense of who he is, how he sees this moment, and where he thinks we need to go" (Shesol, 2009, article online).

In 2008, the presidential victory of Barack Obama, an African American born in Hawaii, represented a turning point in American history, because his future decisions would face the global financial crisis, and internationally, his election was regarded as a chance to end the war in Iraq.

Obama's inaugural address was delivered on January 20th 2009, it was aired live in America and streamed live across the world via the Internet. The speech was held during a massive inaugural ceremony at Capitol Hill, in Washington D.C., which set a record attendance.

According to American culture, the purpose of the newly elected President's inaugural address is the expression of his intentions as a leader by (re) stating those ideals that are familiar to Americans. These inaugural addresses are usually infused with elements of American political culture and interwoven with most of the aforementioned values.

First of all, it should be mentioned that Obama's political model is Abraham Lincoln, the president who has left behind the most important legacy: freedom and the abolition of slavery. On February 10, 2007, Obama publicly announced his candidacy for the Presidency of the United States in front of the Old State Capitol building located in Springfield, Illinois, which was the place where Abraham Lincoln delivered his historic "House Divided" speech in 1858. Both Lincoln and Obama share the belief that rhetoric and oratory can change people's minds. Obama is recognized for his outstanding oratory skills, having learned from Lincoln that, in order to win a debate he does not have to scold his enemy, but rather to remain dignified and keep his composure.

Furthermore, Obama, like Lincoln and unlike most modern day politicians writes his own speeches or at least drafts them. Most importantly, both candidates' keyword during their respective presidential campaigns was, in a way or another, "change". Lincoln was the first elected President who publicly opposed slavery, while Obama was regarded as a "breath of fresh air" after a decade of political choices which had gone wrong. Obama even took his oath of office on the same Bible upon which Lincoln swore to uphold the Constitution in 1861.

Obama had quoted Abraham Lincoln numerous times during his campaign, while in his inaugural address he preferred to pay tribute to his political

model on a more symbolic level. The expression "the lash of the whip", employed by Obama in his speech, is an obvious reference to both slavery and to a passage in Abraham Lincoln's second inaugural address: "every drop of blood drawn with the lash shall be paid by another drawn with the sword".

Among over 50 inaugural addresses over the centuries, at least three are considered to be historical: F. D. Roosevelt's speech in 1933 during the Great Depression, Abraham Lincoln's second inaugural address in 1865 at the end of the Civil War and John F. Kennedy's in 1961. The element that is present in each of these speeches is a memorable quote which resides in the American collective memory and culture. Perhaps the most memorable phrase in Abraham Lincoln's second inaugural address is: "With malice toward none, with charity for all, let us strive on to finish the work we are in, to do all which may achieve and cherish a just and lasting peace among ourselves and with all nations". In 1932, Franklin D. Roosevelt famously said "The only thing we have to fear is fear itself". Furthermore, John F. Kennedy's inaugural speech is often quoted: "Ask not what your country can do for you - ask what you can do for your country". In Obama's case, phrases such as "To those leaders around the globe who seek to sow conflict or blame their society's ills on the West, know that your people will judge you on what you can build, not what you destroy" and "Starting today, we must pick ourselves up, dust ourselves off, and begin again the work of remaking America" have been massively been printed in American newspapers and highlighted by the press worldwide.

For the Americans *challenge* is one of the most common political myths. Politicians, who are persuasive communicators, challenge constituencies and bestow a crucial importance upon the election. Therefore, the motto of Obama's inaugural address and of his entire campaign was "Yes, we can". The phrase is a combination of words which indicate certain American political culture elements such as affirmation - yes, unity – we and opportunity - can. Basically, this single phrase summarizes the themes present throughout Obama's electoral speeches – hope, harmony, change. It also suggests that Americans should all work together and stand by each other as one nation to overcome any crisis.

We can identify six main parts in Barack Obama's inaugural speech: first, he thanks his predecessor, then he addresses the financial crisis, followed by recalling past crises that have been solved. Next, he mentions the cynics and tries to persuade them, talks about his view regarding foreign policy, and

concludes with a comparison between civilians and soldiers, emphasizing the American spirit of service.

The central theme of Obama's 18-minute inaugural address was the beginning of a new era for the United States of America. Therefore, the entire discourse was dominated by the idea of *challenge* thus turning into a motivational speech calling for action. Obama emphasized the purpose of his upcoming administration, which was to reaffirm the United States as the leader of the free world, by leaving behind the Bush administration through both domestic and external policy reforms:

> "Our power grows through its prudent use. […] We'll begin to responsibly leave Iraq to its people and forge a hard- earned peace in Afghanistan. With old friends and former foes, we'll work tirelessly to lessen the nuclear threat and roll back the specter of a warming planet. We will not apologize for our way of life nor will we waver in its defense." (Barack Obama, 20th January, 2009)

In his speech, Obama briefly addressed the issue of terrorism, however, unlike his predecessor, he did not declare war against it: "And for those who seek to advance their aims by inducing terror and slaughtering innocents, we say to you now that, 'Our spirit is stronger and cannot be broken. You cannot outlast us, and we will defeat you' ".

President Obama starts his speech with the collocation "my fellow citizens", which is a shift from the "my fellow Americans" used by George W. Bush on countless occasions. The newly elected president's form of address is more inclusive in a sense that it includes not only the Americans, but also other nationalities and ethnicities.

At the beginning of his address, Obama states: "I stand here today humbled by the task before us, grateful for the trust you have bestowed, mindful of the sacrifices borne by our ancestors". "Humbled […] and grateful", a linguistic dichotomy, through which Obama manages to reduce the distance between the public and the speaker, creates a bond between the nation and the leader. Through his modesty, another element of American culture can be identified: the story of someone who worked hard and who achieved success due to his own efforts, and, most of all, the story of an African American who becomes the most powerful leader in the world. One of the most important American values, sincerity, is present in Obama's speech, which ensures the public's tolerance towards him, as his rhetorical strategies exclude aggressiveness, audacity or cynicism.

"I thank President Bush for his service to our nation, as well as the generosity and cooperation he has shown throughout this transition", Obama carried on his address, illustrating, that, although during the presidential campaign candidates are competitors at the two opposing ends of a spectrum, their objective is the same: the welfare and the happiness of the nation. Even though the newly elected president's ideology and perspectives differ greatly from that of his predecessor's, his speech does not contain elements of criticism or judgment.

Regarding the foreign policy of the new Administration, Obama declares that "America is a friend of each nation and every man, woman and child who seeks a future of peace and dignity, and we are ready to lead once more", which is to say that democracy shall not be imposed upon others by using tanks. The Democrats' ideology is fundamentally different from the "Bush doctrine" (a phrase used to describe the highly military foreign policy principles of former United States president George W. Bush). The Democrats' policy is based on diplomacy, rather than violence: "Recall that earlier generations faced down fascism and communism not just with missiles and tanks, but with the sturdy alliances and enduring convictions", said Obama.

Obama urges the nation to return to the country's old values, such as *patriotism*, *loyalty* and *tolerance*. His whole speech is structured around the idea that strength can be drawn from the nation's heroic past in order to overcome the challenges of the present. Barack Obama uses historical and cultural references in order to instill hope in "his fellow citizens":

- "mindful of the sacrifices borne by our ancestors";
- "faithful to the ideals of our forebears, and true to our founding documents";
- "the fallen heroes who lie in Arlington";
- "But those values upon which our success depends - hard work and honesty, courage and fair play, tolerance and curiosity, loyalty and patriotism - these things are old. These things are true. They have been the quiet force of progress throughout our history. What is demanded then is a return to these truths".

"For us, they fought and died in places Concord and Gettysburg; Normandy and Khe Sahn". This is a brief passage, yet it carries a strong historical and sentimental value for Americans, as it spans four wars: the Revolutionary War, the Civil War, World War II, and the Vietnam War.

From the symbolic perspective of political communication, it is important that a certain tradition be maintained, especially during an inaugural address. In 1789, when George Washington took the oath as first President of the United

States of America, he added a four-word prayer of his own: "So help me God", which has been used, in this form, or another, by all of his successors ever since (except for Theodore Roosevelt, who neither used the verb "I swear", but rather "I affirm", nor used a Bible). This element of the inaugural discourse, highly appreciated by Americans is also present at the end of Barack Obama's speech: "with eyes fixed on the horizon and God's grace upon us, we carried forth that great gift of freedom and delivered it safely to future generations. Thank you. God bless you. And God bless the United States of America". In American political culture, the use of these clichés has the purpose of legitimizing the president elect in the eyes of the nation and bears a symbolic value.

At the core of every inaugural address lies each president's ideology, according to which they set the direction of their Administration. This is also the case with Obama's speech. At the end of the Democratic National Convention, political analysts likened Obama to former French president François Mitterrand, accused of practicing a "politique politicienne", that roughly means "petty partisan politics". The discourse of someone who practices this type of politics can be distinguished through telling the public what it wants to hear. In his pre-election speeches, Obama promised to help the middle class (most Americans consider themselves as members of the middle class) and he pledged to punish those who have gathered their fortunes illegally.

Similarly, in his inaugural address, he continues to encourage Americans: "The question we ask today is not whether our government is too big or too small, but whether it works, whether it helps families find jobs at a decent wage, the care they can afford, a retirement that is dignified. Where the answer is yes, we intend to move forward. Where the answer is no, programs will end", hereby referring to Ronald Reagan. In the former president's opinion, a small government had the advantage of encouraging personal responsibility and resourcefulness, whereas a big government, characterized by a burdensome tax system and lacking incentives for risk-taking, repressed the entrepreneurial spirit.

In his speech, Obama makes numerous cultural references by echoing some of his predecessors in office:

- "The nation cannot prosper long when it favors only the prosperous", making a reference to John F. Kennedy, who said in 1961 that: "If a free society cannot help the many who are poor, it cannot save the few who are rich";
- the phrase "full measure" in "all are equal, all are free, and all deserve a chance to pursue their full measure of happiness" echoes Abraham Lincoln at Gettysburg: "That from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion";

- "The state of the economy calls for action, bold and swift, and we will act - not only to create new jobs but to lay a new foundation for growth" reminds of Franklin Roosevelt in 1933: "This nation asks for action, and action now. Our greatest primary task is to put people to work";
- "At a moment when the outcome of our revolution was most in doubt, the father of our nation ordered these words be read to the people: 'Let it be told to the future world that in the depth of winter, when nothing but hope and virtue could survive, that the city and the country, alarmed at one common danger, came forth to meet it'". Here, Obama quotes Thomas Paine's "The Crisis", which refers to the numerous crises during the Revolutionary War. The "father" of the American nation, George Washington, found Paine's essay so inspirational, that he ordered it to be read to the troops at Valley Forge.

By making these indirect references to some of the most iconic and loved former American presidents, Obama relates to them and their achievements, and he gains the nation's confidence by comparing the goals of the new Administration to those of the aforementioned leaders.

Another political value from the aforementioned list can be identified in Barack Obama's inaugural address: *effort* and *optimism*. Obama did not include unrealistic promises in his speech; he described the difficulties that Americans have to overcome in the nation's battle against the financial crisis, trying to give them hope and optimism. He condemns "greed and irresponsibility" and the "collective failure", which require major reforms and changes. At the end of the passage, Obama's statement instills hope in Americans and provides them with the much needed fresh start:

> "That we are in the midst of crisis is now well understood. Our nation is at war against a far-reaching network of violence and hatred. Our economy is badly weakened, a consequence of greed and irresponsibility on the part of some but also our collective failure to make hard choices and prepare the nation for a new age. [...] Less measurable, but no less profound, is a sapping of confidence across our land; a nagging fear that America's decline is inevitable, that the next generation must lower its sights. Today I say to you that the challenges we face are real, they are serious and they are many. They will not be met easily or in a short span of time. But know this America: They will be met." (Barack Obama, January 20, 2009)

It is clear that the inaugural speech is intended for the Americans, since it contains culturally and historically inherent expressions. In the following passage, Obama mentions moments of crisis in the past that have been overcome not only due to the leaders' presence of mind, but also because of the nation's unity and devotedness: "At these moments, America has carried on not simply because of the skill or vision of those in high office, but because We the People have remained faithful to the ideals of our forebears, and true to our

founding documents". The president uses a form of address familiar to Americans, but which loses its cultural and historical value in translation. This expression is present in the Preamble to the United States Constitution, which introduces the Constitution's fundamental purposes and principles and what it hopes to achieve:

> "We the People of the United States, in Order to form a more perfect Union, establish Justice, insure domestic Tranquility, provide for the common defense, promote the general Welfare, and secure the Blessings of Liberty to ourselves and our Posterity, do ordain and establish this Constitution for the United States of America" (The Constitution of the United States of America).

More often the phrase "We the People" has been understood to mean "citizens", the people of the colonies; therefore, the Constitution is the act of the people, not of politicians, designed to govern and protect the people directly, not the states as political entities. By using this key phrase, Obama clearly shows that his idea of change does not include detachment from the nation's grand past, on the contrary, it includes the return to those core values that made America one of the most powerful nations in the world.

Furthermore, Obama emphasizes the special quality of the Unites States of America, which is exercising power only for good and just purposes: "[…] our power grows through its prudent use". Another American value identifiable in Barack Obama's inaugural address is *justice*: "Our security emanates from the justness of our cause"; after a period of military involvement on foreign lands, Obama asks for a "greater effort" and an "even greater cooperation and under-standing between nations".

In an ideological shift from his predecessors represented by republicans, Obama acknowledges the religious diversity inherent in the American society, as he addresses "Christians and Muslims, Jews and Hindus, and nonbelie-vers", echoing Martin Luther King's famous "I have a dream" speech: "Jews and Gentiles, Protestants and Catholics, will be able to join hands". Instead of declaring war to them, Obama envisions a relationship based on mutual respect with the Muslim world, "To the Muslim world, we seek a new way forward, based on mutual interest and mutual respect".

Diversity, *generosity* and *consideration* are also elements of American culture which are evident in the president's address. Obama combines these values with the importance of mutual obligation in order to raise the citizens' awareness of their duties both nation-wide and internationally.

"We are shaped by every language and culture, drawn from every end of this Earth. And because we have tasted the bitter swill of civil war and segregation and emerged from that dark chapter stronger and more united, we cannot help but believe that the old hatreds shall someday pass; that the lines of tribe shall soon dissolve; that as the world grows smaller, our common humanity shall reveal itself; and that America must play its role in ushering in a new era of peace". (Barack Obama, January 20, 2009)

American political discourse is characterized by the use of biblical references, and, although he speaks to Muslims, Jews and non-believers too, president Obama's inaugural address clearly illustrates this element of American political culture. Obama refers to the New Testament, 1 Corinthians 13:11: "When I was a child, I spoke as a child, I understood as a child, I thought as a child: but when I became a man, I put away childish things". This passage is part of the First Epistle to the Corinthians and its central theme is the love that all Christians should have for everyone. Written in the period when the Church was going through internal struggles and divisions, this particular reference speaks for itself: Obama's ideology is based on acceptance and "loving thy neighbor", encouraging racial, ideological, religious and ethnical inclusiveness.

One of the most iconic phrases in American history, "Life, Liberty and the pursuit of Happiness", written in the Declaration of Independence, is also quoted by Obama in his address: "All deserve a chance to pursue their full measure of happiness". The cultural value of this phrase in Obama's speech is tremendous, for Americans are once again reminded of their rough beginnings, their glorious history and their legacy: liberty.

We have surveyed these issues because they are emblematic cultural references and examples of intertextuality.

3.2. The translation of Barack Obama's speech into Romanian

From the above analysis we can clearly state that Barack Obama's inaugural address is culturally and historically related to the American society. This statement is valid in relation to any kind of political discourse, since politicians aim to pursuade their audience and their speeches are culturally bound to their target audience in one way or another.

Due to these elements of political culture which make up political discourse, it is difficult to transpose the message into another language and make it available for other cultures, especially high-context ones. Political discourse can be translated into almost any target language. However, in most

cases, to a rather great extent, it loses its symbolism, its implicit meaning and its metaphorical and figurative expressions.

To illustrate this, we will critically examine the Romanian translation of Barack Obama's inaugural address. The translation was published online by the news portal Mondonews on January 21st, 2009. There is no indication in the Romanian text about the identity of the translator, whether he was a professional translator or a journalist; it only mentions the source as being the Reuters news agency.

In general, the language used in the translation is common, understandable and clear. At the beginning, there is a small introduction clearly stating that the text is a translation. In addition, the introduction summarizes the speech stating that it is about fundamental American values and the deep crisis the United States of America face. The target audience of the translation is any Romanian reader interested in foreign politics and, specifically, in American politics.

The Romanian text closely follows the original structure of the speech as the translator used mainly direct and sentence-for-sentence translation. The translation manages to *transfer* Obama's message clearly. It can be understood by any reader with a minimum knowledge of international current events and politics. However, as the analysis of Obama's address shows, the speech is full of cultural and historical references which are inherent in American political culture.

These direct and indirect references are not explicit, since the target audience of the original address possesses the necessary knowledge in order to decode their symbolic meaning. Obama uses historical references to demonstrate that the American nation has overcome situations of crisis in the past and to instill hope in citizens. Although readers of the translation are able to understand the overall message of the speech, the implicit meanings of the president's discourse are lost through translation.

Given the importance of culture in the process of communication and the rapport between culture and language, no translation should ignore these elements. Furthermore, due to the historical and economic importance of Barack Obama's election, his inaugural address has been massively anticipated and analyzed by the international media. Thus, its translation should not only render strictly the president's words in a denotative manner, but it should also facilitate a better understanding of American culture and ideology and bridge the gap between cultures by expressing the connotative meanings.

Therefore, at a closer look, we see that the Romanian translation is quite similar to the source text; the structure of the original speech was closely observed and preserved as such. Regarding cultural, historical and religious references, they are translated, but without any explanations or interpretation. *Metaphors*, *idiomatic expressions* and *figures of speech* were not transposed into Romanian, thus, the translator opted for semantic content rather than rhetorical effect. Furthermore, the translator made no attempts to adapt the text to the Romanian culture, thus taking the risk of losing some of the symbolical meanings of the speech.

3.3. Proposed translation and cultural adaptation

The following table illustrates how cultural, historical or geographical references can be lost trough the translation of political discourse, using Barack Obama's previously analyzed inaugural address and its translation into Romanian. The list of items is not an exhaustive one, it contains some samples and the proposed translation based on cultural adaptations.

No	Extract	Romanian online translation	Cultural references/intertextuality	Proposed translation	Losses and omissions in the online translation	Strategy
1.	"[…] every so often the oath is taken amidst gathering clouds and raging storms".	"[…] acest jurământ a fost depus în timp ce amidst se adunau nori și planau furtuni".	Here, Obama refers to former American presidents who have taken their oath in times of crisis. The metaphorical expression "gathering clouds and raging storms" is translated into Romanian literally, thus reducing its rhetorical force.	[…] acest jurământ a fost depus *deseori* în timp ce *nori grei si furtuni naprasnice se abateau asupra noastra.*	Sematic and lexical losses: -*Often* -*Gathering clouds* - *raging* storms	*Rewording and rephrasing for rhetorical purposes*
2.	"America has carried on not simply because of the skill or vision of those in high office, but because We the People have remained faithful to the ideals of our forebears, and true to our founding documents".	"America a supraviețuit nu numai grație priceperii sau viziunii celor care au fost la conducere, dar și pentru că Noi, Poporul, am rămas credincioși idealurilor strămoșilor noștri și am respectat documentele care au pus baza legală a acestei țări."	The words *We the People* represent the opening words of the American Constitution. They are translated with "Noi, Poporul" which for the readers of the translation have no implicit historical significance.	Statele Unite ale Americii au supraviețuit nu numai datorită priceperii sau viziunii celor care au deținut puterea, dar și pentru că *Noi, Poporul,* am rămas credincioși idealurilor strămoșilor noștri și fideli documentelor fondatoare, *întocmai precum aceștia le-au scris în Constituție.*	Implicit reference to *We the People*	*Explanatory insertion*
3.	"We remain a young nation, but in the words of Scripture, the time has come to set aside childish things".	"Rămânem o națiune tânără, însă, după cum spune Scriptura, a venit timpul să lăsăm deoparte lucrurile copilărești".	This is a reference to *1 Corinthians 13:11*: "When I was a child, I spoke as a child, I understood as a child: but when I became a man, I put away childish things". The proposed translation preserves the original form to which an explanatory footnote was added, naming and citing the Biblical reference.	Rămânem o națiune tânără, însă, după cum spune Scriptura¹, a venit timpul să lăsăm deoparte/ne lepădăm de lucrurile copilărești. *1 Corinteni 13:11: Când eram copil, vorbeam ca un copil, simțeam ca un copil, gândeam ca un copil; când m-am făcut om mare, am lepădat ce era copilăresc.*	Implicit and intertextual reference to the *Corinthians*	*Footnote insertion*

No	Extract	Romanian online translation	Cultural references/intertextuality	Proposed translation	Losses and omissions in the online translation	Strategy
4.	"[...] the God-given promise that all are equal, all are free, and all deserve a chance to pursue their full measure of happiness".	"[...] promisiunea sacră că toţi sunt egali, toţi sunt liberi şi toţi merită o şansă de a-şi căuta fericirea deplină".	Obama echoes the United States Declaration of Independence, one of the most important documents in American history. For the Romanian readers, the translated sentence has obviously no historical significance and resonance, and perhaps may remind of the 1990s post-communist slogans.	[...] promisiunea sacră că toţi sunt egali, toţi sunt liberi şi toţi merită o şansă de a-şi căuta fericirea deplină, aşa cum stă scris în Declaraţia noastră de Independenţă.	Implicit reference to the Declaration: *aşa cum stă scris în Declaraţia noastră de Independenţă.* Omission	*Explanatory insertion*
5.	"[...] they fought and died, in places like Concord and Gettysburg; Normady and Khe Sahn."	"Pentru noi, ei au luptat şi au murit în locuri precum Concord şi Gettysburg, Normandia şi Khe Sahn".	Here Obama refers to battles of the Revolutionary War, the Civil War, World War II, and the Vietnam War. Not all these battles are part of common shared knowledge and known to the Romanian readership.	Pentru noi, ei au luptat şi au murit în locuri precum Concord, şi Gettysburg, în Normandia şi Khe Sahn, în timpul *Războiului de Independenţă, Războiului Civil, celui de-al Doilea Război Mondial şi în Vietnam.*	Implicit reference to famous battles *Omission*	*Explanatory insertion-separated by commas*
6.	"The question we ask today is not whether our government is too big or too small, but whether it works [...]".	"Întrebarea pe care o punem astăzi este nu dacă guvernul nostru este prea mare sau prea mic, ci dacă funcţionează [...]".	Regarding the issue of the size of bureaucracy, as shown in the previous chapter, Ronald Reagan believed that a small government encouraged personal responsibility, whereas big government repressed the entrepreneurial spirit. The readers of the translation are not able to make this connection and understand the implication.	Întrebarea pe care ne-o punem astăzi nu este dacă guvernul nostru este prea mic şi *încurajează spiritul întrprinzător şi responsabilitatea personală, sau dacă este prea mare suprimându-le,* ci dacă acesta funţionează.	Reference to historical and political experience and expert knowledge *Omission*	*Explanatory insertion separated by commas*

No	Extract	Romanian online translation	Cultural references/intertextuality	Proposed translation	Losses and omissions in the online translation	Strategy
7.	"[…] the nation cannot prosper long when it favors only the prosperous".	"[…] o națiune nu poate prospera pentru multă vreme atunci când îi favorizează pe cei mai prosperi".	Obama echoes John F. Kennedy's 1961 speech: "If a free society cannot help the many who are poor, it cannot save the few who are rich".	[...] după cum spunea John F. Kennedy, o națiune nu poate prospera pentru multă vreme atunci când îi favorizează doar pe cei mai prosperi.	Reference to historical and political experience and expert knowledge / Rewording to underline emphasis meaning	*Brief explanatory insertion separated by commas* / *Emphatic rewording*
8.	"Our founding fathers faced with perils that we can scarcely imagine, drafted a charter to assure the rule of law and the rights of man, a charter expanded by the blood of generations".	"Părinții fondatori, confruntați cu pericole pe care cu greu ni le putem imagina, au întocmit o cartă pentru a asigura dominația legii și a drepturilor fiecăruia, o cartă transmisă de sângele a generații".	The translator does not specify what *charter* Obama refers to, because the target text does not specify the name of the "charter" referred to by Obama. Consequently, the Romanian readers may not fully understand Obama's reference and the implicit metaphor. The charter referred to is the Constitution of the United States of America.	Părinții *întemeietori*, confruntați cu pericole greu de imaginat, au *scris* o cartă (*Constituția SUA*, n.tr.), pentru a asigura supremația legii și a drepturilor fiecăruia, o cartă *la care s-a adăugat* de sângele a generații.	Implicit reference to shared knowledge / Omission	*Paranthetical note (explanatory insertion) - in paranthetes*
9.	"They have something to tell us, just as the fallen heroes who lie in Arlington".	"Ei au ceva să ne transmită azi, la fel cum eroii înmormântați la Arlington ne șoptesc de ani de zile".	Arlington National Cemetery is a military cemetery established during the American Civil War, where war veterans, war heroes and decorated former members of the armed forces are buried.	Aceștia au ceva să ne spună azi, la fel cum eroii înmormântați la Cimitirul Militar Arlington ne spun necontenit.	Implicit reference to shared knowledge / Omission	*Brief explanatory insertion* / *Rewording and rephrasing for rhetorical emphasis*

No	Extract	Romanian online translation	Cultural references/intertextuality	Proposed translation	Losses and omissions in the online translation	Strategy
10.	"At a moment when the outcome of our revolution was most in doubt, the father of our nation orde- red these words be read to the people: 'Let it be told to the future world that in the depth of winter, when nothing but hope and virtue could survive, that the city and the country, alarmed at one common danger, came forth to meet it'".	"Într-un moment în care rezultatul revo- luției noastre era mai mult ca oricând sub semnul întrebării, pă- rintele națiunii noas- tre a ordonat ca ur- mătoarele cuvinte să fie transmise oameni- lor: 'Să fie spus gene- rațiilor viitoare (...) că când nimic nu ar putea supraviețui în afară de speranță și virtute (...), orașul și țara, alarmate de un pericol comun, s-au ridicat să-l înfrunte'".	The Romanian text mistakenly attributes a passage from Thomas Paine's "The Crisis" to the "father" of the American nation – George Washington. Indeed, in the original speech, Obama does not mention Thomas Paine; however, Americans are aware of the author of the quote's identity and also know who the "father" of their nation is and they also know that he ordered that Paine's words of encouragement be read to the troupes at Valley Forge, during the Revolutionary War.	"Într-un moment în care rezultatul revoluției noastre era mai mult ca oricând pus sub semnul întrebării, părintele națiunii noastre, *George Washington*, a ordo- nat ca *faimoasele cuvinte a lui Thomas Paine* să fie citite oamenilor: 'Să fie spus generațiilor viitoare că în mijlocul iernii, când nimic nu ar putea supraviețui în afară de speranță și virtute, orașul și țara, alarmate de un pericol comun, s-au ridicat să-l înfrunte'".	Implicit reference to shared knowledge

Omission

Implicit reference to shared knowledge

Omission | *Brief explanatory insertion- separated by commas*

Brief explanatory insertion |
| 11. | "Thank you. God bless you. And God bless the United States of America". | Omitted from the translation | At the end of his speech, Obama uses the well-known prayer first uttered by Richard Nixon and then famously used by Ronald Reagan throughout his presi- dency; however, in the trans- lation this phrase is completely absent, the translator perhaps considering that it has no cultural | Vă mulțumesc. Dumnezeu să vă binecuvânteze. Și Dumnezeu să binecuvân- teze Statele Unite ale Americii. | Reference to common presidential formulaic rhetoric | *Mandatory Insertion- for formulaic and rhetorical purposes* |

No	Extract	Romanian online translation	Cultural references/intertextuality	Proposed translation	Losses and omissions in the online translation	Strategy
			value for the readers. However, the Romanian society is a deeply religious one, and Romanian politicians, similar to American ones, tend to use Biblical and religious references in their speeches; therefore, the translation of Obama's prayer would have had a positive impact on the Romanian readers also.Furthermore,the prayer has been present in other numerous translations into Romanian of speeches held by American presidents, so the translator's decision not to use it is rather surprising.			

4. Inevitable cultural losses

As mentioned in the previous subchapter, Barack Obama's extremely refined rhetorical skills are made visible in his inaugural address, because his speech is a combination of acknowledging the past and paying tribute to his predecessors in office, in order to demonstrate what collective will and determination have accomplished. Obama does not explicitly quote former presidents or read from famous documents, instead, touches upon them gently. Due to this, there is a small number of subtle references in Obama's speech which are inevitably lost through translation.

These references are mainly samples of intertextuality, echoes of famous speeches held by former presidents or revolutionaries, which have remained in Americans' collective memory. For example, when Obama refers to "Christians and Muslims, Jews and Hindus, and nonbelievers", Americans are reminded of Martin Luther King's famous "I have a dream" speech: "Jews and Gentiles, Protestants and Catholics, will be able to join hands".

The phrase "full measure" in "all are equal, all are free, and all deserve a chance to pursue their full measure of happiness" brings to memory Abraham Lincoln at Gettysburg: "That from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion". The construction "Our better history" reminds of Abraham Lincoln's first inaugural address's conclusion: "The mystic chords of memory, […] will yet swell the chorus of the Union, when again touched, as surely they will be, by the better angels of our nature".

Furthermore, the utterance "The state of the economy calls for action, bold and swift, and we will act – not only to create new jobs but to lay a new foundation for growth" reminds of Franklin Roosevelt's first inaugural address, during the Great Depression: "This nation asks for action, and action now. Our greatest primary task is to put people to work". Roosevelt, also said: "Our crises come from no failure of substance. Plenty is at our doorstep, but a generous use of it languishes in the very sight of the supply", while Obama's "Our workers are no less productive than when this crisis began" emphasizes the nation's strengths in times of economic recession, claiming that the country has resources to renew its prosperity.

Other such elements that lose their intended effect through translation pertain to semantics and are very subtle: "My fellow citizens" instead of the

usual "My fellow Americans". Obama emphasizes citizenship, as he uses the word once again near the end of the speech, saying that "giving our all to a difficult task" is "the price and the promise of citizenship".

5. Discussion of findings

From the above analyses, it is clear that in his speech Barack Obama inserted numerous cultural and historical references, which might pose difficulties both concerning their translation, and, most of all, their cultural adaptation.

Firstly, Obama echoes famous speeches given by some of his most popular predecessors in high office, namely Abraham Lincoln (with the expression "the lash of the whip"), Ronald Reagan (referring to Reagan's criticism that government had grown "too big"), John F. Kennedy (rephrasing the former president's famous sentence about the fact that the country should not favor only the prosperous), Franklin Roosevelt (calling for action, just like Roosevelt did, in 1993), and he makes an indirect reference to the "father of our nation" - George Washington.

Furthermore, Barack Obama quotes Thomas Paine's work, "The Crisis", which Washington ordered to be read to revolutionaries when they had lost hope. Obama also reminds of Martin Luther King's famous "I have a dream" speech, by addressing "Christians and Muslims, Jews and Hindus, and nonbe-lievers". The founding fathers of the nation, The Declaration of Independence and the Constitution of the United States of America are also strategically mentioned by the newly elected president, in order to demonstrate that his "fellow citizens" have been capable of greatness in the past.

Obama's 18-minute address is a tribute to the country's glorious past, as he pays homage to the nations "ancestors", "forbears" and "heroes". Moreover, Barack Obama mentions that Americans should return to the "old" and "true" American values that have helped the progress of America in the past: hard work, courage and fair play, tolerance and curiosity, loyalty and patriotism.

Due to these elements of political culture identified in Barack Obama's discourse, it is rather difficult to transpose the message, together with its symbolic meaning into another language and culture. To illustrate this, we analyzed the Romanian translation of Barack Obama's inaugural address, which was published online by the news portal Mondonews on January 21st, 2009.

The language used in the translation is general and clear, with a small introduction stating that the text is a translation indicating that the speech is about fundamental American values and the deep financial crisis the United States of America must cope with. The translation follows the original structure of the speech, using direct translation and sentence-by-sentence translation. The message of the text can be understood by any reader interested in such current international events. However, the translation fails to capture Obama's indirect cultural references, as they are not explicit, resulting in the *loss of this implicit meaning* of the president's discourse through translation.

Given the international importance of Barack Obama's election as American president, the translation should not only render strictly the president's words in a denotative manner, but it should also facilitate a better understanding of American culture and ideology and create a connection between cultures through the use of *connotatives.*

The analysis of the Romanian translation illustrates how cultural, historical or geographical references can be lost trough the translation of political discourse.

First of all, Romanians may not be able to link names of places with the corresponding battles of the American Revolutionary War or the Vietnam War, since these historical events are unknown and have no particular relevance for the average Romanian reader or listener. In such cases, our proposed translation also contained the name of each respective war ("Concord and Gettysburg, Normandy and Khe Sahn, during the Independence War, the Civil War, World War II, and the Vietnam War, respectively"), instead of just a word-for-word translation of Obama's sentence like in the original Romanian translation ("For us, they fought and die in places such as Concord and Gettysburg, Normandy and Khe Sahn").

A further example was Obama's use of the phrase "We, the People", which is written in the Preamble of the United States Constitution, and which is usually understood as "the citizens of the United States of America". This form of address was translated as such, with no further indication of what it implies or what it stands for. However, in the proposed version, we chose to make this reference clear to anyone who is not familiar with the text of the American Constitution, adding an explanatory sentence: "as written in our Constitution". Another founding document Obama makes reference to is the Declaration of Independence, through the following passage: "[…] the God-

given promise that all are equal, all are free, and all deserve a chance to pursue their full measure of happiness". The proposed translation deals with this cultural reference in a similar way it had with the one regarding the Constitution: "The God-given promise, […], written in the Declaration of Independence".

Furthermore, in his inaugural address, Obama says: "Our founding fathers faced with perils that we can scarcely imagine, drafted a charter to assure the rule of law and the rights of man, a charter expanded by the blood of generations". Americans can easily recognize that the "charter" Obama refers to is none other than their Constitution, the fundamental law of the country, which assures their rights. However, to readers of the translation this is not as obvious as it appears to be, since the translator chose not to give further explanations regarding the charter in question. Therefore, in the proposed translation, which is similar to the original one, we added, between *brackets, a translator's note*, indicating the document in question.

Another strategy employed in order to facilitate the identification of cultural references in the translation of Obama's speech are *footnotes* used in the proposed translation of the passage containing a Biblical reference ("We remain a young nation, but in the words of Scripture, the time has come to set aside childish things") which may not be familiar to all the readers of the translation.

Obama makes gentle and rather subtle references to famous quotations from American history which contain a particular word or phrase used in the original speeches that changed the American society and which are known to the Americans. One such reference is Obama's "The nation cannot prosper long when it favors only the prosperous", which echoes John F. Kennedy: "If a free society cannot help the many who are poor, it cannot save the few who are rich". Therefore, the proposed translation "John F. Kennedy said that the nation cannot prosper long when it favors only the prosperous" should contain *an explanatory note*. John F. Kennedy is the symbol of a generation, an icon, and the translation of the original text should also reflect this reference made by Obama.

In addition, Ronald Reagan's belief that a small government encouraged personal responsibility whereas a big government repressed the entrepreneurial spirit is also mentioned by Obama. The readers of the translation are not able to make this connection, because their culture lacks the concept of "big" or

"small" government or the political dispute of presidents over the size of bureaucracy. Thus, the proposed translation has to compensate for this absence through an *inclusion*: "The question we ask today is not whether our government encourages personal responsibility and entrepreneurial spirit, but whether it works".

The Romanian text mistakenly attributes a passage from Thomas Paine's "The Crisis" to the "father" of the American nation – George Washington. Although the original speech does not mention Thomas Paine, Americans are aware who the author of the quote and who the "father" of their nation is. Washington ordered that Paine's words of encouragement be read to the troupes at Valley Forge during the Revolutionary War. However, this is not very clear from the translation, so, the proposed translation leaves no room for doubt: "At a moment when the outcome of our revolution was most in doubt, the father of our nation, George Washington, ordered that Thomas Paine's famous words be read to the people […]".

At the end of the Romanian text, the translator omitted Obama's prayer: "God bless you. And God bless the United States of America". Like many other elements in Obama's speech, this prayer also has a cultural and historical value so its omission leads to a cultural loss in the translation. The prayer was first uttered by Richard Nixon in 1973, and Ronald Reagan made it the famous slogan it is today. The prayer has been present in other Romanian translations of speeches held by American presidents, so it is rather surprising that, in the translation, this phrase is completely absent. The translator perhaps considered that it has no cultural value for the readers. However, the Romanian society is a deeply religious one, and Romanian politicians, similar to American ones, tend to use Biblical and religious references in their speeches. Therefore, the translation of Obama's prayer would have had a positive impact on the Romanian readers of his address.

Despite all the strategies that a translator may use in order to culturally adapt a political discourse, some subtle references may be lost through translation. In the translation of Obama's inaugural speech, these references are subtle reminders of famous speeches held by former presidents or revolutionaries. Thus, when Obama refers to "Christians and Muslims, Jews and Hindus, and nonbelievers", Americans are reminded of Martin Luther King's famous "I have a dream" speech.

The phrase "full measure" in Obama's speech is an echo of Abraham Lincoln's Gettysburg address, while the construction "Our better history" reminds of Lincoln's first inaugural address. Furthermore, the phrase "The state of the economy calls for action […]" reminds of Franklin Roosevelt's first inaugural speech, whereas Franklin Delano Roosevelt's "Our crises come from no failure of substance. Plenty is at our doorstep, but a generous use of it languishes in the very sight of the supply" is also reflected in Obama's "Our workers are no less productive than when this crisis began". Obama's wish to emphasize citizenship, as he uses "fellow citizens", instead of the usual "fellow Americans" is also imperceptible when translated.

The words: "the source of our confidence -- the knowledge that God calls on us to shape an uncertain destiny" echo the exceptional mission assigned to Americans by God and the reference to their becoming "A City upon a Hill". A further reference to the mission the Americans were bestowed upon are the words 'with eyes fixed on the horizon and God's grace upon us, we carried forth that great gift of freedom and delivered it safely to future generations.'

The translator cannot emphasize these hidden references and render them in a perceptible way in the translation without too much interference in the target text. Therefore, the cultural aspects that pertain to political discourse and the references employed by the speaker can be rendered in translation through specific strategies, such as *footnotes, translator's notes, insertions or additions*, and by *replacing the items with more adequate equivalents* which come as close as possible to the author's intended meaning.

From the approximately 108-sentence speech we analyzed eleven relevant samples which contained *explanatory insertions, shorter or medium-length insertions, footnotes, rewording and paraphrasing and an untranslated paragraph*.

The table below renders the conclusions for the examined samples.

Strategy	Short	Medium-long	Mandatory	Non-mandatory
Explanatory insertions	4	5	1	9
Footnote	0	1	0	1
Rewording and rephrasing	2	0	0	2
Total			1	12

The table shows that from the eleven samples only one selected item was mandatory, i.e. the paragraph which was not translated and which has become part of the formulaic ending of presidential speeches. The remaining samples

are more or less optional since the translation is *de facto* complete and the message is rendered while only the cultural references are omitted.

From the range of eleven samples, four explanatory insertions were short and four were medium-long. The short ones referred to two- or tree-word structures, such as in the case of proper names, names of past presidents, the Constitution, the Declaration of Independence or the Arlington Military Cemetery (e.g. John F. Kennedy, George Washington). In some cases the insertions were a little longer as they contained more words. Such were the insertions number 5 (Pentru noi, ei au luptat și au murit în locuri precum Concord, și Gettysburg, în Normandia și Khe Sahn, *în timpul Războiului de Independență, Războiului Civil, celui de-al Doilea Război Mondial și în Vietnam'* –our translation) and number 6 ('Întrebarea pe care ne-o punem astăzi nu este dacă guvernul nostru este prea mic și *încurajează spiritul întrprinzător și responsabilitatea personală, sau dacă este prea mare suprimându-le'*, ci dacă acesta funționează – our translation). The insertions were either separated from the lines through commas, which happened in most of the cases, or included in brackets. Given the length of the insertion, for the long insertion the *footnote* was opted for. This strategy was thought to be more suited and more convenient to the reader, since it did not break the flow of the translation.

In two cases of the discussed samples, the translator reworded the online versions. He opted for *rewording* as he felt the available version did not do justice to the rhetorical effect sought by the speaker. Consequently, a more subtle and refined wording was used for sample one.

However, it should be noted that sample nine ('They have something to tell us, just as the fallen heroes who lie in Arlington') contains two adjustments: a brief insertion referring to the Arlington National Cemetery and a rewording for 'They have something to tell us'. A similar case is passage no 10 ("At a moment when the outcome of our revolution was most in doubt, the father of our nation ordered these words be read to the people: 'Let it be told to the future world that in the depth of winter, when nothing but hope and virtue could survive, that the city and the country, alarmed at one common danger, came forth to meet it'") for which we suggested two insertions, a short one (reference to George Washington) and a longer one (an explanation of the author of the quoted words- ca *faimoasele cuvinte a lui Thomas Paine*).

As afore-stated the translation provided online is a good translation which has fulfilled its function, that of rendering the message. The revised and improved version is, nevertheless, more refined and complete as it does not leave out the cultural references which account for the speaker's excellent

oratorical skills and cultural knowledge and which help the reader fully understand the speech.

Finally, these findings suggest the existence of a specific cultural context which is inherent to political discourse and renders the translation thereof problematic. In order to determine the validity of this approach, if and to what extent it can be applied, a thorough analysis would be necessary based on a larger collection of political discourses.

6. Conclusions

The study sought to bring under scrutiny the translation of political speeches and demonstrate that this text genre is extremely complex and, henceforth, makes the translator's job difficult. Political speeches are associated with politics and political communication and are embued with historical, cultural, sociological and literary references. These inherent aspects contribute to rendering these political texts complex.

The study also undertook to find out how much of the cultural, geographical and literary references is lost through translation and identify the strategies that translators can use to render the speech-inherent references. To this purpose the present study examined the translation of President Obama's 18-minute Inaugural Speech published online by the news portal Mondonews on January 21st, 2009 and selected eleven samples for a more insightful discussion for which it also provided an improved translation.

Obama's address is, first of all, a tribute to the country's glorious past and as such it contains many elements of political culture which make the rendition of the message together with the transfer of its symbolic meaning into another language and culture difficult.

In spite of the fact that the language of the original speech is simple and clear, and the language used in the translation is equally general and clear, the translation follows closely the original structure of the speech, using direct translation and sentence-by-sentence translation. The message of the text can be understood by any reader interested in such current international events. However, the translation fails to capture Obama's indirect or implicit cultural, historical and literary references resulting in the loss of this implicit meaning through translation.

In the study we tried to argue that the translation of such an impressive and worldwide-relevant speech should not render strictly the president's words in a denotative manner, but that it should also facilitate a better

understanding of the American culture and ideology and bridge the gap between cultures through the use of *connotatives*.

To this end, the analysis of the Romanian translation of political discourse illustrated how cultural, historical or other references can be lost trough translation. To remedy this loss we suggested alternative translations or renditions through the use of specific strategies, such as *footnotes, translator's notes, insertions or additions*, and by *replacing the items with more adequate equivalents* which come as close as possible to the author's intended meaning. So, from the approximately 100-sentence speech we analyzed only eleven relevant samples which contained *explanatory insertions, shorter or medium-length insertions, footnotes, rewording and paraphrasing and an untranslated paragraph*.

As a conclusion, we stated that the online translation is a good translation which has fulfilled its function but failed to render the implicit references made by the speaker. Consequently, our revised and improved version is, nevertheless, more refined and complete as it incorporates the references in the translated text. We also underlined the importance of the inclusion of such references since they account for the speaker's excellent oratorical skills and cultural knowledge and help the reader fully understand the speech by bridging the cultural gap.

Finally, beside these findings we suggest further analyses of the translations of samples of political speeches in order to assure an undeniable validity to this approach based on a larger corpora.

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THE TRANSLATION
OF COMMERCIAL TEXTS

The translation of commercial documents

Abstract

The article seeks to survey in a synchronic study the status enjoyed by commercial translations. As opposed to literary translation, commercial translation is a rather late comer to the science of translation, and has, therefore, received less attention from translation scholars. The study places this type of translation in the broader context of *text, text types* and *commercial documents*. As part of the translation process, the analysis of the document is of primary importance, and is, henceforth, duly dealt with followed by the use of 'specialized' terminology. Last but not least, the role of the translator of commercial texts is also emphasized and discussed.

Keywords: globalization, LSP, commercial translation, commercial documents, commercial text analysis

1. Introduction

In spite of the enormous amount of literature written on translation issues, the translation of commercial texts is less tackled and investigated, and lags behind as an area of translational inquiry.

In the age of globalization the demand for translations, especially for specialized ones, has grown significantly, in spite of the spread of English as a *lingua franca*. Commercial translations are part of non-literary or specialized translations side by side with other specialized subject areas, such as: science and technology, marketing, law, politics, medicine or mass-media. In spite of the fact that there is no clear classification of texts, some theorists (Sager, 1994) differentiated between literary or religious texts and non-literary ones. Non-literary translations fall under the category of LSP texts (languages for special purposes), which is also too broad a designation for a large number of domains

and text types. Commercial translation, or the other sub-categories associated with it, such as financial, economic or business translation, does not correspond to a certain category, but can be defined as the translation that covers all texts used in business contexts (Baker, 2009:41).

We can take for granted the assumption that commercial translation is *de facto* any translation work undertaken for a commercial purpose. Taken as such, commercial translation is employed in the field of industry and commerce, while the other uses of the term, such as with reference to the translation services rendered for payment, will not be pursued in this article.

However, the question that arises is whether these texts can be termed solely as 'commercial' or whether they can be included in the broader class of 'business' texts, or finally, whether they are both commercial and business. In spite of the growth of commercial translation at corporate level, there is still no consensus on how to label this translation activity.

Moreover, the commercial activity is most of the time associated with other activities, especially with legal ones, consequently, commercial translation can be easily associated with judicial or legal translation or with economics-related translation. The first association is dictated by the legal directives and norms that govern and regulate any commercial activity, nationally or internationally, even though the texts are not judicial. This two-fold association, with commerce and the legal domain, makes commercial texts a unique kind of text, difficult to define as pure commercial texts.

Viewed from this perspective, *commercial translation* is the translation activity which is carried out in the business world and renders business activities. Consequently, it plays a significant role in the way in which the business activities are carried out and thus it becomes an important tool for the growth of any business worldwide.

However, commercial translation can be defined as the translation of *specialized* data and of the transactions used in business operations. Therefore, we can assume that commercial translation includes much of what is termed by translation scholars as 'non-literary', 'specialized' or 'LSP translation'.

The current translation research is inclined to pay more attention to the cultural and social significance of the translation activity. Regarding this approach, 'it can be argued that a re-conceptualisation of "commercial translation" as an activity which is embedded in the international dimensions of business functions and product workflow and would encourage translation scholars and others to give more attention to the cultural and social significance of commercial translation activity.' (Gambier, 2010:43) would be desirable.

Another aspect concerning commercial translation is its *multilingual and interlingual* feature, given that commercial correspondence most often takes place in a multinational and international environment and is focused on the cultural use of language. In addition, this type of communication is most frequently used in business and reflects company culture. Therefore, when dealing with commercial correspondence, the translator has to deal with various ways in which corporate philosophies are expressed in different cultures (Baker, 2009:42). Consequently, the study of commercial translation has to go beyond the range of competencies or knowledge that the translator must have, such as competences related to business and marketing, legal frameworks, etc., and also analyze the culturally-relevant institutional conventions and the ethic norms of corporate linguistic behaviour which operate in the given environments.

The history of commercial translation on an international level goes back to the decades when this type of translation became a recognized activity, about the same time when the international or superstatal organizations, such as the United Nations and UNESCO were established. Consequently, the need for commercial translators in all inter-governmental agencies has increased and industrial or commercial translation departments began to emerge and mush-room in most of the international organizations.

In the past decades commercial translations, including financial ones, were extremely important and an impressive amount of time and energy was devoted to them. This status of commercial translations has changed due to major global changes. The change is the result of globalization, of English becoming a world language, of the EU multilingual policy and standardization of financial and commercial policies at several levels. On the one hand, nowadays English has become the *lingua franca* of commerce in the entire world. Henceforth, almost all documents are issued in English or as bilingual forms, in English and national languages. This means that, if we visit a bank and ask for a form we may be surprised to find out that the clerk will hand us a bilingual form, just like hotel receptionists hand over to their visitors bi- or multi-lingual forms, all adapted and translated to the consumer's or user's own convenience. On the other hand, the EU policy is directed towards the use of all Member States' languages thus resulting in an assiduous translation activity.

Presently, commercial or business translation is a current activity in all multinational companies, banks, and other financial institutions which do not necessarily have trained and specialized translators. The fact that company

staff deal with the translation of documents reflects the capacity of those involved in commercial activities to translate their own documents without any aid from trained translators.

On the whole, we can safely assume that, in spite of the fact that commercial translation has co-existed with literary translations or other forms of non-literary translations and has developed tremendously in the last decades, it has come very little under the scrutiny of translation researchers.

2. Prerequisites

2.1. Globalization

In recent years, the main focus concerning the study of commercial translation has been related to activities that have to do with the globalization of trade in goods and services. In the 21st century we deal with rapid changes in the global economy, in technology, immigration policies, transportation, etc., which call for an increased interaction between people who are culturally, politically, socially and ideologically different. Therefore, globalization is a phenomenon which has a great impact on translation studies since, in a way or another, it shapes the way in which translation is carried out, it shapes the role of translation, as well as that of the translator himself.

Due to globalization and the tremendous growth of world trade, the attention devoted to non-literary translations has increased, but it is still far from being sufficient, given the fact that 'the cultural and intellectual stakes of non-literary translation are rarely spelled out in any great detail and are generally referred to in only the vaguest possible terms ('promoting understanding', 'encouraging trade') ' (Cronin, 2003:2).

According to Pennycook (2007), there are two main opposed interpretations of globalization. One refers to the homogenization of the world and takes into account the *international and intercultural exchanges* that make the world a smaller place, and the other one refers to the *heterogenisation* of the world because in a globalized society the concept of national culture loses its prevailance and meaning.

Globalization comprises 'actions or processes that involve the entire world and result in something worldwide in scope.' (Samovar et al, 2010:3). The emergence of multinational companies and a greater cross-cultural impact as a result of globalization has also increased the need for bilingual speakers and translators in the economic world. Therefore, for global economy and compa-

nies the management of projects that take place simultaneously, maybe in different places of the world and involve people working in different languages and cultures, is essential. Commercial translation or the translation of business documents clearly responds to the needs generated by globalization and by the informational economy in an era of global markets.

Closely related to the concept of globalization, is the distinction between translation as *communication* and translation as *transmission*, a distinction which generates heated debates around translation and culture in the global world, but, at the same time, fails to be completely understood. 'If communication is primarily about conveying information across space in the same spatio-temporal sphere, transmission is about transporting information through time between different spatio-temporal spheres' (Cronin, 2003:20). In the context of commercial translation, both types of translations are being carried out due to the needs of the market.

Another important aspect, relevant to our study, is the fact that globalization creates the necessary conditions and the context for the emergence of a world language, which is English and its varieties. This is why globalization and the emergence of English as a *lingua franca* are interrelated.

2.2. English as a *lingua franca?*

Among other things, intercultural communication in multinational companies or banks involves the use of a shared language, which is called *lingua franca*. In the modern business world, communication and the translation of commercial and business documents take place on a bigger scale than in ancient times because of globalization, as previously pointed out. 'Since the fall of territorial imperialism and especially, since the decline of British and American hegemony on the world market', English has evolved as a 'world language' (Brutt-Griffler, 2002:112) and also as a *lingua franca*, whereby the speakers use this language to reach a wider and more distant audience.

As Pennycook underpins, 'English is involved in global flows of culture and knowledge' (2007:19), but as it is used around the world by a great variety of culturally different people, the question that arises is what will be the effects of this global spread of English.

Since English has become almost everyone´s second language and a global language, business communication, transactions, bank operations are carried out in English as a first or second language. One of the main reasons for English becoming a global language and a *lingua franca* lies in its history, its

flexibility and its ability to embrace influences. In what concerns its history, the English language has become a global language due to the power of the British Empire and later because of the dominance of the United States which became a strong power in the world economy, in technology and pop culture in the last half of the 20th century. The rapid spread of English seemed an obvious process. Without a strong power-base, a language cannot 'become an international medium of communication because language has no independent existence; it succeeds on the international stage only when its users succeed' (Crystal, 2003:7).

English is used in all domains: in economy, politics, tourism, etc., as described by Vilceanu:

> That has given English an unprecedented status as a global and cross-cultural code of communication [...]. It is for this power that English is presented as an Aladdin's lamp for opening the doors to cultural and religious "enlightenment" as "the language for all seasons", a "universal language", a language with no national or regional frontiers and the language on which the sun never sets. (Vilceanu, 2008:93)

Due to the emergence of English as a *lingua franca*, and the spread of intercultural speakers, nowadays we can use in banks documents written in two languages: the native language of the client, depending on the country where the subsidiary is located and also in English. This phenomenon has increased consistently, especially in the Romanian banks, where the vast majority of documents are bilingual.

2.3. Language for specific purposes (LSP)

LSP has an important role in the study of commercial communication, given the fact that it refers to the 'teaching and research of language in relation to the communicative needs of speakers of a second language in facing a particular workplace, academic or professional context.' (Davies, 2004:672). This reveals the fact that language is used in accordance with a particular context and the interlocutor's needs. Thus, the language used in academic settings can be different from the one used in a business or commercial environment.

The study of LSP refers, in general, to the taught language courses which are specific to certain learners, such as the Language for Academic purposes or the Language for Business purposes, etc. The characteristics of a specific language depend on the purpose it is used for, this is why LSP 'has tended to be driven largely by practical rather than theoretical concerns' (Davies, 2004:673). In order to properly understand the use of LSP, there are two aspects

which are fundamental: needs analysis and the description of language use in target situations. These target situations require some specific skills of language use, which may not be necessary for the users who have other needs or who use the language for other environments. According to the field of use, language can have some specific features, for example in business communication the focus is on rhetorical features and the intercultural differences between parties, while in a chemistry text the focus of language is the use of adjectives in order to describe various phenomena.

Depending on the purpose the language is used for, there are specific registers because 'language for specific purposes are varieties of language and [...] there is no such thing as general purposes language. All language exists as one variety or another because all language is used in specific situations.' (Davies, 2004:676). In addition, Davies points out that to serve 'a specific purpose language is a restricted repertoire of a general language system' (2004:676). The study of LSP, in general, is focused on a genre-based approach, given the fact that language has specific features depending on the genre of the text.

3. Commercial translation

Commercial translation should be regarded as a sub-classification of the translation activity. The classification of texts has proven to be an extremely sensitive issue in textlinguistics and in translatology and has not been settled yet. Thus, against this background we wish to survey the attempts to categorize commercial translation and throw some light on the issue.

Attempts to classify the translation of commercial texts had been registered as early as the 1950s when Casagrande (1954) introduced the term 'pragmatic translation' to 'refer to translation where emphasis was placed on the content of the message, as opposed to literary or aesthetic form' (Zanettin, 2009:41). Sager (1994, 1998) suggested a classification of texts into literary, religious and non-literary or 'industrial'. In his book 'The Science of Translation', Wilss (1982) also admits that translation is literary, non-literary and Bible translation. Zanetti mentions

> 'However, commercial translation, economic translation, business translation and other, similar terms do not correspond so readily to existing classifications of knowledge. There is no consensus on how to label to define this translation activity. The term used here is one of convenience, intended to cover the translation of all texts used in business contexts, excluding technical and legal texts' (2009:41).

He further notes that 'In addition, *commercial translation* is sometimes used to designate translation services rendered for payment, as opposed to 'voluntary translation' (Idem). From Zanetti's quotation it can be presumed that commercial translation can be termed 'economic' or 'business', but, at the same time, he admits that it is sometimes used to designate the translation of texts that are to do with payment. The online Webster dictionary (http://www. merriam-webster.com/dictionary/commercial) defines the term commercial as 'related to or used in the buying and selling of goods and services' Given these prerequisites, we can further assume that commercial translations are rather related to trade activities that to other economic or business documents.

If we look at business communication we shall find a vast array of spoken or written text types which can be further associated with the following domains of communication: institutional or organizational communication (company internal and company external communication), not to mention the range of domains of communication, which includes; public communication, social, cultural communication, interpersonal and mass communication. Company internal and external communication can be classified into the areas covered by the company activities, i.e. financial, commercial, management, marketing, public relations, advertising, etc. Therefore, we agree that the term 'commercial', and 'commercial translation' as well, should stand for all those activities which are to do with trade.

The slow clarification of the terminology, the difficulty of designating the class and its components should not be surpising as Zanetti indicates, since 'translation studies as a discipline has paid commercial translation relatively little attention' (2009:41). It has been reasoned that this slow development of commercial translation might be the result of the high esteem and concern given to literay translation. To this reason we may also add that commercial translation is very often, perhaps most of the time, carried out by non-translators, by company staff, whose qualification is related to their financial or trade extertise and who are not concerned with linguistic or translational issues so as to become involved in such a research.

However, from the areas which come under the umbrella of commercial translation, the translation of advertising material has received more attention, given the internationalization of many advertising campaigns.

More related to commercial translations are the endeavours of a few scholars. Snell-Hornby (1999), for example, focused on the translation of commercial

documents for the tourism sector. A similar interest was shown by Sumberg (2004) – quoted by Zanettin (2009) – who analyzed the strategies used for the production of target texts in tourism brochures to attract British tourists to Spain and France. Navarro Errasti et al. (2004) have contributed pragmatic insights into tourism literature and its translation.

Other studies in the field of commercial translations investigated company report documents, introductions to reports (e.g. letters to the shareholders), documents which reflected corporate cultures and the way in which corporate philosophies vary from one culture to another.

Zanettin (in Baker, 2009) mentions Sager's effort to develop a translation theory applicable to commercial translation. According to Sager, the translation process is like an industrial process made up of the following components: input material (documents), operations performed on the material (human, machine or computer translation), the scope and capabilities of the operator, and endproducts (the range of documents produced/translated). The process can be investigated by: the writer of the ST, by a prospective reader of the target documents or by agents working for the writer or the reader (Sager, 1994:140). Sager sets out the preconditions for a translation: the existence of a set of instructions for the translator and the presence of the client who is the recipient of the translation. Sager's approach is worked out to suit the company or work conditions, thereby excluding other settings such as training environments, 'translating for pleasure, or translations done by readers for their own benefit' (Zanettin, 2009).

Zanettin (Idem.) notes that 'Sager's approach accommodates a range of activities which occur in professional contexts sometimes overlooked in translation research or training.' The latter's further merit lies in having drawn attention to situational and personal factors, such as the translator's skills.

Among the scholars who contributed to the research on commercial translation, Guadec (2007), quoted by Zanettin, 'offered practical guidance on the various types of commercial translation activity and the translation process' (Idem.). Yet, in spite of the few studies, commercial translation is overlooked and underestimated. Considerable and consistent studies on the process, on how future translators should be trained, on the translator and his relationship to the receptor or beneficiary, the cultural implications, corporate ethics and relations, the impact of translations on economy and society are still challenging and interesting issues awaiting to be investigated thoroughly.

4. Text types and commercial texts

A first step in the analysis of a commercial translation is to determine the *type of text* to be translated, in spite of the opinion that text type is not really useful in classifying commercial texts due to at least two difficulties. One is the 'difficulty of linking particular text-samples with particular text-types in a plausible and systematic way' (Meta, 1991:4), and the second is that a text can perform several functions (Schmidt, 1978) :

> ...the problem of possible and/or expectable hierarchies of communicative text functions must be solved; because one text can fulfill different communicative functions in one and the same situation (e.g. persuade and warn) [...]or parts of a text may fulfill different partial functions (which may conflict with the function of the text as a whole). (Emery, Meta, 1991:4)

Indeed identifying the type of a particular text, a ST, is extremely difficult, since translatologists in their attempt to avoid a clear-cut classification resort to more general, and henceforth, more confusing categories. Hatim and Munday (2004:73) argue that

> 'The text-oriented models of the translation **process** that have emerged in recent years have all sought to avoid the pitfalls of categorizing **text** in accordance with situational criteria such as subject matter (e.g. legal or scientific texts). Instead, texts are now classified on the basis of a 'predominant contextual focus' (e.g. **expository, argumentative or instructional texts**). This has enabled theorists and practitioners alike to confront the difficult issue of **text hybridization.** That texts are essentially multi-functional is now seen as the norm rather than the exception.

In the same attempt to clarify the issue of text typologies, Hatim and Munday (Idem.) admit that

> 'Central to **text typologies** of the kind advocated by context-sensitive theories of translation is the view that language use beyond sentence may helpfully be seen in terms of **rhetorical purpose** (e.g.**exposition, argumentation** or **instruction**). This sense of purpose yields increasingly finer categories (e.g. report, counter-argument, regulation), and a variety of text forms identified on the basis of such factors as subject matter or level of formality (e.g. reporting, argumentation or instruction may be technical/non-technical, subjective/objective, spoken/written). (idem)

They conclude that

> 'Such a categorization is necessarily idealized and that, since all texts are in a sense hybrid, the predominance of a given **rhetorical purpose** in a given text is an important yardstick for assessing text-type identity' (idem.)

Further they also suggest that this model should also integrate 'communicative values (related to such contextual factors as **situationality, intentionality,**

intertextuality) ' (2004:74) and that *text types* 'are seen as "guidelines" which text users instinctively refer to when they adopt a given translation strategy with an eye on both sides of the translation divide- the ST and TT'.

Another idea put forward by Emery concerning the classification of texts is that 'a situation-based approach to the classification of texts may not give enough weight to their pragmatic dimension especially since translation is a speech event, a communicative act which is carried out by somebody in a specific context and for specific or special purpose' (Emery, Meta, 1991:4).

From the statements recorded so far we can assume that for a translator of commercial text types, although none of the mentioned linguists referred specifically to commercial texts, both the *context of situation*, and the *purpose* for which the text is written (or spoken) are important yardsticks.

Commercial translation includes a range of different texts, financial ones, economic, etc. accountant texts and all texts generated by trade operations, which range from company accounts, tender documents, company financial reporting documents or banking documents and which require a thorough knowledge of the *specialized terminology*.

A general feature of these texts is their poor quality given that their writers are not linguists and this may result in different linguistic inadequacies or other problems such as tautologies or incorrect syntax, which may pose problems to translators. However, in many cases commercial texts follow a similar pattern and use relatively the same, specialized terminology, making it hard for the writer to interfere in the text. For example, banking documents have a fixed terminology and syntax, most of the times provided by a given format or outline, which is not the case of reports or correspondence letters where, in spite of the established format and use of formulas or some language constructions, the writer may use his/her own style.

From another point of view, we think that commercial texts can be classified according to the *type of activity* that generates them, i.e. the trade operations. In this case we have to deal with: *payment documents, transport documents, bills, insurance documents, contracts* (even though they are basically considered judicial texts).

In the case of commercial translations it is important to know the type of text that is going to be translated because each type has different features and elements. For example, a maritime insurance policy contains specific information regarding sea transport clauses, insurance, the merchandise to be delivered and contract provisions.

Classifying texts used for business and commercial purposes and including them in the categories identified by scholars can be a rather difficult task given the fact that they fulfill a specific role and respond to the needs of the modern global market. Thus, the most important task of the translator is to place emphasis on the analytical phase of the translation process, i.e. source text analysis.

5. Commercial documents

Before dealing with the analysis of a commercial text, it is important to clarify the concept of *commercial document* as a text which fulfills a certain communicative function. According to Sager,

> 'It is the writer's intention encoded in the document which distinguishes a document from a text, i.e. a unit of form and content [..]. Intention is expressed both linguistically, through the choice of text type, the rhetorical structure of the text and the choice of words, and through the situation, i.e. the particular circumstances of production and expected reception of the document when it was first produced." (1994:27) '.

Henceforth, *documents* are texts which have a purpose, which account for the writer's intention and which also make clear what addressees the writer has in mind when he writes the message. For example, a *bill of lading* is an international trade document written with the clear intention of providing specific information (name of shipper, consignee, vessel, port of loading, port of discharge, final destination, freight, number of original B/L, gross weight, measurements etc.). It is expected to have the same reader in the target language as it has in the source language and it is expected to serve the same function given the context in which it is written and used. Readers of this type of documents usually know whether the intention is directive, instructional or simply informative. However, when dealing with documents, the translator's task is to decide whether the intention of the ST writer is the same with the intention of the TT.

Sager (quoted by Baker, 2009:42) also assumes that the translated document bears some similarities to the source document, but, at the same time, it can be different. In accordance with this idea, Sager identifies three types of the translated text, namely: autonomous documents, interdependent and derived.

According to Sager (1994), *autonomous documents* represent the translated texts that have as a source text a draft, which means that the source text will have no status once the translation is available. On the other hand,

interdependent documents refer to those texts which can co-exist in parallel, that is to say they have the same status and can exist in bilingual or multilingual versions, not taking into consideration the source text, which in most of the cases is not recognizable. This happens in the case of European legislation documents or other documents that are of global interest and therefore, exist in many languages. Finally, the *derived documents* are classified according to whether the target text serves the same function as the source text. An example of this type of documents is the translation of the Bible, the literary and technical translations.

Documents used in banking operations are commercial texts which are associated with certain characteristics. The majority of documents deal with invoices, statements of account or bank guarantees, payment orders, documentary letters of credit and so on. What all these documents have in common is that they are concluded between a bank and its clients, both private or corporate companies. At the same time, the bank represents the link between a company and its clients, since all payments are made *via* de bank.

All these documents contain essential elements that make them enforceable. For example, a bank guarantee, usually issued in the form of a letter contains essential elements such as: the type of guarantee (simple, revocable, irrevocable, irrevocable advised credit), the name and address of the drawer, the name and address of the drawee, endorser, the object of the letter of credit, the value of the invoice expressed in a specified amount, date of payment, validity of the letter of credit, as well as other special clauses which have to do with the extension of the date of payment, reduction of the amount and so on. (Galis et al, 1981:239,40).

6. Commercial text analysis

In order to be able to clarify the interdependence between text type and transfer method, the translator's first task is to analyze the text. According to Wilss (1982:118) the analysis must be exhaustive and must regard its 'syntactic, semantic, stylistic and pragmatic dimension'. The same has been expressed by Emery:

> Any text analysis, if it wants to achieve untrivial results, must envisage the total constitution of a text, in its thematic, functional and in its stylistic dimension or, in semiotic terminology, any text analysis must deal with the syntactic, the semantic and the pragmatic text level, with syntax and lexis functioning as instruments for the establishing of the text-pragmatic level. (Meta, 2001:5)

In order to analyze a text properly, various criteria must be taken into consideration, since, based on the clarification of the linguistic features of the source text, the translator will be able to produce an equivalent target text. For this purpose, scholars have identified various models according to which texts can be analyzed as a first phase of the translation process. First of all, there are two different ways in which a text can be analyzed: from a linguistic and from a textual-based point of view, namely top-down and bottom-up (Sanchez, 2010:68). From the two, the first is the one which is more frequently used in the translation process, since the translators have the tendency to consider the text as an examplar of a determined genre. Therefore, the top-down analysis starts from the entire text, considering the context of use and communication, the particular genre it belongs to, reader and sender, theme, etc. On the other hand, the bottom-up analysis starts from the smallest units of a text, namely the morpheme, word, phrase, paragraph and moves upward to the entire text.

Mason (1982) has put forward a three-dimension text analysis model based on: *domain, tone* or *style* and *function*. House (1977) and Mason (1989) noted that a translator must establish the social context in which a text is created. Based on these assumptions, a translator should take into account the situational dimensions of a text (i.e. the language, the medium, the level of formality, the domain, all of which will convey to the text some form-specific features), text pragmatic features (text functions, text-type, purpose of text producer), text structures, coherence and cohesion, tone, and finally, text semiotics (i.e. the culture-based signs that can be encountered in a text).

Based on Karl Bűhler's (1965) three functions of language approach (*Darstellungsfunktion, Ausdruckfunktion* and *Appelfunktion*), Reiss (1971, 1976, 2000) identified three text categories (informative, expressive, appellative) for which she proposed the following translation methods: for the translation of informative texts (such as textbooks, reports) *loyal translation* would be appropriate and *the full and accurate rendition* of the content is suggested, for expressive texts (mostly literary ones) an *analogous rendition of the artistic intent of the author* is preferred, and for the translation of appellative or operative texts (such as advertising texts) *adaptation* is recommended.

Munday (2001) provides one more category to the already identified ones and spells out their main characteristics which are instrumental for any text analysis:

> 1. The informative text – in this case the language used in order to transmit the information to the reader is logical or referential and the content represents the main focus of the message

2. The expressive text – the author uses the aesthetic dimension of language
3. The operative text – the aim of the text is to persuade the reader and to determine a certain action, making him/her act in a certain way, having an appellative focus.
4. Audiomedial text – this includes the text from films or any other visual and spoken advertisements. (Munday, 2001:73).

However, Munday (idem.) criticizes the classification of texts proposed by Reiss, questioning whether text types can really be differentiated. He uses the example of a business report, which belongs to the category of informative texts, but which can also have a strong expressive feature. In addition, the text may well serve different functions in the source culture, for example, it can be an informative text for the directors of the company or it can be used as a text with a strong persuasive function aimed at calling for the shareholders' reaction (Munday, 2001:76). Furthermore, English business and financial texts usually contain a large number of *metaphors* which may or may not have an equivalent in the target language, therefore, the translation of business texts does not require only that attention should be paid to the informative value of the source text, but to other issues as well. The translator must pay due attention to the target text he creates because he should, by no means, ignore or omit the expressive function of the language.

For a translation-oriented text analysis an important contribution comes from Nord (1997), who speaks about two types of translation which can be employed. *Documentary translation* is the one proposed for literary translation, which 'serves as a document of a source culture communication between the author and the ST recipient' (Munday, 2001:81), while *instrumental translation*, applicable especially to other translations, such as commercial texts, 'serves as an independent message-transmitting instrument in a new communicative action in the target culture, and is intended to fulfill its communicative purpose without the recipient being conscious of reading or hearing a text which, in a different form, was used before in a different communicative situation' (Munday, 2001:82). This means that the function of the target text should be the same as that of the source text.

Moreover, a source text analysis should include the intended text functions and should establish who is the sender and the recipient of both the TT and ST, the medium, the initial purpose of the texts and the purpose of the translation.

These distinctions which regard text types and approaches to text analysis are useful in the translation process of any text, but the translation method

does not depend only on these aspects, because many other factors come into play as well. Nord (1988, 1997) similarly underlines the role played by source text analysis, adding that there are also *intratextual factors* that should be analyzed before starting any translation. These are: subject, content, non-verbal elements, lexicon (dialect, register, terminology) and sentence structure. Munday quotes Nord and points out that 'What is important, though, is that [it] include[s] a pragmatic analysis of the communicative situations involved and that the same model be used for both source text and translation brief, thus making the results comparable' (Munday, 2001:83).

As we move from more general texts towards commercial texts, we can note, however, that a few more aspects should be included in the analysis of a text. The aspects mentioned so far are applicable to literary and many non-literary texts, such as science and technology texts. In commercial texts, for which we would rather use the term *documents*, the following features prevail: *source* (author: public institution, corporate company, bank, shipper, buyer, seller, etc), *addressee* (receiver), *purpose, function of the text* (document), *place and time of production, culture* (institutional, corporate etc), *form, layout/format, structure-related conventions, register, specialized terminology, tone, the relationship between S and R.*

Establishing the place and time of text production and reception is essential for the translation process. The translator must identify the culture to which the text belongs and the cultural reference system used in order to be able to accurately decode the text and, at the same time, to adequately place the text in the space and time of the cultural background required by the target language and culture.

The task of identifying the context of situation is essential for a commercial translator because the type of documents he has to deal with are numerous and may differ from one linguaculture to another. In addition, cultural aspects are of two kinds: cultural aspects related to the national and linguistic context, and cultural aspects associated with the organization, company or bank the documents are used for. There are cases when the target text may belong to a culture that has a totally different legal system and therefore, the transfer must guarantee an adequate adaptation of the source text to the legal system of the particular target culture. Similarly, different company documents may reflect and be subject to organizational culture-bound conventions which may be different from the conventions used by a partner company. For example,

American business reports may be composed in a slightly different way from the UK reports in terms of format and content structure. Then, again, depending on the established company conventions, reports may also vary. However, the differences are minor and do not affect either the function (s) and purpose (s) of the documents, or the message. More striking differences regarding format and structure could be noticed between the reports used in the UK, for example, and the ones used in Romania before the 1989 revolution. While the British documents were drafted according to agreed on and conventionalized norms, the Romanian reports were stern, organized according to the same pattern, which was party-determined and governed by the use of the same linguistic formulas or clichés. The language was artificial, standardized and the specialized vocabulary was little used. Such differences posed great difficulties to the translators, who had to be extremely creative in finding the best equivalents and to make sure that the source text will be adequately understood by the professional target readers. Given the great changes in the world, such as globalization and the construction of the European Union, international trade has become extremely standardized whereby English is being used in almost all communication. This standardization means that similar organizations or companies would use the same kind of documents for the same purpose (s) and function (s), with the same established and conventionalized structure and use English as one of the two or three languages provided. Furthermore, most of the documents use table formats and non-linear writing to facilitate the users' access to them, their better understanding thereof and use.

In general, the medium or channel of communication dictates the form in which a text will be issued (written or oral), the instrument through which it is transmitted (radio, newspaper, TV, etc.), and the style or format conventions. In commerce, most of the documents are written and transmitted *via* fax or the internet. In this particular case of commercial documents all bank and trade documents are standardized and tabulated in order to be easily filled in, transmitted and used. In some cases, therefore, translation is almost unnecessary, since the table form facilitates the reader's understanding of the document. The users of the documents know what kind of information they will be provided with and how to decode the message content. Henceforth, company staff dealing with trade issues are knowledgeable of these issues and communicate directly with their partners with no translator-mediation.

Commercial communication, on the other hand, does not refer only to standardized trade communication, since many other forms, i.e. genre texts such as long reports, promotional materials, etc. require expert translators for their translation in the partners' language. Then, the translator must identify the elements regarding the conventional characteristics, which refer to the specific domain, the choice of vocabulary, style conventions, format conventions, which are all important in translation. In very rare cases, the target text is transmitted through a medium or channel which is different from that of the source text and requires more attention from the translator who must take the best decisions regarding the transfer procedure and the choice of the best equivalents.

7. Terminology and vocabulary

Commercial or economic translation belongs to what is termed 'specialized translation' and, as a consequence, it requires not only knowledge of the translation process, but also mastery of terminology, an important means through which a translation is realized. Specialized terminology refers to the specialized terms that exist in a certain domain and are used to denote certain concepts, specific only to that field of knowledge.

An approach on terminology provided by Wills (1999) who quotes Gotti, who, in turn, claims that

> Domain specific special languages obey their own laws. The need to use conventionalised, more or less pre-structured lexical resources which denote distinct fields of reality minimizes the role of the sender and receiver as subjective agents in the production and reception of specialist texts [...]. (Gotti, 2006:36).

The need to master terminology is essential to specialized texts, as this will represent an advantage when looking for the closest equivalent in the target language. Gotti points out that '...technical terminology has the highest probability of one-to-one equivalence in translation. The correspondence is, it should be stressed, by no means complete, but once terminological equivalents are established, they cause relatively little trouble' (Gotti, 2006:36).

The language of economic documents (whether commercial, financial, banking, etc.) employ a specific terminology with various levels of specialization depending on the context, subject matter and the receiver. In English, for example, there is a marked tendency to use less complex sentences, with

abbreviations, symbols and specialized loan words. Also, in texts about finance, trade or stock exchange, metaphors are used frequently and so are idioms and expressions, but, nevertheless, no colloquial language, personal pronouns or contractions occur. The syntax of this type of texts is simple and clear, frequently made up of a main clause and one-or two subordinate clauses. Sentence length is of 15-20 words, clause structure is also simple and clear, with a frequent use of passive voice and modals.

The *vocabulary* used in commercial translations is three-fold: first there are items which are domain-specific and which prevail in a specialized text. Second, there are culture-bound items (linguaculture-specific items and organization-specific items), and third, there are general (vocabulary) items. In commercial translation linguistic and terminologic complexity is available only in more elaborate texts, such as advertising materials, news reports, fact files etc. All other types of text created for commercial purposes use a relatively simple vocabulary both domain-specific and general. The purpose in business communication is efficiency in communication and this puts some constraints on the communicator, i.e. to use a simple, understandable, direct, concise language with vocabulary items to reflect these features.

Vocabulary issues are important at the moment when the translator makes the transfer and chooses the items which are most appropriate for the context and use. We could also admit that it is not enough for a translator to look for the unknown words in a dictionary, but that he should investigate, research original documents because dictionaries do not always provide the necessary word-equivalent in the specific context.

8. The translator's role

To translate commercial documents is not an easy job or assignment for any translator, regardless if he is a freelancer or a translator working for an organization. If the translator does not work as a freelancer and is a hired staff in an organization, a multinational company or a bank, in order to work in a business environment, the translator must possess specific skills, because what employers look for, especially on the Romanian market, are professionals with a business administration, economic or financial (i.e. professional) background. The number of companies which hire translators or have their own translation offices or services is considerably low since nowadays the bilingual communi-

cation activity in a company is carried out by employees who do not necessarily have a translator status, but are hired for other job profiles. Organizations recruit personnel according to their needs and constraints, so it happens that they recruit personnel due to their knowledge of foreign languages and also for their confidentiality, but who should work in other job areas, even if they are not qualified for that job or field. Consequently, the role of a translator in a company is only partially fulfilled because his other commitments are related to other company responsibilities.

Nevertheless, regardless of what status a translator enjoys in a company or in a bank, he must possess certain skills beside the job-related ones in order to be successful as a professional translator. Generally speaking, the role of the translator is, first of all, to organize the translation process and to decide what translation strategies to adopt depending on the purpose of the translation and that of the source text. Therefore, translation is a decision-making process in which the translator is the key actor.

The translator's first task consists in finding out the writer's intention and creating the intended effect in the target language. Then, the translator goes through some stages during the translation process: he analyzes the source text, makes decisions as to what translation method and strategies he should adopt, he produces the target text and, finally, revises the end-product and proofreads it.

If the translator works as a freelancer and has his own office, he must be equipped with more complex skills beside the translation skills because he is a professional who interacts or deals with clients. In order to be successful, he must master both managerial skills and client relations skills. In addition, he has to sell his expertise and negotiate with his clients a good deal. The quality of translations is an essential aspect of his activity, one that his reputation and business is built on.

Regardless of the translator's status, his competences can be broken down into *process-related competences* and *product-related competences*. This break-down is indicative of the fact that the translator does not manage only the process development stage, but that he also fulfills product-based operations. Process competences comprise organizational, communicative and research competences, while product competences are related to language, culture, text, discourse and domain. Even though the competences and sub-competences are numerous, a translator does not need to use them all during the translation

process, because a specific translation situation may require only certain sub-competences, while others may be solicited for other specific operations.

Business, and for that matter commerce as well, is the engine that keeps the world economy growing and satisfying the peoples' needs. Hence, we can only assume that commercial translation has an important role in shaping economic, cultural, societal and political developments. In the context of globalization and economic progress, the communication between organizations and companies has increased tremendously and also the number of multinational companies where most of the activities are carried out in two or more languages. Thus, the commercial translator's role, as an intercultural communicator, is to enhance international communication and the business practices and contribute to the world economy. Even though the commercial translator's profession is not fully appreciated and it is considered to be solely focused on translations, it is obvious that he represents more than that, namely the bond between client and company, between different organizations, areas for which he bears the main communication responsibility.

To sum up, it is obvious that the commercial translator has to embrace more responsibilities and in order to fulfill his duties properly he needs to possess a broad range of competencies and knowledge.

9. Conclusions

Commercial translation falls in the category of non-literary or specialized translations, and as such it has been less investigated than its literary counterpart. Commercial translation is asociated with commercial activites, it is carried out in the business world and it is undertaken for commercial purposes.

The development of commnercial translations goes back to a few major events in human history: the development of science and technology after WWII, the creation of superstatal organizations, the advent of globalization and the rise of the European Union. Nowadays commercial translations have reached an unprecedented growth as they have become part of everyday activities of multinational organizations, corporations, banks etc.

Any study concerning commercial translations should commence from a definition of the concept, which, in this case, is difficult because there are only a few attempts to define it. To quote Zanettin, 'The term used here is one of convenience, intended to cover the translation of all texts used in business

contexts, excluding technical and legal texts' (2009:41). The lack of consensus regarding a clear definition is also reflected in the lack of consistent and numerous studies. Amongst the scholars who have devoted more concern and effort to interpret the process involved in commercial translations, Sager (1994, 1998), Snell-Hornby (1999) and Guadec (2007) deserve mentioning. Except for Sager, who attempted to develop a translation theory applicable to commercial translation, Snell-Hornby (1988, 1999) and Navarro Errasti et al. (2004) have contributed analyses of the strategies that can be used in the tourism sector. Sager conceived the translation process like an industrial process made up of the following components: input material, operations performed on the material (by human or machine agency), the scope and capabilities of the operator and endproducts. He also set forth the preconditions for the translation, by which he means the existence of a set of instructions for the translator and the client.

The discussion of commercial translation should necessarily tackle the issue of commercial text *vis-à-vis* the concept of *text type*. Again the translator encounters some difficulties, since these texs, or rather documents, are difficult and cannot be captured in a straightforward framework of text genre. These texts include *payment documents, transport documents, bills, invoives, insurance policies, contracts* and other less specialized text genres such as: *professional reports, including newspaper reports, minutes, advertising materials*. On the other hand, the range of commercial texts cover such domains as: commerce, business in general, finance, legal documents, economy etc. What these texts have in common is: their purpose which should be commercial, their use of specialized terminology, clarity, conciseness of language and expression, syntactic and semantic simplicity and a symmetric relationship that links the source text writer to the target text reader or recipient. In this case the reader of the ST is also expected to be TT reader or recipient. The discussion of commercial text types opens up another discussion that of *commercial documents*. Sager (1994) points out that it is 'the writer's intention encoded in the document which distinguishes a document from a text, i.e. a unit of form and content [..].' The writer's intention is expressed both linguistically, i.e. 'through the choice of text type, the rhetorical structure of the text and the choice of words', and through the situation, i.e. 'the particular circumstances of production and expected reception of the document when it was first produced. ' (1994:27).

Like any activity, the translation of commercial documents should begin with a thorough analysis of the ST. The analysis is or should, in general, be comprehensive and efficient in terms of guiding the translator through the winding process of translation, helping him make the right decisions regarding the translation method to be used, the most approapriate strategies, the lingusitic decisions as to what equivalences and word choices he should opt for. Beside the aspects proposed by Hatim and Munday (2004) other factors such as *situationality*, *intentionality* and *intertextuality* are equally relevant. In order to do justice to Emery (2001:5), an analysis should comprise the 'total constitution of a text, in its thematic, functional and in its stylistic dimension or, in semiotic terminology, any text analysis must deal with the syntactic, semantic and the pragmatic text level'. According to Nord (1997), there are two types of analysis suitable for a translation-oriented text analysis: *documentary translation* and *instrumental translation.*

Given the fact that commercial translation is about the translation of documents, we argue that the following features are important for such a text: *source* (author: public institution, corporate company, bank, shipper, buyer, seller, etc), *addressee* (receiver), purpose, function of the text (document), *place* and *time of production, culture* (institutional, corporate etc.), f*orm, layout/format, structure-related conventions, register, specialized terminology, tone, the relationship between S and R.*

Mastery of terminology is an important asset in translation. Specialized terminology refers to the specialized terms that exist in a certain domain and which are used to denote certain concepts, specific only to that field of knowledge. However, we should not lose sight of the fact that this is expert-to-expert communication and language, in terms of syntax, sentence structure, noun phrase- verb phrase composition should be simple and understandable. Linguistic and/or terminologic complexity is not the rule here, instead communication efficiency is.

The role of the translator is both challenging and non-conventional. It must be pointed out, first of all, that translators of commercial texts may function both as independent translators (freelancers, self-employed, etc) or as employed ones working for organizations, corporations, banks etc. In spite of the fact that their role is the same, i.e. to translate commercial texts, what is different about them is that since they are employed in large organizations they may not always be qualified translators, but professionals or experts

whose role in the organization is entirely different, but who also have to deal with the translation of their own documents. This is possible given the following prerequisites: the structure of the documents is fairly similar since most of the documents have been standardized and simplified for the user's convenience and accessibility, the language is specialized, and just like in the case of technical and scientific language, there are items which are used internationally and are, therefore, understood by the community in which they occur. Many employees issuing international commercial documents acquire or pick up the 'specialized' terms from their context of use.

It has been pointed out that commercial translation has been less investigated by linguists, and we agree that, given its dominant position worldwide it deserves more research attention.

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International trade documents
and their linguistic peculiarities- prerequisites
to a specialized translation

Abstract

While communication between different organizations is difficult and challenging, we think that efforts to improve communication through a more efficient use of language and translation can really contribute to a greater business performance. To this purpose, the article seeks to provide an overview of the extremly different text genres used in international trade and emphasize the difficulties they pose to the producer and translator. First the study tackles the concept of business communication, then that of *international trade documents*, whereby the following text genres are discussed in terms of their purpose, function and structure: business letters, trade documents (import-export documents, bank documents), contracts, and business reports. Since the *language* used is important both to the writer and to the translator of these documents, it came under a detailed scrutiny. The grammar-related peculiarities of this linguistic variety are also discussed to guard the translators against the pitfalls they may create.

1. Introduction

The most common way of transport, until the development of roads was by water. Overland transportation of goods was relatively slow, expensive and also dangerous, that is why the law governing the carriage of goods by sea developed much earlier than the law governing inland transportation. These laws refer to the rights, responsibilities and liabilities of the carrier and of the persons who require the services of a carrier. For example, in the early English common law, the carriers had the obligation not only to carry the goods but to keep them safe and deliver them in good condition to their owner. They were responsible for the

loss or any damage that could occur to the goods, unless they could prove that the loss or damage was not their fault. Today, the rights and liabilities of shippers, carriers or consignees are stipulated in a contract of carriage which can be written or oral. This contract establishes both parties' rights, the carrier's right to demand freight and the owner's right to sue the carrier if the products do not arrive in a satisfying condition. (www.britannica.com)

It is because of these stringent needs to be accurate, to settle and record financial liabilities between the parties involved in a transaction that different kinds of text are used in international trade. Thus, each *text type* has developed in order to serve a particular purpose and the needs of the engaged parties.

The development of trade in foreign countries is subject to many barriers, the most important of which is language. Speaking the same language and being able to understand the business partner is considered to be a key which unlocks many doors and facilitates an interaction which is based on a mutual understanding of business and societal conduct and of ethical business norms.

English is used in most of the international commercial transactions and has become a universal language which will 'increase the capacity of people to communicate and exchange ideas and goods across borders' (Ambassador Choi Seok Young, during the APEC Education Ministerial Meeting in Chile on April 29, 2004). [1].

Nowadays, almost every person is involved in a business transaction or intends to start one, an activity which is possible only by means of *contracts* and other *documents*. These documents guarantee that the persons involved in a business relationship will cooperate and act in accordance with a certain, agreed on strategy and their interests will not be violated by the partners. Contracts are very important since they assure the smooth run of any business or relationship and they also define the duties and commitments of each signatory.

Writing such documents is not an easy undertaking because, although there are clear differences between formal and informal language, there are no strict limits between spoken and written English. When negotiating a deal, business partners do not use complicated words and phrases but resort to

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[1] This statement was made by the Ambassador Choi Seok Young, during the APEC Education Ministerial Meeting in Chile on April 29, 2004. The APEC stands for Asia-Pacific Economic Corporation, an organization aimed at facilitating economic growth, cooperation, trade and investment in the Asia-Pacific region.

some clichés or special phrases which may sound strange to someone not accustomed to this kind of language. This is why people in charge with drawing up contracts can be faced with some problems referring to what words to use so that the text should sound correct in the foreign language or to what degree should the text of the contract be formal since even natives sometimes find the use a formal language difficult.

All in all, these business contracts must be written according to some officially accepted forms. This language used in business is sometimes referred to as *officialese* and is different from spoken English because it has a functional use and a specific character. This official style is characterized by some features, such as: conventionality of expression, lack of emotional touch, an encoded character of the language system, etc (http://na5.ru).

A striking feature is that the words are used with their logical, dictionary meaning in order to avoid confusions. Therefore, we can state that, apart from some special phrases, a contract comprises rather simple words and conveys information in a plain language. A plain language is the language that most effectively presents ideas to the reader (e.g. The Buyers are not *entitled* to *return* to the Sellers the goods unless stipulated otherwise under the present contract).

Business English is formal language and the documents associated convey a lot of factual information which must be clearly understood and acted upon, therefore every word must be charged with accurate information or meaning and words like *well*, *you see* or *a kind of* should be avoided since they convey no information. When drafting a contract the writer must not mix up colloquial and business English (Idem), but be consistent in the use of a formal language.

It is said that the ability to write business correspondence is equal to communicating with people in a business-like manner. The sentences in formal documents are longer, unlike in informal ones, the clauses are grammatically correct and combined more carefully. It stands to reason that writing for business purposes in a formal style requires a lot of practice. Formal writing does not place emphasis on the writer, so he should not refer directly to himself and must avoid words like *I*, *we*, *you*. Instead, he should refer to his professional status and quality and use words like 'the company', 'the enterprise' etc., i.e. the organization or institution he represents.

The language of business is not based on natural speech habits that is why it is difficult for non-business people to concentrate on the contents of

documents all the time because they can find the sentences too long or the meaning of some words hard to get through.

> e.g. Should the Sellers not execute the contract obligations in due time, by delaying delivery of goods for a period of more than 6 months as against the contract terms, the Buyers are entitled to cancel the contract and to request indemnities for indirect prejudices (Chiriacescu, 1994:181)

Another aspect that one has to bear in mind when talking about commercial writing is that the issues dealt with must be explicit so that the reader should not waste time and consume too great an effort decoding the message (e.g. The time of delivery of the goods against the contract expires on the 23rd of August.).

2. International trade documents

Carriage or transport documents are part of international trade documents, which, in turn, are part of business communication. *Business communication* is a broad designation given to any text, written or spoken, that has to do with business and it has remained a most general designation for many extremely differnt business texts. However, no classification of these texts has yet been made since some of them have been dealt with discretely by different business scholars and foreign language experts.

Business communication as a very general term applied to all texts that are related to business covers several text types, most of them termed *documents*, which can be divided into: business letters, trade documents, business documents with a legal character (such as contracts), company documents (reports, minutes, memos, notices etc), newspaper reports and advertising material. Each text type is different due to the function and purpose to which it was drawn up and the language used in these texts varies in conformity with the text type.

Business letters represent an important part of business communication. They are used for many purposes, including: *providing information, requesting information or material, answering customer queries, maintaining public relations, promoting sales, complaining* about a service, etc. Apart from the *informative function* they usually perform, business letters are sometimes regarded as a company's *permanent record*, as future inventories and checkings can be made on the basis of the letters filed in company records. Letters can also serve as

written contracts between two parties and as such they are fully recognized as evidence. Then, they can act as formal or informal public relations material, building up good will, consolidating relationships, or encouraging business. From the moment the letter written by you leaves your premises, it represents you and the company you work for. Therefore, the writer must be aware of the role the letter plays in projecting the right image of the company, since a good letter may encourage business, whilst the reverse may turn your business into a failure (Irimiea, 2006). Similarly, the translator must understand the function of the letter he translates and observe all technical and linguistic details.

International trade concerns at least three parties: the exporters, the importers and the banks. In a trade transaction both exporters and importers face risks, because there is always the possibility that one side does not fulfil the agreed on commitments. On the one hand, exporters face the following risks: the importers or customers may not pay in full the goods because they may go bakrupt, because of government regulations which might ban trade with the exporting country, or simply because the importers are not reliable and refuse to pay the agreed amount of money for the goods. On the other hand, for the importers there is the risk that goods be delayed and that they might be received only a long time after they have been paid for, or that the wrong goods might be sent (Radice, 1982). This may cause loss of business so it is to guard against different risks that contracts and other documents are drawn up and used in international trade. It is also because of these risks that different methods of payment and bank documents are used in international trade.

The documents used for trade purposes mainly concern two parties: the seller or the exporter and the buyer or the importer. In international trade, export and import activities can be broadly classified into five groups: *documents of dispatch*, which concern the movement of goods from the exporter to the docs or airport in the exporter's country, *shipping documents*, whose role is to regulate the transport of goods from one country to another, *customs forms*, which concern customs clearance. *Official invoices* are documents requested, in general, by the importer or customer or the importing country and finally, there are *bank documents*, whose function is to regulate the payment of goods (Radice, 1982). Shipping documents include: the Standard Shipping Note (SSN), the Shipping Instructions Form, the Container Shipping Instructions Form,the Special Stowage Procedure etc.

Most of the *import-export documents* are issued in English, although many are printed in other languages too. In spite of the apparent simplicity of the forms used, the trader must not only understand the language, but he must also become familiar with the *layout* and the *export procedures* they stand for. The simplicity of the forms results from their standardized form or format. Even though the forms are printed in other languages than English, the documents stand for the same procedures which are known and recognized in the entire world and for which specific layouts have been standardized too. The simplification of procedures and forms has become the focus of the Simplification of International Trade Procedures Board (SITPRO). Again it should be mentioned that in international trade, or in business, in general, any operation or service must be put in a document which will serve as a mutual agreement between parties.

If we look at the translator's role, we can assume that, in the first place, he should know very well the procedures and then, be able to fill in the forms in the adequate language, which as shown above, is English. Therefore, the translators of such documents are rather business professionals than trained translators.

However, trade does not concern only the exporters and the importers, since many risks in international trade are reduced by the work of banks, whose role is to provide services which secure the parties' trade activities. All services provided by banks are included in the documents issued by banks. *Bank documents* are congruent with the methods of payment used in international trade amongst which we can mention: the Bill of Exchange, documentary bills, documentary letters of credit, cheques, the promissory note etc. These documents are also converted in a form format, which means that they have a specific layout. The form is different in accordance with the kind of document used, given that one document is drafted with a particular purpose and therefore should contain specific information, i.e. the information requested by the procedure or service for which the form was drawn up. The forms are issued in English as a *lingua franca*, but they can also be issued in two or three languages. This means that for one item the designation is spelled out in two languages, for example *Applicant/Donneur d'ordre* or *Advising Bank/ Banque Notificatrice*.

For an organisation or a company it is rather difficult to handle such documents in the absence of a qualified person or a translator. The problem is

that if the exporter may know very well what he has to do and the procedures involved, he may not understand English and be able to fill in the required information. On the other hand, a translator may understand the language, in general, but may not be familiar with the sprcialized terminology and the underlying procedures, which will again make his job difficult. However, nowadays, more and more traders have foreign language competences and skills and can use the language for their commercial needs.

Apart from the mentioned documents, traders use *contracts* to firmly secure the agreed on trade commitments and make them legally binding for each party. A simple definition of the contract of carriage could be that a professional carrier engages to carry the goods after having established a specific mode of transportation and within a reasonable time with the understanding that the carriage of goods is the principal aim of the contract. In many countries a contract of carriage requires the presence of three elements: carriage, control of the operation by the carrier and a professional carrier. If one of these elements is missing, the contract is considered to be one for the hire of services.

In export-import transactions, the parties may use different kinds of contract, such as sales contracts, distribution contracts, licence contracts, agency contracts, leasing contracts, charter party, factoring contracts, etc. Contracts are lengthier documents made up of several longer or shorter sections which contain articles or provisions. The number of sections varies in line with the information and commitments which make the object of the contract. Contracts are longer, more elaborate documents which engage not only commercial and foreign language expertise, but also legal expertise. Therefore, contracts are more complex documents which are drafted primarily by experts and then translated or revised by qualified translators. The translators of contracts cannot translate a trade contract without some knowledge of the legal procedures and legal vocabulary. Thus, contracts are a mixed type of writing which use specialized terminology: on the one hand trade-related terminology, and on the other, legal-bound terminology. For example, a *charter party*, i.e. a contract of transport by sea, is made up of the following sections: parties involved, object of the contract, name and technical details of the vessel, rates and payment of freight, loading and unloading procedures, demurrage and dispatch, cancellation clause, agency, brokerage, the owner's responsibilities, deviation clause, lien clause, Bill of Lading,

general average, indemnity, insurance, port of loading and delivery. The range of sections and the details included in a contract must be congruent with the parties' need for technical and financial details.

Other pieces of commercial writing are *reports* whose object is the commercial activity of an organization or company. Reports belong to a different text genre, whose aim is to provide an objective description of something that is happening, has happened or may happen. Different business circumstances, audiences, purposes and events call for different types of reports. Reports can, in turn, be classified into at least five basic types, based on the purpose of the document and the needs of the audience: updates, analyses, experiment reports, investigation reports and reviews. Except for the last category, all other categories are used in business circumstances and interactions. For example, updates can be very formal status reports, progress or interim reports, call reports, etc. Analyses can take the form of feasibility studies, forecast reports etc. In this case reports will follow the text genre they belong to, will adhere to the specific structure and would also use specialized terminology.

We shall not deal with advertising texts since such texts have made the object of a wealth of linguistic inquiries and studies and they do not, as rule, exhibit the features of business writing.

In order to understand the intricacies of the translation of trade documents we shall proceed to analysing their language.

3. The language used in commercial documents

In international trade each document or text type performs a certain function and has a given form which suits the purpose for which it has been written. Given the differences regarding the function (s) of the documents and their form, the language used will vary in conformity with these two factors. So, for example, *business letters or emails* are expected to be short, clear, logical and concise and make use of a language which is stripped off of any embelish-ments, where the sentences are rather short and clear. The best examples in this respect are order letters, inquiry letters, request letters, which clearly state the reason for which they were written and spell out the request or the problem. These letters are informative, straightforward, to the point and, therefore, give no freedom to the writer to exercise his creative skills. In such letters each word

is charged with a specific, or reather precise meaning and no redundancies or linguistic ornaments are allowed or accepted. Reversibly, the sales letters and the public relations letters, which are persuasive pieces of writing, allow more creative freedom to the writer in order to convince the customer of the qualities and benefits of the product or service. This kind of business writing will use more creative linguistic devices to convince the customer. Sales letters are the only text types that belong to business writing which break the rules and conventions of business writing and this happens because they are *argumentative* and *persusive* texts. They come closer to literary writing in that they use creative and emotion-loaded language to create the desired effect on the reader. The general structure or framework around which such a letter is written is the AIDA pattern: Attention, Interest, Desire, Action or a variation thereof, the IDCA (Interest, Desire, Conviction, Action). The general *tone* and the *style* in which these letters are written is promotional, as they are advertising texts. The letters may:

- begin with a *rhetorical question* of the type: *Why kill yourself working, when ..., How much of your business depends on....?;* these questions are intended to gear the reader's attention to the desired element or product;
- attract the reader with a *wishful thinking* (*To have a chalet in the Alps*...);
- *promise a bargain* (*Add 20% to your business profits*!), or simply
- make use of an *unusual phrase* (*THE MONTCAR 22 DOES NOT RUN! It races!...)* (Irimiea, 2006)

In addition, this sales-oriented character can be achieved only by using an adequate language. Therefore, sales letters abound in words with sales appeal, which are: *nouns, adjectives, verbs etc* and use a vivid, fresh language.

Language represents the basic ingredient for achieving the right style and the right tone for the message. Although there is no prescribed language and vocabulary for business letters, in order to be effective they must be clear and concise. A business letter should not waste the reader's time and effort. This can be achieved by using a simple, formal and effective language or vocabulary. Simplicity also reduces the chances for the text to be misunderstood or misinterpreted. Elaborate sentences or technical terms should be generally avoided, unless the circumstances call for the use of such terms. Nevertheless, this does not mean oversimplifying the language used and bringing it closer to the everyday, conversational language, which is rather vague and imprecise.

This language should avoid clichés, jargon and awkward phrases that confuse the reader and complicate the message.

Although formal, this language should, however, be flexible enough to adjust to various letter types. So for example, order letters or request letters will necessarily employ a simple, concise, clear, maybe technical or commercial vocabulary, while a sales letter or a public relations letter should be more vivid and descriptive, making use of more active verbs, nouns, adjectives and adverbs, which are more likely to appeal to the reader and eventually move him to action.

Generally speaking, the active voice or active verb forms are preferred in letters to add vividness and dynamism, but there are cases when the writer needs to soften the statements made or to be more impersonal.

Up to a certain extent each letter is unique. Nonetheless, there are many formulas which are frequently used in letter writing, as suggested by Evans V. (1998).

Trade documents such as *shipping documents, export documents, customs forms, bills, invoices* and other such documents are different in that they use English or bi-lingual forms which must be filled in with accurate information. Accuracy is, in this case, the rule of thumb. Furthermore, the information must be provided in the right slot and any error may have severe business or financial consequences. Therefore, understanding the requirements, the specific (specialized) terms, using the right kind of language is extermely important. Even the fact that forms are preferred in this kind of business to longer texts tells us something about the expectations of those engaged in business transactions: time is money and too many words where a few would do is not the rigth choice. In business, knowing how to write is a valuable asset. No business man or woman would read lengthy, winding texts, but would dismiss them as inadequate. The language is highly specialized since this is *expert-to-expert communication* and thus it is characterized through a high incidence of specialized words.

Export documents contain export clauses which use specialized terms. *Incoterms* are abbreviations of internationally used commercial terms, i.e. a set of international rules used in international trade and stipulated in export clauses. Export clauses specify what part of the transport and insurance costs will be paid by the suppliers and what part by the customers. They were published by the International Chamber of Commerce from Paris and establish

the contractual obligations of the seller and the buyer. They also specify when the responsibility or risk of the shipment is transfered from the supplier to the buyer and what are the responsibilities of each party or, in other words, what costs should be paid by whom under each export clause.

The list of Incoterms was first published in 1936, but throughout the years it was subject to changes and additions in 1953, 1967, 1976, 1980, 1990 and 2000. Since there are more versions of the document it is very important to specify in the contract which version is used. There are thirteen terms grouped in four categories: the E group, the F group, the C group and the D group. The E Group, for example, refers to the departure of goods and contains the terms called *Ex Works* abbreviated EXW, Ex-store, Ex-warehouse. The F Group comprises five terms: FOR, FOT, FAS, FAD and FOB. FOB, for example, means Free on Board and specifies that the Seller must deliver the goods on board the vessel named by the Buyer within the specified period of time, bear all costs and risks that might occur until the goods shall have effectively passed over the ship's rail. The Buyer has to charter a vessel at his own expence or pay for space on board a vessel and inform the Seller in due time. After the goods have passed over the ship's rail the buyer is responsible for all damage or loss and pays for sea freight, insurance, delivery and import taxes. The C Group refers to carriage paid and contains four terms: C&F (cost and freight), C&I (cost and insurance), CIF (cost, insurance and freight) etc. D Group refers to the arrival of goods at their destination. This group contains four terms: DAF, DES, DEQ, DDP and DDU. (Chiriacescu Adriana et al., 1994)

Language is an important ingredient for all business writing, even for customs forms. For example, the purpose of *customs documents* is to provide the customs authorities with a detailed description of the products so that the correct duty can be established. They also provide statistical information about a country's imports and exports. If any of these documents is missing or is incorrectly filled-in, this can lead to fines and unnecessary delays in clearing the goods through foreign customs. When it is discovered that false information has been provided, the customs officials can impose severe fines and can also confiscate the products. The preparation of all this documentation is one of the tasks of a company's shipping agent known under the name of *freight forwarder*.

Customs documents represent forms aimed at providing information in a compressed format and sorting out the information in such a way as to be easily read and processed by the reader.

Contracts perform a different function, that of expressing legal provisions which regulate and control an international transaction. Contracts organize the information in a different way, they break downt the information into sections, whereby each section deals with an issue. Sections are made up of provisions or articles.

From the linguistic point of view, the contract has the following features:

- The ideas presented are clear, concise and logical;
- The level of transmitting information is high;
- The information presented has no other connotations;
- The rhythm of the sentences is clear;
- Abbreviations, marks and other symbols can be used;
- Words are used with their dictionary meaning;
- The text is divided into chapters and paragraphs;
- Repetitions are used in order to put the emphasis on the main idea.

As a rule, the text of a contract must be written in a formal, clear, correct, concise and complete language. Therefore, when writing a contract one must pay attention to grammar, vocabulary and style. Completeness means that everything referring to the issue of the agreement has to be specified in the smallest detail, so that no specific case remains uncovered. In other words, the drafter explains what, how and when he is going to deal with his partner.

One of the most important elements is clarity because the understanding of the contract depends on it. This can be achieved by using simple words, clear sentences and not very long paragraphs. Basically, this quality makes the difference when it comes to striking the deal.

Correctness and conciseness are equally important. Grammar is an aspect which has to be treated seriously. Tenses, articles, vocabulary items, punctuation marks must be carefully used, otherwise they can produce a bad impression on the business partner who may think that the writer is not interested in the deal and may reject the business offer. Sometimes the writer might tend to put too much information in the contract, which again, can create a bad impression and can also create an unnecessary complication of the message; thus, the solution is to use a minimum number of words to express the maximum of information.

As shown above, the language used in a contract has to be rather simple, clear and as brief as possible. The language contains repetitions of the same words or phrases which account for different situations. The same words or

phrases are also used to avoid confusion and misinterpretations. Some consider that the contract is the most formal among all kinds of business correspondence, but, in many cases this language can be pompous or old-fashioned thus complicating the message to such an extent that the reader may feel that he /she is reading an unknown language.

Then again, the style of a contract must not be too simple either, because in such a case it can seem discourteous and can even sound rude; there are a few ways in which contracts can be made more polite: the use of conjunctions in order to link long sentences, the use of passive constructions, avoidance of abbreviations as much as possible and no use of idioms or phrasal verbs.

However, abbreviations can be used in contracts, on condition that both parties know what they mean. For example the symbol & meaning 'and' can be used in C&I which means cost and insurance; the symbol # stands for 'but' although in American English it means 'number' only when it is used in tables or graphics. Some other possible abbreviations can be found in contracts: *et al* meaning 'and others', *e.g.* meaning 'for example', *v.v.* which means 'quite the opposite', *ltd.* which stands for 'limited', *encl.* is used for 'enclosed' or *dols.* for 'dollars' (http://na5.ru/503120-6).

Last but not least, Incoterms are comprised in export clauses, which are an important section of sales and charter parties.

Reports are mainly written to put together *accurately*, *concisely* and *briefly*, important data or to transmit the findings regarding a particular matter. Different audiences, circumstances, purposes and events call for different types of reports. Reports are generally written for a variety of reasons but, above all, they are guides to management and organizations as they may be requested by the management to explore an area of concern. As such they may be: *routine reports, annual reports, monthly sales reports* etc.

In many cases, whatsoever, reports follow a written proposal. However, reports may also precede a proposal and serve as part of the background information on which the proposal is based. According to the purpose of the document and the requirements dictated by the audience, reports can be categorized into the following types: *assessment reports, informative reports, survey reports* and *proposal reports*.

Some written reports may be shorter, only one page or two-page long, following the memo pattern, or may have a long, formal letter format. These reports usually start with information indicating who the report is written to, who it is composed by, the subject and the date.

Short reports usually consist of the three basic parts, that is: an *introductory paragraph*, in which both purpose and content are clearly stated, a *main body* supplying the relevant information in details and a *conclusion* which summarises the conveyed information. Long reports, however, according to many authors, particularly to the authors of Harrap's American Business Writing Handbook (1988) consist of the following parts: preliminary materials (Title page, a letter of authorization, a letter of transmittal, a table of contents, a summary), the body of the report (Introduction, body and conclusion plus recommendations), and supplemantary material (bibliography and appendixes) (Irimiea, 2006). Blundel (2004:204) suggests the following sections: title page, executive summary, contents page, introduction, findings, conclusions and recommendations. He compares the typical outline structure of academic dissertations with that of a business reports, and admits that the latter 'tend to have a much narrower focus on the immediate issue at hand' (Idem.).

Nevertheless, the structure of a report may raise cross-cultural questions, as it is regarded as a culture-specific type of writing, just like an essay would raise confusion. This can be a serious challenge to international managers and also to translators. Concerning essay writing, for example, Blundel (2004:203) quotes De Vita, whom we also reproduce here:

> 'In the Italian essay writing style, for example, a long and general introduction which illustrates the genesis of the issue to be examined and provides a retrospective analysis or a historical overview of the issue is a must, regardless of the wording of the question. A British reader [...] would see this as a lack of ''convergence'' to the point, or even ''waffling'' (De Vita, 2001:172).

Since the adoption of English as an international language of commerce and communication, many forms and practices that come from the Anglo-American corporate culture or from international authorities have become the models in use. The internationalization of forms and procedures in trade has become an ongoing process aimed at facilitating trade worldwide. World trade organizations such as the Baltic Exchange in London, the International Chamber of Commerce in Paris, the SITPRO (Simplification of International Trade Procedures Board) etc. and international procedures comprised in handbooks such as the Bruxelles Triff Nomenclature (an international system of classification of goods), the Croner's Refernce Book for Exporters regulate trade and language uses for the same trade procedures. To these, international trade associations like the EFTA (Euorpean Free Trade Association), now the EU, the

World Trade Organization, ASEAN (Association of South East Asian Nations) etc, and others like IMCO (International Marine Cargo Organisation), IATA (International Air Transport Association) and ICAO (International Civil Aviation Organisation) should be added. Their work is focused on stimulating and developing commerce worldwide and this can be achieved only through common procedures, common forms and a standardized language.

The style of a report is dictated by the readership and its expectations. However, business reports are usually addressed to managers, committees, stakeholders, partners etc, i.e. to readers who impose certain business relationships. Therefore, the style of the report should be formal, including: *complex sentences, non-colloquial English, advanced vocabulary, frequent use of passives, a wide range of sentence connectors* etc. The aim of the written text, alongside the full background of the report and/or the reason why it has been produced should be stated clearly in the *introductory section*, so as to eliminate any possible misunderstanding or confusion. Both drafting and writing follow a prior identification of the readership, as this will enable the writer to better select what is relevant and delete redundant, unnecessary information. In order to make the information fully comprehensible to the reader, it must be logically sequenced and structured according to appropriate subdivisions and subheadings. The relationships between various sentences of the text should be expressed and signalled clearly and unambiguously. The writer must clearly emphasise what is relevant to the reader thus drawing the latter's attention to important points. He can achieve this, firstly by arranging the points effectively, and, secondly, by using adequate sentence connectors.

The choice of tone goes hand in hand with the choice of the right style and the adequate language. Failure to use the proper tone may often result in communication disrupture, rejections and refusals. However, the writers may choose from a *tentative, decisive* or *neutral tone*. Sentences must neither be too long, as they might hinder comprehension, nor too short as they may indicate a simplistic mind. Perhaps the average length of a sentence is around 20- 25 words with two or three clauses. Both grammar and spelling must be correct and formal in an effective report.

The *tone* of the report bears a great significance. First of all, it tells something about the skills of formal writing possessed by the author, and then it indicates the rapport between the sender of the message and the reader. It also mirrors the respect or disregard shown to the person who will read it.

If we look back at the range of documents enumerated in this section, we can safely assume that trade documents are extremely varied, that they belong to different text genres and that the language employed for each must be adapted to the purpose and function they serve. Regardless of the text genre used, the language must be formal and adopt all conventions and norms that characterize and define the specific text. It should be remembered that the success of any business depends on what you say and how you say it.

4. Lexical peculiarities

From the lexical point of view, contracts are very interesting text types. The words used have their own specific meaning, they are not ambiguous and are not emotionally colored lest they should create any misunderstandings. Some of the specific words used in contracts are (Haigh, 2004:164) : *whereas,* for example, which is used to express the idea of how a contract begins. When this word is used, the writer or drafter has to be careful about mixing up recitals of history with what is actually being agreed. This word means that the parties have been engaged in a series of transactions resulting in the present situation.

> e.g. *Whereas* the parties have engaged in a series of transactions resulting in dispute over accounting between them.

Whereby, is another compound formed with the help of the adverb 'where' which means *by which* and usually refers to the present contract (e.g. We have concluded the present contract *whereby* it is agreed…/Am încheiat prezentul contract prin care s-a convenit…) (our translation). Other similar compounds often used in contracts are *whereabouts, whereat, whereupon, wherefore, wherein*:

> e.g. The Buyer shall be informed at all time about the *whereabouts* of the goods.
> e.g. the Seller tried to increase the price *whereat* the Buyer had an objection.
> e.g. The total amount of money shall be paid to the Seller by the Buyer, *whereupon* the Buyer's liability to the Seller shall be discharged. (Haigh, 2004:164)

Apart from the adverb *'where', 'there'-combinations* such as: thereby, there-with, thereto, thereafter, therefrom etc. and *'here'- combinations (herewith, hereon, hereinafter* etc.) are also used to form words which occur in contracts.

> 'We are sending *herewith* statement of the account.
> Abbott International, *hereinafter* referred to as the Seller.
> Neither party is entitled to transfer their rights and obligations to third parties without the written consent *thereto* of other party.

> The parties shall refer to the contract. It is specified *therein* that…
> With reference to the present contract, *thereinafter* it is agreed that…'. (Haigh, 2004:164)

The formal language used in business communication, whether formal letters or contracts, also contains phrases, such as:

> '*It is understood and agreed* (e.g. The obligations stipulated in the contract are understood and agreed upon.) is a term which usually adds nothing since every clause in the contract is understood and agreed by the parties. Sometimes it adds an implication that the other clauses are not backed up by this phrase.
> *Without prejudice*. In Britain this is used by itself and therefore it may confuse the reader since it does not specify what is considered to be without prejudice. Americans use it more elaborately although slightly modified, more exactly "Including without limitation".
> e.g. After examining the consignment, we offer you *without prejudice* an allowance of £50.
> *Solely on condition that* represents one of the few phrases that are considered to be better than its shorter counterparts. The question arises as to why not use "if". The answer is simple, if by itself can be ambiguous. Another option is to use only "if" as a synonym, but this does not always work. Therefore "solely on condition that" is the best choice since it renders the message of the sentence clear.
> e.g. We shall buy the electronics *solely on condition that* they are delivered by Baker Inc.
> *Subject to.* This is another expression which is found in contracts, as a matter of fact only a few contracts can do without this phrase. The right procedure, when using this, is to spell out plausible impediments to the degree at which they can be foreseen.
> e.g. The contract price is firm and not *subject to* any alterations within one year of the conclusion of the contract.
> *As between us*. It is used in situations in which people forget or fail to mention that many interests may be involved in a simple dialogue. A situation when the use of this phrase is useful could be if one of the parties is controlled by the investors and the other by a foreign parent company.
> e.g. We confirm that the exchange of documents *as between as* follows the established plan.
> *Including without limitation* is used in situations in which things underscored in the contract have to be specified.
> *The aforesaid* is a cliché used instead of *the above-mentioned*, *the above-written*, *as said before* and others.
> e.g. The property of the goods is held by the aforesaid Baker Inc.'
>
> (Haigh, 2004:159)

Some other words which appear in contracts are *hence, thence, whence* and their derivatives *henceforth* and *thenceforth*. These words, although archaic, are still occasionally encountered in contracts. *Hence* means *for this reason* and *henceforth* can be translated as *from this or that time on*. *Whence* means *from what place or source*, *thence* means *from a place or source previously mentioned* and *thenceforth* means *from that time, place or point onwards*.

The language of contracts makes use of archaisms as well. These are compound adverbs which are made up of adverbs such as *here*, *there*, and prepositions like: *after*, *by*, *at*, *from*, *in*, *of*, *upon* or *with*. Apart from these, in legal English some morphological forms which are no longer used in ordinary speech appear. One of these forms is "witnesseth", which can only be encountered in insurance contracts. (Idem.)

Another old form which can still be encountered in contracts is "said", which is used either as an article, a demonstrative pronoun or an adjective (e.g. Lessee promises to pay a deposit. *Said* deposit shall accrue interest at a rate of …- demonstrative pronoun). The use of such words shows the formal, conservative style of contracts. A justification of the continuous use of such words is that they are more precise than their modern equivalents. And thus make sure that no misunderstanding or confusion arises (Ibid). Repetitions are used in contracts for the same purpose.

In the language of contracts foreign words may appear, especially Latin ones. The most frequent ones are *pro rata* and *pari passu*. *Pro rata* is used when payments have to be in proportion refuting prior formulas in a contract. *Pari passu* is used in the situation in which several people are paid at the same level or time from a common fund.

> e.g. Demurrage is to be paid per day and *pro rata* for any part of the running day. Fractions to be considered *pari passu*. (Haigh, 2004:159)

Other Latin words used in business writing and encounters are: *ad hoc* (for this purpose), *ex-officio* (by virtue of the office held), *nem con* (nemine contradicende-no one against), *quorum* etc.

Another feature of the language of contracts is the combination of two or three words which express a fact or an idea like *null and void*, *furnish and provide*, *fulfill or perform*, *in full force and effect*, *give, devise and bequeath* (Haigh, 2004:159).

As briefly presented earlier in the present paper, in contracts pairs of words are frequently used. These are grouped according to the part of speech they stand for, therefore, we can come across such nouns as: terms and conditions, customs and usages, compensation or damages; adjectives like: sole and exclusive; verbs like: repair or replace, bind and obligate, misuse or abuse. (Tiersma, 1999). These words are used to place emphasis on the legal idea expressed and to reduce ambiguity. At the same time, they make the documents longer and more difficult to read.

Once the goods have been produced they have to be shipped to the buyer or consumer. This activity requires the use of *specific documents* which must be drafted beforehand. Some of these documents are general and are used irrespective of the means of transportation, while others are specific to certain means of transportation. So are, for example, the bill of lading, the airway bill, the advice of dispatch, etc. Further on, we shall present a few of the special words and phrases.

For the *shipment* of the goods from the producer or seller to their consumer or buyer, some special phrases are used. Some of these are (Chiriacescu Adriana et al, 1994: 295-296):

> e.g. *Shipment in monthly lots of 2 tons beginning next April*. / Expedierea în tranșe lunare de 2 tone începând cu aprilie viitor.
> *Please attend to all the import formalities on our behalf as expeditiously as possible and ship them by rail*. / Vă rugăm să vă ocupați de toate formalitățile de import în numele nostru cât de repede posibil și să ni le expediați pe calea ferată.
> *The goods must not be put into shed, as storage charges are to be avoided at all costs. The loading must be effected straight from truck onto board ship*. / Mărfurile nu trebuie depozitate în șopron, deoarece cheltuielile de depozitare trebuie evitate cu orice preț. Încărcarea trebuie făcută direct din camion pe bordul vasului.

The *advice of dispatch* is also a commercial document for which some special phrases are used:

> e.g. *Further to your order no… we have forwarded the required goods by rail as agreed*. / Conform comenzii dumneavoastră nr…. Am expediat mărfurile comandate în data de…. Pe calea ferată, după cum am convenit.
> *In accordance with the terms of payment agreed upon, we have surrendered the shipping documents to the … Bank, who have accepted our draft for … at 60 d/s*. / Conform condițiilor de plată convenite am predat documentele de transport Băncii care a acceptat trata noastră la 60 de zile de la vedere.
> *We enclose herewith our pro-forma invoice relating to the goods supplied against part one of the present contract*. / Anexăm prezentei factura noastră proforma referitoare la mărfurile livrate conform părții I a prezentului contract. (idem.)

Another specialized word which deserves attention is *freight*. This is the price paid to the carrier for assuring the transport and delivery of the goods in good condition. When this clause is introduced in a contract or in a letter specific phrases are used. The following examples will illustrate the use of the word:

> e.g. *We shall be very much obliged if you quote us rates to the following ports*. / Vă vom fi recunoscători dacă ne veți transmite cotațiile de navlu pentru următoarele porturi.
> *Kindly let us know if you can accept the transshipment of… by your steamer*. / Vă rugăm să ne comunicați dacă sunteți de acord cu transbordarea a... cu vasul dumneavoastră.

Enclosed please find our account for freight and charges. / Vă retrimitem anexat decontul nostru de plată pentru transport și cheltuieli. (Chiriacescu Adriana et al, 1994:306)

In contracts many other words, which are not used in everyday speech, would occur. For example the words 'initiate', 'terminate', 'commence', 'construe', 'convene', may be difficult to understand for someone not accustomed to this style. These words represent the formal style used in official documents to indicate the respect shown to the business partner as well as the formal tone of the contract. (Tiersma, 1999)

However, the contract may contain a great number of technical words, which, again, are not used in everyday speech. Some of these words can be: 'defect', 'remedy', 'damages', 'losses', 'indemnity', 'plaintiff' and others. There are situations in which a noun has a certain meaning in a contract and a different one in everyday communication. For example the noun 'prejudice' means 'an unreasonable dislike and distrust of people who are different from you in some way, especially because of their race, religion, etc.' (Idem.) but, in a contract it means 'loss of any goods or rights'. Company documents may involve the use of technical terms as well. For example: amendment, casting a vote, co-opted member, lie on the table, next business, out of order, put the question etc. Depending on the subject matter of the contract or document more 'specialized' words and subject-dependent terminology is used.

Of all the existing parts of speech, pronouns are avoided in contracts because, firstly, they are not considered polite and, secondly, they may be ambiguous. In such a situation the repetition of the name of the business partner is preferred.

As shown above, contracts have their own grammatical peculiarities which are not very complicated. Some problems may arise when specialized terminology is in question, as some of the words used may be difficult to understand for someone who is not accustomed to such texts.

Reports adopt, in general, a formal style like all the mentioned forms of business writing, although, depending on circumstances, authors may wish to approach the style they are more familiar with. It stands to reason, nonetheless, that in reports written or translated for international managers or corporation representatives, the style should always be formal. Another reason which calls for formality is that these documents are filed and become company documents and are used for reference purposes.

Like in any business document, once a style has been adopted it must be consistent throughout the document. Consequently, the writers should establish and agree on the grammatical or stylistic issues, on use of verb forms (i.e. whether to use the present or past tense and the active or passive voice). The writers must also agree on the range of terminology, which should be clear to the translators as they approach the text. Depending on the needs of the readership, abbreviations may save time when time is money.

As mentioned above, these are only a few examples of the phrases used in commercial contracts or other documents. A full inventory of them is difficult to work out because there a many types of contracts, and according to the goods in question and the means of transport, these sentences can vary. However, these are some of the most frequent words and phrases which can occur in a contract.

5. Grammatical peculiarities

When analyzing a contract one can observe that the grammar used is rather simple, that is to say the words used have no variants which could make the message ambiguous or more difficult to understand. The most frequently used tenses are the Present Indefinite and the Perfect tenses both in Active and Passive voice. For instance, in the object of a contract the reference to the Buyer and Seller can be made either by using the Present Perfect or the Present Simple. Another tense which can be used is Future. In contracts past tenses are rarely used.

> 'e.g. Sellers *have sold* and Buyers *have bought* bearings from…. –present perfect or
> The Seller *sells* and the Buyer *buys* bearings from…   - present simple
> The bearings *shall be* supplied under the Buyer's brand name. –future '
>
> (Chiriacescu A. et al, 1994:306)

5.1. The use of the 'infinitive'

The *infinitive*, *–ing forms* and *participles* are also employed very frequently in contracts although they can create certain difficulties. According to linguists, infinitives are divided into infinitives as verb adjuncts, infinitives as noun adjuncts and infinitives as adjective adjuncts, but the ones most frequently used are the infinitives as verb adjuncts. This type of infinitive can occur in several situations: it can be an adjunct to an active and to a passive verb, a

complex adjunct to an active verb, a prepositional adjunct to an active verb, or a wh-infinitive adjunct. The first three situations appear in commercial correspondence and especially in contracts while the last two are rarely used. The infinitive as an adjunct to an active verb is used after the following verbs: *to agree, to appear, to arrange, to decide, to expect, to fail, to hesitate, to hope, to like, to manage, to need, to continue, to plan, to prefer, to propose, to regret, to try, to provide, to want, to wish* (http://na5.ru/503120-6). (e.g. We won't fail to provide the information as soon as possible.)

In commercial correspondence, in such a situation, the subject of the infinitive is a person or a thing denoted by the subject of the sentence, for example a firm or enquiries, etc. (e.g. Our enquiries with your partner confirmed our doubts.) When the verb is in the passive voice, the infinitive follows the verbs: *to consider, to expect, to instruct, to prepare, to repute, to require*. The third situation mentioned above is that when the infinitive is an adjunct to an active verb. In this situation the verb is followed by a noun or a pronoun which functions as a subject in relation to the infinitive. This occurs only after some verbs: *to advise, to allow, to ask, to enable, to help, to prefer, to urge, to want, to wish* (http://na5.ru/503120-6). (e.g. We would *advise* you to take an insurance policy.)

Apart from infinitives, in contracts we may also find participle constructions like in the following example: The goods shall be paid by an Irrevocable Letter of Credit; the letter *is to be* valid for 90 days and all bank charges *being* at the expense of…/Marfa va fi plătită printr-un acreditiv irevocabil, valabil termen de 90 de zile, în condițiile în care toate cheltuielile bancare vor fi suportate de… (our translation).This type of construction is not used in speech but appears frequently in contracts.

5.2. The use of the definite article 'The'

Another aspect of the language of contracts is the use of the definite article *the*. The definite article is used to express the parties of a contract: *the* Buyers and *the* Sellers but the two designations can also appear without the article. (e.g. The contract is concluded between …, hereinafter referred to as *the* Seller and the Export-Import company, hereinafter referred to as *the* Buyer/Prezentul contract este încheiat între …menționat/denumit mai jos..). In English these words can be used either in the singular or in the plural form but in Romanian, in most of the contracts they are used in singular. The definite article is also

used when referring to the names of ships, for example *the Voyager* but it is not used after the Latin expressions *per* and *ex*. (e.g. The goods are to be shipped *per* Voyager.)

An important aspect is the fact that 'the' is not used when in the text of the contract nouns which are followed by numbers, codes, sizes, are used: e.g. our account No 123/2000 or 'under the provisions of article 3 of the present contract'.

5.3. The use of verbs

The verbs which appear most frequently in contracts are *shall, should, may, must, can, will*. A particular feature of the grammar of contracts is the usage of *shall* or *should*, because in many cases these two have a similar meaning. In Romanian they are translated through future tense implying obligation like in: The Sellers should produce and deliver to the Buyers the goods specified in the enclosures to this contract/ Vânzătorul va procura și va livra cumpărătorului mărfurile specificate conform anexelor la prezentul contract. (Chiriacescu, et al. 1994:133-4) Although in spoken language they are not so widely used, they represent a very important aspect of every contract because they render the tone of the document more formal (e.g. The goods sold under the present contract *shall* be of the following specifications…). When the verb 'should' is used in combination with the infinitive, it usually shows a future action which is less probable to happen (e.g. If a delay in delivery should exceed the specified time…).

The auxiliary *shall* is used in contracts to express commands, terms, conditions, obligations or duties like: the Seller shall deliver to the Buyer the goods/ Vânzătorul va livra cumpărătorului mărfurile. Note that both *should* and *shall* express strong obligations rendered in Romanian through a future obligation (vor/va…) or a present obligation (Vânzătorul livrează…). If the parties have an option, the verb used to express is *may* as in: the Buyer may refuse delivery if…./Cumpărătorul poate refuza livrarea mărfii, dacă/în condițiile în care… (Rossini, 1998: 15) (our translation).

Must is used to indicate necessity, irrespective of who is considered responsible. 'The auxiliary *can* is used to express possibility; it has the meaning *to be able to* but is little used in contracts. In order to express someone's intention to do something or to cause something, the verb *will* is used'. (Rossini, 1998: 15)

When the negative form of these verbs is used, this may create confusions. The negative *shall not* is very clear and indicates a prohibition. *May not* is not so clear and can be confused with shall not, that is why, in order to express an option *need not* or *is not required to* is used: e.g. The purchaser need not accept any shipment of goods which present a damaged packaging. Rossini (1998: 15) further suggests that 'the constructions *must not* and *cannot* are avoided in contracts because they are unclear'. Should one of the parties not be able to perform an action, this would be emphasized by using *unable*: e.g. Should the Buyer be unable to accept delivery of the goods… ./În situația în care/dacă cumpărătorul nu poate accepta livrarea/va putea accepta livrarea… (our translation).

The same structure may be understood and rendered in different ways (Rossini, 1998: 15). For example the sentence: 'The purchaser will not accept any shipments with damaged packaging'/Cumpărătorul nu va accepta nici un transport cu mărfuri deteriorate' (our translation) can refer to the fact that the purchaser has the right to refuse such deliveries. As a consequence it is much better to say that: 'The purchaser reserves the right to refuse….'/ Cumpărătorul își rezervă dreptul de a…

Another peculiarity encountered is that *if* is omitted when 'should' is used and, in such a case, *should* is the first element of the sentence: e.g. *Should* the products fail to arrive in time (http://na5.ru/503120-6). Such constructions are translated through „În cazul în care produsele nu vor sosi/nu sosesc la timp…" (our translation)

If is also used when a future event is not yet determined. This is a consequence of the rule specifying that contingencies are not expressed by using a verb.

Mandatory provisions in a contract are expressed by using *shall* and *shall not*. Ability or intentions are best expressed as such without the use of verbs.

When one party addresses the other party with regard to drafting the text of a contract the drafter or translator must be careful with the verbs used so that the business partner should not feel offended, in other words politeness is very important. In this respect, the verbs *would* and *could* are recommended: e.g. *Would* you like to stipulate some details in the contract? *Could* we suggest that you…. These two examples illustrate that one of the partners is trying to be tactful and also reluctant to commit himself to a certain action. The same effect can be obtained by using *may* and *might*. (e.g. The delay *might* be caused by some problems which occurred during transportation./Întârzierea se poate datora unor probleme apărute în timpul transportului) (our translation).

On drafting the text of a contract, special attention must be paid to verbs. For example, if an agreement is *made* or *entered into* on a given date, this may raise questions and irritation. This formulation is problematic because it shows that the present simple is not correctly used. ''To make' and 'to enter into' are dynamic verbs and, used in such circumstances, they refer only to that form of the simple present tense known as the 'instantaneous present', which takes place only when the verb refers to a single action begun and completed at approximately the moment of speech' (Adams, 2001:3).

The use of these verbs in the introductory clause is not appropriate because there is no simultaneity of the event described and the speech itself. To be more exact, a contract is not enforceable due to the proclamation in the introductory clause, but due to its being concluded and signed, since the role of the introductory clause is that of presenting the parties involved in the contract and the date.

There are other ways of explaining this problem. For instance, in real life situations, one says 'I am sending this letter today', therefore, the present progressive can be used in the introductory clause to state that the parties *are making* the agreement. This situation is not valid if the verb used is *to enter into* because one is either a party of the contract or not (Adams, 2001:3).

Given the problems which might occur if the right verb is not used, many drafters or translators of contracts prefer to omit the verb entirely, like in the following example: 'Purchase Agreement, dated August 15, 2009, between…'/ Contractul de cumpărare încheiat la …între… (our translation).

6. Conclusions

Following a long tradition in dealing with communication issues in two different ways: withing the boundaries of an organization and between the organization and the outside business environment, we undertook to discuss a few aspects related to the text types used in international trade.

While communication between different organizations is difficult and challenging due to factors such as formal structures, different economic drives, cultural diversity, political, financial and time pressures, we think that efforts to improve communication through a more efficient use of language and translation can really contribute to a greater business performance.

It has been argued that no lucrative classification of trade documents has been made to help communicators and translators better understand the purpose and function which different text types perform in business communication and relate them to their structure. Nor has the relationship between the type of text, or text genre, and the language which wraps up the text message been illuminated sufficiently by linguists or translation scholars. Consequently, we divided the broad category of business communication into: business letters, trade documents, business documents with a legal character (contracts), company documents also used in international communication (reports, memos, minutes), business-related newspaper reports, and advertising material. From amongst the mentioned categories we did not deal with adevertising texts since they make the object of other research studies and differ greatly from the ones investigated in the present article. Similarly, we have not dealt with newspaper reports, as they belong to the world of media and are studied within the area of media studies.

Henceforth, the present study sought to highlight the linguistic features which characterize the texts that come under the designation of *trade documents* and point out some grammar issues that may create writing or translation problems.

Regarding the range of *business letters* we made a clear distinction between sales letters and public relations letters, on the one hand, and on the other, more concise and short letter types, such as: order letters, inquiries, requests, collection letters, letters whose language is parcimonious, direct and unambiguous. It has been mentioned that their content is organized according to the traditional letter format: introduction, body, conclusion, whereby the introduction specifies the reason for writing.

The *documents* used for trade purposes can be broadly classified into five groups: *documents of dispatch*, *shipping documents*, *customs forms*, o*fficial invoices* and *bank documents* (Radice, 1982), each of which is sub-classified into more specialized forms, which are issued in English, although many are printed in other languages too. The apparent simplicity of the forms is the result of their standardization and internationalization. However, linguistic accuracy is the rule for writing, filling in and translating such documents, since any error will put to risk the business relationship and incur panalties which fall in the responsibility of the guilty party.

Contracts are lengthier, legally-binding documents which result in a combined text genre based on economic and legal terminology. Contracts are drawn up by experts but revised and translated by professional translators.

Reports are written in a style which is dictated by the readership and its expectations. However, business reports are usually addressed to managers, committees, stakeholders, partners etc., i.e. to readers who impose a certain business relationship. Therefore, the style of the report should be formal, including: *complex sentences, non-colloquial English, advanced vocabulary, frequent use of passives, a wide range of sentence connectors* etc. The amount and level of specialization is determined by its aim and the expectations of the readership.

It should be concluded, however, that the text types which come under the designation of trade texts cover different text genres, each with a specific function and role in a busines transaction. Both the purpose and the readers' expectations will determine the linguistic peculiarities of the specific text. The translator must be well familiar with all the discriminative features of the genres and make the proper use of the linguistic devices which keep the TT loyal to the ST but, at the same time, integrate the message in the organisational and cultural environment of the reader so that he could make optimal use of it.

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LEGAL TRANSLATIONS

The importance of genre and genre conventions for translation

Abstract

The present study is aimed at the examination of genre, genre conventions and their significance *vis-à-vis* the translation process. The study begins with some theoretical approaches to the concept of *genre* and the importance of *genre analysis*, it tackles *genre conventions* and then focuses on the relation between genre and translation. Finally, the discussions conduct to the conclusion that genre awareness is an aid to translators which helps them achieve target culture genre conventions and make optimal decisions regarding the solutions to various problems encountered in the translation process.

Keywords: *genre, genre analysis, genre conventions, text structure, genre awareness*

1. Introduction

The present study is aimed at the examination of genre and genre conventions and their significance *vis-à-vis* the translation process. Genre awareness is an aid to translators which helps them achieve target culture genre conventions and make optimal decisions regarding the solutions to various problems encountered in the translation process. Consequently, the translator must be aware of genre regularities both in the source text and in the target text to be able to identify the basic characteristics of a specialized text and make appropriate transfer decisions.

Over the last decades, the interest in genre and genre conventions has resulted in a wealth of studies (Trosborg, 1997; Swales, 1981, 1990; Bhatia 1982, 1993, 1997; Nord 1991, 1997; Reiss and Vermeer 1984). Although text-linguistic

conventions have been studied by text linguistics in the 1970s rather descriptively, with emphasis on the form of the text, for translation purposes it is important to approach *genre conventions prescriptively*. The reason for such an approach lies in the assumption that in order to be able to produce texts in the target language, translators must be aware of text-type conventions. Thus, the statistical data regarding the incidence of a certain linguistic feature within a particular genre is, alone, less useful. Instead, it should reveal what aspect of the genre it textualizes and, as Bhatia (1993) suggests, it should answer the question *Why do members of a particular professional community write the way they do*?

This study begins with some theoretical approaches to the concept of genre and the importance of genre analysis, it tackles genre conventions and then focuses on the relation between genre and translation. However, for the translation process awareness of genre conventions is extremely important, since an improper use thereof may render a text unacceptable to the target community for which it was translated.

2. The concept of genre

In various fields, such as rhetoric, literature or sociology the concept of genre has been used with a high frequency, whereas in linguistics it has been introduced only recently. For linguistics, an important contribution comes from Swales (1981, 1990) who explains the context and the limits of the use of *genre* in a number of fields including folklore, literary studies, linguistics and rhetoric. In broad terms, genre can be defined as a distinctive category of oral or written discourse that may or may not have literary aspirations. But, in order to clarify the notion, Swales approaches genre by examining what scholars have argued about regarding the use of this concept in different domains.

First of all, even in folklore studies genre has not been completely defined. Swales (1990) looks backwards to the definitions given by other scholars and quotes Ben-Amos and the latter's work *Folklore genres* published in 1976 (qtd. in Swales, 1990: 34). According to Ben-Amos, one way of perceiving genre is considering it as a classificatory category, the value of which lies in its use as a research tool for the classification of individual texts. Furthermore, Ben-Amos examines genre as a form, which is permanent within an established tradition. He argues that genres withstand variations, especially social and technological changes, while their role in society may vary. According to Swales, there are a

number of useful ideas that can be taken from the folklorists and that are of importance to a genre-based approach, including: the classification of genres, genres as means to ends (viewed from a social or discoursal community) and the generic interpretation of a text by a community.

In linguistics genre is associated with speech events or with types of communicative events. In this respect, genre is associated with register but the relationship between the two notions still remains unclear, as Swales (1990) considers. Broadly speaking, *register* represents functional language variation in which linguistic features are determined by situational features. The categories of *field, mode* and *tenor* are analyzed within the category of register. *Field* represents the type of activity in which discourse occurs and refers to ideas and content. *Mode* is used to refer to the means of communication (oral or written), whereas *tenor* is concerned with the status of participants and with the relationship among them. Swales (1990) argues that linguists have tried to identify differences between genre and register but he concedes that scholars, in general, find genre 'indigestible'. The reason for this is that register is a well-established and essential concept in linguistics, whereas genre is a recent notion which has developed as a result of major studies on text structure. From a different position, Trosborg (1997) attempts to reconcile the different opinions and suggests that the concepts of genre and register should be perceived as complementary and not excluding each other. According to her, due to the fact that register analysis focuses mainly on the language of a certain field (e.g. legal language), it ignores the differences that exist between the genres of a particular field (e.g. agreements, contracts, legislation, judgments, legal textbooks etc.). She further states that 'registers are divided into genres reflecting the way social purposes are accomplished in and through them in settings in which they are used' (Trosborg 1997: 6). Consequently, a discourse level analysis should consider both concepts as they are closely connected: first, registers impose constraints at the lexical-semantic and syntactic levels, second, genres impose constraints at the level of discourse structure.

Despite the various views and attempts to establish criteria which could differentiate register from genre, the importance of linguistic contributions to genre, according to Swales (1990), lies in the following assumptions: genres are types of communicative events which are goal-directed, genres have schematic structures and genres are different from registers or styles.

In the field of rhetoric, the focus has been on classifying discourse, on establishing systems of categories and, later, on considering context as a more central element. According to this approach, the recurrence of similar forms in the process of genre creation is important as it provides a way of analyzing discourse which is different from the analysis of a single event or author. Equally, this leads to the identification of potential criteria for establishing the genre membership of a certain text. It is also worth mentioning that a proper definition of genre should centre on the discourse action that is used to accomplish it and not on the form or substance of a particular discourse. Swales (1990) argues that the concept of genre is reinforced as a means of social action situated on a wider scale of social context. In addition, the author claims that genres are not only helpful mechanisms for reaching communicative goals but also for making explicit those goals.

Swales (idem) makes his own contribution to further clarifying the concept of genre by providing his definition for this notion. First, he argues that genre is a class of communicative events. A communicative event is one in which the role of language is significant and, at the same time, indispensable. Moreover, communicative events of a certain class may occur extremely often or relatively rare, but they must be widely known within a particular culture in order to exist as genre classes.

Second, a shared set of communicative purposes represents a basic principle that makes a collection of communicative events a *genre*. Thus, a shared purpose becomes the determinant criterion for genre-membership, while formal similarities are placed less emphasis on. In this way, genres are perceived as 'communicative vehicles for the achievement of goals' (Swales, 1990: 46). There is more difficulty in establishing the purpose of a particular genre than in simply classifying genres on the basis of their stylistic features. However, this has an added educational value as it requires that the analyst should personally investigate a particular genre. In some cases, the identification of the purpose does not present a high level of difficulty. Swales further explains that it is possible for a genre to have sets of communicative purposes and provides the example of news broadcasts which have multiple aims, such as: to keep the audience informed about the current national or world events, to shape public opinion or to determine public behavior, or to present the owners of the organization in a positive light.

Third, exemplars of a genre differ in their prototypicality. Other features required to establish a genre membership are revealed through definitional and family resemblance approaches, the latter having been discussed largely by Wittgenstein in his work *Philosophical Investigation*, published in 1958. A cluster or prototype theory developed from these ideas refers to our capacity to recognize instances of categories. Prototypes account for the most typical category members; although there are privileged properties in the majority or in all examples of a category, these properties are not sufficient for distinguishing all class members. Consequently, a family resemblance description is necessary.

Another aspect emphasized by Swales is that the rationale behind genres imposes constraints on allowable contributions on form, content and positioning. Members of a particular discourse community use genres to achieve specific goals in their community. The purposes of the genre are consequently recognized by the members of that particular discourse community but they are not recognized by non-members. Recognition of purposes, as Swales (1990) claims, provides the rationale, which determines constraining conventions. These conventions are usually changing but knowledge of the conventions of a particular genre is higher in the case of those who usually work with that particular genre.

A fifth basic aspect in providing a working definition of genre by Swales is that a discourse community's nomenclature for genres is a major source of insight. The active community members have expert opinions and knowledge of that particular area and they give genre names to classes of communicative events. The author suggests that special attention should be paid to the genre nomenclatures created by those who are professionally involved in the use of those genres.

As a conclusion to all aspects presented above we quote the definition of genre provided by Swales:

> 'A genre comprises a class of communicative events, the members of which share some set of communicative purposes. These purposes are recognized by the expert members of the parent discourse community, and thereby constitute the rationale for the genre. The rationale shapes the schematic structure of the discourse and influences and constraints choice of content and style.' (1990: 58)

Communicative purpose is a criterion of major importance for defining genre. In addition, similarities concerning structure, content, style and intended audience are inherent to various exemplars of a genre. Exemplars are

perceived as prototypical if they meet the expectations of the discourse community.

Another important theorist who wrote extensively on genre and genre analysis is Vijay Bhatia (1993). Proceeding from the definition given by Swales, Bhatia undertakes to comment on it and provide his opinion: 'Swales offers a good fusion of linguistic and sociological factors in his definition of a genre, however, he underplays psychological factors, thus undermining the importance of tactical aspects of genre construction' (1993:16).

Bhatia proposes his own definition for the concept of genre: 'Each genre is an instance of a successful achievement of a specific communicative purpose using conventionalized knowledge of linguistic and discoursal resources.' (1993: 13).

Bhatia (1993) discusses several aspects identified as features of great importance for understanding the concept of genre. In the first place, he asserts that genre and its internal structure are determined mainly by the communicative purpose that a certain exemplar of a genre has. Even though there are some other aspects that must be taken into consideration when speaking about the construction of a genre, such as form, content, channel of communication, the communicative purpose is of primary importance in characterizing a particular genre. As a consequence, a major change in the communicative purpose will determine a change in the genre category or, in the case of a less significant variation, a sub-genre. Bhatia (idem.) suggests that it cannot always be possible to clearly distinguish between genres and sub-genres but that the communicative purpose can be a reliable criterion in this respect. In the second place, specialist members of a particular professional community, due to their daily involvement in the field, are familiar with the communicative aims of their community and of the structure of a particular genre. As a result of the shared experience of the members of a specialist community, genres are given a conventionalized internal structure. In the third place, the knowledge of linguistic and discourse resources represents an essential prerequisite for achieving the specific communicative purpose of any genre. Members of a particular discourse community can make use of genre rules and conventions with the aim of achieving private intentions but they may easily switch genres if they ignore or if they do not pay special attention to these conventions. Even though the writer has the possibility to use extensively the linguistic resources, he/she has to act within the linguistic boundaries of a genre and to conform to

the standards that the genre presupposes. If this does not happen, the linguistic product will seem odd and will not be accepted as an exemplar of that particular genre, both by the members of the specialist community and by the other users of language. Further, Bhatia (1993) explains that conventions tell the difference between a newspaper editorial and a news report, between a personal letter and a business letter. However, there appears to be a difficulty in correlating the form of the linguistic resources (lexical-grammatical or discoursal) with the functional values they assume in a general discourse, a relationship which is more likely to be observed within a genre.

Bhatia sums up his definition of genre by stating the following:

> 'Each genre is an instance of a successful achievement of a specific communicative purpose using conventionalized knowledge of linguistic and discoursal resources. Since each genre, in certain important respects, structures the narrow world of experience or reality in a particular way, the implication is that the same experience or reality will require a different way of structuring, if one were to operate in a different genre.' (1993: 16)

Bhatia concurs with Swales (1990) regarding the definition given to professional and academic genres but, contrary to him, he adds the psychological, especially cognitive, aspect involved in genre construction along with linguistic and sociological factors. He considers this as having a major contribution to the perception of genre as a *dynamic social process* and not as a static one. Mainly, he speaks about a psycholinguistic dimension, where special attention should be paid to the tactical aspects of genre construction. In this respect, Bhatia (1993) considers that the cognitive structuring of a genre reflects its communicative purpose and that a particular structure reflects the typical regularities of the organization of that particular genre. According to him, these regularities should be perceived as having a cognitive nature as they reflect the strategies that members of a certain professional community typically use within that genre for the achievement of particular communicative purposes. Thus, the cognitive structuring of a genre represents the accumulated and conventionalized social knowledge available to both a certain discourse and to a professional community.

Genre analysis is considered to be an efficient analysis as it provides an extended description of functional varieties of both written and spoken language. The advantage is that linguistic analysis is not restricted to a linguistic description but incorporates explanations determined by socio-cultural and psycholinguistic factors. The importance of such explanations lies in

understanding the construction or (re) production of professional genres. In this way, the communicative goals of a discourse community are made known and the strategies used by the members to achieve these aims are also explained.

In *Analyzing genre: Language use in professional settings*, Bhatia states that there is a possible limitation of a genre analysis approach since 'it might encourage prescription rather than creativity in application.' (1993: 40). Hereby, the author puts forward the idea that a more effective creativity in communication is achieved through a deeper knowledge of the rules and conventions of the genre. Moreover, according to him, genre analysis seeks to find patterns and not to impose them.

A definition of genre is also provided by John Barton quoted in Van der Watt and Kruger (2002:121): 'Genre is a conventional pattern, recognizable by certain formal criteria (style, shape, tone, particular syntactic or even grammatical structures, recurring formulaic patterns), which is used in a particular society in social contexts which are governed by certain formal conventions.'

Van der Watt and Kruger (2002) emphasize the importance of genres in determining the meaning of texts, words and structure of texts. According to them, genres are not characterised by absolute or objective criteria.

Applied, for example, to the legal genre, we can safely state that the formal criteria mentioned above are used by the members of the professional community to form texts within that particular genre under the constraint of some formal conventions. Van der Watt and Kruger propose three types of genres: *micro, meso-* and *macro-genres*, which they explain through the use of examples. Hence, a letter may be considered a macro-genre; if in a letter other genres (jokes, poems etc.) are included, these are named meso-genres, as they are embedded in a larger genre, the letter. Micro-genres are considered to be comparisons, metaphors etc. In the process of generating meaning familiarity with a particular genre is extremely important, since genres have a major influence on the semantic level, on the effect of the text and its desired impact. Moreover, linguistically speaking, the creation of a genre is based on sociolinguistic conventions. Although genre is not explicitly named in a text, there are indications of the use of that certain genre, at least for two reasons: first, the reader is guided and he develops expectations (by using words specific to that genre) and, second, the reader can infer the type of genre by observing the way in which the information is introduced and structured. In addition, translation-wise if the translator misreads the genre, he will certainly misinterpret it.

3. Genre conventions

In the field of Translation Studies, the concept of *convention* is widely used to help explain different theories and paradigms. When theorists use the term 'convention' they associate it with various levels: 'genre conventions' (Reiss and Vermeer, 1984; Nord, 1997), 'style conventions', 'conventions of non-verbal conduct' or 'translation conventions' (Nord 1997). Toury's study of translation norms and conventions (1980) provides an understanding of the concept of convention as different from the concept of norm, though they are related in meaning.

Conventions are regularities identified within a particular genre which are displayed beyond the level of the sentence. In this section we shall provide some theoretical assumptions made by various translation scholars regarding this concept. Conventions will be considered in connection with norms, given the similarity of their meanings or the minor differences that differentiate them. Consequently, with reference to texts and genres, the notions of norm and convention are either perceived distinctively or interchangeably by the translation theorists.

From a more general perspective, Hermans (1996) compares norms and conventions insisting on social aspects. He goes out from the idea that Translation Studies do not constitute a unified field and that translation is regarded as taking place in a communicative, socio-cultural context. In relation to this, norms and conventions have an interdisciplinary applicability and a broader approach should thus be used if the focus is on the social dimension of translation. Hermans (ibid.) states that translation involves a number of active social agents that are faced with aims, alternatives, choices and strategies and in all these processes, norms have an essential role primarily as social and cultural realities, since they govern, to a great extent, the translator's decision making process on different levels.

According to the author,

> '[Norms] facilitate and guide the process of decision-making. Norms govern the mode of import of cultural products – for example, of the translation of literary texts- to a considerable extent, at virtually every stage and every level, whenever choices between alternative courses of action need to be made (To import or not to import? To translate or to 'rewrite' in some other way? How to translate?) ' (Hermans 1996:28)

Hermans (ibid.) sees a clearer delimitation of the significance of *norms* by drawing on the notion of conventions and explains them as a social pheno-

menon having a regulatory function. At the same time, he defines conventions as regularities in behaviour that have appeared as solutions to recurrent problems in interpersonal relations, usually preferred by individuals when facing various types of situations. Conventions are the result of precedent, they rely on social habit and are based on common, shared, knowledge and acceptance. In other words, they are associated with reciprocal expectations. Basically, conventions depend on regularities and shared preferences, whereas norms are more rule-like. On the one hand, conventions do not represent explicit agreements between individuals, but generally accepted constraints. On the other hand, norms have a binding character, are stronger and more prescriptive than conventions. They derive from conventions but their aim is to guide and to control. Hermans (ibid.) further explains the difference between the two concepts by stating that norms tell the translator not only the manner in which the members of a community expect him to behave in a certain situation, but also the way in which he should behave. More explicitly, members of a community prefer a particular course of action because they have agreed to accept it as "appropriate" or 'correct' and that course of action should be adopted from the range of other possible actions or solutions, which would seem unacceptable or odd.

As mentioned above, norms developed from conventions, implying that they have the same basis in what concerns the patterns of mutual expectations and the level of social acceptance. However, norms are also permissive. Non-compliance with a norm does not necessarily mean that the respective norm is invalidated or that translators will bear sanctions provided the non-normative behaviour is not repeatedly adopted. As a final comment, norms have a more binding character, may carry some form of sanction and may be the result of customs or of the decisions of an authority. Moving further on the scale of prescriptive force, Hermans (ibid.) introduces the concept of *rules*, as explicitly formulated commands and commandments. He defines rules as strong institutionalized norms issued by an identifiable authority. Furthermore, he introduces in the discussion the notion of *decrees* as commands issued by an authority which has the power to impose sanctions for non-compliance. Summarizing all the explanations, the author sets up a scale comprising all four notions, conventions being the least normative of all and decrees being situated at the opposite end.

The German functional school defines conventions in close connection with translational norms. Culture, perceived as the sum of norms, conventions

and opinions that influence the manner in which members of the society act, emphasizes the importance of norms and conventions in the *skopos* theory. Christiane Nord (1991) attempts to clarify the difference between norms, conventions and rules, drawing on previous theoretical considerations on the concepts. Thus, the author starts from the idea that norms are regulations issued by an authority and that conventions represent regular behaviour resulting from particular expectations. Nord (1991: 96) asserts: 'Conventions are not explicitly formulated, nor are they binding. They are based on common knowledge and on the expectation of what others expect you to expect them (etc.) to do in a certain situation.' From the above citation, we can easily observe that the ideas are similar to those formulated by Hermans, according to whom norms and conventions show what use of language is considered appropriate in a given context. In this respect, Nord (idem.) generally admits that conventions are implicit and non-binding regulations.

Nord (1997) also expresses several ideas concerning the role norms and conventions play in the functionalist approaches to translation. Thus, she categorises conventions, considering that there are many types of conventions that a translator may come across. Such are the following: genre conventions, general style conventions, conventions of non-verbal behaviour and translation conventions. Since the first two categories are of relevance for the purpose of the present study, they are dealt with below.

First, *genre conventions* represent the outcome of the practices of standardization of communication. This is often the case when different types of texts which have the same function (s) are used predominantly in particular situations and their use becomes a repeated action. As a consequence, the types of texts can develop a certain structure or adopt conventional forms which may even acquire the importance and the status of social norms. The relevance of genre conventions is perceived for two reasons: firstly, they are important for the process of text production, as an author is expected to produce a certain text according to the agreed on genre conventions if he/she wants to transmit his communicative intentions; secondly, the use of conventions is important to the process of text reception given that the receivers of the message are supposed to infer the author's intention (s) from the conventional forms that the text uses. Nord (ibid.) then gives an example of the use of particular syntactic structures in languages such as English and German, whereby she states that in instruction texts (recipes, directions of use, etc.) the imperative is

used in English while the infinitive is preferred in German. Considering that conventions are culture specific, they may differ in two different cultures, even though the compared genres are similar. This is the reason why a translator's competence ought to be reflected also in the ability to replace any source text convention with an established convention characteristic of the target culture. Thus, in order to produce acceptable and representative target language texts within a particular genre, translators must be aware of the conventional features that the genre displays and to conform to them. In addition, the translator needs to be familiar with the conventions of the source culture genre if his aim is to analyse the conventional linguistic features that the original text displays. Awareness of both the initial and the translated text genre conventional features has a major relevance on the changes that can be operated in the translation process. In other words, the difference between the genre conventions of the source text and those implied by the translation purpose may require adaptations, which would compensate the differences.

Second, the category of *general style conventions* is considered by Nord (ibid.) as having a significant role in translation. She states that even if two different languages have similar structures, when compared, in most cases, the difference in usage is determined by the literary traditions and conventions that each language has developed in terms of 'good style'. Parallel texts are used to illustrate linguistic variations, for example the way in which different grammatical functions are expressed differently in the source and the target language. To identify general style conventions, Nord (ibid.) employs three major elements of analysis: form, frequency and distribution. For the purpose of exemplification she provides the example of the use of relative clauses in English, Spanish and German. Structurally, relative clauses exist in these languages but their form, frequency and textual distribution depend on the language. Aspects regarding the differences in form make the object of comparative linguistics, whereas differences in frequency and distribution are analyzed with the help of large corpora of parallel texts. If the research purpose is to analyze general style conventions the research will be based on the corpora comprising different text types and genres.

Reiss and Vermeer (1984) adopt a different view for the notions of convention, norm and rule. According to them, the same level of importance is attributed to *rules* and *norms*, which are perceived as having a strong binding character. According to them, norms are characteristic to a certain culture and

express regulations for recurrent behaviour in different types of situations. However, they prefer the notion of convention to the notion of norm:

> 'We prefer the term "convention" to the term 'norm' as used in a number of publications, because it seems to describe a broader concept, taking into account that the diverse phenomena have evolved with time, whereas the concept of norm is too strongly associated with the character of a regulation that involves sanctions if disobeyed. Conventions can apparently be more easily replaced by other conventions than norms can be by norms.' (Reiss and Vermeer 1984: 178-179)

Reiss also distinguishes between several types of genres that are of importance to the translation process. Hence, she argues that there are three categories of genres: simple, complex and complementary. In the case of *simple genres*, the entire text pertains to the same text variety, meaning that the text as a whole is an exemplar of a genre and it does not comprise any other variety. C*omplex genres*, on the other hand, may contain texts belonging to another genre, different from the original genre or variety (a novel may include a business letter). *Complementary genres* are closely related to an original text and are based on it, often having a metatextual function and providing information about a pre-text. Exemplars of such secondary genres are summaries, abstracts, reviews.

Bhatia (1993) suggests that the interpretation of a text-genre at structural level emphasizes the cognitive aspects of linguistic organization. Within specialist communities, writers seem to follow a regular way of organizing the overall message in a certain genre. Thus, the translator who first analyzes the structure of a genre will find that specialist writers prefer particular ways of communicating their intentions. For instance, Swales (1981) undertook a research study of forty eight article introductions from various disciplines and concluded that they show extremely numerous similarities in the way writers of academic research papers organized their article introductions. Following from his conclusion, Swales drew up a four-move structure, characteristic of a typical article *introduction*, which he named 'Research Space Model for Article Introductions'. Swales shows the way in which the communicative purpose of an article introduction is achieved through four rhetorical moves, thus emphasizing the typical cognitive structure of the genre, in this case the research academic paper. According to him, each move has a specific communicative intention, just as each genre has its own communicative purpose, which is subordinated to the overall communicative purpose of the genre.

In the case of *legislative genre*, its cognitive structure is different from the one used in the research genre and from other genres due to the fact that it has a different communicative purpose. Bhatia (1982) states that the cognitive structure of the legal genre is determined by the interplay between the main provisionary clause and the qualifications that are inserted at various levels in the structure of a sentence. To exemplify this, Bhatia (1993: 32) uses an excerpt from the 1980 British Housing Act:

> '[12] Where the dwelling-house with respect to which the right to buy is exercised is a registered land, the Chief Land Registrar shall, if so requested by the Secretary of State, supply him (on payment of the appropriate fee) with an office copy of any document required by the Secretary of State for the purpose of executing a vesting order with respect to the dwelling-house and shall (notwithstanding section 112 of the Land Registration Act 1925) allow any person authorised by the Secretary of State to inspect and make copies of and extracts from any register or document which is in the custody of the Chief Land Registrar and relates to the dwelling-house.' (Section 24, subsection 5)

The example displays a variety of individual qualification insertions that are characteristic of the legislative genre and also illustrates the complexity of such text genres. Bhatia further provides a scheme which attempts to explain the structural organization of the genre under discussion.

Interactive move-structure in legislative writing

<u>Legislating provisions</u>   <u>Specifying conditions</u>

Where the dwelling-house
with respect to which
the right to buy is exercised
is a registered land

the Chief Land Registrar shall

if so requested by
the Secretary of State

supply him

(on payment of the
appropriate fee)

with an office copy
of any document required
by the Secretary of State

for the purpose of executing
a vesting order with respect
to the dwelling-house

and shall

(notwithstanding section 112 of
the Land Registration Act 1925)

allow any person authorised
by the Secretary of State
to inspect and make copies
of and extracts from any
register or document which
is in the custody of the Chief
Land Registrar and relates to
the dwelling-house.

Quoted from Bhatia (1993: 33)

The complexity of qualification insertions, as presented above, has a typical, legal function in the genre, whereby each insertion answers legal questions and clarifies different aspects of the main provision. The macrostructures presented above represent the best manner of approaching the structure of legislation, since a linear organization of the information units would not be appropriate in this case, though it proves valuable in the case of most genres. The main function of these inserted qualifications or conditions is 'to make the legislative provision precise, clear, unambiguous and all-inclusive' (Bhatia 1993: 34).

4. The relation between genre and translation

Following the text-linguistic approach, as a consequence of a change of focus on regularities of texts, on genres and contexts, genre and genre analysis have become relevant issues in translation studies. From this perspective, a greater attention is paid to linguistic patterning at micro- and macro-levels, further raising awareness of genre competence in the translation field.

The text-linguistic approach considered *text* as the basic unit of communication in the process of translation. Transferred to the field of translation studies, text is defined as the unit of translation and, consequently, it becomes the primary object of research. The change of focus consists in the retextualisation of the source language text instead of transcoding linguistic elements. The representatives of this approach consider that an analysis at word or sentence level is insufficient for coping with the large number of translation problems. As they argue, differences between source language and target language texts are perceived not only at the sentence level, i.e. caused by the linguistic systems, but also beyond it.

The first theorist who analysed the relationship between text and translation was Katharina Reiss (1971, 1976, 2000), who examined mainly text types and not genres. Her main objective was to determine the criteria for the assessment of translation as a process and, in her view, it is the text-type that determines the choice of the translation method. Based on Bűhler's three functions of language (*Darstellungsfunktion, Ausdruckfunktion,* and *Appelfunktion*) Reiss (1971) identified three types of texts: *informative,* where the language function is informative (i.e. the language is used to convey logical and referential information), *expressive* (such as in creative compositions, where the emphasis is placed on the aesthetic dimension of language) and *operative* (where the language has an appellative function, whose aim is to elicit the text receiver's action). Thus, for the translation of informative texts (e.g. reports and textbooks), where the information content must be translated fully, she proposed *loyal translation*; for the translation of expressive texts (e.g. literary texts), where the purpose is the transmission of 'artistically organised content' (Cook, 2009) the translation method should involve 'identifying the artistic and creative intention of the ST author and conveying it in an analogously artistic organization' (idem) ; finally, the translation of appellative or operative texts is

more demanding, since its aim is to provoke in the reader similar behavioural reactions to those of the source text readers and would require a different method, i.e. *adaptation*. It should be noted, however, that Reiss's approach is source text based and her merit lies in having found applicable solutions for translation problems.

The text typology proposed by Reiss has been criticized for rigidity, especially by Snell-Hornby (Trosborg 2000: 213), who applies the prototype theory to text typology. The conclusion reached by Snell-Hornby (1999,1988) is that text types do not have clearly determined features but, instead, they are overlapped and mixed. She develops a system of *prototypology* labelled from A to F, in which level B comprises basic text types (economic, legal language etc. as part of special language translation).

Texts may be categorized as text types, genres or text-classes through the identification of regularities beyond the sentence level. By describing and comparing genres in the source and target language, *prototypes of genres* or *genre profiles* can be established. In this context, there are two aspects which are relevant for the translator's work. First, parallel texts (written in two languages, of equal informativity and produced in more or less identical communicative situations) are useful for observing the manner in which identical communicative functions are displayed in particular genres of the source and target language. Second, genre profiles are important as they can serve as models for the recreation of original texts into the other language, while taking into account the target language conventions. Indeed, raising awareness of cross-cultural similarities and/or differences in genre conventions can enhance the linguistic quality of the target texts produced by the translator. Awareness of genre regularities and familiarity with the manner in which a text should be produced as an exemplar of a genre are in close connection with particular expectations about the structure of a certain text. Consequently, translation as a product and, more specifically, as an appropriate target text, depends to a great extent on the conventions of a particular genre.

Though the linguistic structure that a text-genre displays is important in that it emphasizes awareness of genre regularities for the purpose of producing a text as an exemplar of a genre, textlinguistics involves also expectations about the structure of a particular text. However, the *purpose* of a text becomes relevant too. The starting point for any translation is considered to be the aim (*skopos*) that the translated text should have in the target culture. This is both a

receiver- and an end product-oriented approach. The representatives of the functionalist school (Vermeer, 1978, 1996; Hönig, 1995; Nord, 1988, 1997; Kussmaul, 1995, 2000b; Hönig and Kussmaul, 1982/1991) consider that any translation has a particular purpose, just like any type of human action or activity. Consequently, the *skopos* or the function of the translated text determines the translation process and method. Nord (1997) describes both the source and the target text as being culture specific and, as a consequence, she assumes that translation becomes a process through which cultures are compared and the type of translation is determined by the purpose of communication and not by the source text. Nord views source text analysis as influential on the construction of the target text. The importance of the analysis lies in that it can guide the translation process and help the translator use the source text conventions to the target culture conventions in accordance with the *skopos* of the target text. The analysis of the source text is relevant because it helps the translator make the right decisions regarding the feasibility of the translation assignment, regarding the selection of source text units that are relevant to a functional translation and regarding the translation strategy that will be used so that the target text should meet the requirements of the translation brief (Nord 1997: 62). This can be achieved in several ways: by identifying the intended meaning, the stylistic connotations and the communicative effect, by analysing the source text and by becoming aware of the conventions characteristic of the target culture with regard to the specific text genre.

The importance of genre analysis in the process of teaching and learning translation is also expressed by Bhatia (1997). According to him, an essential aspect in the translational process is 'the concern to maintain the generic identity of the target text' (Bhatia 1997: 206). To achieve this purpose, the translator has to internalize the genre conventions by understanding the two specialist codes involved, by being aware of the cognitive structures of the particular genre and by acquiring theoretical notions referring to the specialized field in question. As a result of this process of internalization, the translator can produce effective target texts that have the same form as those written in professional contexts (Bhatia 1997: 206-208).

Hatim (2001: 140-150) discusses some aspects concerning the relationship between translation and genre, specifying that this relation may materialize either in the form of 'translation of genre' or 'translation as genre'. The first type of relationship seems of relevance to the present study and Hatim (2001:

141) explains the concept by stating that 'a translation might be seen in terms of the minutiae of the source genre or genres and the translation shifts effected'. From this, we can infer that genre represents the framework within which the translator uses target language structures on the basis of their appropriateness from a lexical-semantic, syntactic and pragmatic view. Explanations in what concerns this type of approach come from a study by Carl James, *Genre analysis and the translator*, published in 1989. Thus, the notion of genre in translation is placed in close connection with the translator's *training* or *experience*. According to James (1989: 31), a translator without any or much experience in a particular genre can perform inappropriate changes in the process of translating altering the rhetorical structure of the original, thus creating a translation product which does not belong to its intended genre. James considers that, in order to avoid such situations, the translator should focus on genre, on discourse structures and genre conventions rather than on the lexical items that make up the text to be translated.

5. Conclusions

The purpose of the present article was o survey the concept of *genre* and *genre conventions*, and show its relevance *vis-à-vis* the translation process. The concept of genre was traced back to the definitions assigned to it by Swales (1990).

The concept has been discussed in relation to that of register, for which the categories of *field, tenor* and *mode* are particularly relevant. Swales concedes that register has been more investigated and therefore it constitutes a well-defined category in linguistics, whereas genre has proven to be more 'indigestible' to researchers. Trosborg (1997:6) proposes a reconciliation of the two concepts suggesting that registers 'are divided into genres reflecting the way social purposes are accomplished in and through them in settings in which they are used'. Swales defines genre as 'A class of communicative events, the members of which share some set of communicative purposes. These purposes are recognized by the expert members of the parent discourse community, and thereby constitute the rationale for the genre' (1990: 58). The definition is acknowledged by Bhatia (1993), who takes it one step further in that he underlines the relationship between genre and the way in which it structures the world it represents and brings into play other factors such as socio-cultural and psychological factors.

Van der Watt and Kruger (2002) emphasized the importance of genres in determining the meaning of texts, words and structure of texts. According to them, there are three types of genres: *micro, meso-* and *macro-genres*, which they illustrate through examples.

A further concern of the present article was to point out the relevance of *genre conventions* for translations. The concept of genre conventions was first defined against the related concept of *norm*. Hermans (1996) argues that '[Norms] facilitate and guide the process of decision-making. Norms govern the mode of import of cultural products – for example, of the translation of literary texts- to a considerable extent, at virtually every stage and every level,' (Hermans 1996:28). Hermans (ibid.) explains *norms* as a social phenomenon having a regulatory function. At the same time, he defines conventions as regularities in behaviour, the result of precedents which rely on social habit, and are based on common, shared, knowledge and acceptance. According to him, conventions depend on regularities and shared preferences, whereas norms are more rule-like.

Christiane Nord attempts to clarify the difference between norms, conventions and rules, drawing on previous theoretical approaches to the concepts and asserts: 'Conventions are not explicitly formulated, nor are they binding. They are based on common knowledge and on the expectation of what others expect you to expect them (etc.) to do in a certain situation' (1991: 96).

Nord (1997) categorises conventions, considering that there are many types of conventions that a translator may come across. Such are the following: genre conventions, general style conventions, conventions of non-verbal behaviour and translation conventions. First, *genre conventions* represent the outcome of the practices of standardization of communication. The category of *general style conventions* is considered by Nord (ibid.) as having a significant role in translation. She states that even when two different languages have similar structures when compared, in most cases, the difference in usage is determined by the literary traditions and conventions that each language has developed in terms of 'good style'. Parallel texts are used to illustrate linguistic variations.

Reiss (1971) distinguishes between three types of genres that are of importance to the translation process: *simple* (where the text as a whole is an exemplar of a genre and it does not comprise any other variety), *complex* (where they contain texts belonging to another genre) and *complementary* (which are closely related to an original text and are based on it, often having a metatextual function).

Bhatia (1993) suggests that the interpretation of a text-genre at structural level emphasizes the cognitive aspects of linguistic organization and argues that within specialist communities, writers seem to follow a regular way of organizing the overall message in a certain genre. Thus, the translator who first analyzes the structure of a genre will find that specialist writers prefer particular ways of communicating their intentions. Bhatia (1993) illustrates the relationship between the communicative purpose and the structure of a genre with the particular case of legislative writing.

The relation between genre and translation is based on the attempts of textlinguists who considered text as the basic unit of communication in the process of translation to find adequate methods of translation for particular text types. However, among the first theorists who studied the relationship between text type and translation was Katharina Reiss (1971, 1976, 2000), who also pointed out that text type determines the choice of translation method. Her text typology was criticized by other theorists (Snell-Hornby, 1999, 1988). Snell-Hornby developed a prototype system made up of 6 basic text types, ranging from A to F. Genre-based analysis and the use of prototypes is important for translation for at least two reasons: first, parallel texts can be used to identify the cross-cultural similarities and differences between source text and target text, and second, prototype texts can be used as models for the re-production of the original in a different language.

Nevertheless, the starting point for any analysis is considered to be the purpose of the text. Therewith we come closer to the functionalist theorists who view the 'skopos' or the function of the text as determinant for the choice of the translation method.

Hatim (2001) draws on the relationship between genre and translation and assumes that genre represents the framework within which the translator uses target language structures on the basis of their appropriateness from a lexico-semantic, syntactic and pragmatic view. James (1989) draws the final line stating that the translator should focus on genre, on discourse structures and genre conventions rather than on the lexical items that make up the text to be translated.

Finally, for the translation process awareness of genre conventions is extremely important since an improper use thereof may render a translated text unacceptable to the target community for which it has been translated.

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The analysis of EU regulations and their translation. Internal structure, speech acts and translation difficulties

Abstract

The present study seeks to analyse the internal structure of EU regulations and the speech acts which occur in such texts as a result of the communicative purpose they fulfill. The study is based on the comparative analysis of the English version of the *Council Regulation No 1287/ 2009 of 27 November 2009* and its Romanian translation. The analysis has further conducted to the identification of specific translation problems, whereby some observations regarding the proposed solutions were presented.

Keywords: genre conventions, communicative purpose, internal structure, speech acts, translation difficulties

Introduction

Genre conventions are among the essential aspects that a translator must be aware of when he translates a particular text-type. The importance of such an approach in the field of translation studies lies in the assumption that any text, as an exemplar of a specialized domain must be translated following the constraints imposed by that particular genre. The reason for the decision to approach this issue is the recognition that any translation as a product is an exemplar of a specific genre and belongs to the category of 'specialized' texts. Consequently, the purpose of the present study is to examine the organization of legal texts, more specifically the Regulations issued by the European Union as part of its legislative writing and the role speech acts play to achieve the communicative purpose of the genre. The study also seeks to establish to what extent the genre or text-organisational regularities displayed by the English legal documents are preserved in the Romanian EU versions, or, in other words, the extent to which the documents issued by the EC, the Council or the EP and used in the EU, have been standardized or uniformized. To this purpose we analysed the English version of the *Council Regulation No 1287/2009 of 27 November 2009* and its Romanian translation.

The analysis has further conducted to the identification of specific translation problems. In addition, some observations regarding the solutions which were found by the translators as a response to the signalled translation difficulties were presented.

2. The research

The present study is based on the analysis of a European document drafted in English and its translated version in Romanian in the hope that it may help the translator understand the genre-related intricacies of such a text.

Although other texts in the European legislation display, in general, the same macro-structure, there are some elements that have influenced the choice of the EU document for analysis. First of all, the selection of this text was determined by the language criterion, i.e. that the source language in which the original document was written was English. It is worth mentioning that all the documents used by the European Commission are written in English, French and German. In 2008, of a total of 1,805,689 pages translated by the Directorate-General for Translation, 72.5 % of the texts were drafted in English (cf. *Translating for a Multilingual Community*, p.5 on http://ec.europa.eu/dgs/ translation/publications/brochures/index_en.htm). In this context, the selection of an English source text is relevant given that the Romanian translator working in this field will use almost exclusively source documents drafted in English.

The document chosen for analysis represents a regulation and it constitutes legislation in force taken from the site http://eur-lex.europa.eu/en/index.htm, the site which comprises all EU laws currently in force in all official EU languages. The choice of the document which represents actual legislation is related to the fact that it is of interest to all those institutions or mechanisms aimed at achieving the European Union's present objectives. In addition, secondary legislation comprises a wide range of documents and such legislative texts have the highest incidence in the composition of the *acquis communautaire*.

Both the analysis of the original text and the comparison of the source and the translated text-type are important to illustrate the differences between the two exemplars of the same genre. Moreover, the identification of the diffe-rences is closely connected with the problems raised by cultural or genre variations. Awareness of a particular genre-specific conventions in the source

and the target text helps the translator produce an acceptable translation, which can be regarded as a proper production both by the ordinary receivers or users of the text and by the members of the specialist community. We consider that such a study focused on the relevance of genre and genre conventions is useful to those who want to carry out professional translations in the field of European legislation. Such a study arises from the need to approach this issue, particularly since few research works have attempted to discuss it.

3. The text-based analysis of the Council Regulation No 1287/2009 of 27 November 2009

The text chosen for analysis is comprised in Annex 1 of the present volume and the translated variant is comprised in Annex 2.

'COUNCIL REGULATION (EC) No 1287/2009
of 27 November 2009
fixing the fishing opportunities and the conditions relating thereto for certain fish
stocks applicable in the Black Sea for 2010'

The text is a Regulation and belongs to the category of secondary legislation issued by the European Union. In addition, it is a legislative act adopted by the European Union by virtue of the power conferred by the treaties which make up the category of primary legislation. Regulations are directly applicable and have a binding character for all the EU Member States without the necessity of implementing legislation at national level.

The selection of this document was determined by the fact that it is very frequently used in the framework of Union activities. In other words, regulations have a high occurrence and are documents issued on a regular basis. Reversibly, primary legislation had been ratified and implemented and, consequently, the translation of treaties and other agreements had been made before Romania's accession to EU in 2007. Thus, the process of translation of such documents has finished whereby the best variants of translation were chosen. Therefore, the need to translate again the treaties and the agreements does not necessarily emerge, whereas regulations, directives, decisions etc. must be translated in all the 23 official languages of the European Union subsequent to their adoption by the European Union institutions.

The present study emphasizes the importance of *genre awareness* and its linguistic implications as a major competence of a translator which enables him/her to produce an acceptable translated text as an exemplar of the genre.

3.1. The communicative purpose of the text-type

First of all, *genre* is considered to be a class of communicative events. The EU legislative documents can be regarded as making up a class of communicative events as the language in which they are written plays a significant and, at the same time, an indispensable role. This refers both to oral communication (a conversation, a lecture etc.) and to written communication. In the case of written texts, like the one analyzed here, the role of language is essential due to the fact that it carries out meanings and it represents a means to convey messages. Thus, words, phrases, sentences and sometimes whole texts may be regarded as containers of lexical meaning and each of them can be perceived as a unit of translation, depending on the text type.

Referring back to the criteria put forward by Swales for a working definition of genre, we agree that the basic feature of a genre is its *communicative purpose*. In the case of EU legislation, the official documents issued by the Community institutions have acquired the status of vehicles for the achievement of communicative goals (Swales 1990). The purpose of the legislative genre is not difficult to identify. Due to the fact that we refer to legal discourse, the communicative purpose is to limit the actions of individuals or to impose obligations so as to preserve a common set of rules which can regulate the activity of the citizens in the European Union. This aim is achieved irrespective of the language in which the different EU documents are written. In addition, the official documents have the role of administrative acts issued by the EU institutions and serve as instruments to various national institutions of the Member States. Consequently, they acquire the status of administrative documents, and as such they regulate the activity of the institutions and the behaviour of the EU citizens in the Member States, they confer rights to individuals with the particular aims of achieving unification, uniformity and the creation of a new legal order.

The role of the analysed Regulation is mentioned directly in the title: 'to fix the fishing opportunities for the year 2010 and the conditions relating to them in what concerns certain fish stocks in the Black Sea'. Hence, the

regulation enhances social or economic organization in a specific domain. It is perceived as a governmental, goal-oriented activity and as an instrument of public policy. This Regulation regulates the international activity of fishers regarding certain fish stocks in the Black Sea area. Closely connected with the communicative purpose are the fundamental reasons which account for the use of a particular genre. The members of the legal discourse community make use of the legislative genre in order to achieve the specific goals of their community. In other words, the recognition of the purpose (s) of the EU legislative genre provides the rationale behind the genre and determines the constraining structural, stylistic and content-area conventions. Thus, the internal structure of the analyzed regulation is, to a great extent, determined by the communicative purpose of this particular exemplar of the legislative genre. In addition, we can recognize the text-genre by specific formal criteria used in a particular social context, such as: recurring formulaic patterns, tone, style, syntactic and grammatical structures. These observations have been made by theorists referring to the source language in which a certain official document was drafted by the specialist members of the legal discourse community. At the same time, when translating a legal document, the translator is regarded as a draftsman of an official act, who has to create an exemplar of the same text-genre, under the constraints of the conventions in the target culture and preserving the communi-cative purpose of the original text. This aim is achieved through the following means: identifying and then maintaining the same communicative intention of the source text in the target language text, observing the conventionalized internal structure of that particular exemplar of the genre and making use of the linguistic and discourse resources that the genre presupposes. Ignorance of these elements leads to a linguistic product, the translated text, which is not considered as a part of the genre to which it should normally belong.

3.2. Internal structure

The members of the specialist community have a regular way of organizing the overall message of the EU legislation. On the structural level, each part serves a specific communicative intention which is congruent with the overall communicative purpose of the legislative genre.

Both the Regulation and its Romanian translation contain the text segments which are displayed in the following macro-structure:

1. The title, whose role is to identify the official document. There are two ways of making reference to an EU act: using a short title and a long title. The long form is used in the document under analysis: 'COUNCIL REGULATION (EC) No 1287/2009 of 27 November 2009 fixing the fishing opportunities and the conditions relating thereto for certain fish stocks applicable in the Black Sea for 2010' – 'REGULAMENTUL (CE) NR. 1287/ 2009 AL CONSILIULUI din 27 noiembrie 2009 de stabilire a posibilităţilor de pescuit şi a condiţiilor aferente pentru anumite resurse halieutice aplicabile in Marea Neagră pentru 2010'. There is a certain standardized model for writing the title of Regulations. It comprises the number of the regulation in question and follows the pattern: [Institution] Regulation (EC) No ##/year and the subject matter (according to the English Style Guide 2008). The same title pattern is preserved in the Romanian translation of the act. The Romanian law no 24 of 27 of March 2000 is a public document which stipulates the norms and conditions for drafting legal texts and is used in the present study to provide information on the techniques of drafting legislation in Romanian. According to the specified law (Article 39 (1)), the form of the title in the national legislation does not differ much from that of the European legal text. It comprises in a concise formula: the generic denomination, the number, the date of adoption and the object of the law, for example: *Legea Nr. 17 din 6 martie 2000 privind asistenţa socialã a persoanelor vârstnice*. The Romanian title of the law does not comprise the name of the institution issuing the legislative document as in the European Regulation provided in Annex 1.

2. The *preamble* is made up of the following segments:

- The *Opening section*, which starts with the line in capitals "THE COUNCIL OF THE EUROPEAN UNION" – "CONSILIUL UNIU-NII EUROPENE". This section spells out the name of the institution that issues the Regulation. The Romanian text of the national legislation displays the construction: *Parlamentul României adoptã prezenta lege,* followed by the actual provisions.

- The *Citations* part starts with the expression *Having regard to* and makes reference to other official documents as a legal basis for the adoption of the act in question. An extremely important aspect is that the documents to which reference is made in the act have to be accurately referred to, even though the original contains errors of

citation. In other words, the translator needs to be aware of and respect the form of citation of the official documents. Information in this respect are provided by the Romanian stylistic guide (*Ghid stilistic de traducere în limba română pentru uzul traducătorilor acquis-ului comunitar.*2008).

In the Romanian version of the document, each citation is introduced by *având în vedere*. A first difference between the source language conventions and those in the target language concerns the way in which the text is introduced. In English, it starts with a capital letter (Having regard to), whereas in Romanian the equivalent expression begins with a lowercase letter (**a***vând în vedere*). The national legislation in Romania does not necessarily comprise the preamble part, while the documents of the secondary European legislation do. When it is the case, the Citations segment begins with the construction *având în vedere*, written with an initial lowercase letter. It seems that the Romanian style for drafting legal documents has been used in translating the Regulation (provided in Annex 1), thus lowercase letters being used for introducing citations.

- *The Recitals* express the need and the reasons for the adoption of the legal document and the grounds on which the act is based. In English, the expression to introduce the section of Recitals is *Whereas*, while in the Romanian translation *întrucât* is the established form. The same observation is valid concerning the writing of the first letter in capitals for the English expression and in lowercase letters for the Romanian equivalent. Having consulted various national legislative texts, the result of the observations is that the preferred construction for introducing the section of Recitals is *în temeiul*.

- *The Enacting formula* ends up the preamble: HAS ADOPTED THIS REGULATION. In Romanian, it is translated through the standardized construction ADOPTĂ PREZENTUL REGULAMENT. An aspect worth mentioning is that in the national legislation the enacting formula is not spelled out in capital letters.

3. *The Enacting terms* part represents the actual legislative section of the document. It is segmented in chapters (CHAPTER I, II and III) and articles. As a general observation and rule, it can be stated that the information comprised in the official act must be rendered as such in the translated document of the target language. Thus, special attention

must be paid to all data, figures, denominations etc. so that no errors concerning content, no distortions or alterations should occur, since the translator's task is not only to translate the document but to draft official acts which must have the same legislative value as the original documents have.

4. The *place and time of enactment* is expressed through the construction *Done at* … (Brussels in our case), followed by a comma and the date (27 November 2009). In Romanian, the established expression is *Adoptat la* … The national legislation does not always comprise information on the place of enactment of Regulations but it does stipulate conditions of entry into force: 'Art. 211. - Prevederile art. 30-32 se pun în aplicare numai după 25 de zile calendaristice de la data publicării acestuia în Monitorul Oficial al României, Partea I.'

5. The *Annex* comprises technical data organized in three tables and in instructions presented in a text form.

As a conclusion, we can state that no changes are admitted in the target text in what concerns the structure of the EU document. This is because the macro-structure and the format of the translation (TT) must be in compliance with the requirements specified in the Romanian Style Guide. Therefore, the Stylistic guides in Romanian and English are prerequisite readings for the translator who works with European legislative texts.

3.3. Speech acts in the analyzed Regulation and their realization

The speech acts analysis is closely related to the communicative purpose of the genre under analysis, since it determines all the characteristics (linguistic, stylistic, structural and conventional) of the document.

The various sections of the analyzed EU document may be perceived as macro-level speech acts. Hence, the Opening text with the Enacting formula represent *informative acts*: 'THE COUNCIL OF THE EUROPEAN UNION... HAS ADOPTED THIS REGULATION' – 'CONSILIUL UNIUNII EUROPENE ADOP-TĂ PREZENTUL REGULAMENT' as this part informs the addressees that the official act has been adopted. In addition, it also has a strong imperative tone.

The section of Citations and Recitals are perceived as acts of *justification* as they state the legal basis and the grounds on which the official act is issued. This macro-speech act further comprises:

- *Informatives*: 'Article 3 of Regulation (EC) No 2371/2002 lays down definitions of relevance for the allocation of fishing opportunities' – 'Articolul 3 din Regulamentul (EC) nr. 2371/2002 prevede definiţii pertinente pentru alocarea posibilităţilor de pescuit'.
- *Descriptions*: the second Citation 'Having regard to Council Regulation (EC) No 2371/2002 of 20 December 2002 on the conservation and sustainable exploitation of fisheries resources under the Common Fisheries Policy (¹), and in particular Article 20 thereof,' – 'având în vedere Regulamentul (CE) nr. 2371/2002 al Consiliului din 20 decembrie 2002 privind conservarea şi exploatarea durabilă a resurselor piscicole în conformitate cu politica comună în domeniul pescuitului (¹), în special articolul 20'.

The illocutionary force of the assertives presented above is not expressed through illocutionary verbs but through the form of the verb, i.e. the Present Tense of the Indicative Mood.

When the intention of the sender of the message changes, the purpose is changed from informing to persuading the addressees. Hence, other speech acts are used, for example *recommendations*. The linguistic devices through which the illocutionary force is expressed in this case are: the modal verbs *should* and *must* and evaluative adjectives such as *appropriate* (translated as *necesar*), *important* (*important*), *imperative* (*imperativ*). However, an observation regarding the translation solutions for the modal *should* must be made. This verb form has a high incidence in the document. The solutions chosen by the translator for this verb seem to have a stronger illocutionary force than the original English form. Thus, *should* is rendered into Romanian through the impersonal verb *trebuie*, as in the following example: 'Fishing opportunities should be used in accordance with Community legislation on the subject…' – 'Posibilităţile de pescuit trebuie utilizate în conformitate cu legislaţia comunitară în materie'. We consider that the Romanian equivalent does not express the intention of the original form. The verb t*rebuie* is generally used to denote a stronger obligation and it is more suitable as an equivalent for other English modals such as *must* or *have to*. A more appropriate translation would be the weaker form *ar trebui* but this verb occurs very rarely in the EU documents. In addition, the English modal verb is sometimes translated by impersonal forms with a stronger force: '…the specific conditions under which fishing operations are carried out *should* be established' – '*este necesară* stabilirea condiţiilor concrete de desfăşurare a operaţiunilor de pescuit'.

The section on Enacting terms is considered to be a *prescribing macro-speech act* and comprises individual speech acts (directives and declarations), different from those presented in the previous segments of the document.

The first category is represented by *directives* which are further divided into positive and negative commands. In the analyzed Regulation, we note only positive commands linguistically expressed through the verb form *shall*, as in the following example: Article 5

'The allocation of catch-limits among Member States as set out in Annex 1 *shall be without prejudice to:*' – 'Alocarea limitelor de captură între statele membre, aşa cum este stabilită în anexa 1, *nu aduce atingere:*'. In Romanian the use of the Present Tense in the Indicative Mood is sufficient to express the obligatory character of the provision.

The second category of speech acts presented in the section of the Enacting terms is represented by *declarations*. They are expressed in the Regulation through a verb in the third person singular: Chapter 1, Article 1 '*This* Regulation *fixes* fishing opportunities for the year 2010 for certain fish stocks in the Black Sea and the specific conditions under which such fishing opportunities may be used' – Capitolul 1, Articolul 1 '*Prezentul* regulament *stabileşte* posibilităţile de pescuit pentru anul 2010 pentru anumite resurse halieutice din Marea Neagră, precum şi condiţiile concrete în care acestea pot fi utilizate'. A linguistic device with declaratory intention used in this context and which sustains the illocutionary force is the demonstrative pronominal adjective *this* rendered into Romanian through *prezentul*. From the given example, it can be observed that declarations are not expressed through special linguistic means. They differ from other speech acts through the intended meaning of the original text which is preserved in the translated segment.

The category of aforementioned declarations are the definitions used in the body of the official act. According to Article 36 (3) of the Romanian Law 24 of 27 March 2000, definitions are used solely for the clarification of the meaning, i.e. the specific context-based limitations in which the concept is understood. The analyzed Regulation comprises such declarative speech acts under the form of definitions: Article 3 (d) 'quota means a proportion of the TAC allocated to the Community, a Member State or a third country' – 'cotă înseamnă o parte din TAC alocată Comunităţii, unui stat membru sau unei ţări terţe'. In English, the indicator of the illocutionary force is the verb *mean*, whereas the Romanian equivalent is the verb *a însemna.* In some analyzed

national legislative texts, we noticed that a verb form is not used to connect the concept to the body of the definition. Instead, a hyphen is used or the construction 'prin…se înţelege'.

The section of 'Place and time of enactment' represents an *informative speech act* as it conveys information on the place and time of the adoption of the act: 'Done at Brussels, 27 November 2009' – 'Adoptat la Bruxelles, 27 noiembrie 2009'.

The 'Annex' has an auxiliary role. This section provides additional information. If the pieces of information are organized as tables, as it is partially the case with Annex 1 of the Regulation, there is no individual speech act. Annex 1 comprises also complete utterances which have the role of :

- Informatives: 'The following tables set out the TAC's and quotas…' – 'Tabelele următoare prezintă capturile totale admisibile şi cotele ...'
- Descriptions: 'Within each area, fish stocks are referred to following the alphabetical order of the Latin names of the species…' – 'În cadrul fiecărei zone, resursele halieutice sunt indicate în ordinea alfabetică a denumirilor în limba latină ale speciilor...'
- Requirements: 'The respective quotas will decrease to 38 tones…' – 'Cotele respective vor fi reduse la 38 de tone…' The linguistic device through which the requirement is expressed is the modal *will*. It must be observed that the indicators of the illocutionary force are not the same as those used in the section of the Enacting terms. *Will* is not used in that segment of the document.
- Positive permissives: 'May only be fished by vessels flying the flag of Bulgaria and Romania' – 'Pescuitul din această rezervă este permis numai navelor care arborează pavilionul Bulgariei sau al României'.

Annex 2 comprises a class of directives, namely positive commands. They are expressed through the mandatory *shall*: 'No fishing activity for turbot shall be permitted …'– '…nu se permite desfăşurarea niciunei activităţi de pescuit de calcan…'.

In conclusion, it can be stated that the speech acts present in the English EU documents are preserved to a great extent in the Romanian translations. The illocutionary force is transferred entirely in the target language using similar linguistic devices. However, there are also differences because the intended meaning of some modal verbs is not identical with the meaning conveyed by the Romanian verb forms, thus, resulting in semantic shifts which are operated by the translator of the analyzed Regulation.

The table below illustrates the speech acts and their realization.

Section	Macro-speech act function	Speech act (function)	Realization in SL	Realization in TL
Title	-		Standardized formula 'COUNCIL REGULATION (EC) No 1287/2009 of 27 November 2009 fixing the fishing opportunities and the conditions relating thereto for certain fish stocks applicable in the Black Sea for 2010' –	Standardized formula 'REGULAMENTUL (CE) NR. 1287/2009 AL CONSILIULUI din 27 noiembrie 2009 de stabilire a posibilităţilor de pescuit şi a condiţiilor aferente pentru anumite resurse halieutice aplicabile în Marea Neagră pentru 2010'
Opening	Identification of the institution and its name		Standardized formula 'THE COUNCIL OF THE EUROPEAN UNION... HAS ADOPTED THIS REGULATION' –	Standardized formula 'CONSILIUL UNIUNII EUROPENE ADOPTĂ PREZENTUL REGULAMENT'
Citation	Justifications	Informative	Present Tense	Present Tense
		Descriptive		
Recitals	Justifications	Informative-persuasive	Whereas + Capital letter	Intrucat (în temeiul) - lower case letter
Enacting formula		Informative	HAS ADOPTED THIS REGULATION.	adoptă prezentul regulament
Enacting terms	Recommendations and prescribing macro-speech act	Directives (positive and negative commands)	'Shall' Modals and evaluative adjectives	Present Tense 'trebuie', 'este necesara'
		Declarations	Verb in the 3rd person sgl 'this'	Present Tense 'acesta'
Place and time of enactment	Identification of place and date	Informative	Standardized formula Done at...	Standardized formula Adoptat la...
Annex	Provides additional information	Informatives (Descriptions Requirements)		

It should be noted, however, that the Romanian realization of the speech acts is due to a great extent to the regulatory documents and resources available to translators. In addition to the familiarity with these documents, the translator relies on his linguistic and translational experience for the translation on EU documents.

4 . Translation difficulties and problems

Issues occurring during the translation process are mainly the result of the differences existing between the English and the Romanian cultures in what concerns the drafting techniques of the legislative texts. According to Nord (1991), there are several categories of translation problems: pragmatic, cultural and linguistic, which we shall discuss in this subchapter.

The translation of the EU legislation presupposes the preservation of the function, the genre, the intended audience and other elements characteristic of the original text, due to the fact that the target text must perform the same communicative purpose (s) as the source text. For this reason, *pragmatic problems* are not frequent in the translation process for this field.

Cultural problems are caused, in general, by the differences between the legal languages that are used in the two cultures: English and Romanian. Variations in the translation of legal texts concern the capitalization of certain words. We have noted such aspects in the previous section (*Having regard to* vs. *având în vedere; Whereas* vs. *întrucât*). Another example that may be given is the spelling of *Member State* in initial capital letters, as opposed to its Romanian equivalent spelt in initial lowercase letters: *stat membru*. We can also note the spelling of the document name in English and Romanian: *This **R**egulation* vs. *Prezentul **r**egulament* (Article 2 (1), Article 2 (2)). Furthermore, there are some notation differences when reference is made to various subsections of an official document. For instance, in annex 1, article 5 (b), it can be noticed that, in English, reference to a part of a document is made through the notation 'Articles 21 (4), 23 (1) ', whereas in the Romanian translated version the following way of citation is used '…în temeiul articolului 21 alineatul (4), articolului 23 alineatul (1) '. Another variation concerning formal aspects is the denomination used for the same subsection. Thus, in Article 5 (d), we encounter the word *subparagraph* which is translated in Romanian under the form *paragraf*. Moreover, the English *paragraph* is rendered through the Romanian *alineat*, as seen in Article 2 (2).

Linguistic problems are more numerous than the other two categories mentioned above. Here, grammatical difficulties and terminological problems are of relevance and will be discussed in more detail. A first observation regarding the order of phrases in English and Romanian concerns the change

of phrases, such as in the following example: 'In order to contribute to the conservation of fish stocks, certain supplementary measures relating to the technical conditions of fishing should be implemented in 2010' – 'Pentru a contribui la conservarea resurselor halieutice, este necesar ca în 2010 să se aplice măsuri suplimentare privind condiţiile tehnice ale activităţilor de pescuit'. We can notice a change of order in Romanian for the purpose of creating a natural expression and flow of ideas.

Grammar problems are mainly caused by the long and complex constructions characteristic of legislative writing. Hence, sentence length and structure may cause difficulties in understanding the intended meaning of the original document. The analyzed Regulation has a few such lengthy constructions, but other legislative acts comprise more examples in this respect. In Article 2 (2) of the English Regulation text there is a complex sentence that forms one paragraph with several subordinate clauses, which might be difficult to understand and process. In order to acquire a better understanding of the intended meaning, we consider that the cognitive structure proposed by Bhatia (1982:203-214) is extremely useful for visually organizing the sentence. Here is the text segment:

> 'By way of derogation from paragraph 1, this Regulation shall not apply to fishing operations conducted solely for the purpose of scientific investigations which are carried out with the permission and under the authority of the Member State concerned and of which the Commission and the Member State in the waters of which the research is carried out have been informed in advance.'

The quoted fragment may receive more visual emphasis if represented in the following way, where the main provisionary clause is broken down in text segments and in inserted qualifications:

Provisionary clause   **Qualifications**

By way of derogation from paragraph 1,

this Regulation shall not apply
to fishing operations conducted solely
for the purpose of scientific investigations

which are carried out with the permission
and under the authority of the Member
State concerned

and of which the Commission
and the Member State

in the waters of which the research
is carried out

have been informed in advance.

Prin derogare de la alineatul (1)

Prezentul regulament nu se aplică
operațiunilor de pescuit desfășurate exclusiv
în scopul cercetărilor științifice

care se efectuează cu autorizarea
și sub autoritatea statului membru implicat

și cu privire la care Comisia și statul membru

în apele căruia se desfășoară respectivele
cercetări

au fost informate în prealabil.

Fig.1. *Representation of a provisionary clause (Bhatia, 1982: 203-214)*
and its translation into Romanian

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The category of grammatical difficulties also includes the translation of certain English verb forms into Romanian. Most often, it is the case of English modal verbs, which have a high incidence and are not always preserved in the Romanian texts. For instance, the modal *shall* (in Article 8) expressing the obligatory character of the legal provisions in the analyzed Regulation is translated through a verb form which does not have a modal value: 'The transitional technical measures *shall be set out* in Annex 2' – 'Măsurile tehnice tranzitorii *sunt prevazute* în anexa 1'. Article 36 (2) of the Romanian Law 24 of 27 March 2000 stipulates that, in drafting a national normative act, the verbs are used in the present tense of the Indicative Mood, affirmative form, in order to emphasize the binding character of the official document. Other modal constructions are rendered into Romanian by verbal constructions containing the corresponding modal verbs: e.g. Recitals part (5) '…the stocks that are subject to the various measures provided for therein *must be identified*' – '…*este necesar să se identifice* rezervele halieutice cărora li se aplică diferitele măsuri prevăzute în respectivul regulament'. In other cases, the translator does not preserve the original modal meaning of the verb, but he/she changes the predicate and, implicitly, the intended meaning: e.g. Recitals part (7) 'Fishing opportunities *should be used* in accordance with Community legislation on the subject…' – 'Posibilitățile de pescuit *trebuie utilizate* în conformitate cu legislația comunitară în materie...'. It seems that the Romanian translation implies a strong obligation (which is more accurately rendered through *must*), whereas the English modal expresses something between a recommendation and an obligation.

A difficulty regarding the *specialized vocabulary* of legislative acts refers to the translation of linguistic forms such as the archaic compounds *thereto* and *thereof* encountered in the analyzed Regulation. These forms do not have identical equivalents in Romanian. Here is the way in which the translator operated the transfer of meaning: '…fixing the fishing opportunities and the conditions relating thereto…' – 'de stabilire a posibilităților de pescuit și a condițiilor aferente…'. The translator opted for the *transposition* solution, changing the grammatical category of the English form. The second example found in the text is the following: '…and in particular Article 2 thereof' – 'în special articolul 2'. In this case, the English word is not translated but the idea of reference is implicit. To be loyal to the ST the translation could have been: 'in special art.2 al acestui...'

The terminology of the Regulation refers mainly to the European Union, more precisely to the EU institutions, to its official documents and also to fishing. As a general observation, it can be stated that the terminology used in this Regulation is not very or highly specialized, with the exception of a few specific terms which require preliminary research in order to be accurately translated.

The terminology used to describe the activities of the European Union comprises specific terms and phrases which stand for names of institutions and concepts. They occur very often in other documents as well. The EU terms that occur in the Regulation chosen for analyzis are the following: the Council of the European Union – Consiliul Uniunii Europene, the European Community – Comunitatea Europeanã, the European Union – Uniunea Europeanã, Member States – state membre. There are also specific collocations characteristic of the EU 'language', of the specific field and of the general use: necessary measures – măsuri necesare, effective management – gestionare eficace, Community fishermen – pescari din Comunitate, Community fisheries legislation – legisla-ția comunitară în domeniul pescuitului, Community vessels – nave comunitare, Community share, to carry out a research – a desfăşura o cercetare, to enter into force – a intra în vigoare etc. The examples given above show clearly that the Romanian translations represent linguistic forms achieved through loan or calque from the English constructions. Nevertheless, this strategy of formation of new structures and collocations is a frequently used means to create equivalents for the names of international institutions and organizations in different languages. In this respect, the Romanian *Stylistic Guide* provides indications and equivalents for the names of the EU institutions in English, French, German and Romanian. Thus, the guide assists the translators in their work by providing guidelines and enhancing the consistent use of linguistic forms throughout the translated documents. As already mentioned in the present study, the *Stylistic Guide* must be a prerequisite reading for a translator who works in the field of EU legislation. This document also provides information about the European institutions and concepts in order to facilitate the understanding of the attributions they have. Such background information is required in order to avoid translation errors. An example in this respect may be the confusion of the *Council of the European Union* (an essential EU decision-ma-ker) with *the European Council* (which defines the general EU political directions). Thus, mere linguistic competence may be insufficient if the translator is not knowledgeable of the EU environment, its institutions and structure.

The terms which refer to fishing are: turbot - calcan, mesh – ochi de plasă, bottom-set nets – plase de fund, sprat – şprot, by-catch – captură. For problems regarding the specialized vocabulary of a particular domain, the translator must find reliable terminological resources. We consider that the difficulty regarding the translation of the EU documents does not lie only in the use of the EU-specific terminology, but also in the use of specialized terms of the field to which the legislative act refers. Because the translator working in the area of EU documents must translate documents belonging to a large number of particular fields, he must also be a trained researcher in order to find the correct and generally accepted equivalents. In the case of two or more terms used in the target language to denote the same concept, one of the methods to validate the choice is to find the variant which is most often used in the corresponding specialized field in the target language. Reliable internet resources must be researched, such as the sites of the public national institutions and the sites which comprise online legislation for consultation.

To this end, we recommend several instruments which are of great help to translators:

- IATE– Inter Active Terminology for Europe (http://iate.europa.eu/ iatediff/SearchByQueryLoad.do?method=load). It is a multilingual database whose objective is the creation of an interactive terminology database and which comprises terminology from all the European institutions, agencies and bodies.
- Le Grand Dictionnaire Terminologique (http://www.granddictionnaire. com/btml/fra/r_motclef/index1024_1.asp), which offers equivalents in English and French even for scientific Latin names of plants.
- The terminological database of the European Institute of Romania (http://www.ier.ro/index.php/site/search/terminologie/). Even though it represents a more or less updated database, it contains useful information in what concerns the equivalents of various terms of the specialized fields (especially agriculture, aquaculture and chemistry). The site of the European Institute of Romania (www.ier.ro) comprises various glossaries of terms on different subjects as well as collections of basic acts for the Romanian versions. These resources are extremely useful for the work of the translator as they provide the equivalents (in English, French and Romanian) which are officially used in the EU public documents. In addition, the collection of

basic acts constitutes what is theoretically known as parallel texts. Their importance lies in the fact that they are exemplars of the legislative genre and comprise the genre conventions and the terminological aspects which are of relevance for the translation of legislative texts.

- the site of the Romanian Ministry of Justice (http://legislatie.just.ro/ Default.aspx) is another useful site, which provides the full text of the Romanian legislative acts adopted by the national institutions, agencies and bodies vested with authority. This resource may be used in order to acquire knowledge about the vocabulary and different linguistic constructions used in the Romanian legislative documents. The site http://www.legestart.ro/ can also be used, as we did to consult national legislative acts.

- The official site of the EU law (http://eurlex.europa.eu/) offers access to the European Union law (treaties, international agreements, legislation in force, preparatory acts, case-law, parliamentary questions) published in the Official Journal of the European Union. This is both a documentation and a terminological research tool since it provides the legislation in force and facilitates access to all official languages of the EU. Thereby various equivalents may be observed and further used in the process of translation of other documents, whether standard or belonging to specialized domains.

Following Nord's (1991) opinion that there are three types of translation problems, we pursued them in our analysis, from which it seems that linguistic problems outweigh the other ones and relate to grammar and terminology.

Regarding terminology, we may conclude that the EU specific terms and phrases are comprised in the Romanian *Stylistic Guide*, which should be a prerequisite reading for any translator. The terms and phrases are provided with the English, French and German equivalents in order to help the translator achieve a high level of consistency in the translated texts. In what concerns the specialized terminology of the specific field to which a source act makes reference, we can state that the translator must find his own terminological instruments. This aspect is related to the translator's transfer competence and to his research qualities, since he must be able to find the correct and accepted equivalent terms in the target language.

5. Conclusions

The present study has emphasized the importance of genre and text awareness, i.e. text internal structure and the role speech acts play in the ST, for their accurate rendition in the translated text, in our case, the EU documents. Specialized translation presupposes knowledge of the conventional features displayed by various texts as exemplars of a genre. In order to produce a translated text that is acceptable in a specific field and accepted by the expert community, the translator must be aware of the manner in which the EU documents are structured and familiar with the conventional use of the language in the EU legislation genres. This observation is valid both for the English and the Romanian legal languages. In this respect, the present study has looked at the communicative purpose of legal provisions of the legislative genre and the latter's conventions in order to set the background for the discussion of the structure and the characteristic speech acts that occur in such texts. The text and genre-related structure displayed by the European legal texts has been presented as a preliminary analysis which precedes the transfer process. The speech acts are brought into discussion as they are relevant for the achievement of the communicative purpose of the text-genre. The linguistic features displayed by the EU documents are known by the members of the specialist community who make use of them in their regular activity. In contrast, the translators who do not carry out, on a regular basis, specialized translations may find it difficult to comprehend the meaning envisaged by the issuing authorities or institutions. This is the reason why the present study has tried to identify the structure-related genre regularities which characterize the English and the Romanian versions of the EU documents. Similarities and differences are also presented in relation with the features of the national legislation-bound texts. Moreover, this study reveals some problems that may occur in the translation process of EU text-genres into Romanian. As a result of the identification and comparison of the genre conventions displayed by the English and the Romanian EU documents, the following conclusions may be drawn.

In terms of structure, the Romanian translations of the EU acts preserve the formal features of the English legislative texts. This means that both the source and the target text-genres display the same macro-structure: Title, Preamble (with its segments: Opening text, Citations, Recitals, Enacting formula), Enacting terms, Place and time of enactment, Annex. Moreover, a bilingual display (English-Romanian) on the same page reveals a similar length

of the sections, chapters, articles and, consequently, of the entire legislative act. If we were to consider each section of an EU document macro-structure, the following may be observed:

(1) The pattern of title writing in English is preserved in the Romanian translation. In addition, the title of a national legislative act is approximately the same and does not differ much from that of the European legal text.

(2) The Opening text is spelled in capital letters both in English and Romanian. The national legislative documents display the Opening text in lowercase letters and it is not separated, like in the EU acts.

(3) The Citations and Recitals are introduced by a formula spelled in initial capital letter in English and in initial lowercase letters in the Romanian translation and the national legislative documents. Moreover, the Citations and Recitals sections are displayed before the complete Enacting formula in the case of national legislation.

(4) The Place and time of enactment is always present in EU documents, whereas the national legislative acts do not always comprise this information.

From the above mentioned observations, it can be stated that no changes are necessary in terms of structure when such a text is translated from English into Romanian. Thus, the structural genre conventions of the source text are preserved entirely in the target text.

The functionalist supporters, as well as other theorists, consider that the function of a particular text is essential for defining a genre and for achieving specific goals. Any change in the communicative purpose determines a change into another genre. In this case, we can assert that the English and the Romanian versions of the European legislation are exemplars of the same genre and, consequently, they are meant to achieve the same communicative purpose: to impose obligations, to confer rights or to limit the actions of individuals in order to regulate the activity of the citizens in the European Union and to achieve administrative uniformity. The communicative intention is thus preserved in the English and the Romanian legislative texts, as both have an identical macro-structure, approximately the same sentence length and the same formal features.

Differences occur at content level. However, it must be mentioned that major changes of the intended meaning of the source text may lead to serious

consequences and to a different communicative purpose of the translated text-genre. Reference is made here to some speech acts which are not preserved in the Romanian translation. In other words, the translator takes the liberty to operate some changes of meaning when he translates various constructions which comprise modal verbs. In general, the illocutionary force is transferred entirely in the target text and this operation is carried out through similar linguistic constructions. In some cases, nevertheless, the envisaged meaning of some English modal verbs is not rendered by the Romanian equivalents and semantic changes are, thus, operated by the translator.

Regarding the translation of EU legislation, its translation into Romanian presupposes the preservation of the same genre, function, targeted audience and other formal characteristics of the original text. However, the problems that occur are caused mainly by the differences that exist between the two legal languages. Consequently, there are various ways of noting the segments of an EU document (in capital letters, in lowercase letters, using different denomina-tions for a text section etc.). We consider that these differences are the result of the *linguaculture-bound conventions* that developed in each of the two countries throughout decades. We also consider that various translation problems can be avoided if the translator is able to preserve the intended meaning and the functional value implied by the original or source texts. He can preserve them by using the lexis and the syntax of the target language in such a way as to produce an acceptable and comprehensible translation, which can clearly and naturally express the flow of ideas.

The *linguistic problems* identified in the present study are more numerous than other categories of difficulties which a translator may encounter. The complex sentences are, in most of the cases, preserved in the target text with the same order of ideas, the same constructions etc. However, with a view to observing the natural way of writing and achieving a high level of clarity and flow of ideas the translator may decide to change the order of phrases. In the case of words and expressions which do not have a Romanian equivalent, the solution is non-translation or transposition. In such cases, the linguistic competence of the translator is extremely important. Consequently, when dealing with specialized texts, the translator's first concern must be to consolidate his linguistic competence or expertise by reading parallel texts of the same specific field.

Difficulties regarding the terminology used in the EU documents can be solved in two ways. First, the European Union-specific terminology is made available to users in the English and the Romanian *Stylistic Guides*. These documents provide the equivalents in Romanian for the names of institutions, authorities, EU specific collocations and terms. Second, domain-specific terminology requires more preliminary research and research-bound skills, as the EU official acts may refer to a great number of specialized fields. The translator must be able to find the correct Romanian equivalents and decide for the best solution, if he has multiple options.

Finally, genre-related structure and speech acts analysis is aimed at investigating the regularities of this text category or genre. The linguistic features identified in the present study are relevant for developing the translator's skills and his awareness of problematic aspects may prevent him from making translation errors. This study was intended to provide useful information regarding the translation of the EU legislation so that difficulties caused by the lack of awareness of characteristic structures be avoided.

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PREREQUISITES TO THE TRANSLATION OF THE LANGUAGE FOR TOURISM

The features of English for Tourism Purposes

Abstract

The present study has been undertaken with the purpose of locating the language variety called *English for Tourism (EFT)* within the broader frameworks of both *tourism* and *special languages*. The study further seeks to explain the domain-related complexity and the linguistic 'densness' that characterises this language variety, to touch upon issues like fuctional and rhetorical peculiarities, and address a few distinctive features of the language of tourism, ie features which make this language a 'special'/specialized language. This study provides tourism-specific examples to substantiate these points.

Keywords: *specialized languages, English for Tourism, language functions, lexical features, distinctive features.*

1. Introduction

The *travel and tourism industry* is the world's largest and most diverse industry. Many nations rely on this dynamic industry as a primary source for generating revenues, employment, private sector growth and infrastructure development. Tourism development is encouraged, particularly among the developing countries around the world, when other forms of economic development, such as manufacturing or the exportation of natural resources are not commercially viable.

In a relatively short time, tourism has experienced a very spectacular growth and an increasing accessibility to many components of the travel field. In this field we can include also transportations, which, in parts of the world once considered remote, have become more affordable. Accommodations and restaurants in assorted budget categories are universally found in major cities,

resort locations, in airports and also in rural areas. Professional services provided by travel agencies and tour operators, marketing efforts by public sector tourism offices, and advanced technology rapidly bring the tourism components together.

Tourism is a complex industry embracing many components which include: travel, distribution, transportation and infrastructure, tourism facilities (accommodations, food and beverage establishments) and support services. Both the private and public sectors are involved in the industry. The challenge for tourism planners will, thus, be to meet the needs of more sophisticated travellers while balancing the valuable resources of the world and preserving native impacts on the host community.

The study of tourism can be approached through several disciplines: economics, business, history, geography, sociology, and, last but not least, linguistics. The study of tourism started a long time ago, more exactly in the Middle Ages, but the study approached through a variety of disciples has started only later. The study of tourism was prompted by the growth of mass movements. Masses of people went in vacation because tourism was a combination of desire, mobility, accessibility and affordability. The 20th century new technologies featured: aviation, computers, robots and satellite communications, which have transformed the way people live, work and entertain. Modern technology is credited for the development of mass tourism for a number of reasons: it increased leisure time, provided additional income and created more efficient means of transportation.

Contrary to the study of tourism as a mass movement, the study of tourism as a *special/specialized language* started in the early 30`s, when scholars representing the Prague School considered the language of science and technique as a functional system, and, consequently, have tried to identify the characteristics of this language and highlight their morphological and lexical features in comparison with what the 'common' language displayed. After all, in that period, language became a means of communication for various fields, while scholars turned their concern towards the lexical, or rather registerial, aspects of the so called *specialized languages*.

As it is known, language is a highly organized and encoded system which employs many devices to express, indicate, exchange messages and information. Just like any other language, the *language of tourism* has its own features, lexis and syntax. Broadly speaking, this language is structured in a

particular way, it follows certain grammatical rules and has a specialized vocabulary like any language variety. Similar to any language, this language conveys messages, has a semantic content and operates through a conventional system of symbols and codes.

It should be noted that tourists can often provide feed back on the discourse provided by tourism experts, which might not always be positive. Tourists have their own ways of constructing images from the information which is supplied to them by the tourism industry. They create their own world of expectations, and when these are not met, they will voice their complaints. On the other hand, when tourists are satisfied with their experience, they contribute to the language of tourism by turning into active promoters of its words and becoming contributors with new words to the tourism lexicon.

The language of tourism is taken to be fascinating, and what makes it so is that, like tourism itself, it thrives on the act of discovery. Similar to travelling, which is an exploration, we need to undertake a complex *socio-linguistic journey* in order to uncover and reveal the language of tourism.

2. Tourism and its language

Tourism is a resourceful and complex industry, one which is dependent on nature's endowment and human society's heritage. It is also a socio-cultural event for both the traveller and the host. The traveller is attracted by his desire to visit different places of the world and observe 'foreign' cultures and ways of life. Tourism has grown from the pursuit of a privileged few to a mass movement, with the urge to unravel the unknown, to explore new places and to undergo new experiences. In this line of thought, "tourism has become the noblest instrument of this century for achieving international understanding. It brings together people from most distant parts of the world, people speaking various languages, belonging to different races, holding different political beliefs and having a different economic standing. Tourism brings them together." (Davidson, 1997:177)

Let us consider the following tourism-specific text.

> "To really get to know the area's waterways, take a cruise with a charter boat captain, hop on a water taxi, rent a boat or head for one of the scheduled services to the outer, bridgeless islands. A discovery course around the first floor of the Eiffel Tower that kids can participate in as a class or with their families".

The text looks very persuasive and resembles the kind of texts we usually read in the mass-media. However, at a closer consideration, we can realize that this is a special type of communication, one which differs from other forms of human exchanges or interactions, first because it represents the largest industry in the world – that of tourism, second, because behind this publicity there is a complex linguistic phenomenon: *the language of tourism.*

The language of tourism, just like any specialized language, is intended to convey a message, it observes given grammatical rules, has a specialized vocabulary, and structures information and other cognitive processes in a particular way, as noted by D. Dobos (1999:7):

> "Language may be said to function as an instrument of conceptual analysis or synthesis. To fulfill this function the language of science develops further the rational structure of language and its factual vocabulary. The fixation of concepts by appropriate terms is fundamental to progress in science as only through the term can the concept be easily assimilated and developed further".

The language of tourism has only recently started to be investigated from a linguistic perspective, probably because it mirrors the complexity of tourism itself, which, in turn, comes from the range of domains that contribute to its overall content and embraces: *geography* (description of places, surroundings, and monuments etc.), *economics* (tourist market, market strategies, etc.), *sociology* (definitions of pushing factors and types of tourism), *psychology* (tourists' perception of the environment) and other domains like: *history*, *history of art*, *cuisine*, *sport*, *architecture*, *archaeology*, *environment*, *religion*, *business*. Each of these components constitutes an aspect of tourism and opens up a new range of possible language features.

Tourism uses language to present the reality in alternative and more attractive ways than other language varieties, i.e. it seeks to turn an anonymous place into a tourist destination. The language of tourism has successfully combined items from everyday language with specifically-devised elements referring to most specialized concepts. Language has become the most powerful driving force in the field of tourism and its aim is to persuade and seduce millions of tourists. The language of tourism organizes its discourse according to specific *lexical*, *syntactic* and *textual* choices. However, is it enough to label it as 'specialized discourse'?

3. Languages for special/specialized purposes (LSP)

The general interest in *specialized languages* began when scholars belonging to the Prague School considered the *language of science and technique* a functional system, and have, consequently, tried to identify the characteristics of this language and highlight the morphological and lexical features that differentiate it from the so-called "common language". Since language became an instrument of communication for various fields, scholars have shown more interest in the *lexical aspects* of specialized languages.

As there is no general agreement on the definition or scope of special languages, and since, apart from partial or incomplete studies, no comprehensive study has been written on special languages, many sociolinguists agree that the phenomenon of *diatypic linguistic variation* is dependent upon the *situation* in which the language is used and the *function* it fulfills.

Contextually delimited language types have ever since been variously termed: *restricted languages* (J.R. Firth, 1959), *registers* (Reid, 1958), *specialized languages*, a *variety* in a natural language, the communication medium for a certain field of human knowledge which consists of specific vocabulary, syntactical and style-related features, or *professional languages*, which are made up of a given terminology and have a particular manner of expression (Karcsay, 1997). It should be noted that it is the linguistic factor that has tended to dominate this development with an emphasis on the nature of specific varieties of language use.

Recent world events have underscored the need to increase understanding and to improve communication among all citizens. An international exchange of ideas has become essential in areas ranging from the environment-global warming and the thinning ozone layer-through medical research-genetic engineering and equitable distribution of modern drug therapies- to the political challenges of a global economy. *Languages for special purpose* (LSP) emerged because learners were seen to have different needs and interests, which would have an important influence on their motivation to learn and, therefore, on the effectiveness of their learning. Essentially, *languages for special purpose (LSP)* are languages used to emphasize a specialized field. The purpose of a specialized language is, consequently, to facilitate the communication between individuals belonging to a community and who wish to discuss a specialized subject. In the first place, LSP develops in relation to a particular

theme, ie it is 'specialized' when the content conveys a specialized meaning. Second, this highly specialized language is used to provide specific information to a particular target audience.

In order to send the proper information to the envisaged audience, the user must thorougly and clearly identify it. The individuals who use specialized languages can be classified into three categories. The fist one, includes *experts*, who have training or expertise in the specialized field in question. The second class, that of *semi-experts*, includes individuals who learn about a particular field, or are experts in related fields, who may be familiar with some of the terms or concpts, but not all. Individuals like, for example, technical writers or translators, who have training in language or linguistics belong to this category. Finally, the last category, that of *non-experts*, uses a specialized language without having any prior training or familiarity with the field. This is the so-called *lay* audience that should receive clear, unambiguous and complete information.

The concept of *language for special purposes (LSP)* has developed at different paces in different countries, therefore, LSP is not a monolithic, universal phenomenon. An additional feature of special languages is that they are used more *self-consciously* than general languages.

Hutchinson (1991) tried to define LSP showing that:

- if the language is used for a specific purpose it does not necessarily mean that it is a special form of language;
- LSP is not just a matter of using scientific words and grammar rules by scientists, specialists, hotel staff and so on (which is called 'performance'), but it is also a matter of awareness of the special uses ('competence');
- finally, learning a specialized language should be based on effective and efficient learning.

When we speak about a specialized language we refer to the fact that the language is used in specialized fields or in particular human activities and that it is defined by its *lexical* heritage. Any specialized language is based on a selection and combination of communication elements that ultimately seek to yield a language that may enhance peer communication in a technical and/or professional domain. Henceforth, the aim of LSP is to identify the grammatical and lexical features of a particular register and use those features effectively in technical or professional environments or communities.

These languages perform two types of functions: *a referential function*, when the message is concentrated on the goal of the discourse, i.e. on description, explanation and argumentation, etc, and *a metalingual function*, which is used to establish mutual agreement on the code (for example, a definition). It should be added, however, that what is termed 'common language', as opposed to a 'specialized one', is characterised through *polysemy* and *ambiguity,* two properties which do not characterize LSP.

A special language is essentially concerned with the extension of knowledge in its purest form, and, therefore, involves *informative* and *evaluative intentions*. Consequently, special language speech acts tend to avoid *phatic* and *poetic* communication altogether and subdivide texts according to intention. Closely connected with functions or uses inherent to language are *intentions* which derive from the voluntary nature of language and govern specific speech acts. To quote Sager (1994:24) "*Informative intention* involves the communicative use of language; *interrogative intention* is expressed as requests for information; *directive intention* is reflected in imperatives; *evaluative intention* focuses on the classificatory use of language, while *discursive intention* involves modality." Owing to the marked difference in degree between the *structure* of general knowledge and that of concepts in subject fields, special subjects are distinguished from the nature of reference and the number of basic concepts. The properties of specialized languages do not limit or simplify common language, but, have the same lexical, syntactical and rhetorical features which are inherent to the so-called *common language*. In addition, a specialized language has a particular way to perceive and address the scientific or professional community and, henceforth, communication is realized faster and clearer. Consequently, it is likely to contain many specialized terms, which, in the end, are understood and used by the members of the community in which it emerged just like any terms would be used in *common language*.

In her book, Dobos Daniela (1999) highlights the special restrictions and features of the 'common language', of artificial languages and specialized languages, also poining out the views that:

- LSP partially accept the temporal dimension/characteristic by restricting the form and range of meaning of the accepted lexicon;
- acquisition is also a characteristic of LSP which distinguishes it from the general, common language;

- LSP tend to expand in the direction of artificial languages, while adopting a greater number of artificial language features in an effort to consolidate the specific basis of their field;
- with special languages the principle is that the written forms are primary, and prevail, a fact which has important consequence for their use;
- LSP adopt the features of a range of functions more or less rigorously;
- LSP tend to have the same goal, with some degree of synonymic variation;
- certain types of special discourse is required by the functional diversity of usage;
- LSP restrict polisemy on account of their division according to fields;
- LSP adopt special rules without, however, jeopardising or inhibiting communication.

In addition to these features, there are features that result from other ways of analysing and describing a language, such as those regarding functional, notional, and structural aspects. *Functions* are concerned with social behavior and represent the intention of the speaker or writers and are achieved, for example, through acts like: advising, warning, describing. Meanwhile, *notions* reflect the way in which human mind works.

However, another distinction should be pointed out, that between what a person does (performs) and what enables him to do it (competence). But in order to be proficient in the target situation, the speaker of a specialized language has to know the type of needs determined by the requirements of the target situation. Specialized languages structure their content according to the particular context-related text type which is used.

Another feature of these language types concerns *technicalization*. Technicality in language depends not on writing as such, but on the kind of organisation of the meaning that writing brings with it: "Through technicality a discipline establishes the inventory of what it can talk about and the terms in which it can talk about it." (Martin, 1985:58)

As a conclusion, we can agree that tourism uses a specialized language. After all, it is special because it is a subsystem of the general languages, it is used for a specific professional domain and it is used by both experts and non-experts; it is characterised through its own lexical, morphosyntactic and textual rules.

4. English for Specific Purposes (ESP)

 "The growth of ESP (English for special purposes), then, was brought about by a combination of three important factors: the expansion of the demand for English to suit a particular need and development in the fields of linguistics and educational psychology. All three factors seemed to point towards the need for increased specialization in language learning." (Hutchinson, 1991:8)

English for Specific Purposes (ESP) has become increasingly important because there has been an increase in demand for vocational training and learning throughout the world. With the spread of globalization it has come to an increased use of English as the language of international communication. More and more people started using English in a growing number of occupational contexts. Students were starting to learn and, consequently, master general English at a younger age and move on to ESP at a later age.

ESP is often divided into EAP (English for Academic Purposes) and EOP (English for Occupational Purposes). Further sub-divisions of EOP are sometimes made into business English, professional English (e.g. English for doctors, lawyers) and vocational English (e.g. English for tourism, nursing, aviation, and bricklaying).

ESP practitioners are also becoming increasingly involved in intercultural communication and the development of *intercultural competence*. The peculiarity of this language can be defined as: (1) a specialized form from the point of view of the topic, range of use and field; (2) a complex linguistic system, not an isolated phenomenon; (3) its communicative function refers to the intercourse between experts, semiexperts and non-experts.

The structure of specialized discourse may be denser and more formalized, but not different in kind and form from that of less specialized material. The knowledge needed to comprehend the specialist text lies in "the subject knowledge, not in language knowledge." (Hutchinson, 1991:161)

According to several studies the absolute characteristics of ESP are that:
- it is designed to meet the specific needs of the learners;
- it makes use of the underlying methodology and activities of the specialization it serves;
- it is centred not only on language (grammar, lexis, register), but also on the skills, discourses and genres appropriate to those activities.

In general, we can assume that every type of language can be considered a specialized one, if it meets at least one of the following features: the particularity of the theme, the particularity of the communicative situation, specific characteristics of the speaker.

5. The Language of Tourism: English for Tourism Purposes (EFT)

The *language of tourism* can be considered a specialized language, an ESP in its own right, which is used in professional communication (verbal or written) both by experts and non-experts. The language of tourism is a highly organized and encoded system which employs many devices to express, indicate, exchange messages and information. This language is furtheron, mainly described in terms of: discourse, rhetoric and narrative aspects. *Discourse* is a complex term used both in linguistics and in social sciences. Discourse analysis, on the other hand, stands for the study of whole units of communicative exchanges produced in a particular speech community and the language used, which, in turn, is examined both in what its form is concerned and its function. Discourse analysis looks at writing, talking, and communication, in general, in terms of sequences of sentences, propositions and speech acts. Discourse analysis goes beyond the boundaries of language and structure and focuses on naturally occurring language use (s) rather than on fabricated examples.

Rhetoric is closely connected with discourse, and involves the speaker's power over the addressee, i.e. his art to use persuasive or impressive speaking and writing. In the language of tourism, the rhetorical feature represents the cornerstone of communication, because, without it, we can not persuade people to buy the products or to impress the client and make him want to visit new places and meet other people. Rhetorics is equally linked to the *narrative feature* which relates an account to an audience and enhances the use the language of tourism by story-telling.

Mainly, according to Dann (1996) the language of tourism is associated with four major theoretical perspectives and their sociolinguistic correlation. This approach is particularly useful to understanding contemporary tourism and, at the same time, offers remarkable insights into it. The perspectives include:

- *the authenticity perspective (authentication).* According to this first perspective the author regards tourism as structurally necessary, ritualised breaks in routine that define and relieve the ordinary.

> "The rhetoric of tourism is full of the manifestation of the importance of authenticity of the relationship between the tourists and what they see: this is a typical native house; this is the *very* place the leader fell; this is the actual pen used to sign the law; this is the *original* manuscript; this is the authentic Tlingit fish club; this is a *real* piece of the *true* Crowns of Thorns." (MacCannell, 1989, p. 14).

It means that tourism is something typical, very actual, authentic, real, and true and regards the relationship between tourist and nature, tourist and inhabitants and, in the end, the tourist and other tourists;

- *the strangehood perspective (differentiation).* According to the second perspective, the author considers that the modern human being is interested in things, sights, customs and cultures different from his own, mainly because they are different. Gradually, a new value has emerged and evolved: the appreciation of the experience of something different and, at the same time, something new. In addition, the tourist is attracted by untouched, fascinating, and unknown places. For him the act of discovery is spectacular and he seeks colorful, picturesque, simple, exotic places in which he meets new people and observes other traditions, or simply undergoes new experiences;

- *the play perspective (recreation).* The use of leisure time is an important aspect of life in our society, therefore, planning recreation and leisure time should be undertaken both on a personal and on a public level. Tourism is regarded as a leisure activity because tourists are freed from the demands of work and duty. Tourists visit many places, carry out different activities and thrive for a unique experience, emphasising events and timelessness. At the end of the trip, tourists bring back symbols, trophies of consumption to remember the places they visited;

- *the conflict perspective (appropriation).* The last perspective is more recent and less clear than the theoretical framework. The conflict perspective speaks about how ideas and myths from literature are more important than reality in tourism. The discourses are often treated like a mythical setting (Sphinx, Cleopatra, Troy etc.), but sometimes these actions are reinventing the culture or are deliberate misinterpretations of a particular culture as in

> "This afternoon we visit Mayers Ranch. Leaving Nairobi, past hundreds of colorful farm holdings, the road emerges from a belt of forest to reveal the most magnificent valley in the world. The Great Rift Valley…We wind our way to the base of the Valley ...before proceeding to Mayer's (sic) Ranch where we are treated to an awesome display of traditional Masai dancing. You will be able to watch from close-up, the legendary Masai enact warlike scenes from their past. These warriors are noted for being able to leap high in the air from a standing position. The experience is truly a photographer's delight. After English Tea on the lawn of the Ranch house we return to Nairobi." (Brochure for visitors of Mayers Ranch).

Like other languages the language used in tourism performs several functions that link: addresser, addressee, content and context of message. From amongst the numerous features of tourism, we shall discuss the most important ones in this succint survey, namely: the linguistic functions, magic, monologue, euphoria, tautology, lack of sender identification, simplicity, non ambiguous words and structure.

Starting with the *functions* of language we should quote Jacobson's views on the functions of the language and apply them to the language of tourism. *The referential function* is used either by the sender to provide new information to the receiver or to ask the addressee for information; one of the interactants is reporting, describing, asserting, requesting, confirming, refuting or using referential speech acts. This is the most important function of the EFT, as its primary objective is to provide information about a country, region, community, etc. However, it is often less emphasized than it should be.

The emotive function refers to the sender of the message and his attitudes as a communicator *vis-à-vis* the message. The language contains interjections and emphatic speech, and the feelings of the sender are revealed by speech acts like: apology, forgiveness, approval, praise, reprimand etc. In addition, the emotive function uses an emotive register, many superlatives and value judgments.

The connotative function relates to the receiver of the message. The language is used to influence the addressee, his attitudes and behavior. This function uses the vocative or imperative and attempts to persuade, recommend, permit, order and warn. This is also the language of social control. The language of tourism has as explicit target, the consumer and his desires, so, instead of the utilization of vague imperatives to make people see and do things, it often expresses an assumption regarding the visitors' knowledge.

The phatic function is used to create, prolong or terminate a contact *via* a given medium of communication. It is used to check whether the channel is working ('hello, do you hear me?', 'are you listening?'), or to chit-chat on a topic (eg the weather). This language function is necessary to maintain communication. This function is neither used for the written form of the language of tourism, nor for pictorial contexts. Since it is very difficult to maintain the reader's interest, strange pictures, strong light contrasts or strong colors, dialogue structure via rhetorical questions, friendly format, etc. are the rule.

The metalingual function establishes the mutual agreement of communicators or interactants on the code (for example, a definition). In EFT most of the definitions are familiar even to non-experts, such are: tourist, tourist attraction and tourism products etc.

The last language function, *the poetic function,* focuses on the message for its own sake. The language uses linguistic devices such as: rhyme, metaphors and a code to transmit meaning in a usual way, but there is always the risk of ambiguity. Employed by the language of tourism the poetic function is expressed *via metaphors* and *metonyms*, which often become redundant expressions, just like clichés.

The second feature of EFT is the use of *magic*. Almost every brochure contains some magic powers. Passive consumers must be involved in the process "we can't make the world go away. But we're pretty good at hiding it". (Advertisement of a tourism agency) Through language a world of its own is created, hotel sites are transformed into magical playgrounds:

> "In the kingdom of Las Vegas there stands a castle like no other.'Tis a castle with a casino of epic splendor. Where games of change and enchanting pleasures beckon 24 hours a day. 'Tis a castle where the coin of the realm is captured. Where the cards are hot. The dice are never cold. And the action never stops. 'Tis a castle of sword and sorcery where the knights come alive. Reserve a place in the majesty of Excalibur today" (Brochure of Excalibur Hotel, Las Vegas).

The third specific feature is *monologue*. Both brochures and leaflets contain *monologue*. This represents an asymmetrical relation between a professional seller and a buyer in terms of the interest in the knowledge about the advertised product. In this case a perfect language of persuasion is needed to sell as many products as a seller can. When talking about monologue in tourism we know that it is a one-way communication (answers/questions are not possible in the first phase), the tourist must stop and read, in this way his attention is captured.

Another very important function of the language of tourism is *euphoria*. By euphoria we understand beautiful terms and lexical items that provide you with the necessary elements to make you dream. Like general advertising, the language of tourism uses *positive* and *glowing terms* for the services and attractions it seeks to promote. Occasionally, people disappear completely from the texts, because they may be associated with problems. Equally, the language of tourism uses *romantic hyperbole*, like the following: *The Seychelles: an archipelago of gold and light. These little isles blessed by the gods have been solely sensations and feelings of tenderness and beauty.*

In tour operators' brochures, for example, and other advertising materials the lexis used is *emphatic* and *highly evaluative,* usually highlighting the positive features of the places described and the services offered, as in the following

examples: *unique shopping centre, welcoming pubs, picturesque fishing harbour, luxuriant vegetation, idyllic golden beaches, breath-taking views*. These types of texts often contain *emphasizes* and *superlative forms*. Beside these features, the language of tourism also exhibits *tautology* features.

Tautology is unnecessary or unessential because it repeats the same meanings, using different and dissimilar words. Tourists hear the same stories when they go on a trip or they visit the same places in a city. In other words the tourists read, see, experience what they were expected and told to expect. When a tourist reads a brochure or a leaflet regarding a touristic destination, he will realize that the same destination is described in brochures almost in the same way. The language of tourism shapes up patterns concerning the tourist destination which comprises: an attractive description about the country, climate, people, and atmosphere.

Another feature of the language of tourism is the *lack of sender*. In many cases the sender, i.e. the author, is unknown. Tourists and potential tourists sometimes have a vague idea who compiles the brochures, leaflet and advertisements. But paradoxically, even if the tourists don't know who compiled the texts, they know where to go in order to buy products. Many products are realized to notify the public about some products or offers and in many cases the sender doesn't matter.

Simplicity is reflected in the use of simple words but with expressive or suggestive meanings. For example: *Self-catering accommodation* **(**= accommodation where you cook your own meals), *Intercity sleeper* (= an InterCity train in which you can sleep).

Other devices are represented by the *omission of agent* and *auxiliaries in passive forms*, as in: *Pre-arranged car rental* (car rental which has been previously arranged). When the agent has to be expressed it is placed before the past participle, as in *An AA recommended hotel* (= a hotel recommended by the Automobile Association). When speaking about simplicity we must necessarily speak about *blending* (use of blended forms instead of long words). Examples of blending in the language of tourism include: *campsite* (camp + site), *ecotourism* (Ecological + tourism), *motel* (Motor + hotel), *Travelog* (travel + blog).

Another important feature of the language is that the language of tourism has concepts that *avoid ambiguity*. Like other specialized languages, this one has most terms that avoid ambiguity and have just one meaning. Even if they are similar they can not designate the same thing. Some examples are *tour operator* and *package holidays*, created to refer to companies which organise holidays, tours and travels, and to refer to all inclusive holidays with a fixed price.

However, perhaps the most important characteristic of this language is the ability to manipulate the attitudes and behaviour of tourists, both individually and collectively. The need to *exercise social control over the client* becomes clear with the realization that tourism is a worldwide-expanding phenomenon without constraints, which cannot be entirely managed.

From the *structural* point of view, this type of discourse abides by the classical requirements of advertising discourse: first it is aimed at capturing attention, then to maintaining interest, next to creating desire and, finaly, moving to action. The first step, that of 'capturing attention', is achieved through linguistic means, i.e. the use of superlatives ("extraordinary, natural sceneries, with majestic mountains", "Mallorca is a great destination, with endless places to explore") and of attractive, colorful pictures. The reader's interest is maintained or enhanced through various kinds of discounts and special offers. This is the most difficult part in advertising. Skilled professionals know how to create a desire and, at the same time, maintain the reader's interest. After all these steps are taken and the requirements are fulfilled, it is very easy to take further action.

6. Conclusions

This survey of the features of the EFT shows that this language variety is very *complex* and is undergoiong an enrichment process, as it incorporates all features of tourism. Even if the language is capable to describe in a few words spectacular sceneries, a higher impact will be attained if the language relies heavily on the use of adjectives. It is self-evident that the numerous techniques used give a new, desirable and dreamlike aspect to places, castles, sceneries, beaches, oceans, rivers, etc. As if these places were hidden under a mask, and suddenly, when rich and beautiful words are used to describe them, they reveal themselves as a paradise.

In the language of tourism every word has its own place, its own magic and it is used to make the tourist dream. When you read a magical description you become attracted to that place, you already see yourself in that place. Words change the reader's perception of the world, that is why *the word* is the most powerful hypnosis.

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The language of tourism websites

Abstract

The study looks at the language used on promotional tourism
websites, an area which has been less investigated from the linguistic
point of view. The study examined the descriptions of destinations and
hotel information offered by *mrandmrssmith.com*, a luxury website
aimed at a high-class audience, in an attempt to highlight those discri-
minative features of the language which derive from the use of hyper-
texts and other web-specific constraints. The investigated characteris-
tics range from: conciseness, brevity, use of headings and information
grouping to rhetorical devices. The latter include: key words, allitera-
tions, metaphors, unusual collocations, intensifying collocations, superla-
tives, pre-modified collocations, 'languaging' and personalization.

*Keywords: tourism websites, the language of tourism websites, web design,
rhetorical devices.*

1. Introduction

Many linguists have examined the language of tourism and have pointed out
the features that differentiate it from other specialized languages, most of
which derive from its promotional nature. Although many researchers have
analyzed linguistically guidebooks, leaflets or brochures, little has been written
about the language or forms of *discourse* that have emerged and that
characterize tourism, such as: the language of tourism websites, the language
used in trip reports and reviews, etc. Following these needs, the present study
has been focused on the language of tourism websites.

We live in a world in which the tourism industry is increasingly using e-
commerce devices (Buhalis & Law 2008) and, as a result, tourism organisations
need to adapt to these changes and develop services that address the indivi-
dual needs of the tourists. Pre-internet tourism suppliers were constrained to
use intermediaries, such as tour operators and travel agents for the distribution
of their products, but nowadays Information Communication Technologies
have boosted to such an extent that people can access directly the information

related to their holiday-planning on the internet. Suffice to say that if these in-dividuals like what they see on a tourism website they undergo a transfor-mation from simple viewers to customers, i.e. tourists. In order to appeal to these peoples' eyes and mind the websites must be designed properly and send out the right linguistic message.

Tourists are no longer passive customers or consumers as they used to be a few decades ago, they have become more experienced, educated, destination-oriented, independent, more flexible and more "green", consequently all these aspects must be taken into account when the tourism product designers plan out a web campaign and write for the web. In addition, websites should incorporate in their overall linguistic design the multimedia component, since tourism information requires an extensive use of photos and graphics, which convey a tangible image or experience to travel planners.

The focus of this study is on the way the information and the language provided on tourism websites is used to promote accommodation in different areas of the world. With this end in view, the present study examines the descrip-tions of destinations and the hotel information offered by *mrandmrssmith.com*, a luxury travel website, because the language used by it to present the destina-tions and accommodation is a suggestive example of a highly sophisticated and extremely persuasive language, in particular due to the high-class target audience of the website. A website designed to reach out to such a demanding clientele would never resist on the market without a *professional use of language*, because classy customers never opt for an offer which sounds good to ordinary people.

2. The method

The corpora selected for the linguistic analysis is based on the descriptive passages from the *Mr and Mrs Smith* website (*mrandmrssmith.com*). The destina-tion and the hotel information from the tens of web pages have been extracted in Word format and then analyzed qualitatively.

Tourism website texts, particularly those illustrating a type of accommo-dation or destination, should be rather short and quickly entice the reader without boring him with superfluous information. This limits the range of linguistic techniques used, from amongst which we shall deal with a few basic ones.

3. Online tourism. Tourism websites

The evolution of information technology has changed our way of life and doing business, especially since the Internet has become an accessible tool for all. The Internet is a powerful tool for any organization because e-marketing and e-commerce offer an amazing number of advantages, such as: reduced advertising costs, the capacity to store an almost unlimited amount of information and the gigantic market coverage. That is why any business should also be virtually represented on the World Wide Web, especially one based on information and services like tourism.

Compared with the traditional tourism services, online tourism is more flexible, convenient and more consumer-focused. It allows tourists to plan their holidays whenever they have time, to access personalized information, to purchase package tours from the pleasant comfort of their home and these are only a few of the advantages a tourism website can offer.

Tourism is an industry which is highly competitive and very dependent on marketing and promotion. That is why it is essential to promote travel organizations on the Internet. Besides, these websites can attract tourists by manipulating them the way the advertising industry does.

The key to transform random users into loyal customers is a strategically created website which, on one hand, conforms to the principles of web design and harmoniously combines the elements of web design, and on the other hand, presents content based on enticing images and hypertexts. The latter are designed on the basis of the linguistic techniques which are specific to the *promotional language of tourism* and which represent the backbone of persuasive texts.

The aesthetic value of a website for tourism has a substantial relevance because the first impression of a user will always rely on the design and the visual elements of the website. It is this aspect that will contribute to the decision of the potential customer regarding whether to continue navigating on the website and explore the content or to abandon the website due to its dull, overwhelming or unfriendly design. On the contrary, if the website has an audience-focused design, there is a high probability that the targeted viewer will be pleased by it and will consider the website for planning his trip. However, it is not enough that the website guarantees a good look and feel. In order to be user-friendly, and not to confuse the user with unorganized information, the website must also have *unity*. Moreover, by establishing a

focal point and hierarchizing the information, the user's attention can be directed to any point on the web page, thus emphasizing the most significant and desired aspects. Finally, *contrast* and *balance* are two other co-substantial features which any commercial and market-driven website should rely on, or else the purpose of the website will not be achieved due to the lack of a proper overall homogeneity.

It is essential that the elements of the website be skilfully incorporated on every page in order to form an artistically pleasing and appealing image. Every detail, from colour, and font type to the placement or incorporation of menus and navigation bars is necessary for the achievement of a pleasant overall look and feel.

4. Hypertexts

Holidays cannot be inspected for purchase as we do with clothes by trying them on and, since expectations are built on a product representation which cannot be seen before the actual experience takes place, tourism websites allow users to explore an interactive multimedia site to obtain the required information about a destination. However, tourist organizations need to sell the same product on different markets and to different customers, therefore, different types of information need to be provided on one and the same site.

Very much like in the case of web design, the first step is determining the target audience and the second is presenting the product in adequate and convincing linguistic ways. In the creation and use of such a persuasive language, verbal and iconic elements need to be properly interwoven and this combination has an even greater potential when tourism texts are uploaded on the Internet and thus receive the name of *hypertexts*. The most important feature of hypertexts is that they are not created to be read in the traditional way. Web writing is different from writing for printed matter in that the information is selected and designed to attract attention by breaking up the process of predictable, conventional reading. While traditional texts are structured hierarchically with co-textual references, in the particular case of hypertexts there are *internal* and *external links*. An internal link is a reference or navigation element on a page to another section of the same page or to another page of the same website, whereas an external link directs the user to another website.

These links reflect a communicative choice of the web designer and render the impression of total control over what link may be followed so that the reader receives an (apparent) active role when he scans these texts. For instance, on the Mr and Mrs Smith website (Fig. 1) the customers can choose a hotel according to their preferences and when the details of the hotel are indicated, they can click on the hyperlink of the hotel's location (which is usually indicated through underlined words), and, thus, they are directed to an internal page with information about the destination; the customer can also click on the "view map" link to view the exact location of the hotel on the map, which is actually an external link because the localization is provided on another website powered by Google.

Fig. 1. *Internal and external links on mrandmrssmith.com*

Another important characteristic of hypertext is the use of descriptive *sub-headings*. Breaking up the text with sub-headings allows the website visitors to easily see what each section of the page is about. The main heading on the page should provide a brief overall view of what the page is about, while the opening paragraph should give a brief conclusion of the page. Similarly, on the page various sub-themes grouped under sub-headings can be quickly read through. More importantly, the sub-headings should group one-page content into logical groups to allow site visitors to easily access the information that they are after.

When a person is looking for hotels, the "Mr and Mrs Smith" website presents each of these with the hotel's name as a main heading and with several sub-headings which facilitate the navigation, such as: Style, Setting, Need To Know, Food & Drink, Also Worth Knowing and Book Online. There is one more aspect of hypertexts worth mentioning before moving on to the linguistic analysis, i.e. text *alignment*. Left-aligned texts are easier to read than justified texts because they do not involve looking for the next word due to the uneven space between words. Right-aligned and centre-aligned paragraphs are

not a good choice either, because the human eye always looks for the beginning of the next line. The analyzed website has rigorously applied this rule and has user-friendly, left-aligned bits of texts.

The language of tourism websites, based on both iconic and verbal elements, is rather similar to that used in a general discourse because it represents a communicative interaction between specialists and non-specialists. The most distinctive feature of this language is probably the *specific lexis* since lexical items represent the most reliable evidence of the underlying linguistic strategies. The aim of the present study is, henceforth, the analysis of the lexical-discursive features of the language used for web promotion.

5. Linguistic analysis

5.1. Why is 'tourismese' so special?

Although tourism represents the largest industry in the world, it has been very little investigated from a linguistic point of view, which is rather strange, since without its specialized form of discourse illustrated in promotional and informative materials there would be no tourism the way we know it today.

Most of the people would think "tourismese", the language used for tourism purposes, is nothing but the vocabulary of "charter flights", "self-catering", "tour escorts" and the stories of tourists coming home, but since tourism is such a multi-faceted domain its language means obviously a lot more.

It would be shallow to consider that this special language is based only on one type of vocabulary employed only by the tourists. This language requires a process of socialization for those who generate it and those who translate it, and these people fall into three categories. First, there are the experts who address other specialists to discuss professional issues, there are also the specialists who address non-specialists for explaining them a certain specialized notion and then there are specialists who address a wide audience of non-specialists to provide them with profession-related information. The very first category will evidently make a frequent use of specialized vocabulary, because the addressers and addressees probably share a considerable amount of knowledge. In the second case, terms may be explained when used for the first time, especially when it comes to manuals. The third case, on the other hand, will require a wider use of everyday vocabulary in order to reach a large

audience. However, this may contain specialized terms as well, particularly words from English for general use which suffered a process of specialization.

Other aspects taken into account when defining the lexis of this language are the types of tourism (leisure, business or personal), the market segments (cultural tourism, sport tourism, health tourism, agrotourism, etc), the variety of English (British English, American English, etc.) and, of course, the genre (magazine article, website article, guidebook, brochure, telephone conversation, trip report, reviews, etc).

Regardless of these aspects, the language of tourism is nothing less than a means of communicating and advertising. We will not explore the way in which the factors of communication and the language functions occur in this area, because that does not differentiate English for Tourism from other ESPs. Instead, we shall focus on the various techniques that tourism discourse takes advantage of in order to lure the clients.

The language is the most powerful tool tourism can use in order to sell services and, although it gives the impression that tourists have all the freedom when planning their vacation, they are most certainly manipulated in one way or another.

Let us examine which are the underlying mechanisms which produce very different effects in the reader and that are skilfully used by copywriters and marketing specialists to promote destinations and services.

5.2. Keywords

The use of specific keywords in tourism-focused writing is a very effective technique of influencing readers/viewers, who most often seek authenticity when planning a trip. In order to create a relationship of authenticity between the tourist and what he or she would see, key modifiers such as "authentic", "traditional" or "real" are frequently placed in the descriptions even if the experiences they describe might only be pseudo-authentic. At the same time, the tourists' interest is also captured by the *unfamiliar* since they want to visit what they do not have access to at home. This (positive) evaluative language expressing diversity can be achieved through the use of *superlatives* or *keywords*, which present an experience through rose-tinted glasses and often depict the exact opposite of the tourist's, frequently, ordinary home. These keywords correspond to different values as shown in table 1.

Table 1. *Rhetorical keywords*

Values	Keywords
Novelty	exotic, different, adventurous, new, ultramodern, futuristic, latest
Preservation	unspoilt, virgin, untouched, natural, wild
Continuity	tradition, unsophisticated, timeless, unfading, unchanging, traditional
Distance	remote, faraway, foreign, isolated, secluded
Exclusiveness	unique, exclusive, one-of-a-kind, exceptional, extraordinary, unconventional
Attractiveness	fascinating, picturesque, magnificent, beautiful, colourful, spectacular

In order to understand how the concepts of *authenticity* and *difference* were recreated through the language of the selected corpus let us examine the following table based on the most frequent keywords:

Table 2. *Keywords*

Values	Keywords
Novelty	intriguing, modern, exotic, ultramodern
Preservation	virgin, unspoilt, pristine, immaculate, unperturbed, wildlife, back-to-nature, peaceful, tropical-flavoured
Continuity	traditional, native, timeless, classic, aboriginal
Distance	remote, retreat, faraway, distant
Exclusiveness	ultimate, awe-inducing, one-of-a-kind, unique, rare, quirky
Attractiveness	glamour, wanderlust, fashionista, delicious, stylish, perfect, fabulous, gorgeous, irresistible, luxury, elegance, delight, breathtaking, brilliant, classy, world-class, glorious, atmospheric, vibrant, balmy, shimmering, idyllic, picturesque, serene, glitzy, seductive, astonishing, passion, soul-soothing, awe-inducing, attractive, classic-meets-art, gourmet, sensual, fairytale, blissful, panoramic, magnificent, luscious

All positive terms contained by the corpus seem to transmit a sense of euphoria for the promoted services and a sense of distinctiveness and authenticity. The most frequent keywords of this corpus seem to be the ones which confer attractiveness to the descriptions. This is probably because of the targeted audience, composed largely or exclusively of prestige tourists for whom the idyllic panoramas and elegant interiors are a must. "World-class", "classy", "gourmet", "elegant" and "stylish" are also keywords which identify with the demanding and exclusivist clientele. It can be also noticed that these keywords are not the usual ones: compounds such as "classic-meets-art" and

"soul-soothing" are adjectives specially created for such an audience which is not satisfied by the usual "beautiful" or "great" keywords. All these items clearly convey an exclusive quality to the described places and underline the promotional character of the corpus.

Such keywords are also important in the case of search engine optimization (SEO) which refers to the use of various techniques to improve a website's ranking among the search engines thus attracting more visitors. If a certain website contains all the relevant keywords a potential tourist could type in a search engine, success is already halfway achieved.

5.3. Figures of Speech

Promotional materials are often like poems. They embody a generous amount of figures of speech and they reach out to the readers' emotions. A figurative language attracts the attention of the readers and leads them to reflect on the meaning of the advertisement. The most frequent figures of speech encountered in the different genres of texts conceived for tourism are metaphors, similes, alliterations, puns and rhetorical questions. Their main function is to produce a striking effect on the readers which will transform them into clients.

Turning our attention to figures of speech, we can state that most of these are based on the enumerated keywords from amongst which the most frequently occurring are: *alliterations*, *personifications* and *metaphors*, whose role is to increase the overall appeal of the described items. Another identifiable and relevant technique of these texts is the use of *unusual collocations*, whose function, as mentioned earlier, is that of presenting unique and classy features to appeal to the sophisticated customers who do not contend with the ordinary. There is barely a noun in these texts which stands alone without an intensifier or a superlative form or a pre-modifier, which is also a characteristic of the promotional tourism texts. Many of the adjectives used are loan-words which have the role of impressing the client and conferring a local taste, e.g. "cod ajoarriero, stuffed pimientos and dove in huntress sauce". In addition, keywords or collocations make the texts suit certain types of travellers, for instance "al fresco nature" or "pristine wilderness" used for safari tourists gives more prominence and relevance to the personalization. All these techniques are exemplified in table 3:

Table 3. *Rhetorical devices. Figures of speech*

Rhetorical devices	Keywords
Alliterations	green gardens; serene squares; glitzy good times; blissful beachside boutique hotel
Personifications	the sultry southern city has been igniting the passions of tango; a place serenaded with the sounds of jazz; the rumour-riddled remains of an 11th century monastery; the ocean view spreads out before you like an azure blanket
Metaphors	an unperturbed African refinement; an Andalucian wonderland; Marrakech, a shopper's paradise
Unusual collocations	tropical-flavoured fun; classic-meets-art interiors; back-to-nature vibe; perfect place for the ever-so-slightly sluggish sightseer
Intensified collocations	breathtakingly beautiful; gorgeously designed; lusciously warm waters; a very attractive old townhouse
Superlatives	on the Amsterdam's most beautiful canal; the most mouth-watering menus; Courchevel is the largest ski area in Europe
Premodified collocations	kickin' arts scene; a stone-walled wisteria-clad country inn
Languaging	the 'City of Sails' has the chutzpah of a capital city; Spain's most perfect playas
Personalization	magnificent natural spectacle; delicious seafood and excellent diving, sailing and yachting hilly hamlet's mediaeval charm; luxury self-catering ski chalets

The use of *verbs* is not very different in these texts. A very few imperatives occur, probably because the high frequency of unusual adjectives is sufficient to draw the attention of the demanding tourists and the direct invitation might be considered superfluous since that is how regular customers are lured by promotional texts. The present tense is identifiable in every text and it confers timelessness to the described item, e.g. "warthog families ferret for food, while dazzles of zebra trot past tortoises to reach the waterhole". Some passive forms can also be retrieved from these presentations but they are not an overall characteristic, e.g. "you're guaranteed holiday snaps that your friends will actually want to see". Modal verbs also represent a discriminative trait of the printed media texts and the only modal verb which appears with a significant frequency on this website is the abbreviated form of "will" in such contexts as: "Far from the tourist herds, you'll slumber on wooden decks in your own cosy swag", with the role of conveying the idea of certainty.

Although web texts transform tourist places or sites into commodities through an advertising process, the text itself needs to be *informative* in order to offer a description of the places, therefore subheadings such as "Style", "Setting" and "Need to know" are very useful for the reader both to convey information and to lure him to the magnificent landscapes.

From a semiotic point of view it is also relevant to mention the outstanding pictures which accompany promotional texts and are also part of the language of tourism: images are worth a thousand words and they intensify to a great extent whatever the promotional text expresses.

The linguistic analysis carried out on the basis of the website *Mr and Mrs Smith* shows some interesting features. These descriptive, and, at the same time, informative texts accompanied by visuals generate profound meanings in the would-be tourist's mind. However, since the main goal of these texts is not to inform but to sell, these texts clearly have a promotional and/or a marketing function. The first clue to this is provided by the widespread use of exceptional adjectives to amaze the tourists. By exploiting highly evaluative pre-modifiers, the texts become suggestive and evokative to such an extent that they trigger emotions in the web reader, who thus associates the place with values regarded as essential in modern tourism where authenticity, adventure, uniqueness and romance are the main features.

However, factual information is also fundamental and it is important to have links and relevant sub-headings, which grow the amount of information, confer interactivity and maintain the contact with the real world. It is through these elements that the potential tourist can experience an extremely effective interaction between the different codes, which thus generate a complex and stimulating experience and successfully contributes to the fulfilment of the persuasive function of the texts.

6. Conclusions

The language employed by tourism involves several aspects. Firstly, the language of tourism is a specialized language, because it underwent a similar evolution as the other specialized languages. It is based on a specific vocabulary and it meets the requirements of specialized languages on both syntactical and lexical levels, even though not without exceptions. This language has also many features which cannot be traced in other specialized

languages. Monoreferentiality is not always present in this case, since many words or collocations characteristic of tourism writing do have other connotations as well and they often appeal to the reader's emotions by means of figures of speech. The language of tourism employs specific techniques to attract the readers, such as *languaging*, through foreign words or personalization, by directly addressing the customers. Specific keywords are a must in the language of tourism because they provide the kind of information the tourist is looking for, consequently, for example, the language should describe a 'wild' and 'unspoilt' nature if the tourist seeks adventure and preservation.

However, the visuals should not be neglected either when considering such a language. Elements such as pictures, videos or colour can convey a message of their own to the customer and, finally, if they accompany tourism writing they will increase its overall effect.

The language of tourism websites, nevertheless, may differ slightly from the language of tourism, in general. The most distinctive feature is that *hypertext* is neither written nor read in the traditional way: the hierarchical structure of the text is not based on co-textual references and the referential systems are achieved through internal and external links which allow the user to be in control of his own navigation throughout the pages. Sub-headings also play an important role in web writing, since content must be grouped in logical sections to facilitate both reading and navigation. Another distinctive element is *alignment,* which cannot be justified as in the printed medium because it is tiring for the eye. Instead, left alignment is the rule as it helps the reader access the content without any difficulty. The other techniques used for tourism web writing are similar to the ones employed for printed materials. Nevertheless, it is important to take account of the target audience when such texts are designed, which must be short, concise and attractive.

This study, like any study of a similar length, has its obvious limits. Web-sites for such a field as tourism are incontestably more complex than the sample discussed here. The aim of this study was mainly to show how the language of tourism is used rhetorically in certain sections of a tourism-related website.

However, given that in this area research is scarce, more analyses should be focused on how both web design and promotional language influence the tourists in the choices they make. Tourism as a domain is still relatively new and it is constantly developing along with the use of mobile phones for

booking holidays and free wireless connection areas, which have revolutionized e-tourism. Therefore, professionals working in the tourism industry must be informed on the new trends in e-marketing and e-commerce in order to be able to offer the tourists modern websites which reflect their constantly changing needs.

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PREREQUISITES TO THE TRANSLATION OF TECHNICAL TEXTS

Literary vs scientific and technical translations

Abstract

The study seeks to point out the differences and the difficulties regarding the translation of literary and non-literary (science and technology) texts.

The paper first sets up the prerequisites for the discussion by surveying the development of translations from the earliest times to the contributions brought by the European institutions, and the advent of modern information technology. The growing worldwide interest in the translation of literature was underlined by the publication of several official reports (The First Levin Report, 1965;The Second or Green Report, 1975, a.s.o.), while the European scientific interest was reflected in the attempts to establish the *science of translation* on a solid scientific ground (Wills, 1982).

The discussion of literary translations emphasizes the difficulties and the challenges the translator encounters, such as: the *aesthetic* and *stylistic value* of literary texts, the uniqueness of artistic expression with their underlying aspects (semantic, denotative and connotative meanings), linguistic complexity, and the S- R rapport. To meet all these requirements, the translator must find adequate solutions and make proper decisions by using his imaginative power, his linguistic resources and, last but not least, translation methods or strategies that suit the text.

Non-literary texts, by which here is meant scientific and technical texts, pose fewer problems to the translator. The survey of the classification efforts of several translation theorists preface the features that differentiate the translation of these texts from those of literary ones. The range of aspects discussed include: *functions, purposes, the cognitive-rational approach, S/R relationship, the semantic, syntactic, stylistic and pragmatic domensions, the correspondence between notional aspects and lingjuistic realization, language, normativity, lexical innovation, context-dependent termionology, abstract language, decision-making situations.*

1. Introduction

The world of translation is extremly complex and therefore difficult to define and confine to some firm standards or conventions. The *science of translation* has also pursued a sinuous development paved with uncertainties, stagnations, rapid and heterogeneous developments for at least five decades. The earliest attempts to establish translation as a firm discipline or science were made by Nida (1964) with his book cautiously titled 'Towards a Science of Translating' and spanned until the 1980s, when Toury published his book 'In Search of a Theory of Translation' (1980a). The growth of the science of translation was accompanied and spawned by a tremendous development of all branches of linguistics.

Historically speaking, little is known about the early days of translation, but it is assumed that oral translations are older than their written forms. Following the emergence of written literature, such as the translation of the Sumerian *Epic of Gilgamesh* dating as early as circa 2000 BC, translation has constantly been on the mind of scholars and theorists, from Cicero to Dryden, from St. Jerome to Martin Luther, from Jakobson to Venuti and included so many other remarkable names. Several schools of thought have influenced translation theory over the course of history, as translation studies began to rise as a legitimate and prolific 'academic discipline related to the study of the theory and phenomena of translation' (Munday 2008:18). Still, Eugene Nida, pioneer in the fields of translation theory and linguistics, wrote the following in his book *Toward a Science of Translating*:

> 'The polyglot empire of ancient Babylon, with its hard-working core of multilingual scribes sending out official communications on cuneiform tablets to the far corners of the realm, is a far cry from the electronic equipment used today in simultaneous interpretation at the United Nations in New York. The basic problems of interlingual communication, however, remain the same, though in our day the terrifying potentialities of modern technology require us to increase our efforts to guarantee effective understanding between peoples. Whether one is dealing with translation in international gatherings, or with the highly publicized efforts to put machines to work translating masses of scientific abstracts, or with the pioneering efforts of missionaries translating the Scriptures for remote, primitive tribes, one thing is certain: at no time in the history of the world have there been so many persons as today who are dedicating so much time and effort to the task of translation.' (Nida 1964:1)

In today's global context, the significance and reputation of translation as a branch of applied linguistics cannot be denied, its influence reaching all social and professional activities in which speakers of different languages engage on an international level. For instance, in a professional environment or context, when the issue of multilingualism arises, efficient communication cannot be reached without prior knowledge of your interlocutor's language or without the aid of a professional translator or interpreter on site. On a far smaller scale, one could be faced with the need to perform on-the-spot translations when coming in contact with a mere tourist asking for directions or reading the news provided by foreign journals via the World Wide Web.

In *The Gutenberg Galaxy: The Making of Typographic Man*, Marshall McLuhan writes: 'The new electronic interdependence recreates the world in the image of a global village' (McLuhan 1962:31), thus predicting the Internet as a means of extending consciousness decades before its commercialisation. The work of the mentioned author implies that, upon becoming a member of the Global Village, one's social connections are greatly extended by the limitless access of the Web and the ease with which one can communicate with others. Communication is no longer restricted to physical presence as virtual realities allow for multilingual contexts to emerge on a constant basis. Hence the need for a communication tool, which can answer all communication issues, that is *translation*.

From the perspective of the average individual, translation can be viewed as the simple process of replacing the words provided by a source text (ST) with matching equivalences in the target text (TT). However, translation, viewed both as the process of rendering a given message in a language different from the original and as the product of this process entails a great deal of effort on behalf of the translator and the use of a great variety of macro- and micro-processes, methods and practices that eventually make his job simpler and easy to perform.

Hatim and Munday claim that translation is a phenomenon with a high impact on our daily activities, whether it applies to upper-level contexts such as the translation of an official treaty or that of a simple welcome message posted by a restaurant (Hatim and Munday 2004:3).

The unprecedented expansion and multiple uses that translation has been subject to has changed the emphasis in the field of translation. If biblical and literary translation prevailed up to and into the twentieth century, the focus

has then shifted to information-providing, technical and professional translations. Wilss (1982:20) notes that 'many of these translations have only a limited readership since they are meant only for in-house use and do not achieve the status of official publications.' He then explains that 'The predominance enjoyed today by pragmatic translation with its heavy use of specialized terminology can be attributed primarily to the international advances made in the natural and technical sciences since 1945' (ibid.). Wilss notes another interesting phenomenon, that, in spite of the extraordinary expansion of technical and natural sciences and the numerous information-giving writings, their consumption remained restricted to the respective countries. It was against this background that efforts were made to reduce or suppress language barriers in two ways: either by creating an artificial world language, like *Esperanto*, or by internationally adopting one of the natural languages, as it was the case in Middle Ages when Latin was accepted as an interlanguage or *lingua franca* (1982). Nevertheless, both attempts failed. Regarding Esperanto, Wilss remarks:

> 'Esperanto's limited power of suggestive attractiveness as an international world auxiliary language is related, moreover, to the exceeding tenacity of the individual languages. Close ties to their mother tongues cause individuals speech communities to instinctively resist any medium of communication which, in spite of all its advantages, has the decisive disadvantage of being not a language which developed naturally but rather a logified, extremely normative, synthetic information system with a limited capacity for modulation'. (1982:23)

The second attempt failed too because of the linguistic power struggle of the European languages for supremacy. A good example in this respect is the struggle between English and French for linguistic supremacy in Europe. The French have waged a stern battle by reintroducing French as the interlanguage of the 'Club Méditerranée' which has, at the same time, also diminished the German efforts to secure the position of world language to German. The difference lied in 'the fact that the '"Alliance Française" has about thirty times as much money at its disposal as the Goethe-Institut' (Grank 1973/74). Wilss adds that 'in this context, Charles de Gaulle's memorable demand for "a Europe of the fatherlands" acquires a new dimension, that of language politics' (Wilss, 1982:24).

To continue these efforts, supranational institutions such as the UN, UNESCO or the Council of Europe issued some resolutions, which, however, failed to establish or consolidate the position of a language variety or an

alternative to Esperanto, although such an initiative would have boosted the international flow of scientific and scholarly information. Right after WW II, in 1946, the United Nations Organisation highlighted the need to spread the universal cultural heritage and the need to have the major masterpieces of world culture translated in as many languages as possible. This strategy resulted in a fervent interest of translators, writers and poets to translate world literature and to contribute to the world culural heritage.

A Romanian review published in the 1960s news about The *European Action Plan*, which stipulated that 'by 1970 each European citizen must speak at least a foreign language' and recommended that it 'be attained through five strategies, which shall: (1) enable each pupil in Europe to learn a foreign language, (2) support each teacher in his endeavours to master at least a foreign language of great circulation, (3) offer foreign language teachers access to intensive performance-raising programmes through seminars, teacher exchanges, etc., (4) provide technical and financial support to those countries which undertake to develop their foreign language learning programmes, (5) supply information technologies.' (*Forum*, XI, 1969) (our translation).

The acceptance of two more languages as official languages in the European Economic Community, Portuguese and Spanish, confirmed the strong position natural languages held and thereby the officials' and users' reluctance to adopt an artificial international language. Wilss notes that

> 'the relative passivity with which those in official places greet any attempt to introduce a world auxiliary and the lack of a determined language policy in the area comprising EEC could also be the result of our living in a world of pluralistic, centrifugal impulses and tendencies predominate in policies and languages' (1982:25)

Contrary to the Treaty establishing the European Coal and Steel Community (ECSC) which was authentic in French only, the European (Economic) Community which later became the European Union, has been based on the principle that at least one official language of each Member State should become an official language of the Community. The first Community Regulation, *Regulation No 1 Determining the Languages that will be used by the European Economic Community determining official languages* was passed in 1958. It specified Dutch, French, German and Italian as the first official and working languages of the EU, these being the languages of the Member States at that time. Thus, the document provided that each of the four texts was equally authentic. Since then, the document has been amended several times, as more

countries have become part of the EU and the number of official and working languages has increased. However, there are fewer official languages than Member States, as some share common languages. In Belgium, for example, the official languages are Dutch, French and German, whilst in Cyprus the majority of the population speaks Greek, which has official status. Presently, the European Union has 24 official and working languages, which are: Bulgarian, Croatian, Czech, Danish, Dutch, English, Estonian, Finnish, French, German, Greek, Hungarian, Irish, Italian, Latvian, Lithuanian, Maltese, Polish, Portuguese, Romanian, Slovak, Slovene, Spanish and Swedish.

The site of the EC stipulates that 'Due to time and budgetary constraints, relatively few working documents are translated into all languages. The European Commission employs English, French and German in general as procedural languages, whereas the European Parliament provides translation into different languages according to the needs of its Members' (EU languages and language policies,http://ec.europa.eu/languages/languages-of-europe/eu-languages_en.htm). Generally speaking,

> 'the document obliges the EU to publish its legislation and major policy documents in all the official languages so that everybody in the EU, including citizens, government entities, and private organizations, is able to understand the rights and obligations that EU membership confers upon them and act accordingly. It also gives the right to EU citizens to communicate with the EU in any of the official langages. This unparalleled communication system is to make the EU more open and its functioning more effecive.' (EC, Directorate General for Translation, 2010, Lawmaking in the EU multilingual environment, pg 1)

It should be added that the new multilingualism-oriented policy of the EU bestows several rights on its citizens, such as the right to use their own language in all EU communication which is an enormous step forward towards democratizing Europe. The document 'also reflects its commitment to respecting and promoting its cultural and linguistic diversity, as stated recently by the Treaty on the functioning of the European Union (TFEU or Lisbon Treaty) ' (EC, Directorate General for Translation, 2010, Lawmaking in the EU multilingual environment, pg 1). So it should be noted that the first Regulation adopted by the Council laid down the rules govening the use of languages, thereby creating a multilingual system of communication and lawmaking in Europe. It shuld be mentioned that, while the Treaties use the terms 'authentic language', the terms 'official languages' and 'working languages' of the Union appear in the Regulation.

If we looked at the panoramic picture of the evolution of translations in Europe, we can safely state that the creation of the European Union with its institutions, the European Commission and The European Parliament, have changed the status of translations. If after 1945 the boost of science and technology changed the balance in favour of technical and scientific translations, while literary tarnslations continued to hold a consistent share of translations, the EU era has definitely and consistently increased the number of non-literary translations, since all documents issued by the two decision-making institutions have been translated into all Member States languages.

The principle of multilingualism and the resulting impact is also reflected in the number of translation services which provide professional translations and the unprecedented number of translators who work for the EU institutions. Thus, all major institutions now have their own translation services. The largest translation providing institution is the Directorate-general for Translation (DGT) of the European Commission (EC) with c. 1750 translators functioning in Brussels and Luxembourg. The European Parliament has 1200 translators in Luxembourg. The Council Secretariat has 700 translators in Brussels. All other bodies such as the Court of Justice, the European Central Bank etc. have their own employed translators, while other bodies which have no such departments resort to the services of Translation Centres. However, most of the EU services work with freelance translators in order to take off the workload from their employees. According to EC statistics in 2008 some 28% of the translation activity of the Commisison was outsourced to freelance translators.

Another amazing change has come from the unparalleled develoment of information technology, which has assisted all translation activities. Now all translations are being carried out and delivered or spread online throughout Europe and in all languages. The EC and other bodies have their own databases which serve as point of reference for all translation activities.

In addition, the translators' work and expertise has been improved a lot through the assistance provided by EU institutions and IT translation tools, such as online resources, dictionaries, glossaries, etc.

In spite of the tremendous upsurge of non-literary translation activity, it should not be concluded that literary translation has received no impetus. In Europe, more and more educated people enjoy reading literature and literature is being translated all the time. Although there are no statistics and research

studies to reflect the status of literary translations, compared to the non-literary translation activity their presence is meagre. Nor are there national statistics regarding the volume of translated literary or non-literary works available.

In Romania for example, literary translations dominated the scene after 1945, during most of the communist period, but after an upsurge of non-literary translations in the 1970s and 1980s, in the period which followed the 1989 revolution, more and more literature has been translated and published by publishing houses.

2. The growing interest in literary and non-literary translation.
   Towards a Science of Translation

If one were to ignore his personal inclinations in favour of an objective analysis of literary translation as a professional activity and consider the perspective of both the academia and the market, one might notice, with a certain amount of disappointment, that translating literature does not occupy the highest standing in the chain of translation practice. This is the case as nowadays non-literary translations seem to be far more marketable and better rewarded than their counterpart. In 1993 Edwin Gentzler made the same observation in his book *Contemporary Translation Theories*:

> 'In many academic circles in America, literary translation is still considered secondary activity, mechanical rather than creative, neither worthy of serious critical attention nor of general interest to the public. Translators, too, frequently lament the fact that there is no market for their work and that what does get published is immediately relegated to the margins of academic investigation. Yet a closer analysis of the developments over the last three decades reveals that in some circles literary translation has been drawing increasing public and academic interest.' (Gentzler 1993:7)

However, a change in interest is noticeable in the mid-sixties, when the 'Report on Professional Standards' issued by the American Comparative Literature Association (ACLA) in 1965 emphasized the need for 'some access to all the original languages involved' and clearly discriminated between teaching 'foreign literature in translation' and the actual practice of comparative literature. The report insisted on reading original works and that students of Comparative Literature should only make use of translations as a last resort:

> We need not be too much concerned with the problem of foreign literature in translation, if we distinguish clearly between such courses and courses in Comparative Literature; and, if the latter courses include a substantial proportion of

work with the originals, it would be unduly puristic to exclude some reading from more remote languages in translation. ("Report on Professional Standards", First or Levin Report, 1965:2)

The 1975 report reiterates the recommendation that teachers should work with original texts not only in the interest of the students' proficiency in certain languages but also to 'make the remaining students aware of the incompleteness of their own reading experience' ('Report on Professional Standards', Second or Greene Report, 1975:6).

While 'the knowledge of foreign languages remains fundamental to the [comparatist's] raison d'etre', the 1993 report aims to reach reconciliation stating that 'the old hostilities toward translation should be mitigated' and also that translation is now held up as 'a paradigm for larger problems of understanding and interpretation across different discursive traditions' ('Report on Professional Standards', Bernheimer Report, 1993:4).

Susan Bassnett's *Comparative Literature: a Critical Introduction* was also published in the same year, 1993, as the final ACLA report was. Bassnett put forward the idea that traditional comparative literature is a matter of the past and that, among others, cultural studies, gender and postcolonial studies and translation studies should be brought to focus, proposing the latter as 'the principal discipline from now on, with comparative literature as a valued but subsidiary subject area' (Bassnett 1993: 161). Such an aggressive approach did not quite fit in with the beliefs of comparative literature scholars, yet a true 'ceasefire' has been achieved as comparativists proved more willing to accept translation as a legitimate practice and also a powerful tool in their own endeavours.

This outcome has been attained in the context of globalisation, where the rapid 'expansion' of the world allowed languages, previously referred to as 'remote', to provide a new source of potentially valuable texts. Hermeneutics - as a discipline of interpretation theory including the entire framework of the interpretive process, which encompasses all forms of communication: written, verbal, and nonverbal – has also extended its reach from dealing with obstacles regarding the intelligibility of meaning within a given language to using translation as a means to bridge the gap between interpretations across languages and cultures.

Apart from benefiting from these changes in trend and perspective, for translation studies to emerge as a legitimate academic discipline and for literary translation to gain scholarly recognition, they had to emancipate from the auxiliary status they had enjoyed. The study of literary translation was forced to emphasise the significance of translation not only as an aid to comparative literature, and not just as a mere replica of the originals, but as carriers of meaning, symbols, ideas and values, just as relevant as their counterpart.

The status translation studies enjoyed in the 1960s was expressed by Halliday (1965:112):

> 'The theory and method for comparing the working of different languages is known either as ''Comparative Descriptive Linguistics'' or as ''Contrastive linguistics''. Since translation can be regarded as a special case of this kind of comparison, comparative descriptive linguistics includes the theory of translation''

The same was upheld by Nida, in the same period: 'The scientific study of translating can and should be regarded as a branch of comparative linguistics, with a dynamic dimension and focus on semantics' (1969:495).

It was only in the early 1980s that translatologists, including Wilss (1982) examined the existing literature and noticed that 'the classification of the science of translation as performance linguistics is an important precondition for separating it from the other two branches of comparative synchronic linguistics...[...] and bi- or plurilingual structural comparison of languages' (1982:60). Wilss takes a firm step forward in identifying the aspects and processes that differentiate the science of translation from other related disciplines and in establishing a methodology. Quoting Fedorov (1953), Wilss reasons that if translation cannot be termed a purely 'linguistic operation' (Fedorov, 1953) but 'rather as a psycholinguistic, sociolinguistic and pragmalinguistic process' (Zierer, 1979), the science of translation must be a 'borderline science characterized by the continuing interplay of descriptive, explanatory, and normative questions' (Wilss, 1982:65)

The difference between the translation of literature and that of non-literature became obvious and an object of analytic translational research only after the establishment of the *science of translation* as an independent branch of linguistics and the contributions of textlinguistics theoreticians to translation theory.

3. Literary texts (and their translation)

In order to fully comprehend the intricacies of literary translation, one should first examine the properties of a literary text. Such properties are dictated by the nature of literature as a means to elicit an emotional response in the reader and to ignite his creativity and imagination. To this end, literature relies on the capacity of its message and art to produce entertainment and induce reflection.

Levý quoted by Holmes (1970: VII) remarks in 1963 that most of the studies on the translation of literary texts, which he called 'professional literature' were 'chatty essays' which 'have not advanced beyond the range of empirical comments or essayistic aphorisms'.

Wilss (1982) acknowledges the fact that literary translations are different and more complex than what he calls language for special purposes (LSP) texts which is demonstrated by the fact that a literary translator cannot be trained 'as systematically as it is possible to train technical translators within a structured curriculum related to practice' (1982:76). Wilss further argues that

> 'LSP translation is by nature clearly determined by content, and the translator can in many cases take care of at least the semantic level of the text to be translated by using standardized substitution procedures on the basis of lexical one-to-one correspondence; in literary translation, on the other hand, there is a predominance of syntagmatic, connotative elements of expression, which are often distributed differently in the SL and the TL context and demand of the translator that he creatively reshape an artistic statement on a texts's "level of content" and "level of expression" (de Beaugrande, 1980) ' (Wilss, 1982:76)

Literary translation is a creative process similar to that of creative writing. This is perhaps the key, and also the most important difference between this and other types of translation. While most translation strategies, techniques and general concepts, such as transfer between languages, cultures and con-texts, fidelity, precision, inventiveness, etc. also apply to literary translation, it, nevertheless, calls for some specific skills that fall into the domain of *stylistics* and *poetic creativity* and thus turns into a very specific kind of translation work.

We could assume that the aesthetic function of a text would be its most valuable characteristic. Wilss suggests that in literary texts linguistic form has not only a text-cohesive function, but also an aesthetic one, which 'lends the literary text an outward appearance, which, in principle, can never be repeated and can be realized in the TL only in analogous form' (Wilss, 1982:77). The extent to which the translator manages to achieve artistic correspondence

depends on how the translator 'can identify himself with the text and his ability to discern and reproduce the literary qualities of the text' (idem.). Wilss further points out that

> 'stylistic adequacy in a translation is not the preserve of literary translation, but rather represents a principle of the science of translation which applies to all translations, albeit to varying degrees. Even a pragmatic text with a high proportion of technical terms or one having an appellative function will not, in the last analysis, meet the qualitative standards demanded of it if the TL rendition conveys only the content and fails to capture the formal dimension.' (1982:78)

The very existence of a piece of literary work is the result of a subjective transformation of the objective reality to suit the author's intent, both aesthetically and emotionally and to render his experience, beliefs or emotions. In the construction of his message, the author makes certain linguistic decisions, combining an exquisite range of lexical units or lexical creativity with uniqueness of expression. Due to the polysemantic nature of words, a proper understanding of the text is achieved only 'through a careful mapping of its entire denotative and connotative dimension' (Hermans 2007:82). One would, thus, be entitled to claim that the main feature of literature is its focus on message by means of charging words with meaning.

Both the stylistic and the semantic dimension come into play in the process of literary translation. Literary texts cannot be governed by institutional standards, on the contrary they aim at

> 'uniqueness of artistic expression and, as a result, often reach a semantic, denotative, connotative and associative range of complexity which leaves far behind the conceptual/notional precision of LSP material. Their text-constitutive principle is not the strict adherence to lexical and syntactic norms, but semantic, metaphoric, and stylistic innovation' (Wilss, 1982:125).

Wilss continues the thread of thought quoting David Stein (1979:713) when he assumes that 'poetry is made out of language, but it is also its own language'.

By means of language, generally speaking, the only tool available to the author, features of style can also be transposed resulting in one of the translator's most difficult and, at times, challenging tasks, that of properly capturing and rendering the style of the original composition. Style, register and tone, among others, contribute to the uniqueness of characters. As such, the translator must pay due consideration to the adequate rendition of such features in the target language with a view to preserving their individuality

and uniqueness. In *Literary Translation: A Practical Guide* (2001), Landers illustrates this by using the freight-train analogy:

> In technical translation the order of the cars is inconsequential if all cargo arrives intact. In literary translation, however, the order of the cars – which is to say the style – can make the difference between a lively, highly readable translation and stilted, rigid, artificial rendering that strips the original of its artistic and aesthetic essence, even its very soul (Landers 2001:7).

Regarding the notion of perfect literary translation, the translator should strive to make his individual style invisible by immersing in and adopting the author's style without any hesitations: 'now terse, now rambling, sometimes abstruse but always as faithful to the original as circumstances permit' (Landers 2001:90).

After style, *genre* is yet another formal property of literature, breaking down literary translation into: translation of poetry, prose or drama, reflecting literary genres. Poetry is undeniably the subject of more academic scrutiny, as the task of achieving the same emotional effect *via* the target text as the original text while preserving both content and form alike is a task deemed to be most demanding. While poetry as a text type is deemed untranslatable, in translating drama the focus rests on the relationship between text and performance, or readability and performance.

In *Translation Studies* (first published in 1980, reedited in 1991 and 2002), Susan Bassnett observes the fairly underwhelming academic consideration given to translating prose in contrast to poetry:

> Although there is a large body of work debating the issues that surround the translation of poetry, far less time has been spent studying the specific problems of translating literary prose. One explanation for this could be the higher status that poetry holds, but it is more probably due to the widespread erroneous notion that a novel is somehow a simpler structure than a poem and is consequently easier to translate. Moreover, whilst we have a number of detailed statements by poet-translators regarding their methodology, we have fewer statements from prose translators. (Bassnett 2002:114)

According to Wilss, the relationship between S (ource) and R (eceiver) is in literary texts asymmetrical, which means that R does and may not always respond to a literary text in the way the S intends it to be understood. Here Wilss refers to Reiss (1980) in saying that 'in many cases the literary text is deliberately organized in such a way as to compel R to make the implicit structures or elements of literary text explicit, thus forcing him, so to say, to

read his own concept of the intended meaning into the text' and activate his own imaginative methods of decoding the text. It thus seems that literary communication is successful only if the reader is prepared to 'work his way into the literary texts creatively' (Wilss, 1982:126).

Keeping in mind that no two prose texts are alike and that not only language distinction is at stake, one should give credit where credit is due; therefore, fictional prose translation must be seen not only as interlingual transfer, but also as rendition of culture and social-bound features. When translating prose, in particular novels or short stories (which are the most popular branches of prose fiction), one greatly expands the readership of literary works, thus exerting a greater social influence, as millions of readers are allowed access to the text, while even greater numbers could benefit if it is adapted to stage and/or screen; many agree that works such as *The Name of the Rose* would not have been made film had there not been a successful translation into English to broaden its audience. The impact of a fictional text is undoubtedly greater when, liberated from the confinements of a more unfamiliar language, it is translated into a widespread, universal language to which more readers have access and are familiar with. The measure of the quality of fictional translation rests on the correspondence in *meaning*, *style* and *function*.

The translator is responsible for a truce negotiation between source- and target-language and culture, so as the reader of the latter should not feel as if he were holding a second-hand copy of a best seller. The reader of a translation should not feel robbed of any emotion experienced by the 'original' reader. Consequently, it is the translator's 'job' to make sure that such a betrayal of the reader of a literary translation should not occur.

4. Strategic decisions. Creative macro- and micro-strategies

The "heightened sensitivity to nuance that marks literary translation" (Landers 2001:9) calls for the translator of a piece of literature to wrestle with himself in the process of making creative strategic decisions so that the result, the translation, be optimal:

> More than in other branches of the translator's art such as legal, technical/scientific, financial/commercial, or in interpretation (simultaneous or consecutive), literary translation entails an unending skein of choices. And the same phrase [...] may actually be translated differently each time it occurs – a cardinal sin in technical translation, where terms must be clear and unambiguous. (Landers 2001: 9)

The translator's efforts are directed towards the adequate interpretation of the author's intent, which the latter attempts to achieve by means of a text. Still, the translator's sole purpose is not to satisfy the author, but that his own audience's demands should be met. *De facto*, the translator's focus should see-saw between author and target language readership, which is the underlying notion behind Schjoldager's model of macrostrategies:

ST oriented macrostrategy	TT oriented macrostrategy
Focus on source-text form and content	Focus on target-text effect
Communication of somebody else's communication	Mediation between primary parties in a Communication
Overt translation	Covert translation

Schjoldager's *model of macrostrategies,* **2008:72**

Upon deciding on a macrostrategy, the choices the translator is faced with only multiply further as he moves deeper in the intricacies of the text. Unlike the translator of a technical text, the literary translator must consider the importance of other elements apart from message, style being among the most difficult features to reproduce in a translation. This can only be achieved by making an array of decisions, some major ones, other less influential, none of which should be underestimated:

> The role of choice in literary translation cannot be overemphasised. [...] at every turn the translator is faced with choices – of words, fidelity, emphasis, punctuation, register, sometimes even of spelling.
> [...] In any other branch of translation this problem would not arise; the information would be conveyed irrespective of considerations of style. As John Bester has observed, as related to literature, *translation* denotes 'the attempt to render faithfully into one language (normally, one's own) the meaning, feeling, and, so far as possible, the style of a piece written in another language.' He goes on to add: 'I realize that this can only be an ideal. Translation, like politics, is an art of the possible; compromise is inevitable and universal.' (Landers 2001:9-10)

To continue the same thread of thought, according to Jiří Levý (1967), translation is a decision-making process. There are two types of decisions: one related to the various interpretations of the text in the source language, and the other one related to the diverse possibilities of expression in the target language. To illustrate the latter, Levý analyses the case of the rhyming pun from the poem 'Das aesthetische Wiesel' by Christian Morgenstern: '*Ein Wiesel/sass auf einem Kiesel/inmitten Bachgeriesel*.' The American translator Max

Knight has provided 5 translations of the same combination of lines, thus putting forward the paradigm of possible solutions:

> 1) A weasel/perched on an easel/within a patch of teasel,
> 2) A ferret/nibbling a carrot/in a garret,
> 3) A mink/sipping a drink/in a kitchen sink,
> 4) A hyena/playing a concertina/in an arena,
> 5) A lizard/shaking its gizzard/in a blizzard.

Each version of the five apparently very different translations preserves the functions of the three lines in the pun as a whole but not the actual meanings of the three motifs.

One might see translation as a game of infinite linguistic choices, which is why Vinay and Darbelnet in their book *Stylistique comparée du français et de l'anglais* (1958) published in 1995 in English under the title *Comparative Stylistics of French and English*: *A Methodology for Translation* (translated by J. M. Sager and M.-J. Hamel), suggest that the seemingly countless methods and procedures in translation can be 'condensed to just seven, each one corresponding to a higher degree of complexity'.

The two general translation strategies indentified by Vinay and Darbelnet are *direct* and *oblique translation*, reminiscent of the 'literal vs. free' debate. *Direct translation* covers three of seven procedures:

> (1) *Borrowing* (1995:31–32) : the SL word is transferred directly to the TL, as is the case of the Russian *datcha*, *perestroika* etc., at times used for local nuance.
> (2) *Calque* (1995:32–33) : the SL expression or structure is transferred in a literal translation, for instance the French calque *'Compliments de la Saison'* for the English *'Compliments of the Season'*.
> (3) *Literal translation* (1995:33–35) : 'word-for-word' translation, occurring most often in translations between languages of the same family and culture.

In the event that literal translation is not feasible, Vinay and Darbelnet suggest the strategy of *oblique translation*, which covers four other procedures:

> (4) *Transposition* (1995: 94–99) : changing one part of speech for another without changing the meaning. Vinay and Darbelnet (1995:94) see transposition as 'probably the most common structural change undertaken by translators'.
> (5) *Modulation* (1995:246-255) : changing the semantics and point of view of the SL. Modulation is a procedure that is justified 'when, although a literal, or even transposed, translation results in a grammatically correct utterance, it is considered unsuitable, unidiomatic or awkward in the TL'.
> (6) *Equivalence* (1995:38–9) : languages describe the same situation by different stylistic or structural means. Equivalence is particularly useful in translating idioms and proverbs (the sense, though not the image, of *'comme un chien dans un jeu de quilles'* [lit. 'like a dog in a game of skittles'] can be rendered as *'like a bull in a china shop'*).

> (7) *Adaptation* (1995: 39–40) : changing the cultural reference when a situation in the source culture does not exist in the target culture. For example, Vinay and Darbelnet suggest that the cultural connotation of reference to the game of cricket in an English text might be best translated into French by a reference to the Tour de France. The authors claim that a refusal to use such adaptation in an otherwise 'perfectly correct' TT 'may still be noticeable by an undefinable tone, something that does not sound quite right' (1995: 53).

There is an undeniable difference between those changes that are a must and those that are optional. Vinay and Darbelnet underline that *option, stylistics* and the *emphasis on nuance* should be the translator's main concerns. The role of the translator is then 'to choose from among the available options to express the nuances of the message'. In this respect, the authors propose a five-step list of operations to the translator to account for the move from ST to TT:

> (1) Identify the units of translation.
> (2) Examine the SL text, evaluating the descriptive, affective and intellectual content of the units.
> (3) Reconstruct the metalinguistic context of the message.
> (4) Evaluate the stylistic effects.
> (5) Produce and revise the TT. (Vinay and Darbelnet 1995: 30–31)

Deciding on the proper course of operations involved in the translation of a literary text and making the right strategic moves from the range of choices may be the translator's most difficult and challenging task. As the text is both a carrier of message, which is of utmost importance for the author, and of stylistic features, which give the pulse to the piece of literature, the translator must do equal justice to both. Consequently, every line of a text is a milestone and each finished translation is yet another victory he can pride himself with:

> The intellectual rewards of translation (which, hereafter will mean literary translation unless otherwise specified) are many. For some, the pleasure of puzzle-solving is an important element. How to find an equivalent for a source-language pun? Can the tone of the original be reproduced in the target language? What to do about slang, nicknames, colloquialisms, proverbs, references to popular culture, metalanguage (when a language becomes self-referential, as for example an allusion to *tú* vs. *usted* in Spanish) ? The delight, mental though it be, that a translator feels in cutting any of these Gordian knots can best be described as somewhere between chocolate and sex – you choose their rank-order. (Landers 2001:5)

5. Non-literary texts (scientific and technical) and their translation

Before we engage in the discussion of the translation of non-literary texts, we need to clarify our designation of non-literary texts. By non-literary texts we refer to all texts which do not fall under the classification of literary texts.

However, in most of the cases we adopted Wilss's term 'LSP texts' (Language for Specific Purposes) and consequently our discussion is mainly focused on the discussion of *scientific and technical texts*. We have purposefully left out business, legal, political and advertising texts, as we consider that they require special consideration and treatment.

If we wish to examine non-literary texts and their translation, we should look back at the long debate and attempt to classify texts. The debate sought to identify text types and their particular functions and then find the most suited transfer methods to the text type and its function. The efforts to classify texts go back to St Jerome and were revived by Schleiermacher a little later, however, to receive little attention until the 20th century. It is assumed that until WWII little interest was devoted to text types, since the main translational activities were focused on the translation of literature and the Bible. A more intense interest in text typology arouse only after 1945 when the quantity of information in science and technology boosted tremendously. This boost called for an intense and extensive translation of science and technology texts, which outweighted the translation of literary texts and the Bible.

The studies concerning the translation of various texts gradually integrated more elements in the picture, such as the SL author, the SLT, the translator and the TLT recipient. To these we should add that the science of translation, or translation studies, fall under the category of *linguistique de la parole* and bring together linguistic, sociolinguistic, psycholinguistic and aesthetic aspects of language use.

For a time span the debate regarding translation issues was focused on the controversy over whether the translator should make a SL-related or a TL-related translation. Then, the controversy gave way to a new approach, a broader one, which emphasized the goal of translation, that is the functional integration of the SL author, the SLT, the translator and TLT.

Wilss's observation regarding the interest and direction that translation concerns took, is illuminating:

> 'Against this background, one must see- and evaluate-the efforts of modern translation research to discover the interdependence between syntactic and the semantic constitution of a text on the one side and its communicative function on the other, as well as to describe, classify, and explain the underlying regularities of the transfer procedures.' (1982:113)

Wilss dismisses the classification attempts of several textlinguistics researchers, such as Dressler/Schmidt (1973), who have failed to supply explicit criteria for their classification and for the marking-off of textlinguistic areas.

Wilss admits that until the 1980s two large areas of research could be differentiated: one of (co-textual) text research (i.e.linguistic text theory) and one of communicative (contextual) text research (i.e. communicative text theory), which broadly corresponds to de Saussure's approach.

Wilss discusses Neubert's (1968) classification of texts, made according to their degree of translatability, which he also dismisses on the grounds that the classification could not be validated by larger-scale tests. Following Neubert's attempt, H. Bűhler (1979) distinguished between 'translation-oriented' and 'non-translation-oriented' texts. However, Karl Bűhler's behaviouristic model of the functional classification of linguistic signs (1965), called 'Organon-Modell' has been accepted for use. K. Bűhler estimated that 'human beings use linguistic signs in the form of texts for three purposes: *representational*, *appellative* and *expressive* with S/R-neutral reference, R-oriented reference and S-oriented reference.

Further input came from speech act theorists such as Austin (1962) who pointed out the illocutionary force of a text. Wills (1982:116) suggests that

> 'Accordingly, it is, text-linguistically speaking, the task of the translator to deal with the original texts in such a way as to guarantee an optimal degree of translational equivalence. In other words: text-linguistically focused translation research must develop a frame of reference which views a text as a communicatively-oriented configuration with a thematic, a functional, a text-pragmatic dimension; these three text dimensions can be derived from the respective surface structure (1980b). Text surface structure therefore acquires the dimension of an instrumental set of instructions guiding the comprehension of the text by R (Coseriu, 1978; Dieter Stein, 1980).'

The attempt to classify texts according to their transfer method was continued by Vermeer (1978:102), who regards text type as 'short formulae for complex relations between interactional factors' (quoted by Wilss, 1982:116). Reiss (1969, 1971) classifies texts according to their function, implying that one text performs only one function. However, other theorists have contradicted Reiss's monofunctional approach, arguing that there are texts with a dominant function, with two functions, and with three functions.

Side by side with these attempts to investigate texts, a paralel approach is that of scholars who sought to focus on specific sorts of text which were considered to have a bearing on the science of translation. Thus, in the period in which the shift from the translation of literary works and the Bible to the translation of scientific and technical, or we would say, LSP texts, became more relevant, Jumpelt ((1961) followed by other scholars such as Pinchuk (1977)

and Tiel (1980) focused on LSP texts. Wills appreciates that their views are opposed to the views and writings of Levý (1969), Even-Zohar (1978), Holmes et.al. (1978), Lamber (1978), Toury (1980a) and Zuber (1980) who focused on the translation of literary texts:

> 'Obviously, all these authors (and many others in addition) realized that the text-linguistically centred science of translation has, for the time being, more than enough to do to investigate relatively limited textual areas, because each textual area contains a host of specific translational problems and because the delineation of different textual areas from each other is a very intricate job anyway. (1982:117) '

Reiss called 'operative' texts (1976) the texts standing for 'appellative' texts in Bűhler's terminology and taxonomy. The argument brought by Wilss is that all texts are more or less 'operative' just as all texts have a referential dimension which Bűhler called 'die Darstellungsfunktion der Sprache' and which Halliday, following Jakobson (1960) called 'the ideational' function of language (1970, 1973).

The concept of *text* has been present and crucial in almost all researches or linguistic approaches. A dominant concern in the 1970s, text has survived in the 1990s pragmatics theories which informed translation theories and has been revisited by the relevance theorists. Hatim admits that 'the text-oriented models of the translation process that have emerged in recent years have sought to avoid the pitfalls of categorising *text* in accordance with situational criteria such as subject matter (e.g.legal or scientific texts). Instead, texts are now classified on the basis of a "prodominant contextual focus" (e.g. *expository, argumentative or instructional texts*)" (Hatim and Munday, 2004:73). This classification has smoothed both the theorists' and practitioners' acceptance of the whimsical phenomenon of text *hybridisation*. The assumption that texts are no longer 'pure' text types has given momentum to the theory that one and the same text may perform various functions, and that texts rarely belong to one exclusive type. The view that texts go beyond this and perform different functions is nurtured by the belief that language use may be seen in terms of the rhetorical purpose they fulfill (e.g. exposition, argumentation, instruction). The sense of purpose, however, gives rise to finer, more subtle or sensitive categories, such as the report, counter-argument, regulation etc) and a variety of text forms classified on the basis of their subject matter or level of formality. In this respect, an instructive text may be identified as technical or non-technical, subjective or objective, spoken or written. Hatim adds that 'since all

text are in a sense hybrid, the predominance of a given rhetorical purpose in a given text is an important yardstick for assessing text-type "identity"' (Hatim and Munday, 2004:74).

Following the two-fold interdependent relationship *text-translation activity*, text typology has developed in line with the models of translation. Given the extermely vast diversity of rhetorical purposes, text typology would, then, embrace and account for the diversity of rhetorical purposes that characterise any communicative act or event. This further means that such contextual factors as s*ituationality, intentionality, intertextuality* 'would be integrated into the way text types are used or produced' (Hatim & Munday, 2004:74). Awareness of text types and their use are, nevertheless, tantamount to the translator, who must use them efficiently and instinctively both in the ST and the TT. From this it follows that the rhetorical purpose of a text has acquired an increased importance in the management of a translation, or equally in that of a piece of writing, for several purposes: to identify its function, to define norms and, finally to spot deviations which must be preserved and signalled in the translation.

It should also be mentioned that translation theory has grown from semiotics, semantics, textlinguistics, communicative theory and aesthetics. Most recently, cognitive linguistics has made its way to translation theory and has established itself as a full status component.

However, identifying the relationship between text (type) and the transfer method is of tantamount importance for the translator. Furtheron, the transfer must follow a thorough analysis of the SL text based on the syntactic, semantic, stylistic and pragmatic dimension. In more concrete terms, Wilss proposes a three step analysis: a text function analysis, a subject matter (theme) analysis and a receptor-specificity analysis. The last element, the rapport or relation between S and R, is a subject of pragmatic inquiry and relies on some of the following issues: whom does S address? Is the readership homogenous or heterogenous? Is the S on equal footing with R or do they belong to different hierarchical levels? Does R possess any knowledege about the theme? etc. (1982)

In the subchapter on literary texts and their translation we have shown that the relation between S and R is asymmetrical because R does not always respond to the text in the way S expects him. The different strategies that S and R may adopt are reflected in the interpretations they give to the text which result from the fact that in literary communication the situation is not 'equally

wellknown to S and R' and that in literary communication a situation is slowly being built up in the course of reading (Wilss,1982).

In LSP or non-literary texts the relationship between S and R is *symmetrical* as they share, or at least are supposed to share, both the linguistic and the extralinguistic, or referential knowledge. In this respect, Wilss argues that

> 'The relation between the surface structure, which indicates how a text is to be read, and the underlying semantic representation, which indicates how it is to be understood, tends toward co-extensionality. The production and the reception of LSP texts is primarily object-oriented.' (Wilss, 1982:128)

From the semantic, functional and pragmatic points of view, non-literary texts are 'largely S/R-independent'. To explain this, Wilss quotes W. P. Lehmann et al (1980): 'Because technical writing is relatively straightforward, technical materials are far more amenable to pragmatic treatment than are many other types of language' (idem.)

Non-literary texts are written to describe or explain scientific or technical topics, more or less abstract systems, to a reader or a readership which is fairly homogenous and made up of more or less knowledgeable or topic-familiar readers. These texts are highly 'depersonalized', a characteristic feature reflected mostly in the formalized language of mathematics, physics, chemistry, IT, etc.

The funtion of non-literary texts is not to use one's own creative capacity to decipher or decode intricate, unknown topics, but to express and dissemi-nate scientific knowledge. Henceforth, these texts 'require of S and R a cognitive-rational approach' (Wilss, 1982:128). Since cognitive facts are universal they should be understood by communicators of all communities, a postulate to which Jakobson's assumption that 'All cognitive experience and its classification is conveyable in any existing language' (1966:234) must be added.

We should also note here with regard to the expressive-imaginative power and the creative language resources that the translator of literary texts must possess, that a LSP translator may not necessarily be a successful translator of literary texts as he may not possess the qualities which would qualify him as one. At the same time, a good translator of literary texts may not be a good or successful translator of non-literay texts and he may not be adept at switching the two roles and master the formalized language of non-literary texts.

Wilss states that the characteristic feature of LSP texts is *normativity*, 'the unambiguous correspondence between notional aspects and linguistic (super-ficial) realizations'. He explains this in the following way:

> 'By its very nature, LSP is regimented (reglementiert), standardized, subject to conceptual hierarchization. LSP is a unique mixture between elaborate and restricted code. LSP shows many recurrent features. It possesses, as it were, a sort of servomechanism which guarantees its self-control in the respective factual context to a high extent. Predictability is more important for LSP texts than stylistic multiplicity or ''socio-variability'' (Popovič, 1976) ' (1982:131).

The LSP texts are characterized through the lack of linguistic ambiguity, in the sense that terminology must be precise since it stands for undeniable truths or universally accepted phenomena. In this respect, Halliday et al. (quoted by Wilss, 1982:131) pointed out that:

> 'An important point of scientific translation is that, of all the components of the language, technical terminology has the highest probability of one-to-one equivalence in translation. The correspondence is, it should be stressed, by no means complete; but once terminological equivalents are established, they cause relatively little trouble. It is not true, however, that the whole of the language of the scientific text, including its grammar and non-technical lexis, is similarly likely to yield one-to-one-equivalence in translation.' (Halliday,1965:129)

Wilss notes that 'the lexical dimension overrides the other two semiotic dimensions (syntax, pragmatics) ', due to the following reasons:

> '1. Normativity in SLP text is, above all represented by the lexical level. Any LSP carries along with it conventionalized, notionally structured lexical inventories which cover a scientifically describable and explainable segment of reality.
> 2. LSP innovation makes itself felt, above all, on lexical level. This innovation can be brought about, among other things, by various word-formation strategies.
> 3. Any text aims at the establishment of communication between S and R. The specific communicative aspect of an LSP text is the propositional codification of messages which refer to intersubjectively valid subject-matter, translated into linguistic reality through context-related terminology.' (1982:130)

Since the communication between S and R in non-literary texts or SLP texts is governed by S, it follows that S controls the topic and also the linguistic speech behaviour. Wilss argues that the interdependence between concept and sign 'is determined in such a way that designation and denotation, meaning and reference, are integrated into more or less complex sense units.' He further adds that 'In its entirety these sense units constitute LSP dictionaries, LSP Glossaries or loose-leaf-type terminologies, which, information-theoretically speaking, guarantee an optimal input/output relation in the production and

reception of LSP texts, because they demand a highly conformist way of expression.' (1982:130) Indeed, it is the use of specialized, or rather domain-specific dictionaries and glossaries that ensure an optimal communication between the members of a specific community and the use of the same formalized language. The use of the same language, in turn represents an acceptance threshhold of the S by the community, whereas if the S does not conorm to the context- or community-related speech behaviour, he or she runs the risk of being unaccepted.

However, the use of a common and mutually agreed on linguistic behaviour accounts only for one reason of the translator's success. Another important reason, which accounts for a successful translation, as touched upon earlier, is the shared knowledge, the extralinguistic knowledge that S and R share. If the communication relationship is imbalanced, that is if the R does not fulfill the expected knowledge expectations, S must supply R with all due knowledge and make sure that the information transfer is optimal. S can do this by providing definitions, explanations of concepts, so as to enable R to fully comprehend the message.

Any LSP stands for the codification of a section of reality which finds its linguistic expression in that particular LSP. The extent to which the notional and linguistic frameworks are comprehended by the R depends on the mental or cognitive operations involved. If the operations reach a high level of abstraction, the particular specialized language turns into a *symbolic language*, internationally acceptable, which consequently, does not require any translation and will be understood by the consumer-community as such. This is the case of many scientists who do not need translators for the translation of their papers, as they master the conceptual framework and the specific language which accounts for it.

Further to the translation of LSP texts, Halliday quoted by Wilss (1982: 131) estimates that, in spite of the seemingly one-to-one correspondence in translation, this assumption should not be generalized

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There are, nevertheless, specialized areas such as legal texts and, at least business texts, which employ a specialized language which is very much context-dependent, and where the one-to-one equivalence may not work. This *linguistic variance* is due to the segmentation of the legal reality for different linguacultures. However, in spite of this segmentation, LSP 'guarantees a high degree of interlingual significative and denotative identity which can be characterized as "speech universality" (Redeuniversalität) ' (Wilss, 1982:131).

It goes without saying that lexical normativity reduces the freedom of lexical choice the translator is called to make. The same goes for the stylistic choices, which, given the domain-specific features, leave little freedom of choice or decision making to the translator. In general, non-literary transfer is less prone to transfer decisions than literary translation.

In non-literary translation the situational features are less relevant, hence this type of tranlsation is more dependent on the subject matter than on such features. The translator is guided only by the message which he strives to make accessible to the reader.

Finally, the main criterion for the qualitative assessment of a non-literary translation is, according to Wilss (idem) 'the degree of semantic transfer equivalence'. Wilss further states that LSP translation does not aim at the perfection of the interpretation of a text, but at the cognitive equivalence between SLT and TLT.

If we looked for the most general difference between the translation of a litearry text and a non-literary one, the difference lies in the fact that literay texts are made up of a combination of denotative and connotative meanings, while non-literary texts are characterized only by the presence of denotative text elements. All other features are derivative from this basic feature.

6. Conclusion

Although translation has been a human activity from times immemorial, the translation of literary texts has made the object of reflection since Cicero's time, when questions about translation methods were posed by those who were themselves translators. The upsurgence of translation studies, the study of the translation of literary and non-literary texts has become an area of translato-logical and linguistic inquiry since the 1950s although earlier investigations and empirical studies go further back. The attention devoted to the translation

of literature prevailed for a long time, until 1945, when historical circumstances called for the boost of technical and scientific texts which had to be spread and understood by other people than those in whose language the texts were written.

The purpose of the present study was to point out the difference between the translation of literary and scientific and technical texts. We set the scene for the discussion by looking at the worldwide picture and the institutions which stimulated the translation of literature. A further step in our study was to underline the major contribution of the European Commission to the use of languages for communication and translation purposes among the Memeber States. The EC passed major regulations regarding the use of languages and the translation of EU documents in all EU languages. The contribution of the European institutions to the use of EU languages represents another step forward regarding the use of non-literary documents for translastion purposes and the growth of an impressive number of translators.

The study examined a few features of literary texts which also determine the interlingual transfer. Since literary translation is a creative process similar to that of creative writing, the translator's most demanding task is to engage all his creative skills in the process. His further concern must be rendering the sylistic uniqueness of the ST followed by the accurate and careful rendition of socio-cultural aspects inherent to the text.

Side by side with the translation methods proposed by Vinay and Darbelnet (1995), Schjoldager's model of translation macrostrategy was also mentioned. Decision-making in translation is held to be crucial not only in literary translations but in non-literary ones as well (Lander and Levý).

However, identifying the relationship between text (type) and the transfer method is of tantamount importance for the translator, whose role is two-fold: first to satisfy the author's intent and second, to meet his reader's exigencies and demands. Furtheron, the transfer must follow a thorough analysis of the SL text based on the syntactic, semantic, stylistic and pragmatic dimensions. After the presentation of the direct and oblique methods proposed by Vinay and Darbelnet (1995), Wilss's three-step analysis is also layed out: a text function analysis, a subject matter (theme) analysis and a receptor-specificity analysis.

The discussion of the translation of scientific and technical texts (LSP or non-literary texts) has commenced with a succinct historical survey of the

attempts to classify texts, whereby the classifications of Dessler/Schmidt (1973), Wilss (1982), Neubert (1968), K. Buhler (1965), Vermeer (1973), Reiss (1982) and Hatim and Munday (2004) were mentioned.

Following the two-fold interdependent relationship *text-translation activity*, text typology has developed in line with the models of translation. Given the extremely vast diversity of rhetorical purposes, text typology would, then, embrace and account for the diversity of rhetorical purposes that characterise any communicative act or event. This further yielded the assumption that such contextual factors as *situationality, intentionality, intertextuality* 'would be integrated into the way text types are used or produced' (Hatim & Munday, 2004:74)

If in literary texts the S-R relationship was found to be asymmetrical, in LSP or non-literary texts the relationship between S and R is *symmetrical* as S and R share the linguistic and the extralinguistic, or referential knowledge.

From the semantic, functional and pragmatic points of view, non-literary texts are 'largely S/R-independent' (W. P. Lehmann et al, 1980 quoted in Wilss, 1982) and address a fairly homogenous readership. These texts are, due to their subject matter, highly 'depersonalized' or impersonal, a characteristic feature reflected mostly in the formalized language used. These texts are characterized by normativity and this feature is the result of their being produced in a particular community for specialized communication among the members of the respective community.

The study also argued that the funtion of non-literary texts is to express and disseminate scientific knowledge which is the reason that accounts for the cognitive-rational approach required by S and R (Wilss, 1982) and for the use of a very abstract language. This language can reach a high level of abstraction, which turns the particular specialized language into a *symbolic, internationally acceptable language*, which consequently, does not require any translation and will be understood by the reader as such. This is the case of many scientists who do not need translators for the translation of their scientific papers as they master both the conceptual framework and the specific language which accounts for it.

We sought to highlight that, in spite of the seemingly one-to-one correspondence evident in the translation of LSP texts, this assumption should not be generalized or overgeneralized, since there are domains where the rule does and may not apply.

We think that further differences and inquiries regarding the translation of literary vs non-literary (LSP- technical and scientific) texts should be pursued whereby a larger corpora should be analysed.

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Prerequisites to teaching technical translations

Abstract

The study seeks to guide the translator trainee in his endeavour to translate technical texts by pointing out some features thereof which are relevant to the transfer process. The adopted perspective is that of the text producer, since the translator must first understand the writer's intentions and then render them in the target language. Very much like the writer the translator must be an efficient communicator, understand the features of the technical texts, their linguistic complexity, and the differences that tell apart literary translations from ESP (technical) translations.

Keywords: translation competence, linguistic determinism, technical communication, technical genres and subgenres

1. Introduction

The brave new world we live in forces upon us new challenges and demands rendering old teaching paradigms ineffective and inadequate. **Translating** cannot be tackled "bare handed", instead it requires a careful consideration of the translation rationale and of the inherent linguistic and methodological devices. **The translator** must first of all emerge from a broad linguistic and cultural background which can further fertilize his endeavours. Then, he needs to understand the *complexity* of the translation process and replicate it in his translations. On the other hand, the translation **trainer** must inherit his teaching kit and his knowledge from a *multidisciplinary pandemonium* and use this knowledge effectively in *forming and consolidating translational competence and skills*. The present study is an attempt to compile a theoretical agenda for translation courses, one capable of producing a bottom level survey of the basic ingredients, linguistic and otherwise, necessary for a *technical translation* and which account for *translational competence formation*.

2. Features of technical texts

The *communicative approach* in linguistics has revolutionised language teaching and has successfully caused considerable change in all language teaching areas including translation studies. First, technical texts involve text production and as such they represent a particular type of communication which can be completed both orally and in writing. Then technical texts by virtue of their linguistic status as a branch of ESP are also associated with the all-pervading communication theory, in that they communicate technical or scientific information via a linguistic wrap up.

Given these assumptions, the translation trainer needs to illuminate why and in what respects technical translations are not a different type of communication and why technical texts are not a "different" language but an ESP accessory. Technical communication is thus not a different type of communication, yet it must be carried out by means of a *technical language*. To what extent is the language used in technical communication different from that used, for example, in business communication is a question that translation trainers need to answer. The trainer's explanations must demonstrate that the main difference between the two varieties of language is the frequency with which certain structures occur in a given text as a result of a different *functional use*, which is to convey technical information to an expert or semi-expert audience.

Yet there is another aspect which has bearing on text production/reproduction, i.e. the *writer's status*. In this respect, what requires clarification is the *creative freedom of the writer*. Presumably the ESP text producer has less control and influence over the product of his writing than other text producers, since these texts seem to be more convention-governed than others. In other words, the producer of an ESP text is less in control of the process he goes through, and consequently has less freedom in choosing the way in which he moulds his material and uses the inherent language ingredients. His being deprived of his creative freedom is largely explained by the constraints exercised on him and his writing, and which come from the conventions exerted on him, from the need to conform to uniformity and the cognitive linguistic patterns dictated by the text type or the genre he works in. This so-called *linguistic determinism*, i.e. linguistic stringency and convention, affects the writer in that he undergoes a *socialization process* resulting in an unconscious effort to observe the norms. In

addition, the text producer delves into restricted and specialized areas, a restriction which further restrains and limits his freedom. The texts produced are usually wrapped up in a *clear, unmistakable* language which, however, is 'obscured' by a number of transformations operated by the writer, who intuitively, intentionally or not, withdraws from the text, thus creating a distance between him and the message content. The factors causing this "detachment" and broadening the gap are, at the same time, factors which contribute to the achievement of *textual complexity.* Such factors are: depersonification, passivization transformations, premodification, nominalization, formalization (replacement of non-formal lexical forms with formal ones) or increasing the level of formality, complexity of sentence structure etc.

Given that the linguistic freedom of the technical writer is dependent on the degree of specialization reflected in the text, it follows that texts situated at the highest level of specialization often deal with novel and complex concepts and to bring their message at home to the readers the writer must use his linguistic imagination and creativity. Reversibly, the simpler the text is, the fewer linguistic alternatives the writer has. Business letters and instructive texts are the best examples to illustrate the linguistic stringency and conventions that the writer is exposed to and which deprive him of his creative freedom.

Technical communication functions according to the rules of communication. The overall principle that underlies successful communication is *effectiveness* which means that the message must be conveyed in a way or a form that makes it most accessible and comprehensible to the addressee (whether a reader or a listener).

Furthermore, effectiveness presupposes that the addressee engages in a decoding process which entails a "processing effort" which means that for the receiver to comprehend the sender's intentions transmitted *via* the message he consumes more or less effort. Finally, the receiver is interested in taking some benefit from the message, the *communicative benefit,* in other words he expects some sort of gratification for his effort.

On the other hand, in a most simplified interpretation, *effectiveness* can be assessed *vis-à-vis* the purpose of the communicative situation and is guaranteed by the communicator's ability to convey the message appropriately, i.e. by his *communicative competence.*

Since translation as a process involves producing a *functional text* in a linguaculture, the TT (=target text), technical translation goes well beyond the

boundaries of functional text production and means *producing functional texts for specific communicative purposes*. This renders 'pure' communicative competence inconsistent with the set purpose and insufficient to cover all the needs and requirements posed by a translation. *Communicative competence* will account only for the writer's/speaker's ability to convey a message in an appropriate way using the adequate socially and culturally acceptable linguistic conventions. Yet, what is needed apart from communicative competence in translating, is a string of abilities summed up as *translational text competence* which includes or relies on: text-analytical competence and contrastive text competence, textual meta-competence (profound knowledge of the way in which textual competence works), transfer competence, TT-production competence, and other post-transfer competences. The list of categories or sub-categories of competence needed by an *expert translator* is far from being complete, as its completion still depends on the progress of translatology, linguistics, psycholinguistics, sociolinguistics, on cultural aspects, etc. Viewed from the pedagogical-training perspective, the acquisition of competences seeks to form and consolidate text translational skills. If awareness of theoretical prerequisites can be raised by means of teacher conceptual input, i.e. by the presentation of the theoretical components at work, the more pragmatic skill-formation process requires intensive and comprehensive practical student input.

A more accessible training issue, with a higher degree of pragmatic application, is that of the adaptation or adjustment of the message to the envisaged *target audience*. In this respect, due attention should be paid to the types of audience (high-tech audience, low-tech audience, lay audience and multiple audience) and the latter's familiarity with the subject matter which represents the focus of the writer's informative perlocutionary force. The role of the trainer is to highlight the importance of the communicator's communicative competence, i.e. his ability to transmit the intended message to the right person in the right way using the right words. The communicator's message content adjustment to the envisaged audience requires prior knowledge of the audience and of its requirements. From the teaching point of view this is a good opportunity for the teacher to provide the students with practice in recognising and translating different kinds of text for distinct types of audience with a view to increasing the students' awareness about the differences which discriminate the types in question.

A *sine qua non* condition for the performance of all (verbal) communication is the communicators' full participation in the (verbal) intercourse and their cooperation. A further requirement (common to all types of communication) regards the message, which in order to be optimal should be: a) *as informative as possible*, b) *honest* (reflect the communicator's beliefs), c) *relevant* and d) *expressed in an orderly manner*. These qualities represent Grice's principles of communication and are intended to increase both the communicative and the informative value of a text. If observed by the translator, all these preconditions will ensure a successful communication through linguistic transfer.

"How does the technical writer reach his audience?" is a question that the teacher needs to clarify. Does the writer always communicate with the audience optimally? It is common knowledge that a considerable number of texts are far from being clear, in the sense that the communicator does not provide sufficient clues as to what he actually wishes to communicate, thus troubling the reader with an increased amount of effort needed for deciphering the message, not to mention the difficulties posed to translators. This is indeed not a problem if the technical text is 'far from clear' to a layman, but it certainly becomes one when the text lacks clarity to the addressee it was directed to. Hence the trainer's responsibility is to instruct the students on the categories of audience and provide explanation on the relationship between the audience, its specific requirements and the writer's product. This explanation must be accompanied by clarification, exemplification and practice. This awareness raising process is primarily subject to the trainer's ability to make the difference comprehensible to the learner and give the latter sound practice in the use, translation and TT production.

Clarity is, however, not the major aim of all types of communication, as some communicative situations are characterised by a certain degree of *indeterminacy*, in that the addresser's intentions are more or less specific/specified and when he deliberately wants to arrive at two or more meanings, all of which are equally relevant. This is the case of everyday talk and fiction, but certainly not of ESP texts. In fiction the writer's need to obscure his intentions is more obvious and legitimate than in ESP writing or in scientific writing. In fiction the writer may wish deliberately or purposefully to be ambiguous, while with technical writing or scientific writing this may not happen, as the primary *function* of such a text is *to inform*, and, consequently, all information conveyed must be clear and unambiguous.

Nevertheless, much technical writing is criticised for being verbose, pompous and lengthy, and fatigue or, at times, confuse the reader with long, winding, twisted and interminable sentences. If the *linguistic complexity* of a text leads to unnecessary processing effort in expert-to-expert communication (where even specialists find it difficult to interpret the message), or when the communicator goes well beyond the message content, he flouts the basic principles of communication.

If, indeed, a text is obscure and incomprehensible even to the expert, the reason for this need not necessarily be the absence of communicative competence or of textual competence. The trainer must further teach the translation-student to carefully monitor or scrutinise critically and professio-nally both the translation process as he progresses and the resulting product. The translator must be taught to be permanently alert to all procedures scientific, linguistic and otherwise, to all factors that are relevant to the process under scrutiny, and to all difficulties which may arise with a view to their ulterior settlement.

Nevertheless, in order to be able to detect all linguistic markers which contribute effectively to the *linguistic complexity* of a text, which also enhance or account for its ulterior (re) production, students must understand what "linguistic complexity" is. Indeed, linguistic complexity is requested by two reasons: first the student must be able to comprehend and assess the degree of complexity which is particularly relevant to the *source text,* and second, he must be capable of reproducing or replicating the complexity of the source text when producing a similar alternative in the target language.

Linguistic complexity is, however, best evaluated by using the length or size criterion. This means that the oversimplified criterion for assessing linguistic complexity is: the longer a sentence the greater the communicator's communicative competence and his textual competence, i.e. his ability to link clauses into long compound sentences which will result in more complex utterances. In addition, a communicator's linguistic and translation competence and his command of practical skills will be reflected in his correct and appropriate use of cohesive devices and his ability to underscore certain ideas while overshadowing others.

3. The translation of literary texts versus ESP/technical texts

The translation trainer must further point out the difference between literary style and ESP style. He must explicate that since the main purpose of and, henceforth, concern of ESP writers and of translators is transfer of information, they both should devote their attention primarily to *accuracy and readability* rather than to stylistics in the literary sense of the word (i.e. "elegance"). Elegance when applied to ESP may be a by-product but not the foremost intention of the writer. Furthermore, in ESP style has been more associated with *convention.* Looked at from the teaching perspective, this means raising the students' awareness about the conventions which govern the ESP and its genres by signalling their importance and supplying adequate or useful examples.

In addition, in some ways technical translation is easier than literary translation. The reason responsible for this is that presumably with technical communication the source language audience and the target language audience share the same scientific or cognitive background knowledge.

Technical communication rests primarily on efficiency and on a few 'enumerated' qualities including *accuracy, appropriateness, clarity, consistency, dignity, directness, honesty, impersonality* (lack of emotional involvement/objectivity), *logic, restraint* and *simplicity.* The combination of these qualities makes up the technical style whose prevailing feature is the preference shown to and the weight attributed to noun phrases versus verb phrases.

Another significant aspect which deserves both the trainer's and the translator's careful consideration is *semantic structure (s)* and *text function.* In other words, a course on technical translation is not all-inclusive and self-referential if it does not tackle the semantic and structural patterns characteristic of technical texts.

It is crucial for text producers to master the elements which combine the technical terms to create what is conventionally called the *text.*

Another significant difference between the two types of translation is the role attributed to the ST. In many cases, whatsoever, the existence of an original is essential, in that the success of the translation will be measured against the original. Some other times the translated text may well be produced and eventually used without any reference to the original. So there are cases when the existence of a source language original is incidental rather than crucial to the communication act. This makes this category of translations *incidental translations*. Examples of such texts are labels of foreign products, instructions for products manufactured abroad, tourist brochures, advertise-

ments, etc. What really matters in these cases is that the resulting text should be as effective as possible and that the information conveyed by the text should be relevant to the target language receiver. Texts like these are intended to function by themselves, to communicate in their own right and to be read and understood as such.

Finally, the last very important aspect to be discussed with the students is *text genres* and *sub-genres* which come under the general canvas of English Language for Science and Technology, such as *informative texts, directive texts, expressive texts, legal technical texts, instructive texts, manipulating texts, etc.*

A typology of technical texts can be drawn up on the basis of their predominant contextual characteristics and their functions. Such a classification should point out such minimal descriptions which would enable the student to understand and reproduce such text genres.

To the old textual dimension of discourse nowadays text producers have added a new visual one. More and more text producers in various areas of concern, especially in the area of technical texts for public consumption, mimic the attempt made by the promoters of the plain language reform to resort to simplifications, to diagramming techniques, to non- linear alternatives to prose, and other similar somewhat unfamiliar and unconventional ways of representing the message or the information content. A comprehensive outlook on prime ingredients necessary for a high textual competence cannot overlook this dimension either.

Undoubtedly, the teaching mechanism projected for an effective and functional training of translation trainees should be a two-component subject specific, *student-centred* and *demand-oriented module*, where the component parts may not be necessarily roughly separated into a theoretical-input component and a skill-developing component. Students with a prior linguistic background can well immerse into the translating activity inferring many of the necessary techniques and instruments from what they consider would best meet the translation needs. The only well accepted translator teaching paradigm is that the concepts and main principles should be taught first and henceforth enhance and guarantee a better acquisition of the proposed competence and of the accompanying skills. Skill formation will come as a derivative of the competence-forming process and, at the same time, will function as a feedback for the teacher.

The permanent monitoring of the results and achievements through an accurate assessment ensure rapid and effective adjustment to the changing professional and market needs. This is, however, the case of the Modern

Applied Language Department of the Faculty of Letters (Cluj-Napoca). The translation teaching process under scrutiny is located in the complex inter-lingual or cross-lingual environment and is being completed in consonance with the specified Romanian academic curricular objectives, which, never-theless, have been worked out in consonance with the national vocational requirements. Further, the syllabi for separate translation training modules planned out for the full training programme and devised for a three-year study programme have been drawn on specific professional and linguistic demands and envisage an integrated comprehensive translational approach. Such a coherent, flexible and effective programme rests primarily on a well-agreed upon and consolidated departmental syllabus strategy and on the dynamic collaboration of the trainers involved in the study programme, who constantly monitor the teaching process and make the necessary adjustments so as to cover all relevant translation issues.

It should also be pointed out that the translation programme conducted at the Applied Modern Languages Department of the Faculty of Letters (Cluj-Napoca) grows out from the complementarity of all curricular disciplines, i.e. from the inter- and intra- disciplinary policy of the department. In other words, the complex process of *translational competence formation* and *development* could not have been possible without a well-balanced and integrated approach to the programme. The complementarity of disciplines such as: discourse analysis, genre analysis, communication issues, text production, specialized languages etc. reflects the internal rapport between the components and compose a complex kit that translators need to equipped with in order to be able to meet the needs of an ever-changing economic and linguistic environment.

4. Conclusions

The present study set out to provide some guidelines to the translation trainers of technical texts. The paradigmatic background was based on such principles as: the communicative approach to text analysis and production, communi-cative and translation competence acquisition, technical communication, text and linguistic complexity.

The author used a twofold perspective: that of an efficient source text analyst and of a sensitive target text producer who must be capable of identifying and observing the technical text conventions and use them effectively and faithfully.

Given that technical communication is concerned with imparting information to an expert or semi-expert target readership, this type of translation is easier than literary translation. Technical communication rests primarily on

efficiency and on a few text-related features, such as: *accuracy*, *appropriateness*, *clarity*, *consistency*, *dignity*, *directness*, *honesty*, *impersonality* (lack of emotional involvement/objectivity), *logic*, *restraint* and *simplicity.* It is crucial for text producers to master the elements which combine the technical terms and *semantic structure (s)* to create what is conventionally called the technical *text.*

Last but not least, it is important for the translation trainer to call the students' attention to technical text genres and sub-genres on the basis of their predominant function (s) and characteristics. Awareness of visual representations and diagramming, as well as the use of non-linear alternatives to linear writing must also come under the trainer's scrutiny.

Finally, technical texts are constraint-governed and different from other types of translation and should, henceforth, be approached in an appropriate manner.

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THE TRANSLATION
OF THE LANGUAGE OF RELIGION
AND HERMENEUTICS

The language of religion and hermeneutics

Abstract

The present article seeks to look closer at the language of religion and the varieties used for the realization of different religious genres and sub-genres. The research proceeds from the examination of varieties of *religious language* (liturgical, Biblical, the language of Biblical translations, the language of sermons, the language of theological discourse) and highlights the functional changes resulting from the differences concerning modality, medium and context of use. Due emphasis is given to the marked changes in the language of religion or its varieties caused by functional differences.

Keywords: language of religion, liturgical, biblical language, theological discourse, distinctive features, adaptation.

1. Introduction

The present paper aims to shed light on the language of religion and point out some of its distinctive features. The paper outlines the sub-genres of the language of religion along with their specific backgrounds, functions, lexical and syntactic features, phonological, graphological markers, and semantic links. The language varieties used are suited to the functions that various text genres perform, such as: *descriptions*, *explanations of concepts*, *commentarial micro-texts*, *pieces of advice*, *incantations*, *conversations among mystics*, *silent worships*, *written texts read aloud by a person (the priest).*

2. The language of religion

The language that is fairly classified as the *language of religion* is a special or specialized language. It is the kind of language used by a speech community for the expression of its beliefs on various occasions, most of which are public. It is, therefore, different from other languages used by other communities for different purposes. This language variety or designation covers several sub-

genres: *liturgical language, biblical language, the language of biblical translation, the language of sermons, the language of theological discourse, the Book of Common Prayer* (BCP) and other forms, all defined by differences determined by their *context of use, form* and *function*. At a first glance, all these sub-genres, which use different language varieties, share many common characteristics: a great deal of vocabulary, biblical quotations, etc. We shall try to identify and isolate the characteristics of the *language of religious texts* and also insist on discriminative characteristics of the sub-genres mentioned above, i.e. on the aspects that would differentiate them. So for example, according to the Concise Oxford Dictionary (1990: 963), the *psalms* contained in the Book of Psalms are 'religious songs or sacred hymns set for metrical chanting in a service' and perform a different function from that of the common *prayer*, 'which is a solemn request or thanksgiving to God or to an object of worship', i.e. a formula used in praying. Similarly, the *sermon* is different linguistically speaking, since it is defined as 'a spoken or written discourse on a religious or moral subject, especially a discourse based on a text or passage of Scripture and delivered in a service by way of religious instruction or exhortation' (1990:1106).

The language of religion is not used for specific everyday conversation, but for specific community-related or personal religious activities (sermons, masses, common and individual prayers, etc.). Sometimes the language is so remote and unintelligible that it can be understood only by the initiated community members. On rare occasions, a completely different language like Latin or Greek can be used for liturgical purposes, particularly by the Roman Catholic Church. In spite of the staleness of the older or very old versions, new versions emerged and entered the general use, co-existing alongside the older ones.

The older versions have become more significant linguistically for the community in which they have been customarily used, having become part of the community's 'linguistic consciousness'. Consequently, many biblical phrases have passed into general usage, such as 'the sweat of your brow', 'prodigal son', etc. In addition, the style of these texts performs a *cultural function* and has a linguistic impact that exceeds the linguistic community in which it emerged and which it serves. In literature, the language of religion with its terminology and phraseology is used deliberately and evocatively to create specific effects. The use of a religious tone, grammar and vocabulary to recount a non-religious topic, for example, would create a comic effect.

In order to better understand the language of religion, particularly the theological one, we shall first examine succinctly the *liturgical variety* of this language, taking into account the *specific linguistic and cultural background* in which this language is used and which, reversibly, exerts constraints on the choice of forms used. First, this language makes use of quotations from some original writings, such as the Bible, the Book of Prayers etc., and it must, henceforth, conform to the *sacral* character retaining the sense of the original language of those inspiring texts. In addition, there are traditional formulations for known beliefs, most of which have become familiar to the people who use them. Second, the language variety conforms to the *medium* and *circumstances* (context) in which it is used. So for example, the liturgical language is used for common public worship either by groups of people speaking together in a choir or by individuals speaking to a congregation. Consequently, the language will contain such elements, both linguistic and sonorous, which will help the users thereof to perform the usual rituals. Third, constraints regarding the particular use of the language of religion arise from popular attitudes towards what is intelligible and appropriate. This means that the language must be accepted by the users or by a majority of users and satisfy their linguistic and cultural needs. The language must combine popular intelligibility and pronounceability with religious suitability, the dignity and formality of sacred texts. It must further reconcile the ordinary with the sacred. The tendency to make the language more intelligible, i.e. accessible and useful, and easier to be pronounced by the users accepting changes, represents an attempt to bring it closer to contemporary usage. The *adaptation* or making-it-more-accessible and useable process entails: a significant reduction in the number of *archaisms* used, paraphrasing of *theological terms*, and a tendency to simplify *sentence structure*.

The *Biblical language,* for example, as a sub-variety of the language of religion, is mainly represented by the Authorised Version (AV), which seeks to express sacral grandeur, piety and wisdom in the 16th century English language. However, nowadays, this language, in spite of its *evocative character*, is mostly deemed to obscurity.

The language is entirely different from the one currently used. The excerpt below will shed light on the differences.

> 'Matthew 13 (The New Testament)
> 2. And great multitudes were gathered together and sate vnto him, so
> that hee went into a ship, and sate, and the whole multitude stood
> on the shore [...]
> 11. He answered, and said vnto them, Because it is giuen vnto

you to know the mysteries of the kingdom of heauen, but to
them it is not giuen.
12. For whosoeuer hath, to him shall be giuen, and he shall haue
more abundance: but whosoeuer hath not, from him shall be
taken away, euen that hee hath.
13. Therefore speake I to them in parables: because they seeing see not: and hearing,
they heare not, neither doe they understand.'

(The English Bible in Five Volumes, 1909)

Basically, the language used in the text is characterized through differences on the *phonological, graphological*, *lexical* and *grammatical* (syntactic) levels. At the phonological and graphological levels a number of distinctive features surface, including the following: a constant rhythmical flow, a general slow rate of progression manifest in the break down of the text into smaller units, such as 'verses' and their separation through commas, the use of old forms and pronunciation ('sate' for 'sat', 'sunne' for 'sun' etc), the use of old writing forms (vpon, vp, Iesus, etc.), and a different use of punctuation (the use of commas and colons).

 The first two levels of religious texts (phonetic/phonological and graphological) display significant medium and modality differences which stand for their contextual and functional differences.

The grammatical level strikes the modern reader through the features of the *verbal group*, whereby the major characteristics involve:

- the use the old 3rd person sg form 'hath' and 'saith'
- the use of old strong forms of the verb (as in 'spake', 'sprung')
- the use of old, inflected 2nd person singular forms 'ye' and 'thou'
- the inverted order for PS instead of SP
- the prevailing use of initial clause coordination achieved mainly through 'and'.

The *lexical level* provides further examples of distinctiveness through the consistent use of *archaisms* ('vnto', 'multitude', 'behold' etc.) and *technical religious terms.* The latter category includes terms such as 'parables', 'prophecie' etc.

It is assumed that these features of the biblical language have laid the basis and model for the traditional religious language, which was further on consistently fostered by the influence of the *Book of Common Prayer (BCP).* The latter accounts for the first attempt to adapt this language to the needs of a formalized liturgical language. However, the two forms of language have many features in common in spite of the fact that they developed diachronically differently, which, at the same time, accounts for the differences. The

language used in the BCP, which was normally spoken by one person, and is an example of written language read aloud, has varied to a certain extent diachronically due to the need to adapt the text to the convenience of a community who, then, uttered the text in unison. For this reason various versions have emerged, all attempting to modernize liturgical language and make it more accessible and usable to the praying congregation during the Mass. The language has mainly remained unaltered, but the repercussions of the functional difference, resulting from the differences in the modality and medium, called for by the particular context of use, have caused marked changes in the language. The liturgical texts which are read by the priest do not contain any special *graphological marks*, since the priest is well familiar with the text and has read it several times in advance. In contrast, an unexperienced reader may find it difficult to read it aloud with the congregation if no mnemonic clues, which could instruct him what words to emphasize or when to pause, are provided. Consequently, the use of paragraphing, spacing, capitalization along punctuation marks serves this purpose. In these texts, periods normally coincide with major pauses and shorter pauses with commas, enabling the reader to move smoothly over the text knowing that after each point there will be a pause. From the linguistic point of view, each punctuation group is a prosodic unit, different from the tone-unit inherent to other varieties of spoken English. Between pauses, the rhythm of articulation is slow and regular. Most lexical units are given a strong stress.

Theological language is formal language marked mainly through the use of full forms, absence of contracted forms in auxiliaries, and by the use of such negative constructions as 'leave us not' instead of 'do not leave us'. This language most often restricts itself to the use of the present tense, except for the cases when specific past events are referred to. Imperative forms have a high incidence and display two forms: one is that of imperatives which take nouns, and which, as a rule, are premodified (as in 'Thou who takes away the sins of the world, receive our prayers. Thou who sittest at the right hand of the Father, have mercy on us.'), the other is that of the imperatives which are very often followed by complex constructions, particularly after main verbs like 'grant' (as in 'Hear us, O merciful Father, we most humbly beseech thee; and grant that we receiving these, thy creatures of bread and wine, according to thy Son our Saviour Jesus Christ's holy institution, in remembrance of his death and passion, may be partakers of his most blessed Body and Blood…') (Prayer of Consecration at the Communion).

The vocabulary of theological language also displays distinctive features. Just like legal language, this register contains a large number of *archaisms*. These, however, include two kinds of words: words whose referents have no synchronic correlates in contemporary language experience (such as: 'Pharisee', 'centurion', 'denarius'), and words, which are not used any more, but where the referents still exist, and for which more synonyms are at hand (as in: 'whither', 'onto', 'creatures' etc). The number of archaisms used in a religious text depends on whether the text has been adapted to more contemporary use or not. Still, there is another class of words, related to archaisms, whose meaning is derived from a historical situation (which includes persons, places or actions) that really existed at the time when the words were first used. This category includes such words as: 'the cross', 'his death and passion' and 'Virgin Mary' (existent in the previous quotation).

Beside archaisms, just like any other language, particularly that of science, the language of religion impresses through the wealth of specialized terms, in this case, *theological terms.* Their role is paramount, since they form the verbal basis for the shared beliefs and religious experiences.

Regardless of the particular sub-register used, whether liturgical, Biblical or otherwise, the semantic structure of the language of religion relies on a focal item which is the term '*God*', from which all other items derive, as in:

> 'Almighty God, our heavenly Father, who of thy tender mercy didst give thine only Son Jesus Christ to suffer death upon the cross for our redemption; who made there (by his one oblation of himself once offered) a full, perfect, and sufficient sacrifice, oblation, and satisfaction, for the sins of the whole world.' (Prayer of Consecration at the Communion)

This focalization is placed either at the beginning or near the beginning of the religious utterance. In the excerpt above 'God', as a focalization centre, is located right at the beginning, joined by the qualification 'almighty'. In the next quotation 'God' appears near the beginning: 'I believe in one God […] the Father almighty, maker of heaven and earth, and of all things visible and invisible…'. (Credo from The Rite of Low Mass)

Such a dependence is obvious in scientific texts as well, with the distinction that there is only a remote, or implicit reference to the key notions, concepts or laws that form the focal point of those texts. While the reference to notions or concepts in scientific texts is only rarely stated explicitly, religious texts place these explicit semantic links in prominent position and are further

on referred to throughout the text. The most common and frequently used method to do this is through the *appositional use* of various terms, some of them used as titles or epithets. The theological significance of these terms varies in concord with what they can stand for and what further semantic implications they may generate. Epithets, for example, usually clarify the image or picture of 'God' and are followed by utterances which do not depend on them (e.g. 'King of Glory', 'Light from light' etc.). Other terms are central to the text and their relative importance results from the very dependence of further stretches of text and concepts on them. For example, such terms like 'Jesus Christ' stretch out over religious concepts like 'redemption', 'institution', 'consubstantial', 'salvation' etc. The first two terms are traceable in the already quoted lines. Further examples of religion-laden terms are: 'sin', 'sacrifice', 'satisfaction', 'oblation'.

These terms have a two-fold impact: first they are theological expressions or parts thereof. Second, they can be used by believers somewhat more loosely. For example, the term 'almighty', if used by theologians, should necessarily be introduced by metaphysical concepts, or through Scriptural references, possibly followed by some examples or counter-examples. The same term would be used by a non-theologian in a different way, to signify a person of extremely high authority. This twofold use of terms accounts for the 'analogical' nature of religious language, i.e. the capacity of language to be used and interpreted on two semantic levels or planes. Both planes can be conflated in one and only notion 'God'. This 'duality' is a distinctive feature of the religious or theological vocabulary, and cannot be traced down in any other language variety. Third, there are terms which are neither archaic nor theological. Such words are: 'exalt', 'grant', 'receiving', 'remembrance', which are restricted to formal contexts and collocate with a small range of words. Many other terms like: 'glorify', 'adore', 'give thanks', 'praise', 'bless' etc. are used by speakers depending on the context, where one and the same word or clusters of words may mean different things for different speakers. For example, the word 'adore' is a simple word, which may not confuse any speaker, while 'profound and reverent' is likely to be used by different speakers with different interpretations. From all language varieties whose word interpretation is relatively confined to a speech community, in the case of religious language the interpretation of one lexical item is dependent on idiosyncratic nuances.

Another vocabulary and semantics-related distinctive feature of this language variety is the high-frequency of *collocational idiosyncrasies*. Examples of such collocations are: 'kingdom-heaven', 'passion-death', 'body-blood', 'suffer-death-cross-redemption'. The strangeness of these collocations lies in the fact that the second item is very often the opposite of what someone would normally expect.

Finally, the present survey of distinctive features of the language of religion will focus on the use of formulae. Formulae occur at the beginning, at the end or are interpolated within the prayer structure. For the first category we may quote: '*Almighty God, our heavenly Father*, who..', for the second 'O Jesus Christ with the Holy Ghost, in the glory of God the Father. *Amen*,' for the last 'we beseech thee'. Generally speaking, the language of prayer or public worship has a relatively fixed structure and traditional framework, which, however, can be circumstantially altered.

3. Conclusions

The present study sought to examine the language of religion and its sub-varieties used for written and oral religious practices and rituals. Starting from its characterization as a 'specialized' language, the study then classified the language of religion into the following sub-varieties: liturgical, biblical, the language of Bible translation (s), the language of sermons, the language of theological discourse, the language of the Book of Prayer (BCP). The study argued that these language sub-varieties can be considered as such given their variation due to the functional differences between the genres and sub-genres they accomplish. Thus, for example, psalms are different from sermons and since they perform different functional purposes they use a different language variety. In other words, each genre calls for a different linguistic variety.

The varieties have been presented with their linguistic features whereby the relationship between their use/function and linguistic variation has been underscored and specified. Phonological, graphological and grammatical differences are explained by the purpose text genres are used for, the context of situation and medium or modality. Noun phrases and verb phrases are also discussed *vis-à-vis* the use and function of text genres or text subgenres. Collocational idiosyncrasies along with focal linguistic items have been duly foregrounded as part of this specialized language.

The study has brought into prominence the evolution of the varieties of the language of religion from old, stale, hardly intelligible forms, accessible only to the restricted population of priests and scholars to more accessible and intelligible forms which can be used by a broader mass of people, such as a congregation. The tendency to make the language more accessible and intelligible is reflected in the process of *adaptation* which entails a significant reduction of the number of archaisms and a simplification of sentence structure.

To conclude with, the study was aimed at illustrating linguistic variance as a result of functional differences.

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He broke new theoretical ground introducing the concept of the numinous, as well as the notion of a fundamental religious feeling, namely the experience of the holy, or the sacred, as he defined it.

Rudolf Otto devotes a whole work to this particular feeling, which he names *Das Numinose* (The Numinous), and explains the range of emotions and feelings lying at the very core of the numinous. The concept has become central in the study of religions, and it is associated to the sense of the holy, the sacred, or the divine.

According to Otto, the numinous is experienced as a *mysterium tremendum et fascinans*, i.e. a mystery before which man both trembles and is fascinated, being at once repelled and attracted. Otto argues that this experience is *sui generis*, and cannot be reduced to other feelings or emotions; it is a unique and irreducible category of human experience.

The numinous is felt as objective and outside the self, and it is described as the deepest and most fundamental element in all strong religious emotions. Otto maintains that the numinous is a non-rational, non-sensory experience whose primary object is located outside the self.

In his seminal work *The Idea of the Holy* (1917), Otto seeks to identify and analyse the distinctive elements of the numinous experience, and to demonstrate its irreducibility to rational or ethical categories.

Opposing the views of natural scientists like Drawin and Haeckel (1834-1919) from his very childhood, he drew his argumentative weapons to fight back the 'forces of irreligion' from Schleiermacher and Fries. Friedrich Schleiermacher (1768-1834) influenced Otto immensely through his book *On religion: Speeches to its cultured despisers* (1799), which postulates that religion is 'neither metaphysics nor morals, but something *sui generic*, a feeling for the infinite' (1996:2). Later on, Otto turned to Kant's successor, Jakob Friedrich Fries, who challenged the idea that people could obtain valid knowledge simply from reason and experience, and claimed that knowledge was equally obtained from intuition (*Ahnung*) and feeling (*Gefühl*). His contention was that the very validity of rational and experiential knowledge rests on intuition and the feeling of truth.

Relying on the dichotomy religious-idealistic and naturalistic views, Otto's endeavour and accomplishment was to claim autonomy and validity for the former, and fight the deficiencies in the views of the latter.

Otto had distinguished synchronic worldviews which were primarily aimed at defending idealism and religion against attacks from materialism. For Otto religion was 'a matter of prerational, premoral intuition and feeling' (Alles, 1996:5).

According to Otto's perception, the *holy* or *sacred*, recorded in his writing *The Idea of the Holy* (1917)[1], is a particular fervour or pious ardour, which is 'the very feeling of the being' or a feeling of the 'numinous'. Otto's views centered around God and the feelings of the *sacred* and the *numinous*, henceforth, the language employed by him fully accounts for that. The language is both tense and dense and, at times, loose following a slower progression. His language is first and foremost *descriptive.* Entire writings, and thereby we refer to *Das Heilige (The Idea of the Holy*, 1917), *Aufsätze das Numinose betreffend (About the Numinous*, 1923), *West-östliche Mystik (Eastern and Western Mysticism*, 1926), have turned into lengthy argumentations based on descriptive religious language.

Otto's writings are complex structures consisting of religious passages, philosophical interpretations, excerpts from the Bible and other religious documents, both Christian and Islamic, excerpts in different languages from

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[1] The title of R. Otto's writing *Das Heilige* published in 1917 appears in all historical and reviewing records as *The Idea of the Holy*. We, however, propose the title *The Sacred* for the book, which, according to our opinion and understanding, is closer to the original meaning. In order to avoid further confusions in the present paper we preserved the title *The Idea of the Holy.*

religious thinkers like Chrysostom, Zinzendorf, Meister Eckhart, Ruskin, Parker, Wundt and religious practices and interpretations. The text's complexity is, nonetheless, enriched through explanatory footnotes, which range from a few lines to extremely long explanations and commentaries.

The prodigy of his writings, apart from the religious concepts couched in that *sui generic* something, emanates from the very *simplicity* of the text, which artfully molds not only the language of Scripture and the Bible but also that of other medieval religious writings. The greatness of Otto's writings arises, equally, from a unique way of expressing the intensity or inner vigour of certain concepts and emotions, because, as Mircea Eliade admits, Rudolf Otto had the rare courage, for such a vivid and capacious intelligence, to say and to repeat simple, accessible things.

3. The language used by Rudolf Otto in his writing 'The Numinous'

The religious language of Otto's writings tops up the hermeneutical level and expresses *concepts, beliefs, events, images, persons and symbols. The hermeneutic level* encompasses several complex domains, such as: science of religion, history of religion**,** philosophy of religion**,** psychology of religion**,** concepts and opinions belonging to *homini religiosi* such as: Chrysostom, Zinzendorf, Meister Eckhart, Ruskin, Parker, Wundt**,** descriptions of various cults and rites, descriptions and interpretations of mystical places and places for prayer (such as the elements of Islamic architecture), accurate displays of emotions (including the ones expressed by sounds, silence, architecture or space). They are reflected in descriptions like: *Slujba tăcută (The silent mass), Numinosul în plastica budistă (The Numinous in the Buddhist art), Golul din arhitectura Islamului (The void in Islamic architecture),* incantations, legends, myths and prayers, etc. This extremely complex composition, grown out from the afore-mentioned descriptive segments, will result in an equally complex linguistic level or layer. From the linguistic point of view each of these *segments* can be associated with a particular text genre or function, calling for a specific/special use of language, the language customarily used in the particular speech environment. So, for example, descriptions of cults and rites will differ substantially from prayers, or the Bible both structurally and linguistically.

This text abundance or complexity, spread out on different hermeneutic and linguistic sub-levels, offer the reader a permanently challenging perspective. The *linguistic level* mainly rests on: *lexical simplicity* counter-balanced by *lexical*

abundance and variety. Linguistic complexity is expressed through a rich syntax, complex sentence structures with branching subordinate clauses, lengthy nominal structures, impressively long compound nouns, suggestive verbs with original scientific and religious meanings, *original religious or profane connotations of words*, *use of religious terms with specific or consecrated meaning*, frequent *use of quotations* from various languages, like : Hebrew, ancient Greek, Latin, Sanskrit. Finally, *some concepts, notions or designations*, such as*:* 'cel cu totul altul', 'Zanzen-ul', 'Sunder Warumbe' underscore the linguistic fascination of the text.

Let us examine a stretch of language from *West-östliche Mystik (Eastern and Western Mysticism)* which seeks to explain what *metaphysics* is:

> '…in ihrer Eigenschaft als Doktrin des Seins (Ontologie) wird sie [Metaphysik] verstanden als eine Ableitung aus der archaischen Meditation über die Natur (peri physeos).
>
> Wenn man zugibt (1), dass sie nur existiert unter der Bedingung der Einbringung des „Einen" ins Sein (2), <u>ist die Mystik eine Beschäftigung des Menschen fundiert in seinem Wesen als wesensgleich mit der Natur</u> (3), die die Frage nach der kryptischen Hälfte der Physis, der teilhabenden, deontischen (normativen), der ausgeschlossenen aus dem Horizont der Wissenschaft, der Philosophie und sogar der Religion, durch die großartige ableitende Mutation die die Geburt der Metaphysik darstellt (4), aufgreift (5) und wachhält (6).
>
> In diesem Fall legitimiert sich die Mystik als Bewahrerin des unschätzbaren Schatzes, den sie als Einzige selbst nie vergessen hat: den Ursprung der ganzen Natur, die Seele der Welt, das tiefe Fundament auf dem das Sein selbst ruht, den Erbauer, der das Sein schuf, das „Es" aus „Es gibt Sein"…' (1993; IX)[2]

The examination of this stretch of language reveals a formal language that wraps up linguistically a philosophical and religious background and which is specific to the two areas of pursuit. The envisaged audience is that of religious and highly trained scholars and thinkers and, since the language is restricted to the definition of *metaphysics,* philosophical terms and associations blended with religious terms prevail. The extract displays special or specific modality or medium differences resulting from its particular use, which is to voice the theologian's interpretations and views on metaphysics. Since the scholars will easily understand the writing because of their knowledge of such texts, the lines run smoothly and the only graphological devices used are *paragraphing* and use of *normal punctuation* (full stop and commas). The text addresses fellow scholars or theologians, consequently, no further (linguistic) clues were necessary to make the text accessible and understandable.

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[2] The extract has been taken from the German original version, henceforth the analysis examined this version and not one in a different language.

The excerpt is both *descriptive* and *interpretative*. It entails three sentences, a shorter one, a lengthier one and an incomplete one. The second sentence, the one we shall focus on, is made up of 74 items, most of which are nouns (18 items), adjectives (5 items), 6 verbs and the remaining items are prepositions and conjunctions. Surprisingly, the sentence contains no adverbs. The absence of adverbials and the heavy reliance on nouns and NPs is indicative of the descriptive and interpretative nature of the sentence.

The sentence structure is highly complex, as the examined sentence contains: a conditional clause (1), direct object clause (2), main clause (3), relative clauses (4, 5 and 6). The main clause contains 17 words, the conditional clause 3 words, the relative clauses 37, 1 and 1. The variation in sentence length, particularly the overwhelmingly prevailing word-load associated with the relative clause, predicts the kind of text this is, i.e. descriptive and interpretative.

The nouns are all formal and rather scientific given the fact that they belong to philosophical and religious areas. So are: 'Mystik', 'Physis', 'Horizont', 'Wissenschaft', 'Philosophie', 'Religion', 'Mutation', 'Geburt', 'Metaphysik' etc. Neither archaisms nor other special words occur in the sentence. The adjectives present in the sentence partake of the same status. Examples of adjectives are: 'teilhabenden', 'deontischen (normativen)', 'großartige ableitende', 'wesensgleich' etc. The NP is kept simple, composed of Det + Noun, or Det + Noun + postmodification.

The verbs used in the examined sentence are all, invariably, in the present tense, the tense used for scientific texts. No imperatives, no past tense forms crop up.

If we looked at another section, the language would change to suit the rhetorical function and the text genre. So for example, the following extract reflects a different type of discourse, that of a commentarial and explanatory one.

> ″Garbe tălmăceşte versurile în felul următor: 1
> Unul îl priveşte (pe spirit) ca pe o minune.
> Un altul vorbeşte despre el tot ca despre o minune.   3
> Un altul aude despre el ca despre o minune.
> Însă chiar dacă a auzit despre el, totuşi nimeni nu îl cunoaşte.   5
>
> Poate că tonalitatea afectivă a versurilor ar fi redată mai bine dacă s-ar spune:
>
> Ca despre un ″cu totul altul″ vorbeşte cel ce vorbeşte   7
>   Despre atman.

Pe "cu totul altul" l-a învăţat cine l-a învăţat pe "atman".

Nici chiar cel ce l-a învăţat – nimeni nu te face să îl cunoşti." (2006:50) 10 [3]

The striking aspect of this extract is the rhetorical repetition of the word 'minune' which is located at the end of the first three lines. Another rhetorical element used is the distribution of language flow into poem-like lines, which follow an internal rhythm. An additional rhetorical element is the antonymy relationship 'unul'- 'un altul' and the repetition 'Un altul' which holds sentence-initial position.

The language employed is simple, particularly in the lines 1- 5. The only religious or 'specialized' items are: 'spirit' and 'minune'. Each line is characterized through a simple sentence-clause structure of the type: subject- predicate-object. The verbs used are verbs of perception like: 'priveşte', 'vorbeşte', 'aude'. This stretch of language reminds the reader of the old simple language of the Bible.

The remaining lines (6- 10) feature the rhetorical repetition of 'cu totul altul', 'atman', 'vorbeste', 'cel ce vorbeste'. The use of the rhythmical repetition of certain lexical items or lexical clusters renders the language both simple and, at the same time, surprisingly intricate.

Another extract, taken randomly, from the same writing (Otto, R, 2006: 105) would reveal different discourse features.

"Oriîncotro te vei îndrepta, să-l ai pe Dumnezeu în faţa ochilor pretutindeni"

The extract expresses the monk's ideal of following God. The utterance works as an *instruction* or *piece of advice*. Henceforth, the words are simple and belong rather to the old lexis without, however, being archaic. The string of words resembles the language used in the Bible, proverbs and other folk-addressed utterances to express instructions.

Arathos, the Greek poet, in another extract, exclaims:

"Te salut, o, Părinte, minune uimitoare, o, mângâiere a oamenilor" (2006:29)."

The words account for an *incantation* or *high reverence* addressed to the Holy on particular prayer-related or liturgical occasions. The wording foregrounds vocatives and devotion-laden adjectives.

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[3] The Romanian translation has been used since the original, German version has not been available. The extract has been drawn from Otto, R, 2006, *Despre Numinos*, Humanitas, translators: Irimiea S amd Milea I. In spite of the efforts made to retrieve the original Gernan version of the text, this was hardly possible. Hence we used the Romania translation instead.

Conversations among mystics, like those imagined between Ummon and his disciple, have a dialogic structure and contain monosyllabic words, instructions and educational or ideological suggestions evidenced in the extract provided below:

> "Care este sabia (spirituală a lui Ummon)
> Tronc!
> Care este drumul drept spre Ummon
> Cel mai lăuntric.
> Care dintre cei trei kaya ai lui Buddha ne propovăduiesc
> Învăţătura
> Cel potrivit.
> Unde este ochiul adevăratei legi
> Pretutindeni.
> Care este calea
> Înainte." (2006:143).

Lines like:

> Tăcere sfântă, născută în linişte,
> Zăgaz eşti al valurilor din adâncuri. (2006:186)

were taken from a quaker writing about the *silent Worship.* The lines try to render the way silent worship had been carried out in George Fox's time and further on.

The next quotation is a *prayer* which belongs to the text genre *written texts* read aloud by a person:

> "Preotul: Doamne Dumnezeul nostru, care eşti aproape de toţi
> cei ce te cheamă cu temeinicie, vino Tu însuţi în mijlocul nostru
> pentru ca sufletul nostru să renască la lumina chipului Tău." (2006:193)

Assumably, the excerpt made up of one lengthy sentence is reflected in the following structure: Vocative-dependent clause- imperative.

Some more *complex prayer forms* would comply with a more elaborate structure like:

> Vocative-dependent structure- dependent structure- conjunction dependent structure-conjunction dependent structure- imperative- parenthetic SPC- conjunction P (imperative) - dependent structure- dependent structure.

The variety of passages reproduced reflects the variety of language functions performed by these micro-texts. The variety of micro-texts stands for the complexity of Otto's writing and is indicative of the language varieties employed.

4. Conclusion

The present study sought to bring to the foreground the language used by Rudolf Otto in his religious writing, 'The Numinous', and illustrate its complexity.

The study first highlighted R. Otto's religious philosophy and his contribution to religious thought and writings. To start with, his views were focused on the *holy* or the *sacred*, which, according to him, was the feeling of the 'numinous'.

The study argues that his writings are extremely complex, since they reflect a complex philosophic and religious world. This textual complexity was possible and acceptable, given that his thoughts were mainly imparted to an audience made up of scholars and thinkers.

The complexity of thought is also reflected in the complex composition of the book. Thus, his book 'The Numinous' draws on religious passages, philosophical interpretations, extracts from the Bible and other documents, both Christian and Isalmic. The complexity of the text is enhanced through the use of explanatory footnotes and quotations from different religious writings written in different languages, such as Hebrew, ancient Greek, Latin, Sanskrit, English and French.

The study also argues that the language used by Rudolf Otto is an interesting combination of word simplicity and linguistic complexity. First of all, given the broad range of religious subgenres, i.e. the types of micro-text interwoven in the canvas of his writing, the language varies in accordance with the functions performed by them. The language adheres mainly to the conventions that characterize the established religious sub-varieties.

Second, the linguistic complexity of the macro-text relies on a complex language, characterized through a rich syntax, complex sentence structures, lengthy nominal phrases and suggestive verbs. As mentioned previously, the language is made more complex through the use of loan words and foreign words.

To conclude, the richness of the text along with its religious conceptual deep-layer invite and, at the same time, open up new challenges to the translator and the researcher.

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The avatars of a hermeneutical translation.
An empirical approach to the translation
of Rudolf OTTO's 'The Numinous'

Abstract

The paper seeks to reveal the complex and challenging experience of a hermeneutical text-translation, by looking closer at *The Numinous* (2005), a masterpiece of mysticism composed by the prominent philosopher, theologian and historian of religion, Rudolf Otto. The paper highlights the technical prerequisites and the sources of fascination of the text, shedding more light on the translational levels (hermeneutic and linguistic) and its avatars. It also suggests some ways of overcoming the areas of difficulty that translators may encounter when they engage in the devouring process of translating the text.

Keywords: hermeneutic, sacred, the numinous, features of the text, lexical level.

1. Technical prerequisites

The purpose of the presentation of the avatars of the translation of a hermeneutical text, in our case, *Rudolf Otto's 'The Numinous' (Despre Numinos)* [1], is to reveal the complex and challenging experience of translating a difficult text to those who wish to approach such texts and to acquire the necessary skills for their translation. We hereby wish to point out that the present study is not indebted to any translatological theory or strategy and that it reflects solely the translator's personal experience.

The translation process of the aforementioned masterpiece of religious writing and mysticism consisted of three main stages: the *pre-translation stage*, the *translation of the text* and its *refinement through revision*. Further, each stage comprised a set of subsequent activities. For example, the pre-translation stage

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[1] *Despre Numinos* is R. Otto's writing published in 1923. The original German title is *Aufsätze das Numinose betreffend*. The book was translated by Silvia Irimiea and Ioan Milea and published by the Dacia Publishing House in 1996 and republished by Humanitas in 2006.

encapsulated: (1) a preliminary research of similar texts for a familiarization of the translator with the text genre, with specific concepts, notions, language, and style peculiarities, (2) a careful investigation of the author's work, (3) a careful reading aimed at understanding the message, the concepts, major and secondary elements, grasping the prevailing register, which in this particular case is religious, as well as (4) understanding the discursive structure and the role of various elements (embedded texts, metatexts) in the macro-text, and (5) recognizing the rhetoric of the text. The translation stage represented the transfer from German into Romanian which was a backward and forward movement between translation and revision. The *refinement stage* embraced: (1) pre-final editing (i.e. refinement and subsequent correction of possible errors), (2) a check/revision of the concepts, notions, and theories referred to in the text, (3) final proof reading/corrections, and (4) final editing.

The complexity and peculiarities of the text called for the input of two experts: a translator who handled the translation issues, and an expert in hermeneutical texts, who took charge of religious accuracy.

2. The fascination of the text

2.1. Rudolf Otto and his writings

Rudolf Otto was a German theologian and philosopher born in Peine in 1869. He studied theology in Erlangen and Gottingen. Following his appointment as *Privatdozent* back in 1904 and then his debut as a Professor at Gottingen, Rudolf Otto began to elaborate his own vision of the *sacred*. Subsequently, he pursued and enriched his theories during his journeys to Northern Africa, Egypt, Palestine, India, China and Japan, wherefrom he acquired valuable knowledge regarding the primitive forms of the *sacred* and *oriental mysticism*. He continued his career as a Professor of theology in Breslau and Marburg, where he spent the rest of his life and went on writing until 1937, the year of his death. The writings that consecrated him as one of the most prodigious religious thinkers of the 20th century were composed between the two World Wars. Amongst them we could mention: *Die Anschauung vom heiligen Geist bei Luther (Luther's Views on the Holy Spirit)*, 1904; *Kantische-Fries'sche Religionsphilosophie (The Philosophy of Religion at Kant and Fries)*, 1909; *Dipika des Nivasa (Nivasa's Dipika)*,

1916; *Das Heilige (The Idea of the Holy)* [2], 1917; *Aufsätze das Numinose betreffend (About the Numinous)*, 1923; *West-östliche Mystik (Eastern and Western Mysticism)*, 1926; *Die Gnadenreligion Indiens und das Christentum (India's Religion of Grace and Christianity)*, 1930; *Reich Gottes und Menschensohn (The Kingdom of God and of the Son of Man)*, 1934.

The 1996 Larousse Dictionary of Philosophy (pg 246) opinionates that 'Otto avoided any rational or moral explanation of religion attempting to describe with utmost accuracy the phenomenon of religious conscience'. The same reputable dictionary (Larousse, Dictionary of Philosophy, 246) further asserts that Otto's 'phenomenology of the sacred (The *Idea of the Holy*, 1917), through which he seeks to approach the "religious" negatively, setting it apart from all its approximations (fear, mystery, the enormous, the fascinating), has become a classic in philosophy'.

Otto's main religious concern was the *holy (sacred)*, as opposed to *profane*. According to the same Larousse Dictionary (1996: 299), *the sacred* is a 'sentiment of the religious' and relates to 'everything that surpasses the human being and that calls for its admiration'. Otto's *holy* or *sacred*, according to his own perception thereof recorded in his writing *The Idea of the Holy* (1917), is a particular fervour or pious ardour, which is 'the very feeling of the being' or a feeling of 'the numinous'. Further, the term *numinous* comes from the Latin word 'numen', which stands for and evokes the 'divine majesty'.

2.2. The author's intentions

The author's foreword to the first edition of this writing reveals his intention 'to complete the written work on the holy', 'to explain the numinous by using examples taken from religious experience, to mark its importance to religious life and to religious cult and, therewith, to cast some light on the most profound religious concepts of Christianity, such as: the concept of sin, the concepts of spirit and flesh, the concept of doom and the need for redemption' (R. Otto, 2006, pg 7). Heirich Rickert points out with admiration and respect that Otto's writing *The Idea of the Holy* 'pretends to be "psychological",

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[2] The title of R. Otto's writing *Das Heilige* published in 1917 appears in all historical and reviewing records as *The Idea of the Holy*. We, however, propose the title *The Sacred* for the book, which, according to our opinion and understanding, is closer to the original meaning. In order to avoid further confusions in the present paper we preserved the title *The Idea of the Holy*.

'whereas, in fact, it is a contribution to the philosophy of religion as the science of values. The *numinous* doesn't unveil the physical act, instead it focuses on its "object", the holy' (The Limits of Concept Formation in Natural Science). In the same *Foreword* Rudolf Otto quotes Leo Strass's appreciations (Der Jude, April 1923:242) regarding his writing, *The Numinous* (*Aufsätze das Numinose betreffend)*:

> 'The importance of the book resides in the fact that the natural starting point of the research is the transcendence of the religious object. Its transcendence is pointed out:
> 1. as a transcendence of God's experience, as God's forerunner to religion.
> 2. as a transcendence of God's life [...]
> 3. as a transcendence of the idea of God [...].'

2.3. The translational levels of the text

Rudolf Otto's writing is a complex composition that astonishes the reader from the very first page through the abundance of ideas, representations and sensations, the multitude and consistence of footnotes, the variety and accuracy of the texts taken from Sanskrit, Hebrew and Ancient Latin, quotations taken from sources that hint back to The Bible and to The Old Testament, pass through the medieval writings, and retrace the documents and concepts from the beginning of the 20th century. Consequently, for a translator and linguist the text abounds in latent traps.

A succinct analysis of the text reveals two levels of textual difficulty: a hermeneutic level and a linguistic one. The *hermeneutic level* is built up from several complex domains, such as: science of religion, history of religion**,** philosophy of religion**,** psychology of religion**,** concepts and opinions belonging to *homini religiosi* such as: Chrysostom, Zinzendorf, Meister Eckhart, Ruskin, Parker, Wundt**,** descriptions of various cults and rites, descriptions and interpretations of mystical and places for prayer (such as the elements of Islamic architecture), accurate displays of emotions (including the ones expressed by sounds, silence, architecture or space), embedded in descriptions like: *Slujba tăcută (The silent mass), Numinosul în plastica budistă (The Numinous in the Buddhist art), Golul din arhitectura Islamului (The void in Islamic architecture)*. This abundance and complexity of the text, spread out on different hermeneutic sub-levels, offer the translator a permanently challenging perspective. The *linguistic level* mainly rests on: *lexical abundance and variety, verbal complexity* expressed through a rich syntax, complex sentence structures with branching subordinate clauses, lengthy nominal structures and impressively long compound nouns, expressive verbs

with original scientific and religious meanings, *original religious or profane connotations of words, use of religious terms with specific or consecrated meaning, generous use of quotations from various languages, like : Hebrew, Ancient Greek, Latin, Sanskrit*, and, finally, *the linguistic fascination of some concepts, notions or designations,* such as*:* "cel cu totul altul", *Zanzen*-ul, *Sunder Warumbe.*

It is, henceforth, quite natural after going through this brief list to conclude that Rudolf Otto's writing is particularly unique because of its religious and linguistically exceptional complexity.

3. The avatars of the (translated) text

Rudolf Otto's German text is absolutely fascinating, yet challenging even to an experienced translator. The main fascination of the text lies in the difficulties that it poses, first to the reader and then to the translator. Both of them have to be prepared 'to face' the exquisiteness and requirements of the hermeneutical text. If the reader needs to be prepared to confront *The Numinous*, the translator has to devote more time to researching the mysteries of religion and the sacred before immersing in the actual process of text-translation.

A special kind of fascination exudes from the very simplicity of the text and from a the unique way of expressing the intensity or inner vigour of certain concepts and emotions, because, as Mircea Eliade admits, Rudolf Otto had the rare courage, for such a vivid and capacious intelligence to say and to repeat simple, accessible things. Therefore, during the consuming translation process, the translator will be permanently testing his own ability of capturing the bewildering simplicity of the concepts and to render it eloquently enough to preserve the text's simplicity and accessibility.

In order to illustrate the linguistic and conceptual difficulties encountered by the translator, it seems enough to have a look at the complexity of the text revealed by the mere list of chapter titles: *Chrysostom despre ceea ce este incomprehensibil în Dumnezeu (Chrysostom about What Is Incomprehensible in God), Sunetele numinoase originare (The Original Numinous Sounds), Spiritul şi sufletul ca minune numinoasă (The Spirit and the Soul as a Numinous Miracle), Tremendum-ul şi mistica (Tremendum and Mysticism), Pietatea mistică şi pietatea credinţe (Mystic Piety and the Piety of Faith), Numinosul în plastica budistă (The Numinous in Buddhist Art), Experienţa profetică a divinului (The Prophetic Experience of the Divine), Învierea ca experienţa pneumatică (Resurrection as a Pneumatic Experience), Slujba tăcută (The Silent Mass).*

Within the same linguistic and conceptual framework, another source of fascination, one which involves the laborious choice of the right term or expression, is the presentation or *description of various notions, concepts, sensations*, that seem similar but render noticeably different experiences. It is the particular case of the following fragment quoted from page 50:

> 'Spuneam mai sus: lucrul cel mai interesant în reprezentarea primitivă despre "suflet" nu este forma fantastică, deseori oscilantă, care i se atribuie, ci elementul afectiv al acelui *stupor* care o iscă, misterul şi caracterul de "cu totul altul" care o învăluie. Acest fapt este eclipsat în măsura în care sufletul devine mai târziu obiectul mitului, al basmului şi al povestirii, al speculaţiei sau al doctrinei sau chiar al psihologiei. El devine atunci tot mai mult ceva cu totul raţional.' (pg 50) [3]

Finding the equivalent to certain *notions, exceptionally simple*, yet almost impossible to define, calls for the use of extremely refined and subtle linguistic solutions and this, however, is yet another challenging task for the translator. We could locate in this category notions embedded in synthetic definitions like: 'ceea ce s-a numit Unul', 'Unul' or

> 'Căci ce reprezintă oare pentru această ajungere la "Unul"? Tocmai ceea ce noi am descris drept deplină concentrare asupra unui obiect, cu excluderea tuturor celorlalte raze vizuale. Este "contemplarea *numai* a lui Dumnezeu'. (pg 105)

Another fascinating challenge is the *poetical dimension* of the text. The next excerpt represents a good example in this respect:

> 'În acelaşi timp, aici reprezentarea trece cu uşurinţă de la comoara adâncului primită la botez la reprezentarea laturii tainice a acestui străfund al sufletului ca un lăcaş unde *charis kataskenei* (sălăşluieşte harul). Dar, în sfârşit, deoarece într-o asemenea *mneme* desăvârşită apar nu numai "convingeri", ci şi "vederea", ca o tainică certitudine nemijlocită, ca o gustare şi vedere a lui *glykytes tou Theou* (Dulceţii lui Dumnezeu), el poate afirma, în capitolul 91, că [...]'

But way beyond the poetical aspect of the text, we must also notice various *foreign terms insertions*, usually of religious extraction and belonging to the source language of the concept or that of the religious experience. The above example was chosen arbitrarily as Otto's whole writing is imbued with similar passages.

We could, nevertheless, further underscore the amazing way in which the author, completely abandoning his spirit and soul to the religious experience and its description, in order to convince the reader resorts to the use of *sayings and ancient quotations*, like in the illustration provided below:

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[3] The quotations used in the present paper were taken from the 1963 edition of *The Numinous*, published by the Dacia Publishing House, Cluj-Napoca.

> 'Aşa se face că,
> Dacă întreaga sa viaţă, dacă orice mişcare a inimii nu este decât o rugăciune neîntreruptă, ia naştere negreşit o caracteristică a crediciosului care ar putea fi numită un fel de "semisomnambulism", o stare de semialienare, de absenţă, de "a nu fi aici". Dar aceasta nu are nimic de-a face cu somnambulismul sau cu boala psihică, ci este o consecinţă necesară acolo unde sufletul este în întregime şi permanent cufundat într-o preocupare covârşitoare, care face să înceteze orice altă preocupare. Pentru că: "acolo unde este comoara ta, acolo va fi şi inima ta.'

The translation of lengthy yet suggestive *constructions* of the kind: *'a nu fi aici'*, cel *'cu totul altul'*, *'cel ce nu poate fi cuprins de gândire'* was particularly difficult, since, apart from being overwhelmingly evokative, they are also surprisingly intense *conceptual representations* that have the power to astonish by their *linguistic simplicity* and, at the same time, by the *complexity of the experience and the ideas* that they stand for.

Another area of translation difficulty is finding terminological equivalents to the repetition of certain elements or to synonymous terms, as in the example below:

> 'dar, odată cu această cufundare concentrată în obiect, care totuşi nu poate lipsi cu adevărat nici în viaţa credinţei simple dacă aceasta vrea să se mai numească "viaţă", rezultă imediat, ca un revers necesar, un al doilea fapt, care tocmai pe această cale poate fi simbolizat excelent prin imaginea "depersonalizării", a "lepădării de sine", a "suprimării eului".' (pg 104)

Another discriminative feature of the text is the high incidence of *foreign terms* used as *terminological substitutes* for different notions, objects or experiences. These substitutes are interwoven in large portions of the text and occasionally build up semantic chains of nominals. Henceforth, the translator's problem is how to subtly incorporate them in the text fabric.

> 'Şi tot astfel Cassian a găsit deja o practică a lui *mneme* care aminteşte pe deplin de *mantra*, prin care indianul credincios se străduieşte să ajungă la *smarana*, adică tocmai la mneme: păstrarea în minte a unei anumite "formule", care este menţinută până când ea nu mai este necesară, rugăciunea trecând de la sine în rugăciune fără cuvinte.' (pg 104)

The skillful use of *enumeration*, of elaborate *sequences of terms*, *features*, etc. reveals a unique text-lexical opulence, as visibly suggested by the following extract:

> 'În acelaşi timp, apar aici cu totul de la sine elementele "înfrânării ideilor" proprii tuturor practicilor mistice, arta de a elimina tot ce ar putea-o întrerupe pe *mneme* şi de a "polariza" atenţia, cum am numit-o noi, şi deci, precum la Diadoh, lupta împotriva instabilităţii, dispersării şi varietăţii lui *ennoiai* şi deci a lui *haplosis*. De aici izvorăşte preţuirea singurătăţii, a liniştii sufletului şi a liniştii exterioare, ca şi a tăcerii.' (pg 104).

Another element that deserves, however, terse consideration is the special focus that the author bestows on *emotional tones*, or, as he calls them, 'affective tonality', and their extremely versatile use. His concern for the emotional aspects involved in the fabric of his writing is relevant and present even in the numerous insertions of foreign language words or sequences that permeate his entire writing; consequently, he states overtly:

> 'Garbe tălmăceşte versurile în felul următor:
> Unul îl priveşte (pe spirit) ca pe o minune.
> Un altul vorbeşte despre el tot ca despre o minune.
> Un altul aude despre el ca despre o minune.
> Însă chiar dacă a auzit despre el, totuşi nimeni nu îl cunoaşte.
>
> Poate că tonalitatea afectivă a versurilor ar fi redată mai bine dacă s-ar spune:
>
> Ca despre un "cu totul altul" vorbeşte cel ce vorbeşte
>   Despre atman.
> Pe "cu totul altul" l-a învăţat cine l-a învăţat pe "atman".
> Nici chiar cel ce l-a învăţat – nimeni nu te face să îl cunoşti.' (Pg. 50)

The careful consideration shown by Otto to the accurate and complete understanding of the involved *religious or mystic phenomena* springs out from his entire writing, from which we quote an example:

> 'În orice caz, în adâncul acstor cuvinte există o vie coştiinţă de sine numinoasă, care poartă încă în sine urmele acelui *stupor* în faţa unei "vedenii". Şi el continuă să existe atunci când Gita, 2,25, îl numeşte pe atman acintyia, adică "cel ce nu poate fi cuprins de gândire". Prin aceasta el se aseamănă însă întru totul cu străfundul sufletului, cu acea scânteie, cu acea *synderesis*, cu abisul lăuntric al propriilor noştri mistici...' (pg. 51)

The special attention devoted to *detail*, to *meticulous descriptions*, is observable in the following quotations:

> "O înţelegere mai clară a minunii lăuntrice a sufletului se naşte, pentru cel ce o trăieşte, nu reflexiv, ci ca o "deschidere", ca o "ţâşnire", ca o clarificare adusă de ţâşnirea intuiţiei, *like a flash*, cum spune englezul, sau ca un "brusc *aperçu*" cum spune Goethe." (pg. 52)

Without aiming to make a complete inventory of the sources of difficulty (or of the features of the hermeneutical text), the above considerations regarding R. Otto's writing *The Numinous* are also indicative of the translator's potential areas of hermeneutical and linguistic challenges.

4. Conclusions

Any direction or translation guideline should set out from the premise that the translation of a text, including that of a hermeneutical text, is a personal *investigative* and, at the same time, *creative* process. The 'personalization' of the act may provide the translator with more or less freedom, as, according to his own

level of scientific expertise or rigour and linguistic competence (terminological in particular), the translator determines his own translation methods and decides upon the instruments that best suit his purpose.

The present succinct survey of the elements that might pose difficulties to the translator is meant to call his attention and to determine him to devote special consideration to the troublesome aspects of the hermeneutic translation.

After establishing the genre and the type of discourse, in order to produce a 'loyal' and accurate translation (as opposed to a functional one), the translator must first carefully consider the two mentioned levels: the hermeneutic and the linguistic ones.

The next step in a translational endeavour should be focused on organizing the translation process according to the basic stages of a translation, i.e.: the translation of the text, which also encapsulates the preliminary research, and the translation refinement stage, the latter mainly referring to final revision and editing.

The translator must also keep in mind that even if the translation process may take a shorter timeframe than expected, the second revision and editing process must be treated with utmost linguistic and scientific rigour, and, as a result, this may take much longer.

Finally, and equally important is the focus on text-specific style and author-related rhetorical devices, particularly the ones outlined in the present study.

In spite of the relative large number of pitfalls and challenges exhibited by the text, they cannot, however, obscure the joyous satisfaction that is associated with the accomplishment of the translation. Indeed, what they can do is to augment the fascination of the text.

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Annexes

I

(Acts adopted under the EC Treaty/Euratom Treaty whose publication is obligatory)

REGULATIONS

COUNCIL REGULATION (EC) No 1287/2009

of 27 November 2009

fixing the fishing opportunities and the conditions relating thereto for certain fish stocks applicable in the Black Sea for 2010

THE COUNCIL OF THE EUROPEAN UNION,

Having regard to the Treaty establishing the European Community,

Having regard to Council Regulation (EC) No 2371/2002 of 20 December 2002 on the conservation and sustainable exploitation of fisheries resources under the Common Fisheries Policy (¹), and in particular Article 20 thereof,

Having regard to Council Regulation (EC) No 847/96 of 6 May 1996 introducing additional conditions for year-to-year management of TAC's and quotas (²), and in particular Article 2 thereof,

Having regard to the proposal from the Commission,

Whereas:

(1) Article 4 of Regulation (EC) No 2371/2002 requires the Council to adopt the necessary measures governing access to areas and resources and the sustainable pursuit of fishing activities taking account of available scientific advice and, in particular, the report prepared by the Scientific, Technical and Economic Committee for Fisheries.

(2) Under Article 20 of Regulation (EC) No 2371/2002, the Council establishes the fishing opportunities by fishery or group of fisheries and the allocation of those opportunities to Member States.

(3) In order to ensure effective management of the fishing opportunities, the specific conditions under which fishing operations are carried out should be established.

(4) Article 3 of Regulation (EC) No 2371/2002 lays down definitions of relevance for the allocation of fishing opportunities.

(5) In accordance with Article 2 of Regulation (EC) No 847/96, the stocks that are subject to the various measures provided for therein must be identified.

(6) In order to contribute to the conservation of fish stocks, certain supplementary measures relating to the technical conditions of fishing should be implemented in 2010.

(7) Fishing opportunities should be used in accordance with Community legislation on the subject, in particular with Council Regulation (EEC) No 2847/93 of 12 October 1993 establishing a control system applicable to the common fisheries policy (³) and Council Regulation (EC) No 850/98 of 30 March 1998 for the conservation of fishery resources through technical measures for the protection of juveniles of marine organisms (⁴).

(8) In order to reduce discards, it is appropriate to establish a high-grading ban for any species subject to quota, implying a prohibition on discarding species subject to quota that can legally be caught and landed under Community fisheries legislation.

(9) To ensure the livelihood of Community fishermen, it is important to open these fisheries on 1 January 2010. In view of the urgency of the matter, it is imperative to grant an exception to the six-week period referred to in paragraph I(3) of the Protocol on the role of national Parliaments in the European Union, annexed to the Treaty on European Union and to the Treaties establishing the European Communities,

HAS ADOPTED THIS REGULATION:

CHAPTER I

SUBJECT MATTER, SCOPE AND DEFINITIONS

Article 1

Subject matter

This Regulation fixes fishing opportunities for the year 2010 for certain fish stocks in the Black Sea and the specific conditions under which such fishing opportunities may be used.

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(¹) OJ L 358, 31.12.2002, p. 59.
(²) OJ L 115, 9.5.1996, p. 3.

(³) OJ L 261, 20.10.1993, p. 1.
(⁴) OJ L 125, 27.4.1998, p. 1.

Article 2

Scope

1.   This Regulation shall apply to Community fishing vessels (Community vessels) operating in the Black Sea.

2.   By way of derogation from paragraph 1, this Regulation shall not apply to fishing operations conducted solely for the purpose of scientific investigations which are carried out with the permission and under the authority of the Member State concerned and of which the Commission and the Member State in the waters of which the research is carried out have been informed in advance.

Article 3

Definitions

In addition to the definitions laid down in Article 3 of Regulation (EC) No 2371/2002, for the purposes of this Regulation the following definitions shall apply:

(a) 'GFCM' means General Fisheries Commission for the Mediterranean;

(b) 'Black Sea' means the GFCM geographical sub-area as defined in resolution GFCM/33/2009/2;

(c) 'total allowable catch (TAC)' means the quantity that can be taken from each stock each year;

(d) 'quota' means a proportion of the TAC allocated to the Community, a Member State or a third country.

CHAPTER II

FISHING OPPORTUNITIES AND THE CONDITIONS RELATING THERETO

Article 4

Catch limits and allocations

The catch limits, the allocation of such limits among Member States, and the additional conditions applicable pursuant to Article 2 of Regulation (EC) No 847/96 are set out in Annex I to this Regulation.

Article 5

Special provisions on allocations

The allocation of catch limits among Member States as set out in Annex I shall be without prejudice to:

(a) exchanges made pursuant to Article 20(5) of Regulation (EC) No 2371/2002;

(b) reallocations made pursuant to Articles 21(4), 23(1) and 32(2) of Regulation (EEC) No 2847/93 and the second subparagraph of Article 23(4) of Regulation (EC) No 2371/2002;

(c) additional landings allowed under Article 3 of Regulation (EC) No 847/96;

(d) deductions made pursuant to Article 5 of Regulation (EC) No 847/96 and the first subparagraph of Article 23(4) of Regulation (EC) No 2371/2002.

Article 6

Conditions for catches and by-catches

1.   Fish from stocks for which catch limits are fixed shall be retained on board or landed only if the catches have been taken by fishing vessels of a Member State with a quota and that quota has not been exhausted.

2.   All landings shall count against the quota or, if the Community share has not been allocated among Member States by quotas, against the Community share.

Article 7

Prohibition of high-grading

Any species, subject to a quota, which is caught during fishing operations shall be brought aboard the vessel and subsequently landed unless this would be contrary to obligations laid down in Community fisheries legislation establishing technical, control, and conservation measures, and in particular in this Regulation, in Regulation (EEC) No 2847/93 and in Regulation (EC) No 2371/2002.

Article 8

Transitional technical measures

The transitional technical measures shall be as set out in Annex II.

CHAPTER III

FINAL PROVISIONS

Article 9

Data transmission

When Member States send data to the Commission relating to landings of quantities of stocks caught pursuant to Article 15(1) of Regulation (EEC) No 2847/93, they shall use the stock codes set out in Annex I to this Regulation.

Article 10

Entry into force

This Regulation shall enter into force on the day of its publication in the *Official Journal of the European Union*.

It shall apply from 1 January 2010.

This Regulation shall be binding in its entirety and directly applicable in all Member States.

Done at Brussels, 27 November 2009.

For the Council
The President
C. BILDT

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ANNEX I

Catch limits and the conditions relating thereto for year-to-year management of catch limits applicable to Community vessels in areas where catch limits have been fixed

The following tables set out the TAC's and quotas (in tonnes live weight, except where otherwise specified) by stock, the allocation to the Member States and associated conditions for year-to-year management of the quotas.

Within each area, fish stocks are referred to following the alphabetical order of the Latin names of the species. For the purposes of these tables the codes used for the different species are as follows:

Scientific name	Alpha-3 code	Common name
Psetta maxima	TUR	Turbot
Sprattus sprattus	SPR	Sprat

Species:	Turbot *Psetta maxima*	**Zone:**	Black Sea

Bulgaria	48 ([1])	Precautionary TAC
Romania	48 ([1])	Article 3 of Regulation (EC) No 847/96 applies.
EC	96 ([1]) ([2])	Article 4 of Regulation (EC) No 847/96 does not apply.
TAC	Not relevant	Article 5 of Regulation (EC) No 847/96 applies.

([1]) The respective quotas will decrease to 38 tonnes, with a corresponding decrease of the TAC to 76 tonnes, unless detailed national control plans are submitted by 15 February 2010 by the relevant national authorities and subsequently accepted by the Commission.
([2]) Fishing for turbot is not authorised before 15 February 2010. Any by-catch of turbot in other fisheries before 15 February 2010 shall be landed and counted against the national quotas.

Species:	Sprat *Sprattus sprattus*	**Zone:**	Black Sea

EC	12 750 ([1])	Precautionary TAC
TAC	Not relevant	Article 3 of Regulation (EC) No 847/96 applies.
		Article 4 of Regulation (EC) No 847/96 does not apply.
		Article 5 of Regulation (EC) No 847/96 applies.

([1]) May only be fished by vessels flying the flag of Bulgaria or Romania.

ANNEX II

Transitional technical measures

1. No fishing activity for turbot shall be permitted from 15 April to 15 June in the European Community waters of the Black Sea.

2. The minimum legal mesh size for bottom-set nets used to catch turbot shall be 400 mm.

3. The minimum landing size for turbot shall be 45 cm total length, measured in accordance with Article 18 of Regulation (EC) No 850/98.

I

(Acte adoptate în temeiul Tratatelor CE/Euratom a căror publicare este obligatorie)

REGULAMENTE

REGULAMENTUL (CE) NR. 1287/2009 AL CONSILIULUI

din 27 noiembrie 2009

de stabilire a posibilităților de pescuit și a condițiilor aferente pentru anumite resurse halieutice aplicabile în Marea Neagră pentru 2010

CONSILIUL UNIUNII EUROPENE,

având în vedere Tratatul de instituire a Comunității Europene,

având în vedere Regulamentul (CE) nr. 2371/2002 al Consiliului din 20 decembrie 2002 privind conservarea și exploatarea durabilă a resurselor piscicole în conformitate cu politica comună în domeniul pescuitului (¹), în special articolul 20,

având în vedere Regulamentul (CE) nr. 847/96 al Consiliului din 6 mai 1996 privind introducerea unor condiții suplimentare pentru gestionarea interanuală a totalurilor admise de captură (TAC) și a cotelor de pescuit (²), în special articolul 2,

având în vedere propunerea Comisiei,

întrucât:

(1) În conformitate cu articolul 4 din Regulamentul (CE) nr. 2371/2002, Consiliul adoptă măsurile necesare pentru garantarea accesului la zonele de pescuit și la resursele halieutice și pentru desfășurarea în mod sustenabil a activităților de pescuit, ținând cont de opiniile științifice disponibile și, în special, de raportul elaborat de Comitetul științific, tehnic și economic pentru pescuit.

(2) În conformitate cu articolul 20 din Regulamentul (CE) nr. 2371/2002, Consiliul stabilește posibilitățile de pescuit pe zonă de pescuit sau grupe de zone de pescuit, precum și alocarea acestor posibilități între statele membre.

(3) Pentru a se asigura gestionarea eficace a posibilităților de pescuit, este necesară stabilirea condițiilor concrete de desfășurare a operațiunilor de pescuit.

(4) Articolul 3 din Regulamentul (CE) nr. 2371/2002 prevede definiții pertinente pentru alocarea posibilităților de pescuit.

(5) În conformitate cu articolul 2 din Regulamentul (CE) nr. 847/96, este necesar să se identifice rezervele halieutice cărora li se aplică diferitele măsuri prevăzute în respectivul regulament.

(6) Pentru a contribui la conservarea resurselor halieutice, este necesar ca în 2010 să se aplice măsuri suplimentare privind condițiile tehnice ale activităților de pescuit.

(7) Posibilitățile de pescuit trebuie utilizate în conformitate cu legislația comunitară în materie, și anume cu Regulamentul (CEE) nr. 2847/93 al Consiliului din 12 octombrie 1993 de instituire a unui sistem de control aplicabil politicii comune din domeniul pescuitului (³) și cu Regulamentul (CE) nr. 850/98 al Consiliului din 30 martie 1998 pentru conservarea resurselor de pescuit prin măsuri tehnice de protecție a puietului de organisme marine (⁴).

(8) Pentru a reduce capturile aruncate înapoi în mare, este necesar să se instituie o interdicție a respingerii selective pentru toate speciile supuse unei cote, măsură care implică interzicerea aruncării înapoi în mare a speciilor supuse unei cote și care pot fi capturate și debarcate în mod legal în temeiul legislației comunitare din domeniul pescuitului.

(9) Pentru a asigura pescarilor din Comunitate mijloace suficiente de existență, este important ca aceste zone de pescuit să fie deschise la 1 ianuarie 2010. Având în vedere caracterul urgent al acestei chestiuni, este imperativ să se prevadă o derogare de la termenul de șase săptămâni menționat la punctul I.3 din Protocolul privind rolul parlamentelor naționale în Uniunea Europeană anexat la Tratatul privind Uniunea Europeană și la tratatele de instituire a Comunităților Europene,

ADOPTĂ PREZENTUL REGULAMENT:

CAPITOLUL I

OBIECT, DOMENIU DE APLICARE ȘI DEFINIȚII

Articolul 1

Obiect

Prezentul regulament stabilește posibilitățile de pescuit pentru anul 2010 pentru anumite resurse halieutice din Marea Neagră, precum și condițiile concrete în care acestea pot fi utilizate.

Articolul 2

Domeniu de aplicare

(1) Prezentul regulament se aplică navelor de pescuit comunitare (nave comunitare) care operează în Marea Neagră.

(2) Prin derogare de la alineatul (1), prezentul regulament nu se aplică operațiunilor de pescuit desfășurate exclusiv în scopul cercetărilor științifice care se efectuează cu autorizarea și sub autoritatea statului membru implicat și cu privire la care Comisia și statul membru în apele căruia se desfășoară respectivele cercetări au fost informate în prealabil.

Articolul 3

Definiții

În sensul prezentului regulament, pe lângă definițiile prevăzute la articolul 3 din Regulamentul (CE) nr. 2371/2002, se aplică următoarele definiții:

(a) „CGPM” înseamnă Comisia Generală pentru Pescuit în Marea Mediterană;

(b) „Marea Neagră” înseamnă subzona geografică CGPM așa cum este definită în Rezoluția CGPM/33/2009/2;

(c) „captură totală admisibilă (TAC)” înseamnă cantitatea de pește dintr-o rezervă halieutică care poate fi pescuită anual;

(d) „cotă” înseamnă o parte din TAC alocată Comunității, unui stat membru sau unei țări terțe.

CAPITOLUL II

POSIBILITĂȚILE DE PESCUIT ȘI CONDIȚIILE AFERENTE

Articolul 4

Limite de captură și alocări

Limitele de captură, alocarea acestor limite între statele membre și condițiile suplimentare aplicabile în temeiul articolului 2 din Regulamentul (CE) nr. 847/96 sunt stabilite în anexa I la prezentul regulament.

Articolul 5

Dispoziții speciale privind alocările

Alocarea limitelor de captură între statele membre, așa cum este stabilită în anexa I, nu aduce atingere:

(a) schimburilor efectuate în conformitate cu articolul 20 alineatul (5) din Regulamentul (CE) nr. 2371/2002;

(b) realocărilor efectuate în temeiul articolului 21 alineatul (4), articolului 23 alineatul (1) și articolului 32 alineatul (2) din Regulamentul (CEE) nr. 2847/93, precum și în temeiul articolului 23 alineatul (4) al doilea paragraf din Regulamentul (CE) nr. 2371/2002;

(c) debarcărilor suplimentare permise în temeiul articolului 3 din Regulamentul (CE) nr. 847/96;

(d) deducerilor efectuate în temeiul articolului 5 din Regulamentul (CE) nr. 847/96 și al articolului 23 alineatul (4) primul paragraf din Regulamentul (CE) nr. 2371/2002.

Articolul 6

Condiții aplicabile capturilor și capturilor accidentale

(1) Peștele provenind din rezerve pentru care s-au stabilit limite de captură se reține la bord sau se debarcă numai în cazul în care capturile au fost efectuate de nave de pescuit ale unui stat membru care dispune de o cotă, iar această cotă nu a fost epuizată.

(2) Toate cantitățile debarcate se scad din cotă sau, în cazul în care partea Comunității nu a fost alocată statelor membre pe cote, din partea comunitară.

Articolul 7

Interzicerea respingerii selective

Speciile supuse unor cote care sunt capturate în cursul operațiunilor de pescuit trebuie preluate la bordul navei și ulterior debarcate, cu excepția cazului în care aceasta contravine obligațiilor stabilite de legislația comunitară în domeniul pescuitului care instituie măsuri tehnice, de control și de conservare, în special de prezentul regulament și de Regulamentele (CEE) nr. 2847/93 și (CE) nr. 2371/2002.

Articolul 8

Măsuri tehnice tranzitorii

Măsurile tehnice tranzitorii sunt prevăzute în anexa II.

CAPITOLUL III

DISPOZIȚII FINALE

Articolul 9

Transmiterea datelor

Atunci când statele membre transmit Comisiei, în temeiul articolului 15 alineatul (1) din Regulamentul (CEE) nr. 2847/93, date privind cantitățile debarcate din fiecare rezervă, ele utilizează codurile corespunzătoare acestor rezerve prevăzute în anexa I la prezentul regulament.

Articolul 10

Intrare în vigoare

Prezentul regulament intră în vigoare la data publicării în *Jurnalul Oficial al Uniunii Europene.*

Se aplică de la 1 ianuarie 2010.

Prezentul regulament este obligatoriu în toate elementele sale şi se aplică direct în toate statele membre.

Adoptat la Bruxelles, 27 noiembrie 2009.

Pentru Consiliu
Preşedintele
C. BILDT

ANEXA I

Limitele de captură și condițiile aferente pentru gestionarea anuală a limitelor de captură aplicabile navelor comunitare în zonele în care există limite de captură

Tabelele următoare prezintă capturile totale admisibile și cotele pe rezervă halieutică (în tone de greutate în viu, dacă nu se specifică altfel), alocarea între statele membre și condițiile aferente pentru gestionarea anuală a cotelor.

În cadrul fiecărei zone, resursele halieutice sunt indicate în ordinea alfabetică a denumirilor în limba latină ale speciilor. În cadrul tabelelor, codurile utilizate pentru diferitele specii sunt următoarele:

Denumire științifică	Codul alfa-3	Denumire comună
Psetta maxima	TUR	Calcan
Sprattus sprattus	SPR	Șprot

Specia:	Calcan *Psetta maxima*	**Zona:**	Marea Neagră
Bulgaria	48 (¹)		
România	48 (¹)		
CE	96 (¹) (²)		
TAC	Nu se aplică		

TAC de precauție
Se aplică articolul 3 din Regulamentul (CE) nr. 847/96.
Nu se aplică articolul 4 din Regulamentul (CE) nr. 847/96.
Se aplică articolul 5 din Regulamentul (CE) nr. 847/96.

(¹) Cotele respective vor fi reduse la 38 de tone, cu o reducere corespunzătoare a TAC la 76 de tone, cu excepția cazului în care autoritățile naționale relevante transmit planuri naționale de control detaliate până la 15 februarie 2010 și acestea sunt acceptate ulterior de către Comisie.
(²) Pescuitul de calcan nu este autorizat înainte de 15 februarie 2010. Orice captură accidentală de calcan cu ocazia pescuitului la alte specii înainte de 15 februarie 2010 se debarcă și se scade din cotele naționale.

Specia:	Șprot *Sprattus sprattus*	**Zona:**	Marea Neagră
CE	12 750 (¹)		
TAC	Nu se aplică		

TAC de precauție
Se aplică articolul 3 din Regulamentul (CE) nr. 847/96.
Nu se aplică articolul 4 din Regulamentul (CE) nr. 847/96.
Se aplică articolul 5 din Regulamentul (CE) nr. 847/96.

(¹) Pescuitul din această rezervă este permis numai navelor care arborează pavilionul Bulgariei sau al României.

ANEXA II

Măsuri tehnice tranzitorii

1. În apele comunitare ale Mării Negre nu se permite desfășurarea niciunei activități de pescuit de calcan în perioada 15 aprilie-15 iunie.

2. Dimensiunea legală minimă autorizată a ochiurilor de plasă în cazul plaselor de fund utilizate la pescuitul de calcan este de 400 mm.

3. Dimensiunea minimă a calcanului debarcat este de 45 cm, măsurată în lungime în conformitate cu articolul 18 din Regulamentul (CE) nr. 850/98.